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Creative and Cultural Spillovers:
an e-Compendium of project
publications (2015-2018)

Compiled by Jonathan Vickery

With an Introduction by
Jonathan Vickery, Tom Fleming and Bernd Fesel

December 2019

This e-Compendium is a compilation of the European Research Partnership on Cultural and Creative Spillovers project research publications, which were all made publicly-available as PDF downloads from the website for the duration of the project. This e-Compendium ensures the continued access and ease of distribution of these documents: each individual document maintains its stated authorship and copyright designations.

The European Research Partnership on Cultural and Creative Spillovers comprised partners were both the funders of the project and its strategic management. They were:

European Centre for Creative Economy (ecce)

Arts Council England (ACE)

The European Cultural Foundation (ECF)

Arts Council of Ireland

Creative England

The European Creative Business Network (ECBN)

Creative Scotland

(Including, particularly in its early stages, the British Council, Arts Council Malta and Arts Council Norway).

The individuals representing these organisations were a driving force in the crucial early years of the project, notably Bernd Fesel and Richard Russell, Tsveta Andreeva and Toby Dennett; Nadine Hanemann acted as a principal administrator, coordinator and editor for most of the project (in the final year replaced by Nathalie Pastwa); Alastair Evans, along with Clive Gillman made valuable contributions, as also did Toni Attard, Mehjabeen Patrick, Ben Lane, and Joanne Burrows. The principle research partners of the project were Lyudmila Petrova (Erasmus University) and Jonathan Vickery (University of Warwick).

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Creative and Cultural Spillovers: an Introduction

This e-book is a compendium of the documents published on behalf of the European Research Partnership on Cultural and Creative Spillovers. Established early in 2015, and with a succession of strategic meetings (in Dortmund, London, Amsterdam, Brussels, Edinburgh and Dublin), the Partners established a research field engaged with current evolving EU policy demands on culture and creative industries. The Partners initially comprised the European centre for creative economy (ecce) and Arts Council England (ACE), swiftly followed by the European Creative Business Network (ECBN), the European Cultural Foundation, Arts Council of Ireland and Creative England (and supported by Arts Council Malta, Arts Council Norway, and the British Council).

The Partnership used the following working definition of spillover: *"The "spillover effects" of the arts, culture and the creative industries are the way society or economy is affected. It is significant in relation to the identity, experience, growth and development of places, community and social life, local as well as national and regional economy. Identifying the dynamics of spillover can reveal the full spectrum of cultural value, and how cultural value is relevant to other public policy fields."* The question of definition became a recurring theme of the Partnership (See McNeilly 2018: 50-53).

The Spillover Partnership had its origins in the EC-funded CATALYSE project, where the Forum d'Avignon (Paris) the European centre for creative economy, and Bilbao Metropoli-30 (Bilbao), engaged in cooperation from March 2013 to May 2014 involving seminars to raise awareness of the benefits and spillover effects of culture and creative industries in urban development. One notable feature of the year-long cooperation was a workshop, 'Strengthening Culture in Urban Developments in Europe', involving students and teaching staff of the University of Duisburg-Essen, the Ruhr University Bochum, TU Dortmund University and the University of Warwick. The immediate framework for the CATALYSE project and then the spillover partnership was the increasing competency of EU policy making, particularly in culture, creative industries and urban development. The Maastricht Treaty of 1993, updated as the Lisbon Treaty of 2009, had continued

to recognised subsidiarity (cultural policy as always a 'national' prerogative); and yet as the EC landmark communication of 2007, 'European Agenda for Culture in a Globalising World', emphasised — the role of culture and creativity in Europe was expanding far beyond the boundaries of national cultural sectors and economies.

Moreover, the role of culture in the EU Lisbon Strategy after 2009 was interconnected with broader pan-national and supra-national economic growth. Throughout the decade, various EU agencies had engaged in significant policy deliberations on how culture had already become integral to both social and economic reproduction, and relevant to developments in entrepreneurship, industrial and technological innovation, and the range of new industries we call cultural or creative industries. 2009 was the 'European Year of Creativity and Innovation', which produced the internationally-distributed *Manifesto* from the European Ambassadors for Creativity and Innovation. The European Capital of Culture (ECoC) project was also an increasingly high-profile exemplar of socio-economic development through culture, and increasingly conscious of its 'legacy' or continuing sustainable development beyond the year duration of the accolade. The European centre for creative economy (ecce) is one case whereby after the ECoC RUHR.2010 (based in Essen, Germany), policy and strategic stimulus continued in the region for an integration of arts, cultural heritage, and the creative industries. The central EU cultural funding programme *Creative Europe* (2014-20) also continued to demonstrate a cross-sectoral approach to the arts and creative industries (see the recent CE-funded 'Creative Lenses' project) and this has aided the perception of a dissolution of institutional and ideological boundaries between arts and enterprise, culture and creative industries. The *Europe 2020 Strategy* is entitled 'Innovation Union', and approaching this from the side of industrial development, maintaining a significant role for culture and heritage as resource and catalyst for macro-economic or industrial development across the EU.

The subject of spillover

Spillover is a term used in psychology, media, and economics, and generally refers to 'effects', 'impacts' or influences that are either unintended or beyond the orbit of the original action or active agency. In econom-

ics the term 'externalities' commonly refers to a similar extension of effects, impacts or influences (and definitional issues immediately emerge). The emergence of the term spillover in economics is instructive: neofunctionalist regionalism economic theory (Haas, 2004; Rosamond, 2005) posited effects or impacts that at first may be peripheral or unplanned and yet become strategically significant for pan-regional industrial production. What began as informal cross-border commercial exchange and industrial collaboration, therefore, established the conditions for at least the framework for trans-national integration.

The spillover Partnership remained committed to a 'cross-border' and indeed pan-European scope for research, even if, in reality, most published research relating to the subject remained focused on country-specific cases and national policy frameworks and written in English. Both spillover and externalities have been studied primarily by economists interested in economic growth and cities, and a thorough literature review would include the now seminal texts of Marshall (1890), Arrow (1962) and Romer (1986). For our purposes, spillover is less an engine of growth than a media of development, and not necessarily 'economic'. Indeed Kenneth Arrow's classic 1962 article 'The Economic Implications of Learning by Doing' (Arrow, 1962) while focused on growth and per capita income, turns to the theory of knowledge (as in 'knowledge spillover') to explain the economists' pre-digital era conundrum on why increases in per capita income could not be explained by increases in the capital-labour ratio alone, (or at all in some cases). The urban landscape of labour and the means of production became, of course, a question primarily for economists, and a subject on which critical thinking economists (and industrial sociologists) began to realise how the conditions of economic productivity often involved spillovers through some concrete material conditions (and 'material' in Marx's sense of involving social as well as the more physical urban infrastructure and means of production). 'Jacob's spillovers' (Jane Jacobs, 1969) now refers to the informal urban-economic geography of New York city writer and activist Jane Jacobs: rich in empirical observation, her books defined how a city 'economy' is predicated on social relations and place-based cultural behaviours. 'Porter's spillovers' (Porter, 1990) became even more renowned for explaining how processes of R&D, B2B exchange, manufacturing and production, can be intensified and generate further synergies

if characterised by geographic concentrations of expertise and specialisation. In both Jacobs and Porter, where the coordinates and conditions of 'place' are involved, spillover becomes relevant to urban and regional public policy, not just economy (industry, trade, and enterprise or industry policies) (cf. Glaeser, 1992, and Carlino, 1991).

Indeed, UNCTAD's landmark *Creative Economy Report 2010* outlined the spectrum of cross-sectoral phenomenon of spillover in terms of the following: *Knowledge spillovers* (new ideas, discoveries or processes developed by one firm can benefit or feed into the production of another firm, such as with certain kinds of R&D); *Product spillovers* (where product demand can rise as a result of the product development in another firm, or market); *Network spillovers* (social or legal interconnections, such as place-based clusters, can involve shared resources, increase in rapidity or access to information); *Training spillovers* (labour trained in one industry moves to another); and *Artistic spillovers* (where artistic work by one artist or group advances or benefits another in some way — for the fine arts. 'influence' was historically important) (UNCTAD, 2010: Section 3: p.80).

It is unsurprising that spillover research is accompanied by a continual discussion on semantics, in order to differentiate spillover phenomenon from other, seemingly relevant, terminology ('side effect', 'contingent impact', 'cross-over', 'positive feedback loop', and so on). Moreover, the process of transferring skills from one socially valuable context to another is commonplace, and so a spillover research project needs to make its project aims distinct from other related and significant policy-based research frameworks – notably, *knowledge transfer*, *public value* and *social impact*. Knowledge Transfer (KT) was (and remains) an established institutional framework for distribution or exporting of codified knowledge (as information, data, documentation, and the concomitant skills in managing and using knowledge). It became an obligation of higher educational institutions and universities across Europe in the 1990s, but was not in itself new and in effect only developed existing patterns of organisational learning and industrial collaboration locally, if rarely crossing national (if not regional) boundaries. It also facilitated the public subsidy of industry, whereby institutions and campuses became cheap sources of IP as well as lowered the costs of R&D, data processing

and documentation. While IPRs were often shared, Knowledge Transfer remains a modular 'scheme' based process, and arguably maintained a positivist 'cause-effect' model of knowledge transmission. Spillover is distinct from Knowledge Transfer insofar as KT sets time-limited the conditions of 'transfer' — labour, value, measure and productive aims — whereas spillover effects may take place, or evolve (cf. Van Bunn, 2010) with a specific motivation or even altogether identifiable (or constructive).

Public Value is another relevant research framework, emerging from a specific theoretical framework in the USA, advocating necessary changes in public administration in advanced economies during the 're-industrialisation' of the 1980s. It is also a common 'public economics' term, and gained currency in the UK during the New Labour public sector reforms, 1998-2006 (cf. Vickery, 2018). As a highly codified framework, public value arguably facilitated an 'audit culture' of monitoring, reporting and accountability through bureaucratic surveillance, in the arts and cultural sector. While it elevated the need for public investment, it was all too often manifest in a demand that public funds and institution be subject to political exigency (or the interpretation of public value on behalf of a given authority or elected official) as well as general corporate standards of quality, efficiency and productivity. As a framework of knowledge, Public value tended to understand cultural production, again, using a positivist conception of 'evidence', and where public organisations (cultural, specifically) were compelled to adopt US corporate strategy models of marketing and audience segmentation as a means of determining benefit or impact (cf. Meynhardt, 2009), and defined by statistics-based measurement instruments.

Social Impact is often used in conjunction with social engagement, social investment (SRIO), and for arts and culture as a blanket name for a range of public evaluation measures designed to capture contextual benefits (and later education and research itself). While 'impact studies' are generally purportedly descriptive, it can maintain a highly prescriptive set of targets for attainment, for researchers and practitioners alike. As a framework it attempts to use the data gained for both commissioning and management 'best practice' models, strategic development and for advocacy (usually predicated

on the need for continued or further funding) (cf. SROI Network, 2012).

Knowledge Transfer, Public Value and Social Impact have generated a wide range of professional practices as well as research literature, and along with impact studies and other genres of evaluation. However, while spillover inevitably involves the mobility of knowledge, unidentified forms of value stimulated by culture, and impacts on society of varied kinds, it does not seek to abstract a core or essential pre-conceptualised phenomenon (knowledge, value, impact) from the conditions or dynamics of the social, urban, organisational, production processes of which it is a part. In some ways the study of spillover echoes the study of economic "growth" in that it does not have one single "object" of analysis, but is interested in the conditions and relations between changing objects in specific places (people, organisations, spaces, products, and so on); however, where economic growth theories tend to be grounded in strong disciplinary ("economics") based norms and its established horizon of scientific expectations (and often inflected by "free market" assumptions on the ontological autonomy of "economy" itself), the study of spillover would be more accurately defined in terms of "development", and so sceptical of previous normative assumptions on the notional "freedom" of competitive markets and supremacy of economics as a social science. It seeks also to register the non-quantifiable presence and productivity of culture, and so more invested in qualitative methods than mainstream economics would routinely allow.

As observed by the authors of the *NESTA Manifesto for the Creative Economy* (NESTA, 2013: 56)] 'what happens when the knowledge cannot be codified? In what sense is it able to 'spill over'?' Unlike these three established frameworks, Spillover included phenomenon as yet unidentified, and exceeds existing frameworks of knowledge and lexicon. The report continues: 'Perhaps a more convincing economic argument for public funding of research in these cases would be to incentivise researchers to deploy the skills and competences they have developed through their research experience in other socially valuable contexts – including the private, public and third sectors.' (p.56). Indeed, the most significant challenges facing the arts and culture are in relation to public funding — once defined on a public welfare model of public spending from

direct national taxation, now defined in a more complex way as 'public investment'. As public investment, the funds forthcoming (usually from government, national, regional or local) are often hybrid in complexion (from, or accountable to, a range of different sources, authorities or stakeholders), and as 'investment' presupposed some form of return (often in terms of playing a visible role in local economy or a larger development framework).

The Spillover partnership was initially motivated by a question facing the major partners, all of whom were public funders of culture: Should a government, or city municipality, provide financial protections and guarantees, facilities and resources for culture? If so, how, and to whom, and to what extent? These questions ground their discussions with political patrons or sponsors (such as national government ministries or philanthropic bodies), and while they are essentially political questions (rooted in your concept of society, government, public life and so on) they demand a pragmatic response — what funds to be given and on what terms?

In an increasingly pressured and complex public policy landscape, policy makers are increasing resorting to notional 'hard data' on performance and production (inevitably influenced by Public value economics and NPM). And yet, as cultural providers know, the kinds of data available rarely represent the full range of value and benefit that they provide. Moreover, this is not just a matter for a publicly-subsided cultural sector: the commercial creative industries can be poorly represented by inadequate data (both quantitative and qualitative). The creative industries are more than employers and contributors to GDP, they shape the culture of a place – generating meaning-laden goods and services with symbolic value that directly influences a wider ecology of production and consumption, an stimulating an industrious localised labour-force, attracting similarly incentivised workers and businesses from outside.

Spillover as a policy proposition

In 2015 the Partnership set out to shape an approach to the measurement of culture, which can be articulated coherently, consistently and systematically generated and benchmarked. There are dangers with this enterprise insofar as it might well replicate established research frameworks that are not reflexive in considering unexplained or

emerging phenomenon, (i.e. the dynamism and flux that characterises culture, and the very definition and character of data, what it does, what methods are used to obtain it, how it informs policy making). Spillover as a concept is emphatic on the need to comprehend and take into account, at the one end, the spontaneous, dynamic and hybrid character of culture, and at the other, the process by which our understanding of such becomes codified and converted into data formulated into strategies that are intended to support the productivity and value of culture and the creative industries. Spillover research therefore began with a focus on *methodology* — how we begin research with what concepts, assumptions, frameworks and aims are 'holistic' and do not drive a wedge between the role of historically publicly-funded culture and the more commercially driven creative industries.

Furthermore, from the outset the Spillover project did not consider its object of research as defined by strict demarcations between sectors or past policy categories, such as 'cultural sector' or 'arts sector'. It saw itself as investigating the whole 'ecology' of culture, and doing it through ways that reconnect people with places, industry with community, and human with economic development. Its primary aim was to construct new integrated and holistic models of research and evaluation for strategic public bodies and policy makers, practical and prudent for sustainable investment in culture and creative industries. The processes of Spillover were sometimes understood as dynamic 'value chains', or the way an activity or product can evolve and multiply in its use, impact or ultimate effect, by travelling through successive fields of activity (whether production or consumption-oriented). However, unlike the conventional economic value chain (or 'value grid'), Spillover always aimed to discover what 'spills over' from the arts and culture, and also disperses or is propelled in different directions, or perhaps contributes to completely separate spheres of value or perhaps just the conditions required for value creation.

The term 'value chain', like all terms, embodied a particular theoretical provenance, that was discussed and reflected upon in terms of the boundaries of expectation that all methodologies embody. In using the common appendage of spillover 'effect', one implies a linear causal impact, and it is very difficult within in any framework of evaluation not

to refer to causality in one form or another. The term 'value' is a central one to Spillover research, yet it remains amorphous and notoriously difficult to quantify in terms of mainstream evaluation methods. Spillover value may confound our expectations on what is intrinsic or extrinsic, or it can be extracted in a specific form and be intentionally deployed in another place, or it can be multiplied when combined with other forms of value, particularly when crossing borders or traversing boundaries. These boundaries need to be understood, as spillover operates within a political geography of institutions and professional disciplines, organisational fields of power and interests. It is naive to claim that the search for "truth" is neutral, scientifically objective or value-free as such, at the same time the working 'ethos' of the Partners in managing a spillover research project was one of 'blue skies' and 'holistic'. Causal terms like effect and impact, or established terms like value and benefit, would all be used, inevitably so, but in a 'holistic' spillover context would be continually subject to change and be re-defined in the process of research.

As collaborative research, the Spillover project emerged from an observation on Europe that is relevant globally. While significant amounts of research on the arts and culture is produced (by governments, cities, NGOs and so on), the lack of interdisciplinary models of collaboration, knowledge exchange mechanisms, research partnerships and coordinated policy-producer dialogue, mean that observations and analysis of spillovers find no immediate framework of validation and usefulness. The identification of Spillover activity could not only incentivise collaboration across diverse sectors of the creative economy, or between public and commercial actors, but between policymakers of different sectors (for example, between cultural and social policy).

The project began and remained grounded in an evidence base (through the collation and then review of an evidence library of 98 documents by Tom Fleming Creative Consultancy), and which selected its categories of subject from which the most robust evidence currently exists. The project's objectives also included identifying the strengths and weaknesses of existing evidence methodologies, along with the sub-categories of specialist interests that these methodologies also support, initially prioritising evidence that demonstrate the causality of spillover

effects. In doing so it attempted to establish a baseline of knowledge by taking a scientific approach to a set of commonly held assumptions about the value of the arts and culture. From the evidence library which was reviewed, three categories of Spillover were identified as those most supported by robust evidence. These are as follows:

Knowledge spillovers — include ideas, innovations and processes, which can emerge within, out of and between producers, organisations and businesses. For example, the Evidence Library cites significant examples of artistic producers whose products spill over 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. This stems from the influence of a dynamic creative industry, businesses, artists, arts organisations or artistic events, and is a category of largely unexplored potential and complexity.

Network spillovers — identify high density interconnections between arts and/or creative industries in a specific location (such as a cluster or cultural quarter), and consequent impacts and outcomes of such interconnections to the economy and society. Network Spillover may overlap with Knowledge spillovers, given how, for example, the conventional 'clustering' or agglomeration of businesses can generate the spread of tacit knowledge, brand image, or professional reputational capital.

The Evidence Library captures spillover research and evaluation on quite distinct areas within each of the three categories of knowledge, industry and network spillover. These areas, in turn, allow 17 sub-categories to be specified as potential fields of future spillover research (obviously reflecting current mainstream policy-making priorities, which might well be changed over time): the preliminary conclusions were that:

- 1: Culture can be defined in terms of processes, knowledge, communicative interaction, or other dynamic factors shared by other organisational entities in the creative economy.
- 2: There are identifiable causal and extra-causal (or environmental) links between the expressive, effective, aesthetic or ideational activities of culture (normally understood in terms of non-transferable intangible, specialised and 'autonomous' activities, peculiar to culture) and the production of 'capital'.

3: *Spillover* is a cognate of 'ecology', whereby we can analyse and assess organisations, sectors and businesses in terms of what they share and co-produce, their relationships and interdependencies, and not just in terms of their separate or specialist products or outputs.

4: Spillover collapses categorical distinctions between producers, organisations, products and market constituencies — all can be agents and actors in Spillover processes.

5: Spillover identifies the 'relations' between actors and agencies in the cultural and creative economy to be both commercial and public, involving mutually beneficial flows of knowledge, intelligence and finance, and which does not necessitate hierarchies of benefit (e.g. larger organisations feeding off smaller ones), but can generate a redistributive dynamic of agency interaction. In theory then, the spillover potential of one artist might potentially be greater than that of one large museum.

Project aims and findings

One aim of the project was to generate defined research subjects for other projects to continue with: these included, — *Negative Spillover*, and the ways culture and the creative industries might not always generate positive value — for example, the impact of clustering on wages, urban 'gentrification', the formation of closed professional networks or high entry barriers to creative work, or the uses of copyright and IPRs in ways that exclude further innovation.

— *Cross-sector Spillover*, and the ways culture might interact with the commercial creative industries, or with non-cultural sectors of industry — such as manufacturing, particularly creative movements like Makers and Hackers, Upcycling and the 'shareable' economy.

— *Cross-border Spillover*, where different cultural identities, languages, regulatory aspects and systems of cultural governance influence the ways value is created, described and understood. This will generate useful knowledge on the intercultural dynamics of cross-border collaboration, which could usefully inform approaches to culture in development, cultural diplomacy and genuine international collaboration in a global creative ecology.

In 2017, the Partnership published four case studies commissioned the previous year: from Finland, Italy, Poland, and the Netherlands. The purpose of the commission was broadly to engage experienced researchers in preliminary thinking on the potential methods that could be employed in spillover research, and

how spillover could identify (and compose) a conceptualisation of phenomenon that cannot be captured by established value or impact studies. The case studies were considerably different, and characterised by the specialised expertise, place-based engagement, and theoretical commitments of the four research groups. Each case is available in full in this Compendium, and also subject to a summary assessment by Nicole McNeilly (McNeilly, 2018, also included).

It is worth citing three points, among others, that emerged from these cases — (i) we need to use established mixed methods so as to cross-reference or challenge existing social scientific assumptions (with the implication that the qualitative/quantitative dichotomy is not a stable categorisation within spillover research); (ii) substantial spillover phenomenon can only be captured by longitudinal research, which presents huge challenges; spillover research requires cross-sectoral collaboration and participation, which in turn demands a strategic approach to organisational partnerships in specific places; (iii) the specific context of investment (public and private) can inform methodology in critical ways, and in this means must be developed to identify emergent spillover or the conditions that facilitate (or hinder) the emergence of spillover phenomenon.

The project, in its last years, reflected on the rich findings of the case studies, and began to formulate and advocate policy proposals as a basis for a stronger evidence-based approach to policy and investment for government. It recommended that policy-makers work to enhance the capacity of culture and the creative industries to generate spillovers through a more committed and coordinated approach: — Commission research into incentivised programmes: these may involve targeted projects and tools like 'creative credits', creative milieu investments, and rapid resource increases allowing travel, physical interconnections, legal collaborative costs or other sectors more access to artists and cultural organisations. Establishing pilots and appropriate counter-factuals could be part of a fruitful long-term analysis.

— Support research into hybrid and cross-sector spaces or facilities, which allow for collaboration and co-operation and thus enrich the creative ecology: these could include creative hubs, co-working spaces, networking activities, creative and knowledge-driven festivals, interdisciplinary research programmes, and technology-/knowledge-transfer projects

which connect businesses from different sectors and cultural organisations.

— Commission research into incentivised technology-/knowledge-exchange programmes that connect the arts and cultural sectors to universities and technology businesses.

— Embed Spillover research into existing mapping and evaluation tool kits, which identify and track Spillover outcomes as part of the overall outcome proposition for public funding programmes, particularly in urban regeneration, social inclusion and public health.

— Research the role of interculturalism and diversity as an enabler of (social) innovation and Spillovers: This can be conducted through staggered testing of the effects of mobilising active participation and accelerating organisational development.

By the terminus of the project and Partnership, spillover research had generated a framework in which it became undeniable that the arts and culture required a strong and sustainable creative ecology to be able to maximise its benefit outcomes to society and economy. While the arts and culture are primarily concerned with cultural value and the integrity of their own artistic expertise (and educated constituencies), spillover reveals a compelling case for the public co-creation of further spheres of value in social and economic spheres. A sustainable creative ecology is built on diversity and inherent dynamism – where people interact, ideas transfer and resources flow; it is a space where trust is nurtured, risk is valued and failure accepted as a means to success. It is also a series of material conditions, where social and economic outcomes are valued equally and where openness, generosity and co-creation are core values. Spillover research is helping us to better understand how creative ecologies function and it is giving us renewed confidence in the overarching value proposition of culture and the creative industries. The policy implication here is that strategies (from city municipalities to large regions) should focus more on fostering the health of the whole creative ecology and not the maintenance of survival of particular parts of the system.

Bibliographical note:

A valuable review commissioned and written by Nicole McNeilly towards the concluding year of the project acts as its substantive concluding statement — McNeilly, N. (2018) 'Cultural and Creative Spillovers in Europe: a follow-up review', Dortmund: european centre for creative economy (ecce). [included in this Compendium]. For an overview of the Spillover concept in the context of the project, **the following publications are not in this Compendium:**

Vickery, J. (2015) 'To be Debated: Spillover', Dortmund: european centre for creative economy (ecce).

McNeilly, N., and Hanemann, N., Vickery, J. (2016) 'Cultural and Creative Spillovers in Europe – a reflection on a preliminary evidence review', in Cuenca, J. and Ahedo, R. eds. *Efectos sociales del ocio y las industrias creativas y culturales*, Bilbao: Universidad de Deusto: pp.131-146.

Vickery, J. (2016) 'Creative and Cultural Spillover: a new front for research', *ENCATC Journal of Cultural Management and Policy*, Issue 5, No.1: pp. 5-11.

The EU policy statements and documents that formed the initial framework of motivation and debate for our investigation were as follows:

European Commission, 'Promoting cultural and creative sectors for growth and jobs in the EU' [COM (2012)537]

European Commission, 'Europe 2020: Europe's growth strategy', Brussels: EU [COM (2010)2020]

European Commission, 'An integrated industrial policy for the globalisation era' [COM (2010)614]

European Commission, 'Unlocking the potential of cultural and creative industries' [COM (2010)183]

European Commission, 'The European Report on Competitiveness 2010' [COM (2010)614]

European Commission, 'Towards world-class clusters in the European Union' [COM (2008)652]

European Commission, 'European Agenda for Culture in a Globalising World' [COM (2007)242]

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Introduction Authors

Jonathan Vickery is Associate Professor in the Centre for Cultural and Media Policy Studies, University of Warwick, UK. He was a Research Associate of the Spillovers project, involved in research strategy and publications.

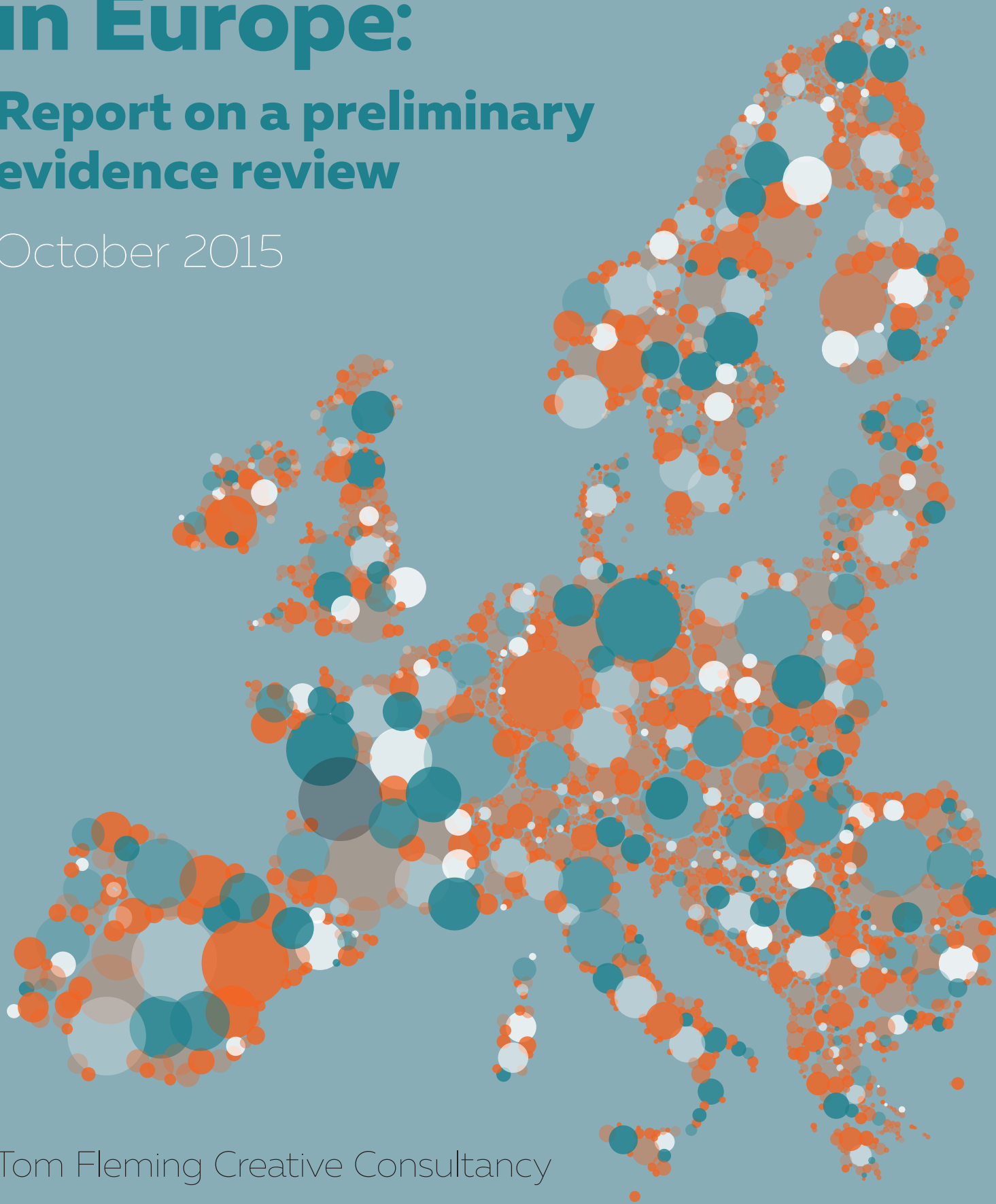
Tom Fleming is Director of Tom Fleming Creative Consultancy, London. With senior associate Andrew Erskine, he devised the first major research framework for the Spillovers project.

Bernd Fesel is Senior Advisor to the european centre for creative economy (ecce), Dortmund, and Director of the European Creative Business Network (ECBN), Rotterdam. He acted as leader and manager of the Spillover project for most of its lifespan.

Cultural and creative spillovers in Europe:

Report on a preliminary evidence review

October 2015



Tom Fleming Creative Consultancy

This report was commissioned and funded by:



Arts Council England (ACE) champions, develops and invests in artistic and cultural experiences that enrich people's lives. The organisation supports a range of activities across the arts, museums and libraries – from theatre to digital art, reading to dance, music to literature, and crafts to collections. Great art and culture inspires us, brings us together and teaches us about ourselves and the world around us. In short, it makes life better. Between 2015 and 2018, ACE plans to invest £1.1 billion of public money from government and an estimated £700 million from the National Lottery to help create these experiences for as many people as possible across the country.



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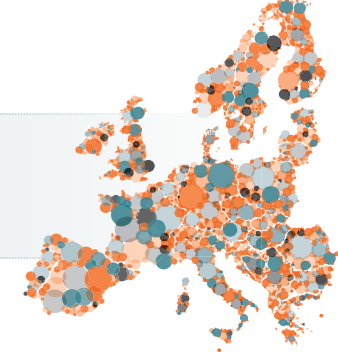
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About the author

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With thanks to Dr Tom Fleming, Andrew Erskine, Laura Schmieder and Ingrid Rones.

Research partnership acknowledgements

This study has been a genuinely collaborative endeavour. TFCC has worked closely with the funding partners plus research partners to shape the methodology, collect, systematise and analyse the evidence library, and develop the core findings. Considerable resources of time, energy and expertise have contributed to a study which can be viewed overall as co-created. Particular acknowledgements are given to:

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Arts Council of Ireland

Mehjabeen Price, Catherine Audis and Alison Hope
Creative England, UK

Bernd Fesel and Nadine Hanemann
European Centre for Creative Economy, Germany

Tsveta Andreeva and Isabelle Schwarz
European Cultural Foundation, Netherlands

European Creative Business Network
ECBN supports the project in-kind through financial administration and contracting

Research partners

Kaisa Schmidt-Thomé
Aalto University, Finland

Annick Schramme
University of Antwerp and Antwerp School of Management/Competence Center Creative Industries, Belgium

Toni Attard
Arts Council Malta

Ellen Aslaksen and Marianne Berger Marjanovic
Arts Council Norway

Pablo Rossello and Lynsey Smith
British Council, UK

Lyudmila Petrova
Erasmus School of History, Culture and Communication, Netherlands

Dr Cristina Ortega and Dr Fernando Bayon
University of Deusto, Spain

Dr Jonathan Vickery
University of Warwick/Centre for Cultural Policy Studies, UK

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Jasmin Vogel
City of Dortmund/Dortmunder U, Germany

Volker Buchloh
City of Oberhausen, Germany

Elizabete Tomaz
INTELI – Intelligence in Innovation, Innovation Centre, Portugal

Dr Bastian Lange
Multiplicities, Germany

George Windsor
Nesta, UK

Morgane Vandernotte
Nord Pas de Calais County Council, France

Edna dos Santos-Duisenberg
United Nations Institute for Training and Research, Switzerland

Foreword

In 2012, the European Commission put spillover effects of the arts, culture and creative industries on the political agenda (COM(2012) 537). In 2014, Arts Council England (ACE), Arts Council of Ireland, European centre for creative economy (ecce), European Cultural Foundation, European Creative Business Network (ECBN) and Creative England initiated and funded a collaborative preliminary methodological review about the evidence and causality of spillover effects in Europe.

As a European research partnership on cultural and creative spillovers 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 various 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 in the spillover context and to recommend methodologies that may be able to capture spillover effects, as well as to advocate for longer-term European funding, to address the wider research gap in this area and to strengthen development and the case for public support of the arts, culture and the creative industries.

We are proud of how our organic approach has brought partners together across Europe around a shared yet complex research agenda. Our collaborative research process has included partners from nine countries: national cultural funding agencies, regional cultural development bodies, foundations, universities and organisations operating Europe wide.

We'd like to take this opportunity to thank Tom Fleming Creative Consultancy (TFCC), who we commissioned in January 2015 to undertake this analysis, for their dedication and collaboration in delivering this research. They were the first to encounter the enormity and complexity of the task. Together we acknowledge the limitations as well as the key learning points of this exploratory review of the very first evidence base on spillover effects.

This report sets a framework that incorporates the diversity of the arts, culture and the creative industries. It sheds light on cultural and creative spillovers in Europe, and spurs interest for new and continued collaboration in research at the European level.

We are in a good position to test the findings and recommendations presented in this report. Having identified future research topics to address local, regional, national and international needs to better understand, evaluate and improve public funding schemes, this review closes with recommendations primarily to the European Union, paying tribute to its policy focus on spillover effects as laid down in

the EU communication (COM(2012) 537). We will advocate at European policy level, as well as in each of our Member States and beyond, in order to mainstream a new holistic approach for evaluating cultural and creative spillovers.

Our primary policy recommendation is the creation of the first holistic agenda for cultural and creative research, envisioning the Joint Research Centre of the European Union as a key player to innovate research methods in the cultural and creative industries (CCIs), and to drive spillovers in the arts, culture and the creative industries within the context of Agenda 2020.

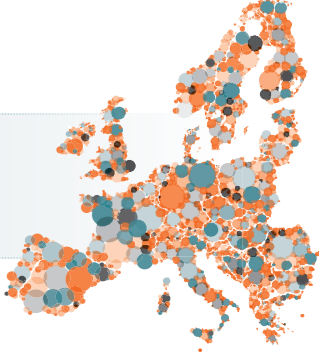
To launch a new holistic approach to cultural and creative research, we recommend that the European Commission takes the lead as change-maker by:

- Dedicating a small proportion (e.g. five per cent) of all Creative Europe- and Horizon 2020-funded projects in the cultural and creative sectors for holistic evaluation that balances qualitative and quantitative evidence capture.
- Creating a new programme for the development and progression of qualitative methods and indicators in the cultural and creative industries, to be led by the Joint Research Centre of the European Union.
- Calling for the co-ordination of national research agendas in the cultural and creative sectors by an Open Method of Coordination (OMC) group. This group will be tasked with strengthening and testing new qualitative methods as part of a balanced quantitative and qualitative research agenda.

Without a new holistic research agenda, cultural and creative policies will not be able to innovate, unleash and capture the wider value of the arts, culture and the creative industries to the wider economy and society. We recommend that governments and policymakers at all levels realise that they are key change-makers for the creation and evidencing of cultural and creative spillovers.

Finally, as policymakers and advocates for public investment in the arts, culture and creative industries, we know we are not the only research initiative in this area. Collaboration and open information-sharing are at the heart of this research agenda to evidence cultural and creative spillovers. We look forward to engaging with others to develop further, enrich and share broadly our future research activities. We now look forward to sharing our future European research agenda in 2015/16 and creating a wider evidence base for cultural and creative spillovers through <http://ccspillovers.wikispaces.com/>.

Please join the conversation.



Richard Russell
Director, Policy and Research
Arts Council England

Prof Dieter Gorny
Managing Director
European Centre for Creative Economy

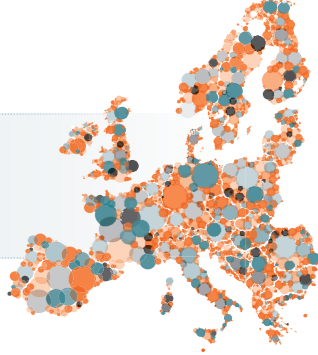
Toby Dennett
Manager, Strategic Development
Arts Council of Ireland

Tsveta Andreeva
Policy Officer
European Cultural Foundation

Mehjabeen Price
Chief Operating Officer
Creative England

Bernd Fesel
Chair
European Creative Business Network

Executive summary



In 2012, the European Commission made spillover effects of the arts, culture and the creative industries the subject of its agenda for the first time (COM(2012) 537). A little after, conversations about the need for further research into spillover effects began and, in 2014, Arts Council England (ACE), Arts Council of Ireland, European Centre for Creative Economy (ecce), European Cultural Foundation, European Creative Business Network (ECBN) and Creative England initiated and funded a collaborative research project about the evidence and causality of spillover effects in Europe. The research consisted of:

- the creation of the first evidence base of 98 spillover projects,
- a review of evaluation methods and the strengths and weaknesses of existing methodologies,
- finding an evidence-based concept and definition of 'cultural and creative spillover effects', and
- recommendations for future research on spillover effects.

Despite the preliminary and exploratory nature of this research, we have noted a widespread interest and curiosity among researchers and politicians in Europe – including the Latvian EU Presidency in 2015.

This response – even before the research was finished – reflects what we believe to be one of the major findings of this report: that there are research gaps about causality and even more about commonly accepted methods of quantitative and qualitative evaluations.

The policy recommendations focus on:

- a holistic concept of research to correlate to interdisciplinary (sub-)categories of spillovers,
- progressing and testing qualitative methods, and
- dissemination and dialogues with the wider economy and society to support the recognition of multiple types of spillover and the whole value of the arts, culture and creative industries.

The missing proof of causality of the spillover effects of public investments was the core motivator for the research project, which has developed into an international research partnership. This partnership continues and grows as connections are made with others through the open collaborative wikispaces platform, <http://ccspillovers.wikispaces.com/>. This is vital for the second stage of research.

Proposal for an evidence-based definition

This study by the Tom Fleming Creative Consultancy (TFCC) sets out a preliminary evidence review of the spillover effects

of public investment (public money awarded directly or indirectly by government) in the arts, culture and the creative industries in Europe. The starting point for this research uses a broad definition of spillovers, which takes account of previous work in the field and seeks to meet the strategic and practical needs of artists, cultural organisations, creative businesses, policymakers, funders and strategic bodies:

We understand a spillover(s) to be the process by which an activity in one area has a subsequent broader impact on places, society or the economy through the overflow of concepts, ideas, skills, knowledge and different types of capital. Spillovers can take place over varying time frames and can be intentional or unintentional, planned or unplanned, direct or indirect, negative as well as positive.

Proposal for a review of cultural and creative spillovers

The main focus of study is an evidence library of 98 documents from 17 European countries collectively created by partners¹. These documents – a rich mix of literature reviews, case studies, surveys, quantitative analysis and more – were analysed for what they had to say on spillovers, public investment and methodology. To analyse the evidence they provide, we have adopted 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 spill over 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.

Within these three types of spillover, the report introduces 17 sub-categories where evidence is demonstrated most frequently or there are emerging claims on evidence and impact. The 17 identified spillover sub-categories are presented in Figure 1. The full report features an analysis of each of the 17 sub-categories with a short summary of key points relating to methodology, public investment and evidence strengths.

Findings

Strength of evidence in the preliminary library

There are three areas where evidence for spillovers is particularly strong and/or where there is an apparent need for further research (e.g. because of the strategic importance afforded certain types of return on investment).

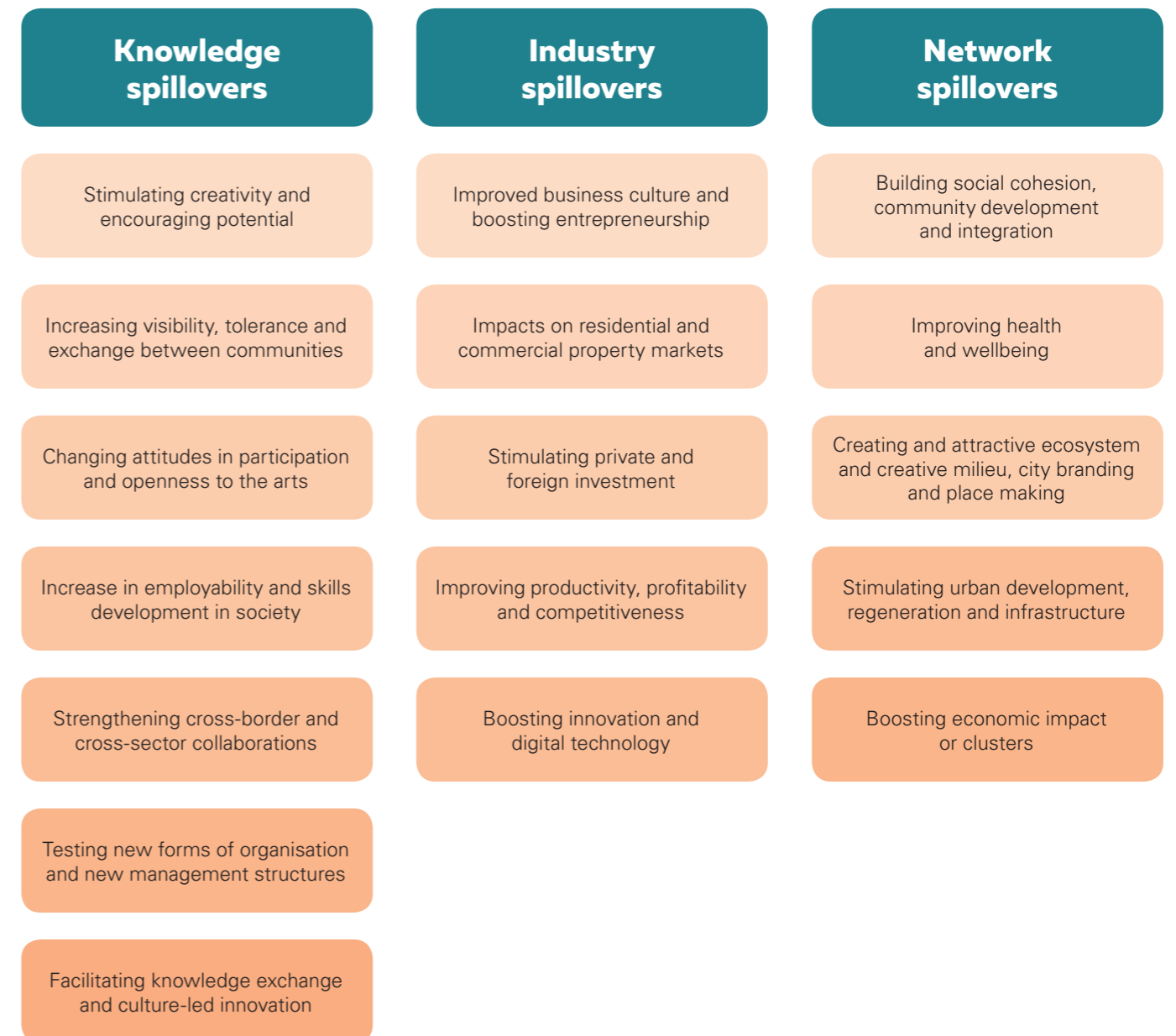
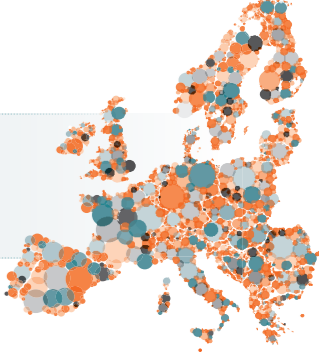


Figure 1. Diagram of spillovers and sub-categories

¹ See the full report Acknowledgements for a full list of partners and contributors.



These are discussed in more detail in the report, and are:

- Innovation via knowledge spillovers.
- Health and wellbeing via knowledge and industry spillovers.
- Creative milieu and place branding/positioning via network, knowledge and industry spillovers.

Evidence in knowledge spillover is most persuasive² around the benefits to individuals of long-term engagement with arts organisations (CEBR, 2013, and Cuypers et al., 2011), the role of culture in developing social capital (OECD, 2005), the wide impact of large-scale cultural events (Rutten, 2006), the spillover between publicly funded and commercially funded arts (Albert et al., n.d., and Tafel Viia et al., 2011), the importance of culture in improving cross-border co-operation (Interact, 2014) and the linkages between culture, creative industries and innovation (Rutten, 2006).

Analysis of the library suggests that evidence of knowledge spillovers would be improved through more research into how experiencing and practising 'creativity' in one sphere translates into bringing a more creative approach to other spheres of activity. Furthermore, as long-term engagement with the arts seems to be so important in delivering personal impacts, studies which allow for this to be tracked would help fill in current gaps. Other key areas for examination include the role of volunteering in developing social capital, the special impact and value of large-scale cultural events, the value of cross-border networks, and the impact of creativity throughout the value chain and beyond manufacturing.

The strongest evidence of industry spillovers is that communications within organisations can be boosted (Antal/Strauss, 2012), culture-led regeneration has a positive impact (Rutten, 2006), cross-fertilisation occurs between commercial and non-commercial sectors (OCE, 2014), investment in design has an impact (Sternö/Nielsén, 2013), spillovers play a role in boosting uptake of new technology (KEA, 2006) and networks are important in spreading innovation (Schopen et al., 2008).

Examination of the library suggests that the evidence of industry spillovers would be improved if there was more analysis of the two-way relationship between culture and the wider economy in terms of innovation and entrepreneurship. Further research in the value of public sector investment in stimulating risk-taking would be valuable, as would be exploring the role of social media and spillover effects that occur without the benefits of physical proximity through clusters.

The clearly articulated and developed evidence of network spillovers is found in the impact of culture on

social cohesion (KEA, 2009, and BOP, 2011) and community cohesion (Dümcke/Gnedovsky 2013, 2013), on the way that the process of social cohesion occurs (Goodlad et al., 2002), on the individual benefits of visiting museums (Fujiwara, 2013), on the association between cultural activity and perceived health and satisfaction with life (Cuypers et al., 2011, and Billington, 2010), on the role of culture in place-making and city-branding (ICC, 2010, and Rutten, 2006), on the 'creative milieu' effect and on the importance of creative entrepreneurs (CURE, 2014).

Reviewing the library indicates that evidence of industry spillovers would be improved by further research into the complex relationship between arts, culture and wellbeing, and taking an ecosystem approach to analysing the interplay of complex factors also supports our understanding of the role that culture plays in place attractiveness. Other areas where further research would be particularly valuable include understanding the spillover effects of individuals.

Analysing and reporting on the methods of evaluation used – especially in the 17 spillover sub-categories – is the main contribution of this report to the current scientific and political debate. Furthermore, it has clear outcomes for cultural practitioners and academics who want to apply and test methods in their institutions. Based on the evidence library, **causality** is not systematically evaluated in the cultural and creative sectors against scientific standards such as Bradford Hill Criteria. Out of the library of 98 documents only two approach the standards needed for causality (Bakshi et al., 2013, and Cuypers et al., 2011). More methods derived from the social sciences, especially those that test hypotheses using qualitative research methods, could be beneficial.

These include:

- Experimental studies which test cause-effect relationships in a controlled setting including counter-factuals and control groups.
- Action research, where hypotheses are tested through the introduction of interventions into complex social phenomena or ethnographical techniques, including immersion over a period of time.
- The proxy research approach – utilising techniques developed in other areas including research into Social Return on Investment (SROI).

In terms of social policy, a KEA 2009 report recommends encouraging local, regional and national agencies to deploy **cultural resources in social and public services** and to commission 'a series of longitudinal studies (possibly linked to EU funded projects), examining the impact of cultural activity in key social areas such as social cohesion and civic renewal'.

Methodological recommendations

In terms of developing methodologies which will allow for greater understanding of the value of public investment, analysis of the library suggests that the following interdisciplinary approaches should be investigated:

- Longitudinal intervention studies based on best practice from social science, including the use of control groups.
- Testing hypotheses around the process and means by which cultural and creative spillovers drive innovation in places and the wider economy through experimental methodological approaches utilising 'big data' and wellbeing (frameworks).
- Consumer analysis utilising new technology to help us get a better understanding of culture's role in driving the experience economy.
- Developing a holistic set of methodological tools across the 17 spillover sub-categories that could work at different levels of government.

Recommendations for future research

From the evidence library, we can draw out a range of areas where future research programmes would be particularly valuable. These include research into:

- How to embed spillover research into mapping and evaluation tools which track and measure public investment, and how to identify spillover outcomes as part of the overall outcome proposition for public funding programmes.
- Incentivised programmes into cross-sector working including collaborations between the arts and culture, creative industries and other sectors.
- Hybrid and cross-sector spaces and places which allow for structured and unstructured knowledge transfer between the arts, culture and creative industries and wider business, social and technological sectors.
- Incentivised spillover-generating actions such as knowledge- and technology-exchange programmes that connect the arts and cultural sector to universities and technology businesses.
- Strategic commissioning for arts, health and wellbeing and how spillover effects can be encouraged and facilitated.

Policy recommendations

Our primary policy recommendation is the creation of the first holistic agenda for cultural and creative research, envisioning the Joint Research Centre as a key player to innovate research methods in the cultural and creative industries and to drive spillovers in the arts, culture and the creative industries within the context of Agenda 2020.

To launch a new holistic approach to cultural and creative research, we recommend that the European Commission takes the lead as change-maker by:

- Dedicating a proportion (e.g. five per cent) of all Creative Europe- and Horizon 2020-funded projects in the cultural and creative sectors for holistic evaluation that balances qualitative and quantitative evidence capture.
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- Calling for the co-ordination of national research agendas in the cultural and creative sectors by an Open Method of Coordination (OMC) group. This group will be tasked with strengthening and testing new qualitative methods as part of a balanced quantitative and qualitative research agenda.

Our policy recommendations need the support of national, regional and local level governments and policymakers. We ask that they acknowledge that they are key change-makers in the creation and evidencing of cultural and creative spillovers. Without a new holistic research agenda, cultural and creative policies will not be able to innovate, unleash and capture the wider value of the arts, culture and the creative industries to the wider economy and society.

² Persuasive, but falling short of proving causality to scientifically accepted standards.

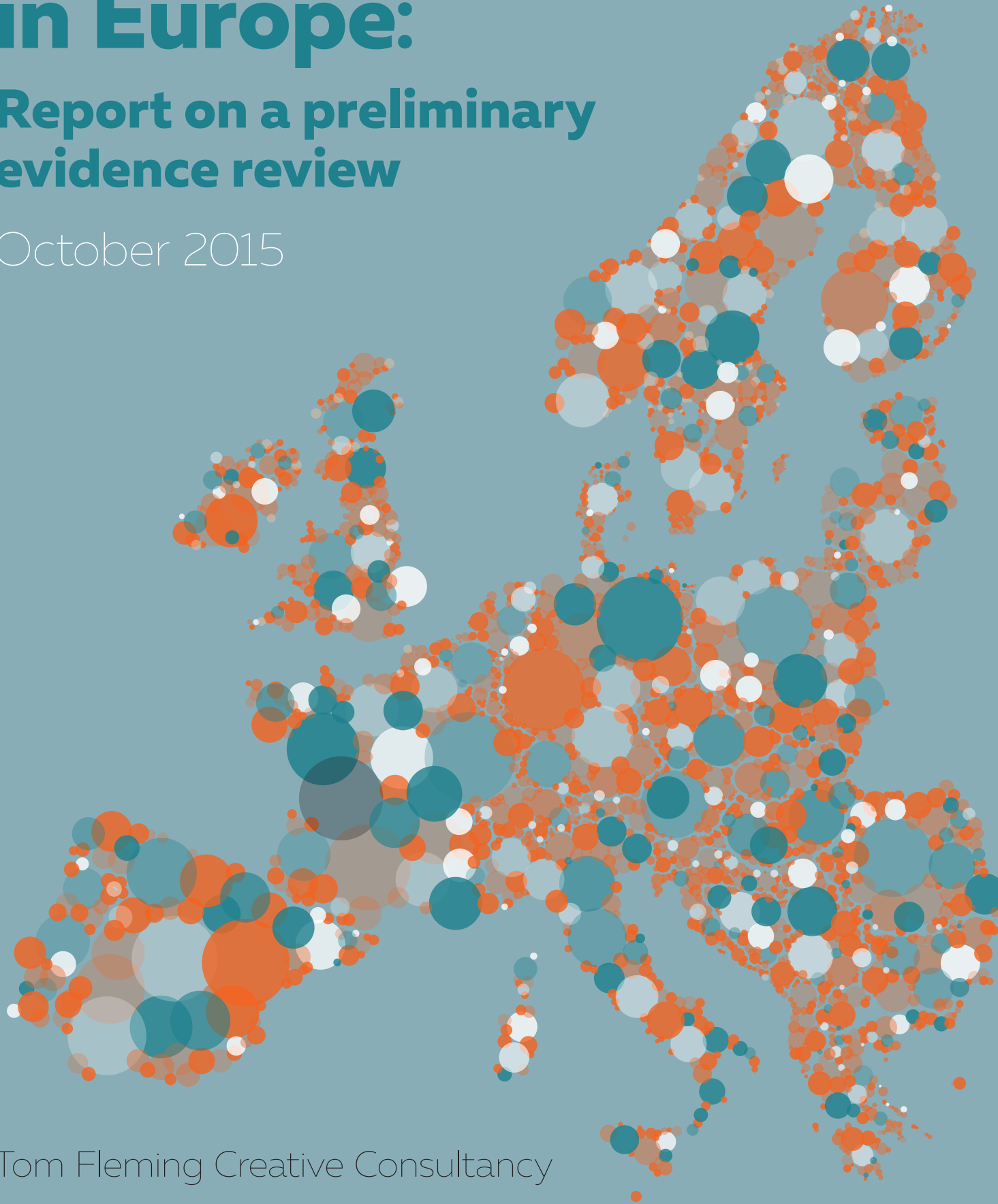
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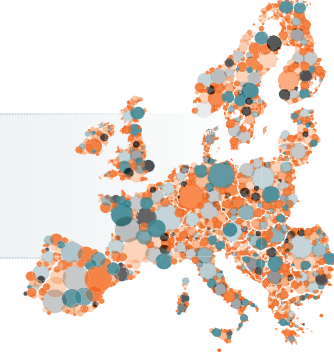
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Kaisa Schmidt-Thomé
Aalto University, Finland

Annick Schramme
University of Antwerp and Antwerp School of Management/Competence Center Creative Industries, Belgium

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Arts Council Malta

Ellen Aslaksen and Marianne Berger Marjanovic
Arts Council Norway

Pablo Rossello and Lynsey Smith
British Council, UK

Lyudmila Petrova
Erasmus School of History, Culture and Communication, Netherlands

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Volker Buchloh
City of Oberhausen, Germany

Elizabete Tomaz
INTELI – Intelligence in Innovation, Innovation Centre, Portugal

Dr Bastian Lange
Multiplicities, Germany

George Windsor
Nesta, UK

Morgane Vandernotte
Nord Pas de Calais County Council, France

Edna dos Santos-Duisenberg
United Nations Institute for Training and Research, Switzerland

Foreword

In 2012, the European Commission put spillover effects of the arts, culture and creative industries on the political agenda (COM(2012) 537). In 2014, Arts Council England (ACE), Arts Council of Ireland, European centre for creative economy (ecce), European Cultural Foundation, European Creative Business Network (ECBN) and Creative England initiated and funded a collaborative preliminary methodological review about the evidence and causality of spillover effects in Europe.

As a European research partnership on cultural and creative spillovers 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 various 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 in the spillover context and to recommend methodologies that may be able to capture spillover effects, as well as to advocate for longer-term European funding, to address the wider research gap in this area and to strengthen development and the case for public support of the arts, culture and the creative industries.

We are proud of how our organic approach has brought partners together across Europe around a shared yet complex research agenda. Our collaborative research process has included partners from nine countries: national cultural funding agencies, regional cultural development bodies, foundations, universities and organisations operating Europe wide.

We'd like to take this opportunity to thank Tom Fleming Creative Consultancy (TFCC), who we commissioned in January 2015 to undertake this analysis, for their dedication and collaboration in delivering this research. They were the first to encounter the enormity and complexity of the task. Together we acknowledge the limitations as well as the key learning points of this exploratory review of the very first evidence base on spillover effects.

This report sets a framework that incorporates the diversity of the arts, culture and the creative industries. It sheds light on cultural and creative spillovers in Europe, and spurs interest for new and continued collaboration in research at the European level.

We are in a good position to test the findings and recommendations presented in this report. Having identified future research topics to address local, regional, national and international needs to better understand, evaluate and improve public funding schemes, this review closes with recommendations primarily to the European Union, paying tribute to its policy focus on spillover effects as laid down in

the EU communication (COM(2012) 537). We will advocate at European policy level, as well as in each of our Member States and beyond, in order to mainstream a new holistic approach for evaluating cultural and creative spillovers.

Our primary policy recommendation is the creation of the first holistic agenda for cultural and creative research, envisioning the Joint Research Centre of the European Union as a key player to innovate research methods in the cultural and creative industries (CCIs), and to drive spillovers in the arts, culture and the creative industries within the context of Agenda 2020.

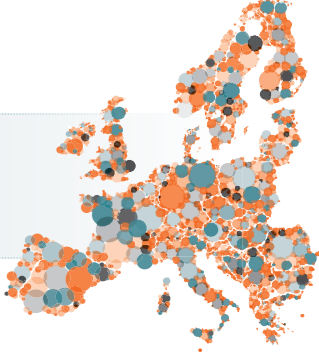
To launch a new holistic approach to cultural and creative research, we recommend that the European Commission takes the lead as change-maker by:

- Dedicating a small proportion (e.g. five per cent) of all Creative Europe- and Horizon 2020-funded projects in the cultural and creative sectors for holistic evaluation that balances qualitative and quantitative evidence capture.
- Creating a new programme for the development and progression of qualitative methods and indicators in the cultural and creative industries, to be led by the Joint Research Centre of the European Union.
- Calling for the co-ordination of national research agendas in the cultural and creative sectors by an Open Method of Coordination (OMC) group. This group will be tasked with strengthening and testing new qualitative methods as part of a balanced quantitative and qualitative research agenda.

Without a new holistic research agenda, cultural and creative policies will not be able to innovate, unleash and capture the wider value of the arts, culture and the creative industries to the wider economy and society. We recommend that governments and policymakers at all levels realise that they are key change-makers for the creation and evidencing of cultural and creative spillovers.

Finally, as policymakers and advocates for public investment in the arts, culture and creative industries, we know we are not the only research initiative in this area. Collaboration and open information-sharing are at the heart of this research agenda to evidence cultural and creative spillovers. We look forward to engaging with others to develop further, enrich and share broadly our future research activities. We now look forward to sharing our future European research agenda in 2015/16 and creating a wider evidence base for cultural and creative spillovers through <http://ccspillovers.wikispaces.com/>.

Please join the conversation.



Richard Russell
Director, Policy and Research
Arts Council England

Prof Dieter Gorny
Managing Director
European centre for creative economy

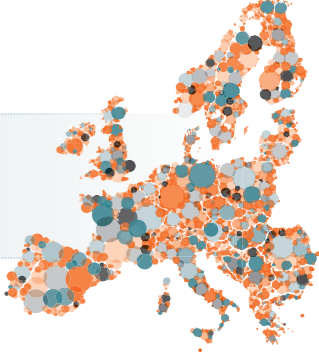
Toby Dennett
Manager, Strategic Development
Arts Council of Ireland

Tsveta Andreeva
Policy Officer
European Cultural Foundation

Mehjabeen Price
Chief Operating Officer
Creative England

Bernd Fesel
Chair
European Creative Business Network

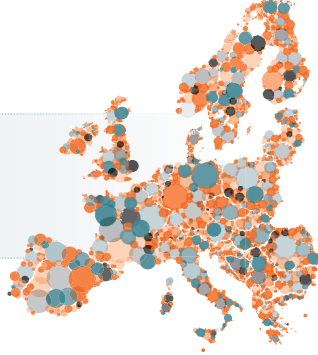
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Executive summary



In 2012, the European Commission made spillover effects of the arts, culture and the creative industries the subject of its agenda for the first time (COM(2012) 537). A little after, conversations about the need for further research into spillover effects began and, in 2014, Arts Council England (ACE), Arts Council of Ireland, European Centre for Creative Economy (ecce), European Cultural Foundation, European Creative Business Network (ECBN) and Creative England initiated and funded a collaborative research project about the evidence and causality of spillover effects in Europe. The research consisted of:

- the creation of the first evidence base of 98 spillover projects,
- a review of evaluation methods and the strengths and weaknesses of existing methodologies,
- finding an evidence-based concept and definition of 'cultural and creative spillover effects', and
- recommendations for future research on spillover effects.

Despite the preliminary and exploratory nature of this research, we have noted a widespread interest and curiosity among researchers and politicians in Europe – including the Latvian EU Presidency in 2015.

This response – even before the research was finished – reflects what we believe to be one of the major findings of this report: that there are research gaps about causality and even more about commonly accepted methods of quantitative and qualitative evaluations.

The policy recommendations focus on:

- a holistic concept of research to correlate to interdisciplinary (sub-)categories of spillovers,
- progressing and testing qualitative methods, and
- dissemination and dialogues with the wider economy and society to support the recognition of multiple types of spillover and the whole value of the arts, culture and creative industries.

The missing proof of causality of the spillover effects of public investments was the core motivator for the research project, which has developed into an international research partnership. This partnership continues and grows as connections are made with others through the open collaborative wikispaces platform, <http://ccspillovers.wikispaces.com/>. This is vital for the second stage of research.

Proposal for an evidence-based definition

This study by the Tom Fleming Creative Consultancy (TFCC) sets out a preliminary evidence review of the spillover effects

of public investment (public money awarded directly or indirectly by government) in the arts, culture and the creative industries in Europe. The starting point for this research uses a broad definition of spillovers, which takes account of previous work in the field and seeks to meet the strategic and practical needs of artists, cultural organisations, creative businesses, policymakers, funders and strategic bodies:

We understand a spillover(s) to be the process by which an activity in one area has a subsequent broader impact on places, society or the economy through the overflow of concepts, ideas, skills, knowledge and different types of capital. Spillovers can take place over varying time frames and can be intentional or unintentional, planned or unplanned, direct or indirect, negative as well as positive.

Proposal for a review of cultural and creative spillovers

The main focus of study is an evidence library of 98 documents from 17 European countries collectively created by partners¹. These documents – a rich mix of literature reviews, case studies, surveys, quantitative analysis and more – were analysed for what they had to say on spillovers, public investment and methodology. To analyse the evidence they provide, we have adopted 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 spill over 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.

Within these three types of spillover, the report introduces 17 sub-categories where evidence is demonstrated most frequently or there are emerging claims on evidence and impact. The 17 identified spillover sub-categories are presented in Figure 1. The full report features an analysis of each of the 17 sub-categories with a short summary of key points relating to methodology, public investment and evidence strengths.

Findings

Strength of evidence in the preliminary library

There are three areas where evidence for spillovers is particularly strong and/or where there is an apparent need for further research (e.g. because of the strategic importance afforded certain types of return on investment).

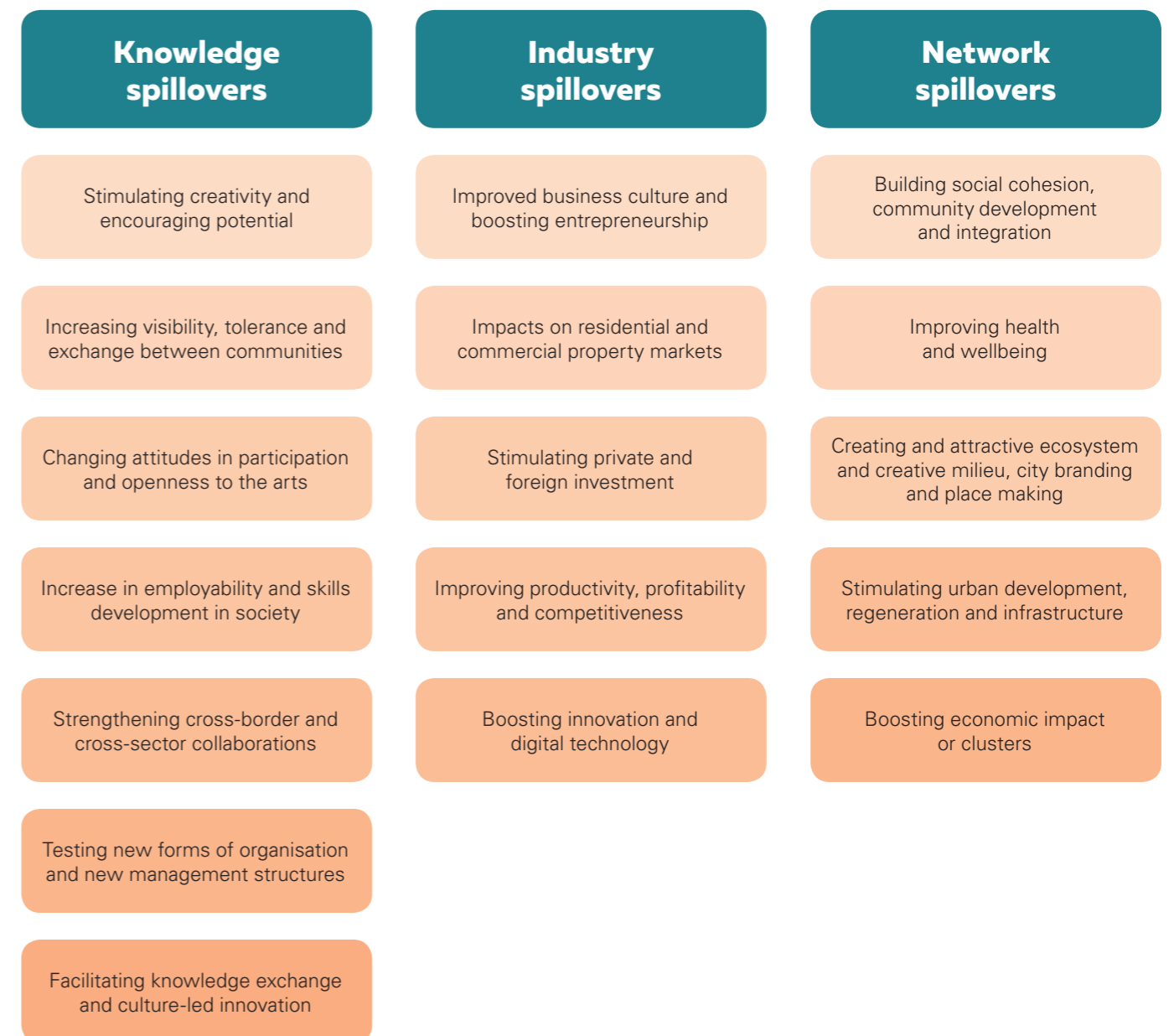
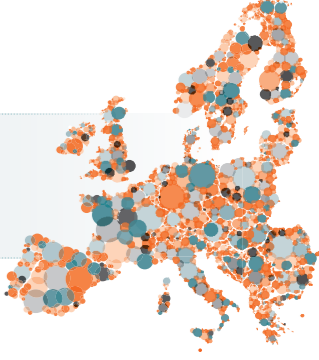


Figure 1. Diagram of spillovers and sub-categories

¹ See the full report Acknowledgements for a full list of partners and contributors.



These are discussed in more detail in the report, and are:

- Innovation via knowledge spillovers.
- Health and wellbeing via knowledge and industry spillovers.
- Creative milieu and place branding/positioning via network, knowledge and industry spillovers.

Evidence in knowledge spillover is most persuasive² around the benefits to individuals of long-term engagement with arts organisations (CEBR, 2013, and Cuypers et al., 2011), the role of culture in developing social capital (OECD, 2005), the wide impact of large-scale cultural events (Rutten, 2006), the spillover between publicly funded and commercially funded arts (Albert et al., n.d., and Tafel Viia et al., 2011), the importance of culture in improving cross-border co-operation (Interact, 2014) and the linkages between culture, creative industries and innovation (Rutten, 2006).

Analysis of the library suggests that evidence of knowledge spillovers would be improved through more research into how experiencing and practising 'creativity' in one sphere translates into bringing a more creative approach to other spheres of activity. Furthermore, as long-term engagement with the arts seems to be so important in delivering personal impacts, studies which allow for this to be tracked would help fill in current gaps. Other key areas for examination include the role of volunteering in developing social capital, the special impact and value of large-scale cultural events, the value of cross-border networks, and the impact of creativity throughout the value chain and beyond manufacturing.

The strongest evidence of industry spillovers is that communications within organisations can be boosted (Antal/Strauss, 2012), culture-led regeneration has a positive impact (Rutten, 2006), cross-fertilisation occurs between commercial and non-commercial sectors (OCE, 2014), investment in design has an impact (Sternö/Nielsén, 2013), spillovers play a role in boosting uptake of new technology (KEA, 2006) and networks are important in spreading innovation (Schopen et al., 2008).

Examination of the library suggests that the evidence of industry spillovers would be improved if there was more analysis of the two-way relationship between culture and the wider economy in terms of innovation and entrepreneurship. Further research in the value of public sector investment in stimulating risk-taking would be valuable, as would be exploring the role of social media and spillover effects that occur without the benefits of physical proximity through clusters.

The clearly articulated and developed evidence of network spillovers is found in the impact of culture on

social cohesion (KEA, 2009, and BOP, 2011) and community cohesion (Dümcke/Gnedovsky 2013, 2013), on the way that the process of social cohesion occurs (Goodlad et al., 2002), on the individual benefits of visiting museums (Fujiwara, 2013), on the association between cultural activity and perceived health and satisfaction with life (Cuypers et al., 2011, and Billington, 2010), on the role of culture in place-making and city-branding (ICC, 2010, and Rutten, 2006), on the 'creative milieu' effect and on the importance of creative entrepreneurs (CURE, 2014).

Reviewing the library indicates that evidence of industry spillovers would be improved by further research into the complex relationship between arts, culture and wellbeing, and taking an ecosystem approach to analysing the interplay of complex factors also supports our understanding of the role that culture plays in place attractiveness. Other areas where further research would be particularly valuable include understanding the spillover effects of individuals.

Analysing and reporting on the methods of evaluation used – especially in the 17 spillover sub-categories – is the main contribution of this report to the current scientific and political debate. Furthermore, it has clear outcomes for cultural practitioners and academics who want to apply and test methods in their institutions. Based on the evidence library, **causality** is not systematically evaluated in the cultural and creative sectors against scientific standards such as Bradford Hill Criteria. Out of the library of 98 documents only two approach the standards needed for causality (Bakshi et al., 2013, and Cuypers et al., 2011). More methods derived from the social sciences, especially those that test hypotheses using qualitative research methods, could be beneficial.

These include:

- Experimental studies which test cause-effect relationships in a controlled setting including counter-factuals and control groups.
- Action research, where hypotheses are tested through the introduction of interventions into complex social phenomena or ethnographical techniques, including immersion over a period of time.
- The proxy research approach – utilising techniques developed in other areas including research into Social Return on Investment (SROI).

In terms of social policy, a KEA 2009 report recommends encouraging local, regional and national agencies to deploy **cultural resources in social and public services** and to commission 'a series of longitudinal studies (possibly linked to EU funded projects), examining the impact of cultural activity in key social areas such as social cohesion and civic renewal'.

Methodological recommendations

In terms of developing methodologies which will allow for greater understanding of the value of public investment, analysis of the library suggests that the following interdisciplinary approaches should be investigated:

- Longitudinal intervention studies based on best practice from social science, including the use of control groups.
- Testing hypotheses around the process and means by which cultural and creative spillovers drive innovation in places and the wider economy through experimental methodological approaches utilising 'big data' and wellbeing (frameworks).
- Consumer analysis utilising new technology to help us get a better understanding of culture's role in driving the experience economy.
- Developing a holistic set of methodological tools across the 17 spillover sub-categories that could work at different levels of government.

Recommendations for future research

From the evidence library, we can draw out a range of areas where future research programmes would be particularly valuable. These include research into:

- How to embed spillover research into mapping and evaluation tools which track and measure public investment, and how to identify spillover outcomes as part of the overall outcome proposition for public funding programmes.
- Incentivised programmes into cross-sector working including collaborations between the arts and culture, creative industries and other sectors.
- Hybrid and cross-sector spaces and places which allow for structured and unstructured knowledge transfer between the arts, culture and creative industries and wider business, social and technological sectors.
- Incentivised spillover-generating actions such as knowledge- and technology-exchange programmes that connect the arts and cultural sector to universities and technology businesses.
- Strategic commissioning for arts, health and wellbeing and how spillover effects can be encouraged and facilitated.

Policy recommendations

Our primary policy recommendation is the creation of the first holistic agenda for cultural and creative research, envisioning the Joint Research Centre as a key player to innovate research methods in the cultural and creative industries and to drive spillovers in the arts, culture and the creative industries within the context of Agenda 2020.

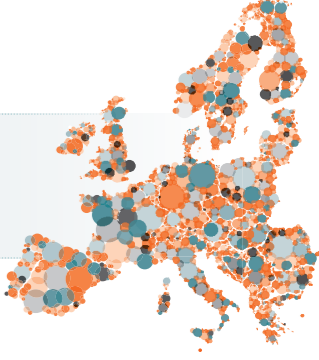
To launch a new holistic approach to cultural and creative research, we recommend that the European Commission takes the lead as change-maker by:

- Dedicating a proportion (e.g. five per cent) of all Creative Europe- and Horizon 2020-funded projects in the cultural and creative sectors for holistic evaluation that balances qualitative and quantitative evidence capture.
- Creating a new programme for the development and progression of qualitative methods and indicators in the cultural and creative industries, to be led by the Joint Research Centre of the European Union.
- Calling for the co-ordination of national research agendas in the cultural and creative sectors by an Open Method of Coordination (OMC) group. This group will be tasked with strengthening and testing new qualitative methods as part of a balanced quantitative and qualitative research agenda.

Our policy recommendations need the support of national, regional and local level governments and policymakers. We ask that they acknowledge that they are key change-makers in the creation and evidencing of cultural and creative spillovers. Without a new holistic research agenda, cultural and creative policies will not be able to innovate, unleash and capture the wider value of the arts, culture and the creative industries to the wider economy and society.

² Persuasive, but falling short of proving causality to scientifically accepted standards.

1. Introduction



One priority of the Agenda Europe 2020 is to promote spillovers from the cultural and creative sectors. However, research into and our fundamental understanding of spillover effects are deficient.

Vickery, J., 2014, to be debated SPILLOVER. (ecce, 2015)

This study by the Tom Fleming Creative Consultancy (TFCC)³ sets out a preliminary evidence review of the effects of public investment (public money awarded directly or indirectly by government) in the arts, culture and creative industries in Europe. It was commissioned by an international consortium consisting of Arts Council England (ACE), Arts Council of Ireland, European Centre for Creative Economy (ecce), European Cultural Foundation, European Creative Business Network and Creative England. These five funding partners were joined in the research project by the European Creative Business Network (ECBN) and partners⁴ drawn from across Europe to establish a critical community of interest.

The aim of this study is to investigate in detail the evidence base of the spillover effects of public investment (public money awarded directly or indirectly by government) in arts, culture and in the creative industries. Central to it is an investigation into the types of methodologies used to capture spillovers and the strength of evidence they present. It stems from a growing consensus involving the funders and research partners, plus a wider network of academics, policymakers and practitioners, that there is a need to build the knowledge base and improve our understanding of the multiple types of value generated through public investment across these sectors. This joint analysis is driven by the shared value and commitment of all partners to improve cultural policies and the role of the arts, culture and the creative industries in society. A greater understanding of the different outcomes and effects of public investment, plus the methodologies required to measure them, will support smarter investment and better evaluation and articulation of values, outcomes and notional 'returns on investment'.

It is necessary to better understand the wider economic and social role that the arts, culture and the creative industries play, how this role is changing, and what this means for policy and investment. Spillovers matter because they are part of the under-told story and until recently rarely registered as part of the prospectus of outcomes that the vibrant and innovative arts, culture and creative industries sectors can offer. The starting point for this research was a locally and nationally perceived lack of evidence of the type, scale and outcomes of effects which could be termed spillovers. We also lack a shared approach of methods and indicators, with research historically driven by multiple methodologies and analysis shaped by different definitions and strategic factors.

This review has been designed to provide a diverse European perspective. How do different methods or indicators for spillovers operate in different countries? What is the potential to transfer different research methodologies and experiences between countries?

For the first time, therefore, this study has brought together an international library of research and evaluation that has been assessed to demonstrate spillover effects across Europe.

The primary objectives of the study are to:

- better understand what evidence exists on a Europe-wide level on spillover effects of public investment in arts and culture,
- develop an interdisciplinary and shared understanding of the methods of gathering evidence around spillovers,
- identify the strengths and weaknesses of existing methodologies, and
- recommend suitable qualitative and quantitative methodologies for measuring spillover effects.

Specific objectives are to:

- promote consistent and credible research methods to enable sector and public authorities to undertake effective policy making and improve resource allocation,
- identify and develop supplementary qualitative methods,
- better demonstrate the causality behind spillover effects that operate between public investment in arts and culture and in the creative and cultural industries, and between these fields and the wider economy and society, and
- make the best case for cultural support.

Mapping methods, indicators and evidence for the first time on a European scale is a complex process. This research has attempted to establish a baseline of knowledge by taking a scientific approach to a set of commonly held assumptions about the effects of cultural and creative spillovers. In doing so it has exposed strengths, weaknesses and gaps in evidence methods and indicators.

Some of the study's objectives have been achieved, others remain outstanding – undelivered due to shortcomings in the evidence base or the methodologies used to generate it. The methodological challenge is significant. Much of the collated evidence library has not been designed to focus directly on the spillover effects of public investment in arts, culture and the creative industries. Each piece of research has been commissioned with a different object of study and set of strategic requirements. This means the methodologies may have been designed for different foci – e.g. to evaluate the outcomes of a specific programme, or to develop a strategy for sector development in a specific place. Thus notions of

'spillover' are either diversely defined or not defined at all. This has required us to attempt interpretation of the types of spillover being described and to critically assess the extent to which the methodology used can demonstrate spillover effects.

The report is structured as follows:

- **Section 2** presents an overarching definition of spillovers. This has been co-created with the funding and research partners and it is also based on analysis of differentiation: i.e. where spillover effects are understood as different from the more commonly measured and articulated outcomes such as jobs created, GDP (gross domestic product) and GVA (gross value added).
- **Section 3** brings into focus the role of spillovers in a changing strategic investment landscape for culture, the arts and creative industries. It explores how a clear and consistent understanding of spillovers could inform a more effective approach to policy and investment in arts, culture and the creative industries.
- **Section 4** explains the rationale and methodology for the research and how the analysis of the evidence library was conducted.
- **Section 5** describes the typology of spillovers used in the report.
- **Section 6** is an analysis of the library, presenting key findings by spillover type.
- **Section 7** presents key learnings from the research and main findings from the analysis of the library.
- **Section 8** contains the methodological recommendations and suggestions for further research of spillovers in the context of public investment.

³ www.tfconsultancy.co.uk

⁴ See Acknowledgements.

2. Spillovers – definition and context

What do we mean by spillover?

There is no consistently recognised definition of the term 'spillover' in the context of the arts, culture and the creative industries. As a term, it has its origins in economic geography and cluster theory, such as Jacob (1960) and Porter (1990), but, like many terms which once had a tight definition, it has become diluted as a near synonym of externalities. Indeed, it is at times used interchangeably with terms such as cross-overs, value-added or subsumed within a wider set of outcomes, impacts or values. A further complication is that most of these terms lack a clear and shared definition, with variations across Europe and by sector. In turn we have centred our attention on establishing a shared definition of and approach to measurement for spillovers, with other related terms qualified as having different meanings in different contexts. Even authoritative sources present a slightly grey area where spillovers are inadequately differentiated from other related but distinctive terms. For example, *The Economist* states that:

Financial risk is systemic. It causes large spillover effects (externalities) both among financial institutions and, more importantly, to the real economy. These spillovers can be caused by (i) direct links between different institutions (domino effects) or (ii) by price externalities.

(Brunnermeier, 2010)

For arts, culture and creative industries, spillover effects have been positioned as means to capture and express the 'indirect' social and economic impacts and outcomes. Bakshi et al., in their 2013 report *Creative clusters and innovation*, outline their understanding of spillovers in the following way:

In addition to contributing directly to regional innovation processes through the innovative activities in which they engage, they could also do so indirectly, by generating spillovers that benefit the wider economies of the places where they are located.

KEA European Affairs⁵, at the launch of the URBACT Creative SpIN (Creative Spillovers for Innovation) project, define 'creative spill-over'⁶ as:

(A) process by which the interactions between artists, creative professionals and industries and/or cultural organisations contribute to economic and/or social innovation in other sectors of the economy or society. The spillover process takes place when creativity originating from culture and creative professionals and industries influences innovation in sectors where culture and creative professionals do not usually evolve.

As the Creative SpIN project developed⁷, so too did the definition, broadening to include 'positive externalities' and not just innovation:

Creative spill-over is defined as benefits arising from the activities of CCIs⁸ including artists and creative professionals, which determine positive effects on other sectors of the economy or society. Those positive externalities result from processes through which culture-based creativity spreads out from the CCIs, across economic sectors and industries, thus contributing to innovation in the wider economy.

For this review, such a definition was deemed as too narrow to capture the wide range of effects that flow from public investment into the arts, culture and creative industries. An academic definition of what this means is provided by ecce in the discussion document on spillovers (ecce, 2015):

Spillover might involve:

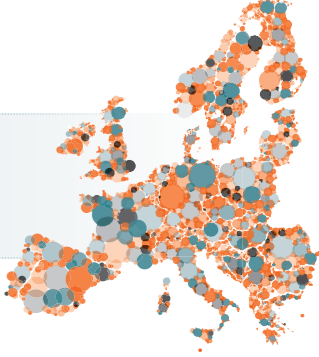
Complex interactions/effects/influences operating on different registers – not simply "cause effects"...

A process of dialogue, interaction and engagement that might be place specific or place sensitive or optimised by drawing on the resources of place and contributing to the broad economic development of place... Crossing boundaries – informal as well as formal jurisdictions, questions of agency and legitimacy.

John Holden, in his 2015 study *The Ecology of Culture*, takes the view that spillovers inadequately describe the processes at work because:

The notion of spillover defines a cultural "expressive" core that is then commercialised through the creative industries. As this report makes clear, no such division should be drawn – creativity and expression flourish throughout the cultural ecology and can be exploited for economic gain anywhere within it.

However, his criticism of the term spillover is actually more of a criticism of the 'concentric circle' model of culture and the creative industries (adopted in The Work Foundation's 2007 report *Staying ahead: The economic performance of the UK's creative industries*, which placed artistic creators at the centre, with their creations spilling over into the creative industries and wider economy. This model is inadequate, not least because creation happens across culture and the creative industries and is not just limited to artists, and because it undervalues the role of others (producers, distributors, agents, the social network) in the 'creation' and reception of art. The definition we adopt below complements Holden's perspective that spillovers are mobilised by the flows of careers, ideas, knowledge and money across a 'cultural ecology' configured by multiple interdependencies.



For this study we have developed a definition which is shaped by what has gone before but seeks to set out one which scores more highly for clarity and coherence:

- We understand a spillover(s) to be the process by which an activity in one area has a subsequent broader impact on places, society or the economy through the overflow of concepts, ideas, skills, knowledge and different types of capital. Spillovers can take place over varying time frames and can be intentional or unintentional, planned or unplanned, direct or indirect, negative as well as positive.
- We refer to these as **cultural and creative spillovers**. In this research context, we are interested in those spillover effects that arise as a consequence of investment by public or private stakeholders in the arts, culture and creative industries.

We therefore define cultural and creative spillovers as the process by which activity 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.

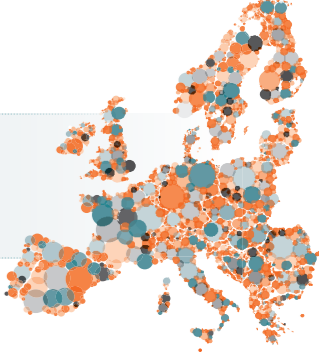
⁵ www.keanet.eu

⁶ There is some debate over whether spillover should be hyphenated ('spill-over') or not.

⁷ For an introduction to the project, see: www.eciapplatform.eu/newsarticle/urbact-project-creative-spin-enters-implementation-phase/

⁸ Cultural and creative industries.

3. Situating spillovers in the arts, culture and creative industries' policy and research context



Though the term spillovers is by no means new, its application to the arts, culture and creative industries is relatively recent. Frontier Economics undertook one of the earliest pieces of research in this field, with their 2007 study for the UK government's Department for Culture, Media & Sport: *Creative industry spillovers – understanding their impact on the wider economy*. But it is only in the last two years that this concept has risen to prominence in research and policy literature – such as in the paper *Capital of Culture?* (Bakshi et al., 2014), which explored the impact of arts and cultural clustering on local productivity. The 2015 conference in Latvia on cultural and creative crossovers (part of the Latvian government's EU presidency programme of activities) and the launch of the recent URBACT-funded Creative SpIN report show how this agenda is gaining momentum. They also begin to shape recommendations for the role of public-sector partners in nurturing spillovers – such as through cross-sector collaboration, workspace and research. It is important here to be aware of the challenges the use of the term brings while being open to its potential to articulate values which we have continuously struggled to understand and/or describe. As is often the danger in policy making, a term or concept can be adopted, very quickly become ubiquitous, fleetingly feature in conferences and policy documents, and then be displaced by the next term or concept.

With this study focusing on existing evidence and effective methodological approaches, we hope for a stronger, clearer and more consistent use of the term in the future. However, it is likely that we will continue to face issues of complexity and inconsistency. For example:

- There can be a productive tension between emergent policy themes and priorities and the communities of practice and research which have helped generate them but, at the same time, themes can emerge before proper scrutiny is possible and for which a consistent evidence base may not have been created. In part this is an outcome of the subsidiarity of cultural policy and research across the European Union, which leads to a plethora of policy and research activities (from cities to member states), but a lack of knowledge exchange, research partnerships and co-ordinated policy and guidance.
- Consensus exists more on the types of value generated by investment in the arts, culture and creative industries, but less on how to measure such value, describe it and translate it into policy and investment. This should be considered in the context of differing levels of investment for arts, culture and the creative industries, where at the most favourable end of the scale, there is some room for a more nuanced understanding of the types

of values public investment generates and a more holistic appreciation of the indirect, subtle, even tacit outcomes of a strong, confident and connected sector. We should correspondingly be aware that this study will, to an extent, be of value for those parts of Europe and elsewhere which lack substantial research budgets and thus face difficulties in measuring and articulating value.

It is important then that the value of investment is properly and consistently measured, analysed and described and that we share what we measure and learn more effectively. In the UK, the recently completed Warwick Commission's *Comprehensive and holistic investigation into the future of cultural value* made it clear that while we may think we know what happens when we invest in culture, measuring and explaining what actually happens is quite another thing. It did, however, argue that with application, commitment and collaboration, we can go beyond any 'special pleading' on the value of public investment in the sector to a much more confident assertion of value based on evidence. Similarly, a 2013 Spanish study by Boix et al. – *Inter-regional spillovers of creative industries and the wealth of regions* – identifies the gap between evidence and effective policy development:

The translation of this evidence to efficient policy strategies is hampered because some relevant aspects of the relationship between creative services and regional wealth are still unknown.

The establishment of a coherent and consensus-based methodology for measurement of spillovers is further complicated by the constantly shifting strategic agendas through which notions of value in the arts, culture and the creative industries are played out. For example, the instrumental framework in which the arts and culture and creative industries operate stretches from delivering outcomes to education to social inclusion and citizenship (see for example ACE, 2014). While the creative industries are not just 'the fastest-growing sector' and critical provider of high-value jobs, they are also notionally vital to cultural tourism, to innovation and to place-branding (see for example DCR, 2012). With so many stated outcomes, plus significant boosterism from local to national policy, the arts, culture and creative industries are carrying a weight of expectation. But while the tangible and direct outcomes may now be well known and effectively evidenced (for example, measurement of sector baselines has generally improved across the EU) the indirect outcomes and the spillover effects lack critical

reflection, and are subject to over- or under-statement because to measure them is complex and requires a shared approach.

Moreover, it is becoming more complex rather than less so to measure the kinds of value chain relationships through which spillovers arise. The arts, culture and creative industries have always formed an integral part of the wider economy. However, the growing diversity of art form practices, audiences, business models and markets are generating sets of relationships which were historically difficult to establish. These include cross-sector collaboration (e.g. where arts, design, film, music and software converge in computer gaming) or international collaboration where creative industries start-ups are often international from birth, collaborating via digital tools to co-create products and services. This complicates notions of the 'local' and stretches the value chain beyond simplistic analysis. It therefore follows that spillover effects to other sectors are likely to emanate from multiple cultural, arts and creative sources, each with a different relationship to any investment and with variations in motivation, intention and outlook. This blurs the view on cause and effect, and brings into question the extent to which simple or top-down or siloed policy and investment tools can make a direct intervention.

Preferable is a policy-level appreciation that the types of spillover generated can not always be predetermined.

Similarly, at this stage we need to recognise a need to move forward conceptually so that we fully appreciate the value of difference and distinctiveness of different types of artistic and cultural activity.

Spillover effects can be found or implied at various points in the European strategic narrative around the arts, culture and creative industries. For example:

- **Creative Europe** (2014-20) (the European Commission's main cultural funding programme) 'declares an expressed interest in dissolving the institutional and ideological boundaries between arts and enterprise, the creative industries and other industries, and in promoting explicit interconnections between cultural policy objectives and the objectives of urban, industry and enterprise policy programmes'⁹. **Yet spillovers per se are not mentioned (ecce, 2015).**
- **The Europe 2020 Strategy** (EC, 2010) positions culture and creativity as central to the 'Innovation Union', which will drive economic success. A similar agenda is apparent in the call for an 'integrated industrial policy for the globalisation era' – which places the cultural and creative

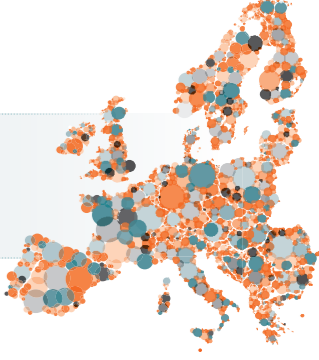
industries as providers of innovation and emphasises the role of urban policy and cultural policy as enablers of innovation, such as through creative clusters, networks and education/skills. Other key policy documents – such as *Culture as a catalyst for creativity and innovation* (EC, 2009) – position culture and creativity as drivers of innovative capacity (of citizens, organisations, businesses and societies) and calls for EU Member States to better foster synergies between the cultural sector and other sectors of the economy. **Spillovers are inferred but not specified, with the emphasis more on increasing the profile and role of culture and the creative industries in social and economic development.**

- **Wider EU funding programmes, including structural funds – leveraging local economic and cultural policy and investment.** There are plenty of city- or region-based projects which seek to generate a holistic set of outcomes through cultural and creative industries investment – often couched in terms such as regeneration, competitiveness and, of course, innovation. The European Union has published a Policy Handbook (EU, 2012) on how to strategically use the EU support programmes, including structural funds. Implicit in this is an invitation to explore a range of spillover effects – from the value-adding role of design to increased cultural tourism; from the growth in civic participation and via audience development in culture to cross-sector collaboration for creative and digital businesses (e.g. via networks and hubs). **Spillovers are articulated (without being called spillovers), but not in a consistent way.**
- **Innovation and creative networks/exchange projects.** As an outcome of the above EU priorities, we are entering a growth phase for spillover-related projects – with many across the wider innovation and knowledge-exchange theme and some specific examples of creative and culture spillover projects. One of the most well-known of these is Creative SpIN (Creative spillovers for innovation) – a three-year URBACT project aimed at setting up tools and methods to trigger innovation and creativity in businesses and other kinds of public and private organisations: '(T)he purpose is to encourage interactions between CCIs and other economic and social sectors, from manufacturing, ICT and tourism to health and the public sector'¹⁰. Other projects and networks are emerging – from individual workshops to pilots held as part of European Capital of Culture programme¹¹; from conferences to Interreg Europe and URBACT creative industries projects which connect different cities/regions with diverse sector profiles. But to date most projects have not positioned spillovers as a

⁹ http://ec.europa.eu/programmes/creative-europe/calls/general/2015-eac-08_en.htm

¹⁰ For a project description, see: www.keanet.eu/docs/press%20release%20urbact.pdf?4f4eb7

¹¹ For example the Creative City (Cidade) Programme of Guimarães, European Capital of Culture 2012 had a dedicated creative spillovers project where designers and artists were commissioned to work with the manufacturing and tourism sectors to co-create new products and services. Essen and the Ruhr2010 also placed great emphasis on cross-sector collaboration.



4. The evidence library

clearly or consistently defined term – especially in relation to the arts, culture and creative industries. Indeed, several initiatives use the term cross-overs to explore elements which others might term spillovers – such as the high-level conference on creative and cultural cross-overs staged by the government of Latvia as part of their EU Presidency in February 2015¹² – and which form part of the recommendations of their Presidency¹³.

Within the current strategic narrative, the claims made for investment in the arts, culture and the creative industries are not always backed up by evidence of causality. Notions of knowledge exchange, knowledge and technology transfer, cluster effect, convergence, value-added, value-chain, and so on, are at times interchanged, infrequently defined and inadequately articulated. All are attempts to formulate a public value narrative for investment in the arts, culture and creative industries.

This study is one step on the path to ensuring spillovers make a constructive intervention in this space, rather than simply add to the mix of terms and concepts which fall into the traps of obfuscation, instrumentalisation or both.

The next sections of this report attempt to illustrate the diverse and shared approaches to measuring and articulating the complex relationships being played out through public investment in the arts, culture and creative industries and between these sectors and the wider economy. This, as will be discussed, raises a set of methodological, conceptual and therefore strategic challenges, as well as some clear opportunities for future approaches.

4.1 Methodology

The evidence library consists of 98 documents. They are a mixture of academic studies, evaluations, literature reviews, case studies, abstracts of proposed studies and reports by government committees and government departments. Each of the partners was invited to submit pieces of research that demonstrated spillover effects. They were asked to consider the evidence against a typological framework: in the funding and delivery context, programme and project, geography, methodology and assumed spillover relationship or hypotheses¹⁴.

4.1.1 Quality and appropriateness assessment

The evidence in the library was assessed in a four-stage process over a two-month period. ecce assembled the library from partners and provided an Excel spreadsheet which contained the partners' rationale for suggesting the documents and a basic breakdown of the contents. Each document was then read by researchers at TFCC who captured the key information in a simple form for each document – this included categories such as the type of study, methodologies used, data and content type, cases of spillover captured and evidence of causality. Thirdly this information was fed back into the spreadsheet, allowing for an overview of the library. At this stage the assessment of quality was made. In addition to the evidence submitted by the research partners, TFCC conducted a wider search of evidence from Europe. The main means of doing this was through email and social media, asking individuals and organisations to contribute papers and evidence they felt were worthwhile. The research partners commented throughout the process and through two group meetings held in London and Dortmund.

Idiomatic quality and relevance assessment criteria were designed to ensure coherence and avoid situations where, for example, undue weighting is given to evidence that is not sufficiently robust or relevant for the purpose of this study. It is acknowledged that notions of quality can be contested, not least because such a variety of evidence was to be explored, from a diversity of sources, each driven by different strategic agendas and each enabled by a specific set of funder-funded relationships. For this reason, assessment was also made of the appropriateness of the research foci for this study. However, we are aware that additional or different criteria might have been adopted in the assessment process and that there are imperfections in analysis as a consequence. This is part of the learning process this study has initiated and it is likely future (and especially longitudinal) studies will refine processes of quality and appropriateness further – e.g. via peer review.

The appropriateness of using the Maryland Scientific Methods Scale was considered as it represents an accepted method of judging the robustness of research in the social sciences (WWC, 2014). This uses a five-point scale with level one (least robust) for evaluations based on simple cross-sectional correlation up to level 5 for randomised control trials. However its value in assessing the evidence within this library was limited as it is mainly applicable to assessing the robustness of evidence from specific interventions, whereas this library as a whole does not deal with testing of a specific causal hypothesis.

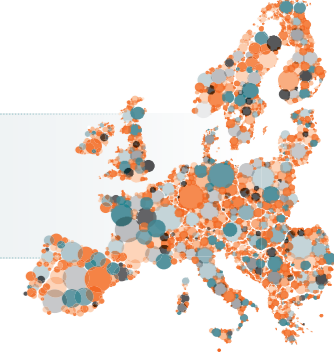
Instead, to assess the quality of the evidence in the library, a broader set of criteria was adopted which would cover the greater spectrum of material within the library. This set of criteria was partly based on UK government guidance on evidence assessment (DFID, 2014). Each item in the evidence library was assessed against the following criteria:

- **Conceptual framing** – Does it acknowledge existing research from national and European-wide sources and/or construct a coherent conceptual framework with a clear link between the object of study, the rationale for its measurement, the methodology for measurement, and the results articulated?
- **Transparency** – Is the study open about its methodology and transparent on context and geography? Does the study measure publicly funded / stimulated outcomes or lack specificity regarding the financial drivers? This is vital from the perspective of replicability and for the core research question on the links between public investment and cultural and creative spillovers.
- **Appropriateness** – Does the study directly measure spillovers or can spillover outcomes be at least inferred through outcomes? Do the methods effectively measure such outcomes – either directly or indirectly? Does the study make links with a wider research and knowledge pool – e.g. to other research and to national or to the EU policy landscape?
- **Cultural sensitivity** – Does the study explicitly consider any context-specific cultural factors including place, diversity, legal or regulatory aspects?
- **Validity** – Are the measurements the study uses valid or recognised in other studies (i.e. based on proven research and evaluation tools such as surveys, interviews, workshops, accepted mapping methodologies etc.)?
- **Consistency** – How stable are the measures used in the study? How longitudinal was the study? How large or representative were samples?
- **Cogency** – Are the conclusions based on the study's results?

¹² <https://eu2015.lv/events/political-meetings/conference-on-cultural-and-creative-industry-crossovers-2015-03-11>

¹³ <http://www.es2015.lv/en/>

¹⁴ See Appendix 3 for a full typology.



Of the 98 documents in the evidence library, 71 were judged to meet the majority of these criteria, 14 were felt to be reliable and meet at least three of these criteria and 13 were either incomplete or not in English (with insufficient translation available) to make a full judgement¹⁵. For example Garcia et al. (the evaluation of Liverpool's European Capital of Culture 2008) is a high-quality piece of evidence because it meets all seven of the criteria. Comescu/Dudau (an evaluation of the International Theatre Festival in Sibiu, Romania) is good quality, meeting the criteria for conceptual framing, appropriateness and cogency but less so for reliability and validity. The degree to which each document has something important to say on cultural and creative spillovers is captured in the detailed review which follows.

However, research partners are aware that the assessment criteria used here are pragmatic tools which would benefit from further refinement in future. For example, some criteria are more difficult to assess than others – e.g. cultural sensitivity (where local specificity and depth is difficult to gauge without knowledge of the locality being studied); cogency (where the relationship between findings and analysis may not have been effectively articulated but it might still exist), and transparency (without a clear understanding of the strategic drivers for commissioning the research, the extent to which it delivered on this is difficult to assess).

4.1.2 How the 17 spillover sub-categories were decided

The approach to analysing the library was as follows. First, each piece was read and evidence relating to spillovers was collected. Evidence was sorted using content analysis by the researchers. Following the first meeting with the partners, it was decided to apply an initial typology of knowledge, industry and network spillovers. These three are the most established typology for spillovers, with roots in economic literature. They feature in the *European statistical system network on culture final report* (ESSnet, 2013) and are later used by (among others) Bakshi et al. (2013) and O'Connor et al. (2015).

These spillover types were then further divided until the 17 final sub-categories for analysis were chosen.

4.2 Analysis of the evidence library

4.2.1 Main geographic area discussed in documents

The evidence library contains studies from across Europe. Seventeen different European countries feature as the prime country discussed, eight studies look at the EU as a whole, 14 studies feature countries from the EU and rest of the world (seen in Figure 2 as 'multiple'), two look at Scandinavia and one is geographically focused on Eastern Europe. Twenty-nine studies, by far the largest number, mainly relate to the UK and its constituent countries. There are eight focused on Norway, six each on Finland and Germany. No other country has more than five studies.

Given the nature of the way that the library was built up through partners submitting evidence it is difficult to draw many conclusions from the geographic spread of the evidence. The partners recognise that there is a large geographic area not represented in this review. At the beginning of the process, effort was made to contact and engage partners across Central and Eastern Europe. Although this was to limited effect, any future research will continue to make attempts to engage researchers and organisations in these areas.

However some observations can be made at this stage. The library reflects the research interests of partners involved in assembling the research. The dominance of studies focused on the UK is an example of the degree to which the UK has led the field in cultural evaluation and creative industries policy formulation. It also suggests that the terminology is still to gain currency in non-English-speaking countries and that language barriers persist.

The spread of quality in reports is not significantly related to geography. Of the UK-related reports, 26 were judged to meet the majority of the quality criteria while three were good quality.

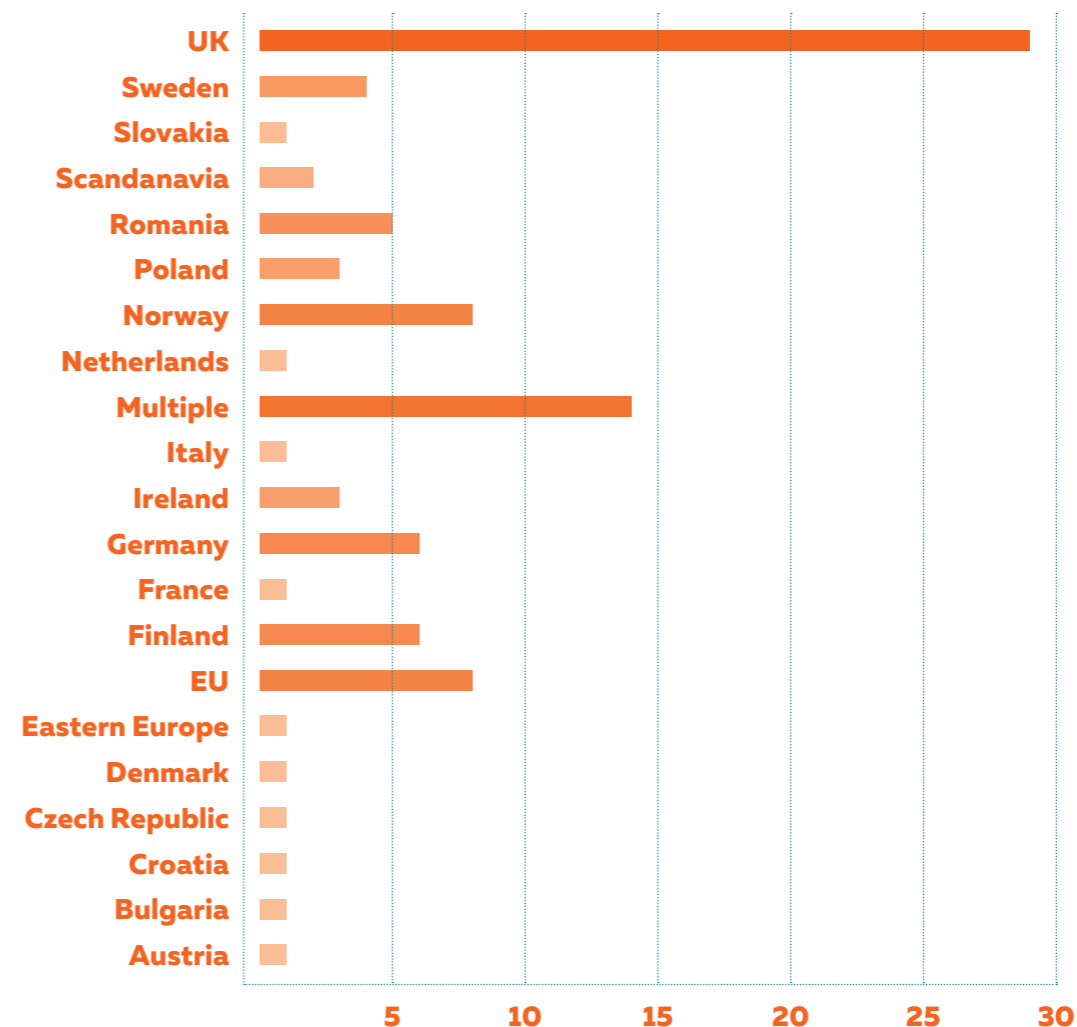
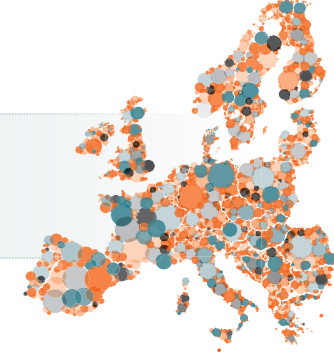


Figure 2. Evidence by main geographic area considered (n=98)

¹⁵ For details of the quality assessment of each piece of evidence please see <http://ccspillovers.wikispaces.com/>



The library contains a very diverse mix of study type and methodology, reflecting the broad range of approaches taken in analysing and evaluating the arts, culture and creative industries. In terms of study approach, the largest group of 44 are evidence reviews which feature a variety of methods including multidisciplinary methods, and quantitative and qualitative analysis, including literature reviews, surveys, case studies and write-ups of seminars. Nearly one in five (17) studies are primarily quantitative analysis, while a third of documents are split between being literature reviews (nine), surveys (nine) and case studies (eight).

Most strikingly, only one study in the library is a randomised control trial (RCT), which sets out to prove a specific hypothesis. This, by Nesta in the UK, examines creative credits and their impact on small businesses and the wider economy (Bakshi et al., 2013), and brings an approach now being increasingly favoured by policymakers taking an

evidence-based approach (WWC, 2014). The absence of more 'experimental' studies such as this is testament to the complexities and expense of establishing randomised control trials (with control groups). It also reveals that the general approach to examining the arts and creative industries in the area of spillovers has rarely been from a hard economic or social science background.

The presence of only one study which uses data collected as part of a large-scale longitudinal study is another weakness. Cuypers et al. (2011) is grounded in the third population-based Nord-Trøndelag Health Study (2006-08), part of one of the largest health studies ever performed, and now containing a database of approximately 120,000 people in total. It is very difficult to reach the evidence standard required to prove causality in terms of the personal impacts of participation in culture without being part of significant longitudinal studies.

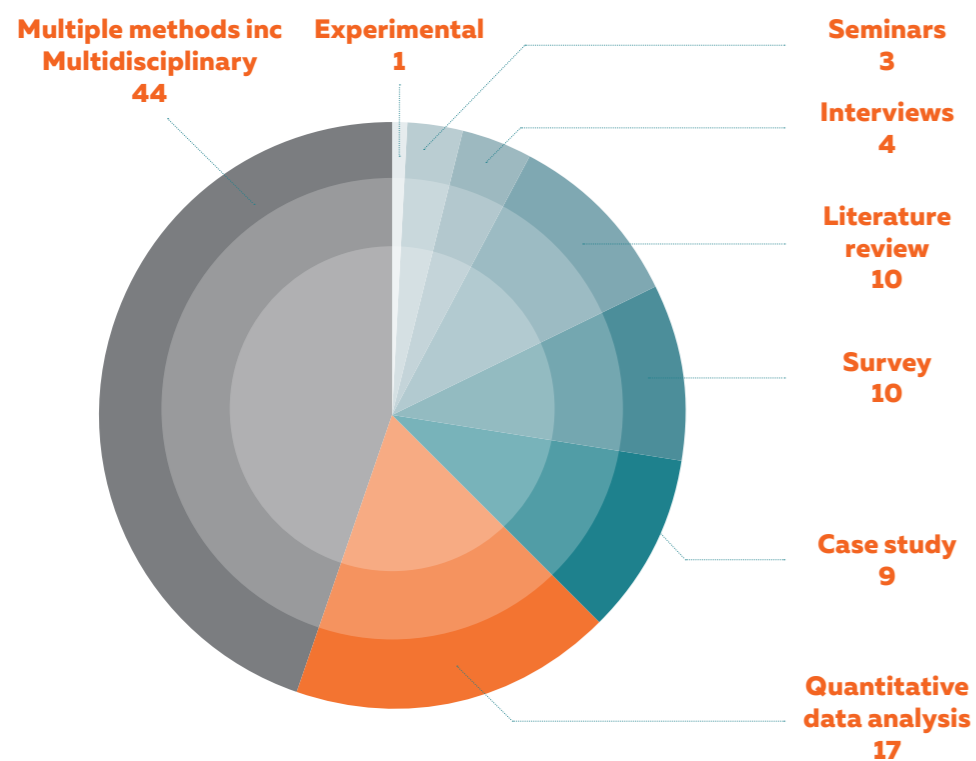


Figure 3. Number of reports using type of methodology (n=98)

The evidence library predominantly features contemporary studies from the past 13 years. More than half of the evidence library (with a publishing date) has been published since 2012. This could be taken to indicate the extent to which interest in spillovers and the wider impacts of investment in culture and creativity is reflected in research as well as the interests of the research partners. There is no significant difference in quality of reports across time.

In terms of language used to discuss spillovers, the library reflects the ongoing blurring of terms found across the arts, culture and creative industries. The term spillover is the most commonly used in 28 documents but this again needs to be viewed with caution and within the constraints of the library. While the term spillover may be gaining currency, it does not mean that it means the same thing within documents. 'Added value', the second most commonly used term, still has considerable currency and popular use as a term particularly around public investment. The challenge that language presents is discussed below.

4.2.2 Challenges in reviewing the library

In analysing the evidence library, a thematic approach based on placing spillovers into three types was designed to allow the research team to sift through a considerable amount of material. This has been guided by the desire to adopt an interdisciplinary understanding of the methods of gathering evidence on spillovers. This is particularly vital as spillovers cross boundaries of other disciplines – such as social science, economics, health research, economic geography and urban planning.

One of the main challenges has been the methods used in studies and the language used to frame findings and discussion. The majority of studies in the library do not set out to directly capture 'spillovers' (or a related term such as added value or indirect impact) as the result of a particular intervention or public investment. Studies may refer to the possibility of spillovers occurring but in few cases set out to directly capture spillovers. The term spillovers is still not widely used or applied, or stable in definition. Thus in looking at the library, terms which to a degree overlap with spillovers – such as added value, indirect impacts, indirect outputs and so on – have been interpreted as referring to spillovers.

At other times reports in the library operate within a conceptual framework which restricts them from taking an approach that allows for much consideration of spillovers. Many of the reports restrict themselves to narrower definitions of economic or social impact which don't allow for subsequent or secondary impacts or attempt to further understand the processes which may be at work. Spillovers are often peripheral to the main purpose of studies within the library.

Within the library there is very limited evidence which meets the accepted scientific standards such as Bradford Hill criteria required to prove causality – with only two out of 98 items (Bakshi et al., 2013, and Cuypers et al., 2011) approaching accepted scientific standards. This raises a challenge for us as reviewers exploring the evidence around public investment and spillover effects. For the purposes of this review we do not rule out the evidence within the library, but this observation shapes recommendations on where future research should be focused.

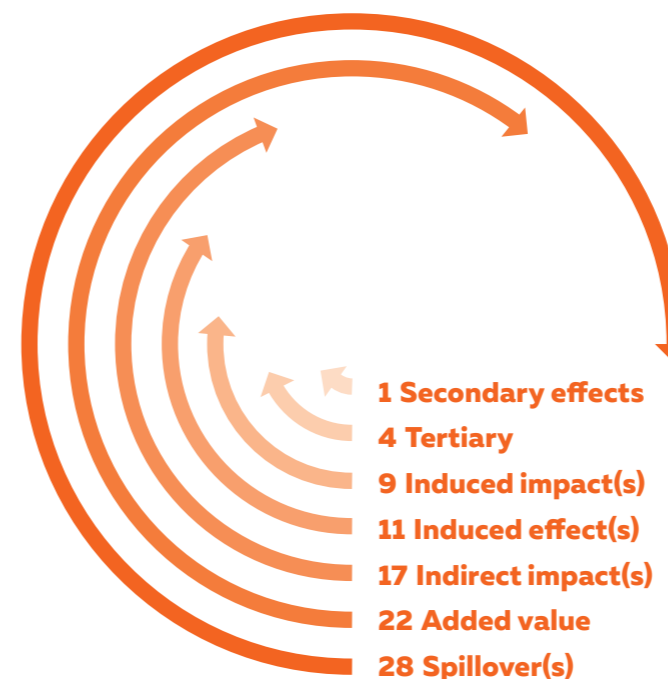
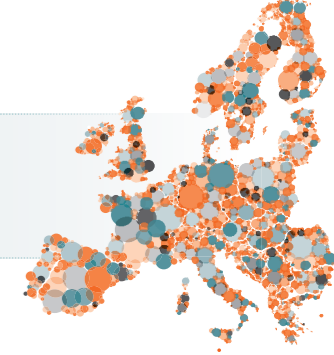


Figure 4. Number of reports that use this terminology (n=92, please note that due to the complexity of translation, six items could not be categorised in the terminology above)

5. Classification of spillover sub-categories



The primary categorisation of the evidence consisted of placing the spillover effects demonstrated in each item of evidence into three broad thematic categories. While these thematic categories hold up well overall, there is considerable overlap and flow between them. The three thematic types are knowledge, industry and network spillovers.

These three types of spillovers have been used in previous studies and date back at least to the report done for the Department for Culture, Media & Sport (England/UK) in 2007 by Frontier Economics, which in itself was based on work from 1996 (Jaffe). Nesta built on this typology in 2008 in their policy report on the creative economy (Bakshi et al., 2008) and in 2010 in their report on clusters and innovation (Chapain et al., 2010), but essentially they use the same three-part framework. For this study, even though we take a broader approach to spillovers, looking beyond only economic impacts, these three types are still the most practical.

5.1 Knowledge spillovers

Knowledge spillovers describes the set of cultural and creative spillovers which relate to **new ideas, innovations and processes** developed within arts organisations and by artists and creative businesses, which then spill over into the wider economy and society. This thematic category also includes the transfer of skills and training (for example, through labour flows), the spillover effects of cultural and creative education on young people's learning, and the increasing integration at a local level of culture into mainstream delivery of public services and governance.

We have then subdivided knowledge spillovers into seven more sub-categories. These were chosen as they were the most coherent and occurred thematically the most often. The knowledge spillovers sub-categories are how culture and creative industries stimulate creativity and encourage potential; how they increase visibility, tolerance and cultural exchange between communities; their role in changing attitudes in participation and openness toward the arts; employability and skills; cross-border cooperation; new forms of management structure, and culture-led innovation.

5.2 Industry spillovers

Industry spillovers relate to outcomes for the economic performance – e.g. where activities in one sector influence performance in another across a value chain between or within sectors (such as on productivity, competitiveness or practice).

They stem from the influence of **dynamic creative industry businesses, artists, arts organisations or artistic events**.

Primarily these are driven by a large or dominant business, arts organisation or artistic event within a specific region, city or cluster.

Industry spillovers are subdivided into five more sub-categories: how culture and creative industries stimulate business cultures and entrepreneurship; property markets; private and foreign investment; productivity, profitability and competitiveness, and innovation and digital technology.

5.3 Network spillovers

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.

Network spillovers are subdivided into six sub-categories: social cohesion and community integration; health and wellbeing; creating an attractive ecosystem and creative milieu, city-branding and place-making; urban development and infrastructure, and economic impact from clusters and regions.

5.4 How the spillovers relate to each other

Capturing the complexities of how spillovers interrelate and the mechanisms by which they operate is beyond the scope of this review but there are some important observations to note. Firstly, we believe that the model of an 'ecology of culture' (Holden, 2015) is valid in the way it models how the arts, culture and creative industries relate to each other and the wider world. Therefore 'spillovers' should be seen as flows which can occur in multiple directions, involving a complex network of partners, collaborators and co-creators. Spillovers between the elements that make up the ecology are as important as those that flow out from it. As CEBR (2013) make clear, the extent of the flows between arts, culture and creative industries is very significant and more likely to be under- rather than over-estimated:

Over a quarter of the arts and culture industry's supply chain is accounted for by the creative industries, representing almost £2.2bn in 2010... The arts and culture industry in the UK is indirectly a significant source of support for jobs in the commercial creative industries.

This is a point echoed by KEA, in their review of the impact of culture on creativity (KEA, 2009), in which they state that the flows between culture, creative industries and the wider economy are increasing due to changes in consumer sophistication and demand:

Culture-based creativity is a fundamental means for industry and policy decision makers to adopt and implement more user-centred strategies (less about "making things", more about providing a service)... Culture-based creativity helps to promote well-being, to create lifestyle, to enrich the act of consumption, to stimulate confidence in communities and social cohesion.

Types of spillover	Spillover sub-categories	No of documents in evidence library featuring
Knowledge Spillovers		56
	Stimulating creativity and encouraging potential	9
	Increasing visibility, tolerance and cultural exchange between communities	5
	Changing attitudes in participation and openness toward arts	6
	Increase in employability and skills development in society	14
	Strengthening cross-border and cross-sector collaborations	6
	Testing new forms of organisation and new management structures	5
	Facilitating knowledge exchange and culture-led innovation	11
Industry Spillovers		38
	Improved business culture and boosting entrepreneurship	12
	Impacts on residential and commercial property values	4
	Stimulating private and foreign investment	3
	Improving productivity, profitability and competitiveness	6
	Boosting innovation and digital technology	13
Network Spillovers		87
	Building social cohesion, community development and integration	20
	Improving health and wellbeing	10
	Creating an attractive ecosystem and creative milieu, city-branding and place-making	16
	Stimulating urban development, regeneration and infrastructure	11
	Boosting economic impact form clusters and regions	30

Figure 5. Spillover framework (Please note that the numbers do not add up because there are multiple overlaps between spillover categories)

6. Analysis of the evidence library

This section analyses the evidence library according to three main types of knowledge spillovers, industry spillovers and network spillovers. It selects highlights from the library which examine spillover effects and lists the other documents which contain material relating to the spillover in question.

Short summaries are given at the end of each section which round up key points from the evidence.

6.1 Knowledge spillovers – cities and nations, innovation and economic spillovers, benefits to society

Knowledge spillovers refer to the new ideas, innovations and processes developed within arts organisations and by artists and creative businesses which spill over into the wider economy and society without directly rewarding those who created them.

6.1.1 Stimulating creativity and encouraging potential

The evidence library contains strong examples of how publicly funded arts organisations stimulate and foster creativity in talent of all ages and across different cultural backgrounds. This includes the spillover benefits of engagement with the arts and performance at school and in the workplace. Evidence of causality is limited to those studies which explore engagement over a significant period of time and track a specific cohort.

Examples from the library include an analytical data-driven report on the contribution of the arts and culture to the UK's national economy (CEBR, 2013), which states:

74.4% of arts organisations that are regularly funded through the Arts Council provide some sort of work experience, apprenticeship or internship.

Furthermore, based on evidence supplied by arts organisations, wider effects are delivered which last beyond the term of the activity and through individual careers:

These placements allow graduates to develop the skills required to work in a creative industry and thus to unlock the benefits of their education. Creative Apprenticeships are another important route into the sector that has, in turn, been shown to bestow on their participants a wage premium of between four and 18 per cent.

This report goes on to explore the spillover benefits of arts and culture that can improve national productivity. Central to these effects is the importance of engaging with the arts in developing critical thinking, creative problem-solving and communication. It makes the case that creativity is an 'essential pillar' of the knowledge economy, therefore the stimulation of creativity is an important component. Based not on direct evidence but through speculation on the agglomeration of individual effects, it is nonetheless an interesting argument. This report emphasises that researching and exploring spillover effects should be a priority because of the way that cultural organisations interact with the wider economy:

This report has identified some of the ways in which arts and cultural organisations provide support to creative commercial industries, and found some anecdotal evidence for these. Future research could attempt to map these interactions and their outcomes systematically. A survey of creative businesses to identify the extent of such interactions and their perceived benefits could help establish the value of these activities across the sector.

It goes on to posit that the individual effects of the arts taken in aggregate have a positive impact on the effectiveness and flexibility of the workforce, as well as leading to social improvements including better healthcare options and reduced crime. However, importantly, the report also raises the challenge of causality and tracing impact. It is

not a straightforward matter to measure these effects, not least because the benefits to productivity and competitiveness are felt in the long term.

However, there is some evidence of spillovers in the two areas of academic attainment and transferable skills. The same CEBR report cites the findings of an evidence review which found that participation in artistic and cultural activities improved cognitive and transferable skills. It goes on to stress how this points towards long-term engagement between pupils and the arts as having the biggest impact and that schools should focus on developing relationships with arts organisations to deliver this. It also finds some evidence that transferable skills gained through arts- and culture-related education improve employment prospects and can reduce social problems such as offending rates.

Another evidence review (primarily a literature review) into arts and culture's value to people and society (ACE, 2014), finds evidence from the United States that:

Schools that integrate arts across the curriculum in the US have shown consistently higher average reading and mathematics scores compared to similar schools that do not.

This report emphasises though that there is a real evidence gap and problems with proving causality. Larger sample sizes, longitudinal studies and experimental methods will go some way to addressing these issues.

A review of Edinburgh Festivals (BOP, 2011), based on surveys and evidence gathered from performers and organisations, found that there were learning benefits for children, particularly in terms of personal development, imagination and creativity. However it found that these benefits did not spread to attitudes to school learning or peer relationships, mainly due to the short length of engagement that festivals have.

Work-related learning for young people in the creative industries (TFCC, 2008) provides a mix of benefits for learners including raising aspiration, driving entrepreneurship and embedding creativity in the learning process as well as technical and soft skills such as sociability and openness.

As well as stimulating sociability in individuals, publicly funded culture can play a key role in generating social innovation (KEA, 2009) and feelings of belonging in society as a whole:

... participation in cultural activities can emphasise a feeling of belonging in society, which also increases trust in the public realm and public services. Culture can therefore help to bring certain public services closer to their constituents.

These spillover effects were also seen when the arts were brought into businesses and the workplace (Grigoleit et al., 2013). One striking observation in this study is that adopting 'artful ways of working' can help teams and individuals innovate and perform under strain, especially during periods of pressure and ambiguity, with the adoption of artistic formats helping in fermenting trust and new ideas.

In terms of causality and the connection between culture and personal impact, one study, primarily a literature review, on impact evaluations in museums and libraries (Goodlad et al., 2002), makes an interesting case that the most compelling evidence of social impacts was to be found in personal impacts

because the immediate outcomes are more easily identified and less problematic in terms of establishing causality.

This study, using a mix of surveys and structured interviews, cites engagement in the arts and culture sectors as a source of enjoyment and personal satisfaction alongside the acquisition of skills, trying new experiences, increased confidence and self-esteem, changed or challenged attitudes, developing creativity, cultural awareness, communication and memory.

Reports in the library which relate to this area:

ACE, 2014; BOP, 2011; CEBR, 2013; Goodlad et al., 2002; Grigoleit et al., 2013; Interact, 2002; KEA, 2009; Krynica, 2012, and TFCC, 2008.

Summary conclusions

- More research is needed to understand how experiencing and practising 'creativity' in one sphere translates into bringing a more creative approach to other spheres of activity.
- More research is required to explore why long-term engagement seems so important in delivering change, not least because it is so often expensive and complicated to achieve.
- It is necessary to develop better methods, including standardised surveys and questions formats, for the above named research focus, especially for personal impacts which capture how creativity can be stimulated.

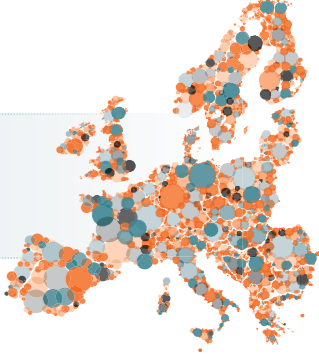
6.1.2 Increasing visibility, tolerance and cultural exchange between communities

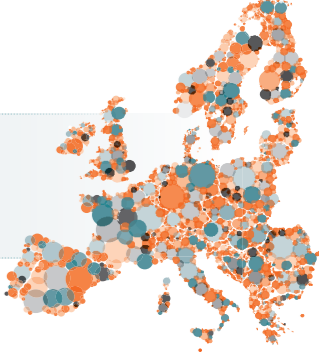
The evidence library contains evidence of the spillover benefits of arts, culture and creative industries in increasing visibility, tolerance and cultural exchange between communities. Intercultural dialogue is cited in the evidence library as one of the spillovers from public investment in arts and cultural projects. Several reports in the evidence library look at the impact of the arts, culture and creative industries on wider social cohesion, including the role they play in tackling ingrained social problems (KEA, 2009). These reports are mainly reviews of evidence and literature.

Core to the evidence of spillover effects to social cohesion is the role of culture as a developer of social capital

... as a system of values and references that can foster communication among different groups.

(OECD, 2005)





A study by EENC (Dümcke/Gnedovsky, 2013) points to the valuable role of heritage in connecting communities and mobilising interaction:

The social impact of cultural heritage becomes particularly graphic in the cases where heritage is used for stimulating a dialogue between different cultural groups. Fostering intercultural dialogue, cultural and social inclusion and creating an atmosphere of tolerance through heritage projects or heritage institutions form part of a contemporary agenda discussed by many authors.

One study from Sweden offers a practical example of the effect that culture can have on social cohesion (ECF, n.d. (b)). It features the example of Megafonen, a non-government organisation (NGO) working with the 'voiceless immigrant suburbs' in Stockholm during a period of civil unrest and disturbance. It confidently asserts that the work of this NGO was partly responsible for ensuring that disturbances did not cause fires in the Alby area because local youth were engaged in their cultural projects. It is only a small case study and the lack of further compelling examples in the library points to the area of social cohesion as one ripe for further research.

Reports in the library which relate to this area:

ECF, n.d. (b); Dümcke/Gnedovsky, 2013; Interact, 2014; KEA, 2009, and OECD, 2005.

Summary conclusions

- More research is needed on the relationship between the arts, culture and the creative industries and the multiplicity of programmes and initiatives designed to tackle societal challenges. In particular, more evidence is needed of the value that culture and heritage can bring in terms of social cohesion. Dümcke/Gnedovsky (2013) call for 'comparative cross-border studies, on a macro level, of the economic impact of heritage sector across Europe, especially involving countries where no relevant data has been gathered so far'.
- New guidelines around measurement are needed to help explore how public funding can best be directed towards the generation of arts and cultural activities which stimulate social capital. These include the impact of volunteering, which is particularly strong in generating social capital (Impacts 08, n.d.).

6.1.3 Changing attitudes in participation and openness toward the arts

A study of European Capitals of Culture, with a detailed review of evaluations and literature (Palmer/Rae, 2004), stresses how publicly funded arts and cultural activity can lead to new types of participation with culture as well as greater openness in the public. In particular, the study emphasises the value of bringing culture to public spaces – e.g. in terms of influencing behaviour and receiving attention from the public and media.

One of the most important conclusions of the evidence review study into the URBACT programme of urban regeneration projects (Rutten, 2006) is that large-scale cultural projects not only reinforce senses of belonging but that they can go further in stimulating creativity for all regardless of 'economic, education or media achievements'. This same report evocatively sums up the impact of culture in stimulating attitudinal change as '(T)hat which appeared frozen is moving again'. The study also affirms that cultural activity itself can be viewed as a new form of participatory democracy, providing additional forums for citizens to express themselves.

The evaluation of the Cultural Rucksack programme in Norway (ACN, 2015), a national programme of arts and cultural activity for primary and secondary school pupils, stresses the importance of the encounter between artists and students. It discusses how artists not only open students' eyes to culture, but they 'can enable students to deal with reality independently and freely'. This large-scale evaluation observed over 100 productions as well as qualitative interviews with teachers and participants and a survey of headteachers.

Reports in the library which relate to this area:

ACN, 2015; BOP, 2011; Grigoleit et al., 2013; Palmer Rae, 2004; Renz/Mandel, 2011, and Rutten, 2006.

Summary conclusions:

- Further research is needed into the unique spillovers that large-scale cultural activities have on cities and communities, especially given the increasing popularity of such events. This could include the use of effective counter-factuals as well as studies based on effective baselines.
- More research (through surveys) is needed to explore the extent to which active participation (through taking part in an activity) as opposed to passive participation (through being the member of an audience) affects the spillover benefits of outdoor events.

6.1.4 Increase in employability and skills development in society

The belief that engagement with the arts increases employability and skills development in people of all ages is commonly held and much promulgated. The library contains some evidence to support this.

The impact of the arts on the professional development of individuals and the acquisition of professional skills is captured in several ways. The evaluation of Edinburgh Festivals (BOP, 2011) makes the interesting case for festivals as reinforcers of individual artistic capital: it captures the contribution that festivals can have on the professional development of artists, their reputation and the inspiration they need to develop new work. BOP established this by including cohorts of performers and journalists among the wider stakeholders surveyed.

Another commonly cited justification for the public subsidy of the arts is that the purely commercial sector gains spillover benefits. Here the library has some meaningful evidence. Spillovers in terms of the mobility of workers between publicly funded and commercial culture as well as between the arts and the wider creative industries are captured in several studies. A survey-based study into the role of publicly funded arts as an R&D (research and development) lab for the creative industries (Albert et al., n.d.) finds that there is high labour mobility between subsidised and commercial theatre, with individuals moving in both directions. Importantly, it finds only a small minority of people (12 per cent) had worked only in the commercial sector, emphasising the importance of the relationship between the two.

An Estonian study into creative spillovers (Tafel Viia et al., 2011) expands this discussion of labour mobility through stressing the importance of cross-sector knowledge exchange and transfer. In its discussion of how to capture spillovers, it describes what it believes may be occurring and should be captured:

Creative professionals such as designers, advertisers, software developers, but also professionals in film and television industries may be employed outside the creative industries, bringing with them new techniques, ideas and ways of working. Or, they may start spin-off companies in a different sector.

In this report they later set out how they believe a framework for capturing these spillovers can be developed:

However, we may define the general logic of the process of measuring spillover: (a) Identifying the existence of touch points

between a given CI branch, quarter or event and other sectors; (b) Assessing the existence of influence of a CI branch and quarter; (c) Identifying the benefits from the relationship with a CI branch or quarter; (d) Evaluating the nature and scope of the impact (spillover).

Reports in the library which relate to this area:

ACE, 2007; ACE, 2014; Albert et al., n.d.; Antal/Strauss, 2013; BOP, 2011; BOP, 2014; CEBR, 2013; Goodlad et al., 2002; Interact, 2014; Johnson et al., 2011; Tafel Viia et al., 2011; TFCC, 2008; TSRC, 2011, and Wavell et al., 2002.

Summary conclusions

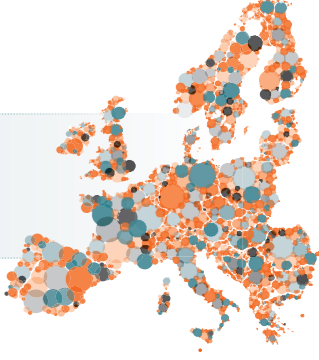
- There is a need to examine further the relationship between the publicly subsidised and commercial sectors, especially cross-disciplines and cross-sectors.
- Further research should consider the transferable skills that training in the arts brings and their application in other careers beyond the creative industries.
- As suggested by Tafel Viia et al. (2011), capturing spillovers between sectors involves understanding the touchpoints between sectors and then developing case study approaches which explore these.

6.1.5 Strengthening cross-border and cross-sector collaborations

The role of the arts and culture in helping to establish cross-border and cross-sector collaborations is explored in several studies. As a key component of European funding is based on the benefits of co-operation, this is unsurprising. One of the main spillovers cited within the review of European Territorial Cooperation projects, based on project evaluations (Interact, 2014), focuses on CCIs and their role

in stimulating cultural entrepreneurship and encouraging spill-over effects between cultural activities and industries, new and more competitive markets flourish in border regions.

This report, which analyses 583 creative and cultural industry projects, stresses the important role of cross-border networks in allowing experts from different countries to exchange knowledge and skills. It goes further by expressing the value of multiple-country input into making tourist attractions more appealing and local products more innovative. Border countries themselves could be a key area for further research more broadly into their role as stimulators



of spillover effects – not least due to the increase in mobility across borders and the challenges and opportunities this generates for Europe.

This study finds that Europe's border regions spend 11 per cent of the available co-operation budget on culture and creativity projects rather than, for example on other infrastructure needs, such as new roads or alternative energy sources. They articulate the main reasons for this as hinging on the role of cultural projects in facilitating knowledge exchange and transfer and stimulating entrepreneurship: a process they believe otherwise 'tends to stop at borders'. An example of the type of programme which delivers this is CCAIps (Creative Companies in Alpine Space):

This connected enterprises, carriers of ideas, producers, policy makers and universities to create a European network of institutions committed to helping creative industries in the Alpine region to reach their highest potential. All participants in the network had the possibility to promote and realise innovative pilot projects (Creative Camps) and new policies for their growth.

The Interact report positions culture as a resource – 'like the environment' – which can be carefully 'mined' to achieve differing policy objectives. It emphasises the potential that arts and culture have to impact on sectors such as tourism and fashion which integrate content, creative skills and aesthetics through their value chains. It believes it is at a local and regional level that the impact of culture is best observed:

Cities, regions and their respective identities play a vital role in fostering jobs, businesses and urban beautification through culture and creative industries (CCIs). Also, cities are historically the place where innovation takes off. They play a key role in stimulating interactions between local stakeholders and contributing to triggering spillover effects from CCIs into traditional economic fields.

Reports in the library which relate to this area:

ACN, 2012; Antal/Strauss, 2013; FM, 2014; Impacts 08, n.d.; Interact, 2014, and Tafel Viia et al., 2011.

Summary conclusions

- Further exploration is needed into whether spillover effects are more pronounced in cities and urban areas or whether

it is an effect of these areas being more closely researched and observed. Methods here include qualitative analysis (interviews, case studies) and longitudinal survey analysis.

- Because of the importance of growing cross-border co-operation, we anticipate that there will be a need to explore the specific spillover benefits of cross-border projects and what can be done to enhance them in further projects.
- Need to build in measures including baseline analysis to capture spillover effects of cross-border projects.

6.1.6 Testing new forms of organisation and management structure

Arts, culture and the creative industries have long been associated with new ways of working and new forms of organisation. How arts and cultural organisations and creative businesses can lead the way when it comes to innovating new forms of structure, governance and working are widely recognised in the evidence library. One of the key findings of the evaluation of Liverpool's year as European Capital of Culture (ECoC) was that it pioneered new ways of working in the city (Impacts 08, n.d.):

One of the key features of the governance and process of delivering the Liverpool ECoC was the involvement of stakeholders, both structurally and less formally, and the development of partnerships.

The review of the Forum d'Avignon Ruhr (ecce 2013) describes the way that creative work is now organised and how it absorbs the impact of new technology:

In highly productive segments routine activities are decreasing, are outsourced or automated. "Projectification" is the key term, meaning that managing the exception is becoming the general rule. The way in which film teams, theatre ensembles, or mountaineering expeditions work and are organised is being copied by ever growing parts of the economy. As a result, corporate boundaries are becoming more permeable and new value added networks, for example with suppliers, evolve.

Reports in the library which relate to this area:

ecce, 2013; Impacts 08, n.d.; Interact, 2014; OCE, 2014, and Palmer/Rae, 2004.

Summary conclusions

- Need for greater exploration on how arts and cultural organisations can connect new ways of working, to new business models and new ways of reaching audiences and the spillover effects this has. The role of public investment in incentivising the creation and adoption of innovative new approaches needs analysis here.
- Need for further research into the economic and innovation benefits of adopting models from the arts sector into the creative and wider economy and how these spillovers can be encouraged by public investment.

6.1.7 Facilitating knowledge exchange and culture-led innovation

The role of cultural organisations and creative businesses in helping the transition of Europe to a more knowledge-based economy is recognised by a number of reports. There are three main ways in which arts, culture and creative industries are seen as delivering this through spillover outcomes:

- Through the widely understood (but not always proven) linkage between culture, the creative industries and innovation. One report concentrating on urban regeneration (Rutten, 2006) makes the general case for this (a case which increasing globalisation and the results of the financial upheaval since 2008 has only hastened):

As Europe's international competitiveness and the wellbeing of citizens must increasingly be built upon knowledge and innovation, rather than on low cost manufacturing and services; cultural activities, and the creative industries, can help Europe progress toward its future role as a knowledge based economy.

- Through the importance of arts- and culture-driven creativity to the post-industrial economy in adding value and enabling differentiation in the marketplace – as the policy handbook on strategic use of EU structural funds makes clear (EU, 2012):

A firm needs more than an efficient manufacturing process, cost-control and a good technological base to remain competitive. It also requires a strong brand, motivated staff and a management that respects creativity and understands its process. It also needs the development

of products and services that meet citizens' expectations or that create these expectations. Culture-based creativity can be very helpful in this respect.

- In helping firms from the wider economy deliver new types of experiential services (Tafel Viia et al., 2011). This explores how businesses are increasingly seeking to look beyond mere product or service delivery and to focus instead on the whole customer experience of interaction. This is a point amplified at a regional level by the summary of the Krynica Forum (Krynica, 2012) which broadens the theme beyond individual businesses to a spatial level. It stresses the importance of considering the cultural capital contained within places and regions:

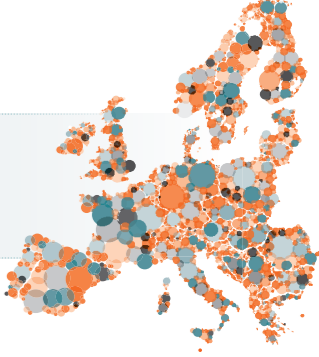
There is no innovation without creativity. And creativity is on the other hand to a great degree dependent on widely understood culture and the knowledge of its influence on economic and social processes. How to recognize and make use of the innovative character of cultural capital of countries and regions? How to use these resources for development?

With changing business models and customer demands, the role of the arts, culture and creative industries in shaping those demands and then in enabling companies to deliver is not yet sufficiently explored. In increasingly sophisticated markets where differentiation and insight are key, the role for creative industries in meeting demands is likely to increase. The Krynica report (2012) cites Greg Urban and his theory of 'metacultures' as evidence for this:

The essence of modernity is endless production of novelties, starting from culture constantly increasing production of contents, through education systematically increasing the cognitive effort, to the economy driven by successive innovations.

Reports in the library which relate to this area:

BOP, 2013; Chapain et al., 2010; ECF, n.d. (a); EFF, n.d. (d); EU, 2012; FM, 2014; KEA, 2009; Krynica, 2012; OCE, 2014; Rutten, 2006, and Tafel Viia et al., 2011.



Summary conclusions

- Need for further exploration of the innovation impact through spillovers of arts and culture on the economy, especially on the Europe-wide transformation to a knowledge-based economy. In particular understanding the value of public investment in support for the sector as a means of increasing the speed of growth of the knowledge economy in areas which lag behind.
- Just as we increasingly understand the role of design in the process of manufacture, it would be highly beneficial to explore the wider role of creativity across the value chain. This becomes more critical as convergence continues to accelerate and previously separate sectors come together or merge. Detailed case studies and a control group of creative interventions (based by public investments) would be of value here.

6.2 Industry spillovers – cities and nations, innovation and economic spillovers, benefits to society

By industry spillovers, we 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.

6.2.1 Improved business culture and boosting entrepreneurship

Two studies within the library make the case for the role of cultural and creative spillovers in improving business cultures and greater entrepreneurship. Antal/Strauss's 2012 review of artistic intervention in organisations found that one of the most compelling ways that businesses benefitted was from the improvement they experienced in 'internal relationships', with 37 per cent of the texts they analysed mentioning this impact on 'socialisation' more than once. Employees not only

expand their social network at work but also develop a stronger team spirit or sense of connectedness beyond their unit.

The importance of culture in improving the environment for business, especially in border regions, is made in the review of European Territorial Co-operation (ETC) projects Inspiring Creativity (Interact, 2014). This states that,

by stimulating cultural entrepreneurship and encouraging spillover effects between cultural activities and industries, new and more competitive markets flourish in border regions.

One of the key propositions in this study, based on analysis of ETC projects, is that almost all the activities financed by the European Regional Development Fund (ERDF) to support the creative industries in ETC projects encouraged spillover effects between 'culture-based creativity' and 'productive economic sectors':

Three Hungarian and five Austrian project partners increased the innovation and competitiveness potential of several companies supporting individuals temporarily in need of support and employment.

The study also makes clear that there is also a reverse spillover of innovative new techniques back into the creative industries that then increases competitiveness. In addition, stimulating entrepreneurship is either a key focus or spillover of many projects, including the development of creative clusters.

Reports in the library which relate to this area:

ACN, 2009; Antal/Strauss, 2012; Bakshi et al., 2008; CAN, n.d.; Chapain et al., 2010; ECF, n.d. (a); ECF, n.d. (c); Interact, 2014; OCE, 2014; Rutten, 2006; Tafel Viia et al., 2011, and TFCC, 2008.

Summary conclusions

- It would be valuable to have more evidence of the two-way spillover relationship between culture and the wider economy in terms of entrepreneurship and innovation; in particular understanding how co-location and clustering can drive more interplay between the two.
- It is necessary here to test different methodologies – such as in-depth case studies of creative clusters and longitudinal analysis of career paths for practitioners from the cultural sector and the creative industries – to explore connections and interdependencies.

6.2.2 Impacts on residential and commercial property values

The evidence library demonstrates mixed outcomes regarding the effect on property prices from cultural and creative spillovers. There are examples of the often observed effect when cultural regeneration leads to gentrification. A UK study into culture-led regeneration (DCMS, 2004) describes the effect in Hoxton (a historically poorer and industrialised area of East London) which, since the 1980s, has been 'colonised by artists'. This led to new funding and new cultural infrastructure opening in the area. However, the negative spillover of this 'colonisation' and the failure of it to provide significant economic or

social value to local people was already apparent in 2004, in what can now be said to be a classic case study of how regeneration can fail to deliver for large numbers of local people:

...although 1,000 local jobs a year have been created, the local unemployment levels have not changed. Hoxton's success has led to soaring land values, often forcing locals who work there to move outside the area. The impoverished artists credited with leading Hoxton's regeneration have also moved on as squats and low-cost accommodation have been replaced by expensive loft-style living.

However, other studies describe how culture-led regeneration can deliver benefits without such obviously negative spillovers. One study (Slach/Boruta, 2013) into culture-led regeneration in post-Socialist cities in the Czech Republic, uses three contrasting areas within the city of Ostrava to show the benefits of culture and creative industries in the regeneration of a place which had been in steep decline with a falling inner-city population. One street, Stoldolni Street, is described as an example of 'theory in practice' in the context of post-Socialist times where minimal state intervention took place: 'artists-led regeneration, followed property-led regeneration, up to consumption-led regeneration.' It is now a thriving centre of nightlife and creative activity.

Another area in the city, the Black Meadow is an example of a top-down 'flagship cultural' project where the construction of anchor buildings (including a symphony hall, a city gallery and a cultural management college) were supposed to lead to the regeneration of a brownfield site through the development of a cultural cluster. This approach 'failed' because the city was unsuccessful in gaining European Capital of Culture status, which was due to underpin much of the spending. This area in turn was usurped by the Lower Vitkovice area, a mix of brownfield and industrial buildings. Here a new centre for production, FACTORY, is being established by 'young non-conformist' artists in informal and formal partnership with a private developer. FACTORY will provide an 'artist hotspot' through the establishment of a café, bar, gallery, music club, studios and more. What the study as a whole makes clear is that the varied nature of districts within cities means that there is no simple approach that works and that drawing parallels between cities in different contexts is a challenge.

Other studies paint a less nuanced picture, focusing more purely on the positive benefits of culture-led regeneration and its positive impact (Rutten, 2006):

...if consumption and production are happily mixed. Cultural development supports economic development thanks to clusters mixing cultural and economic products (example "fashion and design district"). By developing creative tourism activity a contribution can be made to urban heritage, and real estate market.

This study then completes the circle by linking this to a Richard Florida-esque summary of the importance of attracting the creative class:

The role of creative people is an important asset for the city's attractiveness. They bring tax potential, participation in the citizen life, social mix.

A very sober assessment of the impact of major sporting and cultural events is made by a UK evidence review (WWC, 2014) that considered over 550 policy reviews and evaluations. Judging the available evidence against its strict quality standards, it came to the conclusion that there is very little evidence that high-profile projects (such as the London 2012 Olympics and Paralympics) impact on a local economy in the medium or long term; especially in terms of wages. However, it does very modestly conclude that improved facilities may have a positive impact on property prices and that

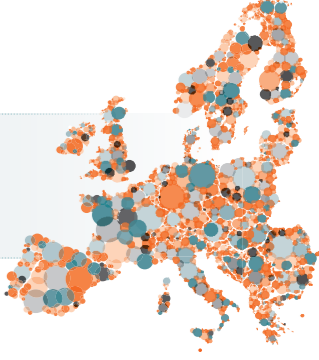
...policy makers should consider the distributional effects of these property market changes (who are the likely winners and losers).

Reports in the library which relate to this area:

DCMS, 2004; Rutten, 2006; Slach/Boruta, 2013, and WWC, 2014.

Summary conclusions

- The dis-benefits of gentrification would seem to be one of the clearest examples of negative spillovers from arts- and culture-led regeneration. More analysis is needed to understand the full picture of outcomes (both positive and negative) in cultural-led regeneration. The role of public investment in leveraging private investment that has a gentrifying impact needs more investigation.
- The increased focus on liveability and happiness and urban environments presents a good opportunity to explore cultural and creative spillovers through new lenses and in a wider context.



6.2.3 Stimulating private and foreign investment

To what extent can investment in arts, culture and creative industries encourage investment from the private sector? CEBR's 2013 study into the contribution of arts and culture to the national economy in the UK makes a strong case for the way that public investment in culture 'steps in' where private investors perceive too much risk in exploring ideas and innovative projects. The idea that public subsidy is needed to pump-prime innovation is not of course limited to the arts, with similar arguments made continually for funding in others areas such as scientific research. This study uses the example of the play and film *War Horse* to illustrate the relationship that can flourish:

Inspired by puppetry on show at Battersea Arts Centre, this National Theatre production went on to win numerous awards at home and abroad, have sell-out runs on Broadway and in Toronto, inspire a hit film and is currently touring Australia and Germany.

As the abstract for a piece of ongoing research (ACE, n.d.) makes clear, unpicking the relationship between the two spheres and understanding how value is created, where it is created and for whom, is not simple. This is because the pathways followed by spillovers between the public and commercial sectors are not easily captured:

The consequences of subsidy may reach well beyond the point of its application, while its effects in the reduction of risk makes possible the creation and performance of works that may not otherwise have reached the stage. It is therefore likely that the interlacing of public and private funds produces results unquantifiable by simple arithmetical calculation.

The impact of public subsidy in the creative industries is captured in the brief case study of the film and TV sector in Bulgaria (OCE, 2014). This notes that the partially subsidised film and TV cluster has economic spillover effects into other industries and areas of the economy:

The increased economic importance of the cluster stimulated collaborations and cross-fertilisation of goods and services with other support industries, such as the media industries and the television in particular, as well as with other sectors.

Reports in the library which relate to this area:

ACE, n.d.; CEBR, 2013, and OCE, 2014.

Summary conclusions

- There is interest and value in researching and exploring the spillover process at work between the subsidised and commercial creative sectors. In particular, further research on the role of the public sector in stimulating innovation and encouraging risk should be encouraged, as this is purported to bring the widest set of benefits.
- The spillover effects of public investment via tax breaks in sectors (especially film) need to be further studied in relation to foreign and private investment. This should be delivered through detailed surveying and case studies of 'beneficiary' businesses.

6.2.4 Improving productivity, profitability and competitiveness

Can public investment in arts, culture and the creative industries have a positive impact on productivity, profitability and competitiveness?

This is a very difficult area to find causal evidence in, but the library does include some attempts. For example, KEA (2012) seeks to address the key outputs of arts culture and creative industries investment. The 'multiplier' – the standard way of understanding and calculating economic impact from all forms of public investment as it ripples through an economy, city, region or country – is well understood and generally accepted as a concept or term (while at the same time, the mechanics of application are fiercely contested). In terms of cultural and creative spillovers, the arguments around how multipliers can be applied are particularly contested, especially when it comes to the impacts on markets, productivity and competitiveness.

In this study examining how to justify investment in cultural and creative assets, a 'benchmarking raster' (a set of commonly shared indicators) is proposed to help city and regional governments across Europe assess policy around arts, culture and the creative industries. It suggests that there should be five main evaluation criteria for investment programmes: relevance, efficiency, effectiveness, impact and sustainability.

Yet despite confidently asserting a comprehensive set of criteria covering the key measures of success, the authors stop short of addressing 'indirect' impacts, however important they may be:

Public measures of support investment in cultural amenities (i.e. cultural subsidies to cultural institutions such as opera, orchestra, museums, theatres) or branding (e.g. 'creative city' labels) are not in the scope of this report.

These measures are part of a communication, social or cultural strategy which primarily aims at making a city attractive and to contribute to social cohesion and quality of life.

It could be argued that by not seeking to capture beyond the direct, this rather misses much of the economic and social 'added value' that investing in the sector delivers and draws an artificial distinction based on what is readily possible to capture rather than what is desirable to capture. It is exactly those spillovers between the sectors, wider society and the rest of the economy which makes the impact of investment in the sector potentially different to that of others.

Other studies do attempt to capture these spillovers across a wide spectrum. A study of the extent and development of the cultural and creative sector in the Stockholm- Mälardalen region (Sternö/Nielsén, 2013) captures the effects that investing in design can have on companies, putting the difference at an increase in turnover of 50 per cent for those that do invest. An Estonia report (Tafel Viia et al., 2011) articulates the vital spillovers between sectors within the creative economy:

Market making spillovers or inter-market spillovers – the development of a product in one market develops a new market for other products. One example of this kind of spillover can be illustrated with the impact of the designer fashion industry on high street retail.

In their 2013 study on the contribution of the arts and culture to the national economy in the UK, CEBR extend these spillovers to wages and productivity. Again the fashion industry – as ever existing in its hybrid between arts and commerce – is used as an example of how capturing the impacts of investment in culture and the creative industries needs to be widened if we are to fully understand impact. It starts by considering the impact on wages and productivity before looking at the process at work:

Recent evidence from academic research suggests that proximity to arts and culture can translate into higher wages and productivity. This might be explained by, among other things, the diffusion of innovative content and ideas from arts and culture to the commercial creative industries.

The importance of this is illustrated by the fact that many fashion designers, for example, draw upon the Victoria and Albert Museum's archives as a source of inspiration.

Reports in the library which relate to this area:

CEBR, 2013; ESSnet, 2013; KEA, 2012; Sternö/Nielsén, 2013; Tafel Viia et al., 2011, and TFCC, 2008.

Summary conclusions

- Unsurprisingly, the strongest evidence is from particular sectors where interventions can be traced – such as in the use of design by businesses.
- Other areas, such as the impact of cultural clusters on wages and productivity more generally, are being researched in the US and UK, and these will be particularly valuable in developing a more comprehensive knowledge base going forward.
- There is also a need to develop new measurement tools here – e.g. to codify the types of impact through consultation with the sector.

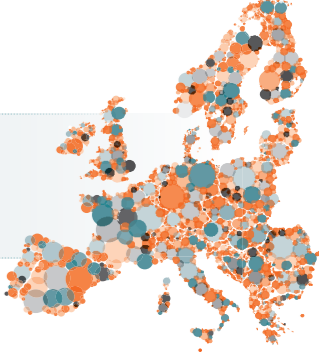
6.2.5 Boosting innovation and digital technology

One of the spillovers between the creative industries, culture and other sectors most often commented on is seen in the use of digital technology. Studies within the library explain that the relationship between content producers and platforms is vital. A KEA study in 2006 (written before the launch of smartphones but anticipating their arrival) describes this process:

Indeed, the development of new technology depends to a large extent on the attractiveness of content:

– Sales of DVDs, recordable devices, MP3 devices, home cinema systems, set-top boxes and flat screen TVs dependent on the availability of attractive content (games, films, music).

– The development of mobile telephony and networks is based on the availability of attractive value-added services that will incorporate creative content.



The URBACT report (Rutten, 2006) on the role of cultural and creative industries in the regeneration of cities, goes further, explaining that

...in their capacity as content provider for new media, cultural activities and creative industries can be a driving force for innovation in the broader economy.

The spillover is definitely not just one-way, with increasing mergers between previously underconnected sectors. Nesta explore creative clusters and innovation uses in Cardiff, Wales, as an example of technology-driven industry spillovers in action (Chapain et al., 2010)

Reciprocally, creative industries' strong demand for technology and digital services supports the growth of local digital clusters: in Cardiff, the high levels of collaboration between TV production companies and Digital Media firms are blurring the boundaries between both sectors. Firms in the Wycombe and Slough Software cluster often sell their services to regional advertising companies.

Several studies within the evidence library have looked more broadly at the innovation role of the creative industries. The ESSnet final report (2013) establishes a framework for understanding the spillover flows between culture, creative industries and the wider economy, positioning it within mainstream economic theory:

Creative industries highlight not just the economic value of creativity and origination, for example entrepreneurial artistry and vice versa, but also the significant economic value created from the re-use of ideas in general and copyrighted material in particular. This argument is underlined by the modern economic growth theory and the spillovers from new ideas (Montgomery, Potts, 2007, 11). On the other hand, the creative industries are also identified as early adopters of innovation – this also has potential to "spillover" to other industries.

These studies are among the best evidence we have of spillover effects in the library, as capturing innovation flows between business sectors is something that lends itself to experimental study. Nesta's (Bakshi et al., 2013) study Creative credits a randomized controlled industrial policy experiment, in which non-creative SMEs in Manchester, England, were awarded credits of £4,000 to spend on creative services from local businesses, found that:

Creative Credits created genuinely new relationships between SMEs and creative businesses, with the award of a Creative Credit increasing the likelihood that firms would undertake an innovation project with a creative business they had not previously worked with by at least 84 per cent.

Yet while the innovation effect lasts for at least six months in companies awarded credits (as opposed to the control group who received none), after a year the difference between the two groups is no longer statistically significant.

An empirical study of over 2,000 businesses in Austria examining the role of creative industries in industrial innovation (Schopen et al., 2008) describes these spillovers as having been driven by the triple-role that creative industries have in stimulating innovation. Firstly they do this by being a major source of new ideas which then lead to the generation of new products and services; secondly they offer services

which may be inputs to innovative activities of other enterprises and organisations;

and thirdly they do this through their role as intensive users of technology. They often

demand adaptations and new developments of technology, providing innovation impulses to technology producers.

This study sets the innovation role of creative industries within the broader context of open innovation in other sectors, which has led to businesses seeking a wider range of external inputs (as described in Chesbrough's famous Open Innovation Funnel). The report also highlights the importance of the network effect in helping creative industries overcome the 'liabilities of smallness' through co-operation and collaboration (and the benefits of being in a cluster). They draw a distinction between 'stable and

established networks' and 'flexible ad hoc networks' and state confidently that those with more stable networks are more likely to be innovative in terms of process and products. Interestingly though, networks had no effect on the degree to which businesses innovated in terms of market novelties or R&D. Availability and mobility of workforces is equally important.

This study also finds that over a quarter of creative businesses offer innovation support to other sectors, rising to 45 per cent in the case of advertising. The paper argues that innovation policy must consider the role of creative industries:

Creative enterprises are thus the more attractive as partners in innovation projects the more they can offer creative inputs that are novel. Secondly, networking among creative enterprises clearly helps to support innovation in the wider economy. Networking here means to purchase creative input from other creative enterprises and to develop, produce and deliver products and services jointly with other creative enterprises.

A Swedish study into the Stockholm-Mälardalen region (Sternö/Nielsén, 2013) shares these findings, stating that:

Businesses strategically or process oriented with design are five times more likely to introduce a new product compared to business who do not work with design.

The 2012 EU Policy Handbook on the use of structural funds captures a further spillover role for the creative industries in making technology more user-friendly and increasing consumer sophistication:

Digital technologies play an important role in this intangible economy as they provide new forms of social exchanges and contribute significantly to new expressions of creativity. Of course cultural production (such as music, publishing and movies) makes new technology more relevant to consumers, enables the development of new markets and contributes to digital literacy.

The Krynica Forum (Krynica, 2012) makes a valid and cautionary point that we should not confuse technology

with innovation and that it is vital we consider the underlying factors. In particular, the argument is made that clusters are the vital driver:

...innovation is basically the result of social ties and interactions, rather than technical and technological solutions themselves. It is stimulated by social standards, institutions and media rather than by the technical infrastructure itself. This implies the fundamental importance of cultural competence including the skills of active and autonomous communication.

Reports in the library which relate to this area:

Bakshi et al., 2008; Bakshi et al., 2013; Chapain et al., 2010; ECF, n.d. (a); ESSnet, 2013; EU, 2012; KEA, 2006; Krynica, 2012; OECD, 2005; Rutten, 2006; Schopen et al., 2008; Sternö/Nielsén, 2013, and Tafel Viia et al., 2011.

Summary conclusions

- As traditional boundaries between sectors continue to blur, the role of the creative industries in relation to innovation will evolve even further. It is vital that measures are developed to capture this process.
- While there is a growing evidence base for spillovers based on proximity and clustering, developing ways of capturing the spillover effects that occur between the creative industries and other sectors which occur remotely is vital.
- The role of social media networks in promoting innovation across sectors needs to be captured.
- The role of crowd-sourcing and crowd-funding needs detailed analysis – e.g. on the impacts for practice, business models and growth. The EU is set to commission a major study on this.

6.3 Network spillovers – cities and nations, innovation and economic spillovers, benefits to society

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 (as discussed in 7.2).

6.3.1 Building social cohesion, community development and integration

Does public investment in the arts, culture and creative industries have an impact on social cohesion, community development and integration?

Cultural and creative spillovers which deliver outcomes on social cohesion and community development are well captured in the library. The study into the impact of culture on creativity (KEA, 2009) sets out some of the key ways that spillovers occur:

Culture-based creativity helps to promote well-being, to create lifestyle, to enrich the act of consumption, to stimulate confidence in communities and social cohesion.

In an evaluation of Edinburgh Festivals (BOP, 2011), the extent to which certain social impacts can be correctly described as spillovers are described – particularly when it comes to social cohesion:

Achieving social outcomes is not the primary aim of any of the Festivals. Nevertheless, our research shows that the Festivals do have a number of social impacts, in addition to promoting local pride and a sense of belonging. From this perspective, there is evidence that the Festivals help to build social connections between people – whether between family members, or between people from both similar and different communities.

The European Expert Network on Culture literature review (Dümcke/Gnedovsky, 2013) on the value of cultural heritage makes a well-argued case for the need to view social and economic spillover effects holistically as the two are very much linked, especially in terms of heritage:

On the one hand, economic growth brings prosperity and well-being to a territory. On the other hand, social harmony – community cohesion, absence of conflicts, tolerance, etc – is a prerequisite to economic development. Thus the ability of heritage to provide distinctiveness of a place is seen as

an advantage both for tourist development and for the well-being of local communities. Improvement of the social climate also leads to the enhancement of the investment climate.

The authors also argue that community cohesion is one of the strongest spillover effects that heritage can have, delivering a 'particularly graphic' impact

...where heritage is used for stimulating a dialogue between different cultural groups. Fostering intercultural dialogue, cultural and social inclusion and creating an atmosphere of tolerance through heritage projects.

The report into arts and social inclusion in Scotland (Goodlad et al., 2002) sets out a useful framework for understanding how the process of social inclusion occurs across four parameters.

Firstly the arts offer

a focus for community participation, the potential benefits of which for the community can be summarised as improved social networks, a strengthened civic culture, stronger community cohesion, greater trust in fellow citizens and the institutions of government and more responsive governance

Secondly they deliver

a way of securing individual benefits of skills, self-confidence, self-esteem and well-being.

Thirdly they offer

a means to the end of improved life chances in spheres such as employment, access to welfare, public and private services and better family relationships.

And finally (and critically) they offer

a means of expression.

This last point is one taken up by the NESF in its 2007 report on the arts, cultural and social inclusion in Ireland. They extend the issue of expression into that of intellectual and emotional stimulation and meaning at key junctures in life:

They are able to symbolise aspects of the world, and provide a shared means of doing so. The arts also mark significant events in life (such as marriage, funerals), and express communal meanings.

Reports in the library which relate to this area:

ACE, 2014; Alexe/Tapardel, 2013; Anstiftung, n.d.; BOP, 2011; BOP, 2014; Dümcke/Gnedovsky, 2013; Evans, 2005; FA, 2014; Goodlad et al., 2002; ICC, 2010; Impacts 08, n.d.; Interact, 2014; KEA, 2009; Krynica, 2012; Marbarschaften, n.d.; NESF, 2007; Paiola, 2008; Renz/Mandel, 2011; Schwegmann, 2015, and Wavell et al., 2002.

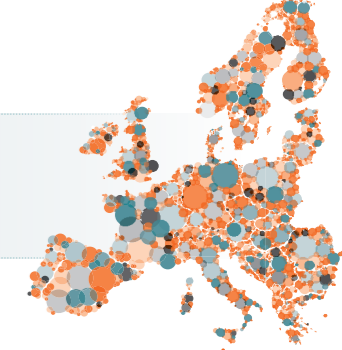
Summary conclusions

- The widespread impacts of culture on social cohesion and communities are well documented (KEA, 2009) but the mechanism by which culture-based creativity delivers these spillovers is less clear. Further research which explores the processes by which culture-based creativity causes these effects is required.
- As the Goodlad et al. (2002) report explores, the arts can have a positive impact on social inclusion, but as this report makes clear, further long-term studies are required to understand the individual impacts of the arts – such as those undertaken by the Warwick Commission in the UK, which, with a long-term and multi-method approach, sourced many expert perspectives.

6.3.2 Improving health and wellbeing

Cultural and creative spillovers relating to health and wellbeing are well covered in the evidence library. Primarily these impacts are related to the benefits of engagement (through participation or being an audience member) in activity and the set of individual benefits (such as improved social capital, confidence, sense of worth and value) that stem from it. Fujiwara, in his 2013 data-driven study on museums and happiness in the UK, is confident enough in the individual benefits of museum visiting to claim:

Visiting museums has a positive impact on happiness and self-reported health after controlling for a large range of other determinants.



Fujiwara adopts a Wellbeing Valuation approach. This approach estimates monetary values by looking at how a good or service impacts on a person's wellbeing and finding the monetary equivalent of this impact. The value of visiting museums is said to be £3,200 per year to each individual, participating in the arts £1,500 and being in an audience to the arts £2,000. Out of interest, the value of participating in sport is also £1,500. These figures are derived from the amount of money people would in theory give up in order to undertake the activity and is related to the concept of 'willingness to pay'. The reason why museums are valued so highly?

We can speculate that this figure may include a value that people place on the existence of museums as well as any value they derive from physically visiting museums (what economists call "existence value").

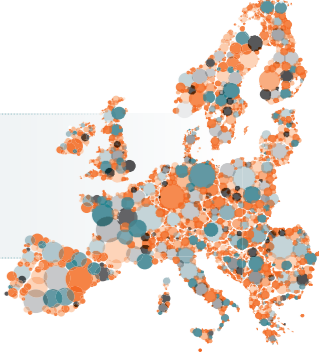
Fujiwara believes the benefits to overall health are a spillover from improvements to mental health in the case of arts and physical health in the case of sport.

A Norwegian study (Cuypers et al., 2011) into the association between cultural activity and perceived health, anxiety, depression and satisfaction with life provides a longitudinal population-based study of a large cohort of more than 50,000 participants. The survey-based study found that activities associated with 'satisfaction with life' (SWL) varied according to gender:

In women, the following creative cultural activities were statistically associated with high SWL: participation in association meeting, music, singing, theatre, outdoor activity, dance, and working out/sports. Men who participated actively in association meeting, outdoor activity, dance, workout and sports reported a significantly good SWL.

The study also found that various cultural activities (including visiting museums and outdoor activities) were associated with low anxiety scores. In terms of depression:

Attendance for each individual receptive cultural activity was significantly associated with low depression scores in women. In men, three receptive cultural activities (been to museum/exhibition, been to concert, theatre, film and sports event) were associated with low depression scores.



While the study does seem to provide some evidence, in its conclusion it is clear that there are limitations which need to be further explored:

The results indicate that the use of cultural activities in health promotion and healthcare may be justified. On the other hand, the limitations of this study implicate that further longitudinal and experimental studies are warranted to establish the cause-effect relationship.'

A Liverpool study into the therapeutic benefits of shared reading in relation to depression and wellbeing (Billington, 2010) found that patients experienced a statistically significant improvement over 12 months. This study provides a useful framework for how it is that participation (in this case in a shared reading programme) impacts on individual wellbeing. It

helped patients suffering from depression in terms of: their social well-being, by increasing personal confidence, reducing social isolation, fostering a sense of community and encouraging communication skills; their mental well-being, by improving powers of concentration, fostering an interest in new learning or new ways of understanding, and extending their capacity for thought, verbalised and internalised; their emotional and psychological well-being, by increasing self-awareness, enhancing the ability to articulate profound issues of being, and making possible a shift in internal paradigms (or the telling 'of a new story') in relation to self and identity.

A major evidence review of the value of arts and culture to people and society (ACE, 2014) finds plenty of examples of spillovers. Most strikingly:

Those who had attended a cultural place or event in the previous 12 months were almost 60 per cent more likely to report good health compared to those who had not, and theatre-goers were almost 25 per cent more likely to report good health.

The UK Parliament report on wellbeing (UKParl, 2014) makes a well-intentioned case for wellbeing as an effective measure of the impact that the arts can have. It makes the case that wellbeing analysis, because it does not focus on markets or cost-benefit analysis, offers a meaningful and viable alternative approach to evaluating public investment. This report makes a reasonable case that using wellbeing analysis can help us move on from the often sterile and polarised argument on how to measure the value of the arts:

Wellbeing analysis provides a way of capturing the value that arts and culture have for human lives – an alternative to assessment based on instrumental benefits on the one hand, and 'art for art's sake' on the other. It is therefore a particularly useful tool for assessing public subsidy of arts and culture. It can also help to set strategic priorities for that subsidy – for example, evidence suggests that participatory (as opposed to purely spectator) activities are particularly beneficial for wellbeing.'

Furthermore, the authors assert that by taking a wellbeing approach, it will also help policymakers in tackling wellbeing inequalities and the impact of public subsidy to ensure that the

benefits of this spending are spread to those with lower wellbeing, including disadvantaged and under represented groups.

Reports in the library which relate to this area:

ACE, 2007; ACE, 2014; Billington, 2010; BOP, 2014; CASE, 2011; Cuyppers et al., 2011; Fujiwara, 2013; Ornamo, 2013; SSGR, 2013, and UKParl, 2014.

Summary conclusions

- Further research into the causality between arts and health is much needed. Other methods beyond expensive longitudinal studies need to be developed. This is critical if we are to grasp the role of public investment and how public policy can open up the greatest opportunity for productive outcomes – such as through strategic commissioning.
- The complex relationship between arts, culture and wellbeing is particularly important to study as wellbeing is growing in strategic (and political) significance. Aligning arts and culture to other elements which contribute to wellbeing for research purposes is vital.

6.3.3 Creating an attractive ecosystem and creative milieu, city-branding and place-making

The spillover effects to cities via cultural and creative quarters, the attraction of the 'creative class' and the phenomenon of the creative city as a brand are frequently explored in the evidence library. The URBACT study (Rutten, 2006) gives a useful overview of where contemporary discourse on the creative city (and the spillover effects that operate within) has emerged from and the key areas it covers:

The creative city is an ecosystem favourable to the development of creativity. A creative city is a city which is defined by citizenship, cultural openness, respect, and tolerance, the support of innovation, initiative and the creation of activity. This ecosystem attracts creative people who create a favourable ecosystem.

Other studies, such as the Grigoleit et al. review of the art project 2–3 Streets – part of Ruhr ECOC 2010 and where the artist Jochen Gerz selected 78 participants to live rent-free in three streets in return for participating in an internet writing-process – unpick this ecosystem. This 2013 study is as much a commentary and critique on the nature of creative cities as it is about anything else. In particular, it explores the unsustainable nature of creative cities and the dichotomous relationship between 'creatives' and 'natives':

With his 2–3 Streets project Jochen Gerz wanted to test the possibility of an immaterial structural change: it doesn't arise through new buildings and infrastructures, but through cognitive processes, the change of semiotic systems; art interventions as catalyst for new social interactions and a creative unfolding of the residents in public and common spaces

As the authors of the report note, it is unclear how far the organisers of 2–3 Streets intended the project as a critique on the 'creative class'. However the project does stimulate debate on how the cultural capital of artists, while helping transform areas, brings with it the ever-present threat of gentrification and the displacement of incumbent communities through property development.

Place branding, a concept which seems on the surface less problematic (though open to similar criticism in terms of competition), is examined in other studies. An examination of the role of festivals in Romania sums up much current cultural tourism policy and thinking:

Building a good image of a city or state so as to differentiate it and to make it unique in tourists' minds is a vital condition nowadays, in a world of global competition. This image may be created by taking advantage of local culture and values' promotion or by organizing festivals and special events.

The importance of culture is not confined to cities though as a review of culture in Poland 20 years after the fall of Communism (ICC, 2010) is quick to point out:

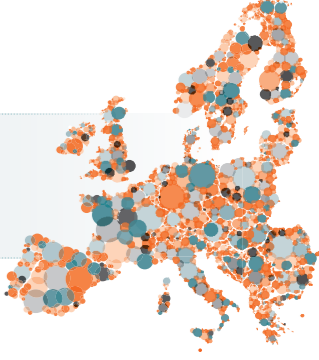
Culture has reinforced its role in local cohesion, identity and pride, as a vehicle of self-celebration in rural communities.

The upstream impact of this focus on the importance of culture to place attractiveness is to be found in the impact of culture on one of the world's biggest industries: tourism. As ESSnet-Culture (ESSnet, 2013) points out:

Culture is a main driving force for tourism, one of Europe's most successful industries representing 5.5% of the EU GDP and where Europe holds a 55% of the global market share. Europe is the most-visited destination in the world. In 2005, the continent recorded 443.9 million international arrivals.

The 'creative milieu effect' is perhaps the most reported of all cultural and creative spillovers. The 2014 report on CURE – an EU-funded project which aimed to trigger growth of the creative economy in rundown urban areas in medium-sized cities in North West Europe – contains a description of how a creative milieu can be created and some of the reasons why it works in rundown areas of cities with plenty of affordable space to rent:

Creative entrepreneurs – often in their start-up phase – are looking for low-cost working spaces. Perhaps these cultural entrepreneurs do not make much money. Yet they create interesting activities, organize events, exhibitions, they attract people to an area, build social networks, exchange new and innovative ideas. And they do not mind adopting "bohemian lifestyles". They treasure places that are "different", with a specific cultural identity.



The spillover effects of culture to tourism are well captured in the 2013 CEBR report on the contribution of the arts and culture to the UK national economy. This macroeconomic study finds that 103,000 visitors came to the UK solely because of arts and culture, spending a healthy £38 million. This is based on a very strict interpretation of additionality, accounting for just 0.2 per cent of all inbound tourist expenditure traceable to those who only visited because of cultural activity. The wider contribution of culture to tourism is much bigger, accounting for 27.2 per cent of all activity undertaken by tourists (by comparison 57 per cent of tourists went shopping and 45 per cent went to pubs and bars). Importantly, this study finds that culture plays a more significant factor in attracting visitors from further afield, with culture a bigger draw for Americans and Asian visitors than Europeans.

At a smaller level, the impact of ECoC and festivals on visitor number is explored. The Impacts 08 evaluation of the Liverpool ECoC found tourism to be one of the main winners with an estimated 27.7 million visits to Liverpool when it was Capital of Culture, a 34 per cent rise on the previous year.

Reports in the library which relate to this area:

Alexe/Tapardel, 2013; CEBR, 2013; CSES, 2010; CURE, 2014; ESSnet, 2013; FDA, 2014; Grigoleit et al., 2013; Hodne, 2014; ICC, 2010; Impacts 08, n.d.; KEA, 2006; KEA, 2009; Nielsen et al., 2013; Palmer/Rae, 2004; Popescu et al., 2012, and Rutten, 2006.

Summary conclusions

- An ecology approach to understanding the interplay between culture and other forces at work in place attractiveness appears to be useful in understanding complex systems. Case studies may be the most effective method for this.
- Cultural and creative tourism is increasingly an important driver for visitors, but there is often a gap in the baseline and understanding of the multiple reasons behind individual visitor decisions.

6.3.4 Stimulating urban development, regeneration and infrastructure

The evidence library shows that the ECoC programme delivers much more than a tourist offer. It

offers unprecedented opportunities for acting as a catalyst for city change.

(Palmer/Rae, 2004)

Urban development and investment in cultural infrastructure are closely intertwined, as Palmer/Rae state:

For most ECOC the significance of buildings and infrastructure developments for which the designation was a catalyst, if not the cause, has created for each city legacies and impacts that may not be quantifiable, but have been none the less important in the development of each city.

The spillover effects of cultural and creative industries in terms of physical development stretch much further than new infrastructural development. As the Forum d'Avignon Ruhr (ecce, 2013) describe, there is an important innovation function from the sectors to urban development:

...culture and the creative sectors have a kind of impulse function: by investigating unexplored territory, discovering vacant urban spaces, operating with spatial possibilities and introducing utopian material into deadlocks. They can help to develop alternative solutions

Investments in grassroots-led development is all too often overlooked, with public investors focused on what they understand and are comfortable with, as a study on Poland 20 years after Communism explains (Krakow, 2010):

In attempts to use culture for urban regeneration, the role of the independent creative sector is usually underestimated and resources are directed mainly toward improving traditional infrastructure (museums, libraries, theatres, concert halls, etc.)'

Reports in the library which relate to this area:

ecce, 2013; Evans, 2005; ICC, 2010; Kea, 2009; Krakow, 2010; Krynica, 2012; Palmer/Rae, 2004; Rutten, 2006; Schwegmann, 2015; Slach/Boruta, 2013, and Sternö/Nielsén, 2013.

Summary conclusions

- Longitudinal evaluation is required to understand the legacy and sustainability of cultural investment spillovers in physical infrastructure.
- Capturing the 'cultural fringe' – the independent sector – which itself is a spillover effect of public investment in culture is vital.
- The spillover impacts of individuals and cultural entrepreneurs need to be captured alongside that of major programmes and investments.

6.3.5 Boosting economic impact from clusters and regions

The ACE literature review of 2014 into the value of arts and culture to people and society presents a useful framework for understanding the impact that arts and culture have on local economies. It outlines five key ways that culture boosts economies:

- attracting visitors,
- creating jobs and developing skills,
- attracting and retaining businesses,
- revitalising places, and
- developing talent.

Each of these has been explored elsewhere in this review, but there are some impacts where the spillover effects of culture are more disputed but potentially equally important. Nesta's econometric analysis of the relationship between arts and cultural clusters, wages and the creative economy in English cities (Bakshi et al., 2014) explores the impact of cultural clusters on the productivity of English cities using employment, occupational and institutional measures.

This paper tries to test whether the assumption that culture boosts productivity in other sectors works in a European context. The results are not clear cut when it comes to wages:

Our analysis reveals a negative link between cultural clustering and wages, which we interpret as evidence of a compensating differential (skilled workers sacrifice higher salaries to live in places with vibrant cultural scenes). However, when we consider interactions between cultural clustering and salaries in creative industries and occupations, we find some evidence that creative workers in cities with high levels of cultural clustering enjoy a wage premium, which suggests that not-for-profit arts and cultural sectors may be generating knowledge spillovers into the commercial creative economy.

Yet the authors accept the need to interrogate

... "the black box" of (creative) economic development by examining the relative significance and magnitude of the different mechanisms through which Arts and Cultural clusters may contribute to urban growth.

To some extent the authors contribute to this and advance the argument that arts, culture and the creative industries do contribute (through spillovers) in ways that have been previously overlooked and/or misunderstood. In particular they believe that arts and cultural clusters could have deeper impacts on the economy of cities than previously thought:

Firstly, by attracting individuals for lower wages, as the "compensating differentials" that we have identified suggest. Secondly, by forming an active part of local ecosystem of creativity where their intangible investments in skills, organisational and social capital and new ideas, make an economic contribution in the shape of innovation spillovers to for profit creative firms.

The authors suggest that future research should be directed to understanding

why Arts and Culture clusters do not manage to capture all the external benefits they generate – that is, why there are market failures in local ecosystems of creativity.

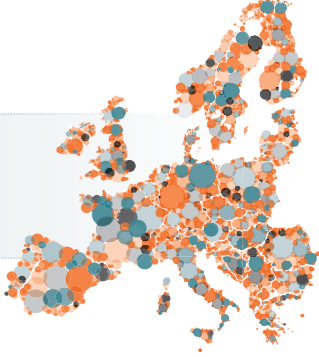
Reports in the library which relate to this area:

ACE, 2014; ACN, 2009; ACN, 2014; Bakshi et al., 2014; BOP, 2010; BOP, 2011; BOP, 2013; Comescu/Dudau, 2014.; CSES, 2010; DCR, 2012; Espelien/Gran, 2011; ESSnet, 2012; EU, 2012; FA, 2014; Greffe, 2004; ICC, 2010; Johde, n.d.; Kar, 2012; KEA, 2006; KEA, 2012; Koszarek, n.d.; Mossig, 2011; Paiola, 2008; Palmer/Rae, 2004; Piekkola et al., 2013; Popescu et al., 2012; Rutten, 2006; Sternö/Nielsén, 2013; TSRC, 2011, and Wedemeier, 2010.

Summary conclusions

- Understanding the mechanisms by which culture and creativity contribute to economic development is vital. More research is needed to understand the complex forces at work and the impacts that occur.
- More focus needs to be given to developing methodologies which meet the evidence standard for causality in this area because it is such a strategically important area for governments at all levels. The only way this can realistically be achieved is through a blend of longitudinal studies and in-depth, targeted case studies and surveys.

7. Main findings from the evidence



7.1 Evidence of spillovers – summary conclusions

What evidence does the evidence library present on a Europe-wide level on the spillover effects of public investment? In terms of the three types of knowledge, industry and network spillovers, the library captures and discusses spillover effects across the 17 sub-categories, but what quality of evidence of spillover effects does it present?

As has been noted before, the library of evidence is only a snapshot and what follows is an interpretation of an interpretation of what has been presented in the evidence library generated for this review. Therefore, it is only a preliminary snapshot and not a presentation of the complete picture for spillovers in Europe.

Knowledge spillovers

Evidence is most persuasive, but still just falling short of proving causality to scientifically accepted standards due to limitations in study design around the benefits to individuals of long-term engagement with arts organisations (CEBR, 2013, and Cuypers et al., 2011), the role of culture in developing social capital (OECD, 2005), the wide impact of large-scale cultural events (Rutten, 2006), the spillover between publicly funded and commercially funded arts (Albert et al., n.d., and Tafel Viia et al., 2011), the importance of culture in improving cross-border co-operation (Interact, 2014) and the linkages between culture, creative industries and innovation (Rutten, 2006).

Evidence is more moderate, meaning that it falls short of proving causality but offers a clear argument while promoting the need for further research, of the role of arts and culture in improving national productivity (CEBR, 2013), in the role of culture in boosting transferable skills (CEBR, 2013) and social innovation (KEA, 2009), the importance of heritage in connecting communities (Dümcke/Gnedovsky, 2013), the role for festivals in boosting professional development (BOP, 2011) and the importance of arts and cultural organisations in innovating new forms of organisation and ways of working (eccc, 2013).

Also in the same category falls the role of culture in boosting academic attainment (CEBR, 2013, and ACE, 2014), the role of culture in promoting social cohesion (ECF, n.d. (b)), the importance of culture as a form of participatory democracy (Rutten, 2006), the importance of cross-sector knowledge exchange as a driver for innovation (Tafel Viia et al., 2011) and the importance of the cultural capital of place (Krynica, 2012).

Analysis of the library suggests that evidence of knowledge spillovers would be improved through more research into how experiencing and practising ‘creativity’ in one sphere translates into bringing a more creative approach to other spheres of activity. Furthermore, as long-term engagement with the arts seems to be so important in delivering personal impacts, studies which allow for this to be tracked would help fill in current gaps. Other key areas for examination include

the role of volunteering in developing social capital, the special impact and value of large-scale cultural events, the value of cross-border networks, and the impact of creativity throughout the value chain and beyond manufacturing.

Industry spillovers

The strongest evidence of industry spillovers is that communications within organisations can be boosted (Antal/Strauss, 2012), culture-led regeneration has a positive impact (Rutten, 2006), cross-fertilisation occurs between commercial and non-commercial sectors (OCE, 2014), investment in design makes an impact (Sternö/Nielsén, 2013), spillovers play a role in boosting uptake of new technology (KEA, 2006) and networks are important in spreading innovation (Schopen et al., 2008).

Evidence of the importance of culture in stimulating competitive markets in border regions is present but less clearly articulated (Interact, 2014), as it is in the case of the positive role that improved facilities can have on the property market (WWC, 2014), in the reciprocal connection between technology and creative clusters (Chapain et al., 2010) and in the role of creative industries in the innovation process (Schopen et al., 2008).

There is weaker evidence of reverse spillovers between productive industries and creative industries (Interact, 2014), of the negative impacts of culture-led regeneration (Evans, 2005, and Slach/Boruta, 2013), of the impact of large-scale events on the local economy (WWC, 2014) and of the pathways that exist for spillovers between public and commercial culture (ACE, n.d.).

Examination of the library suggests that the evidence of industry spillovers would be improved if there was more analysis of the two-way relationship between culture and the wider economy in terms of innovation and entrepreneurship. Further research in the value of public sector investment in stimulating risk-taking would be valuable as would be exploring the role of social media and spillover effects that occur without the benefits of physical proximity through clusters.

Network spillovers

The most compelling and clearly articulated and developed evidence of network spillovers is found in the impact of culture on social cohesion (KEA, 2009, and BOP, 2011) and community cohesion (Dümcke/Gnedovsky, 2013), on the way that the process of social cohesion occurs (Goodlad et al., 2002), on the individual benefits of visiting museums (Fujiwara, 2013) and the association between cultural activity and perceived health and satisfaction with life (Cuypers et al., 2011, and Billington, 2010), on the role of culture in place-making and city-branding (ICC, 2010, and Rutten, 2006), the ‘creative milieu’ effect and the importance of creative entrepreneurs (CURE, 2014).

More moderate evidence is to be found of the spillover effects of boosting individual expression (NESF, 2007), the

importance of cultural activity for wellbeing (UKParl, 2014), the role of culture in boosting tourism through festivals (Impacts 08, n.d.), the connection between culture and urban innovation (FRA, 2013), the importance of considering the independent creative sector in regeneration (Krakow, 2010) and the (negative) impact of cultural clusters on wages (Bakshi et al., 2014).

There is weaker evidence of the way that festivals build relationships between family members (BOP, 2011), of the sustainability of creative cities and of the value of artists’ individual cultural capital in regeneration (Grigolet et al., 2013)

Reviewing the library indicates that evidence of industry spillovers would be improved by further research into the complex relationship between arts, culture and wellbeing, and taking an ecological approach to analysing the interplay of complex factors supports also understanding the role that culture plays in place attractiveness.

7.2 Negative spillovers

Negative effects and impacts are not often captured in reports featured in the evidence library. In part this is because they are often rarely considered in evaluation frameworks. BOP in their 2011 evaluation of Edinburgh Festivals do consider negative impacts in terms of the environment and the impact of festival congestion on local businesses. They also examine the issue of ‘positive response bias’ in surveys and the need to balance this with negative keyed statements.

There are significant but isolated examples within the library of negative spillovers, such as the negative impact on wages caused by cultural clustering in UK cities (Bakshi et al., 2014), but for the most part studies deal with positive externalities. The major exception to this is in terms of culture and regeneration. Graeme Evans, in his evaluation of culture’s contribution to regeneration in 2005, examines what he believes are the three different ways culture is part of the process of regeneration as a player, driver or catalyst: culture-led regeneration, cultural regeneration, and culture and regeneration. For each of these he finds that there are negative as well as positive impacts. For culture-led regeneration, typified by the building of a flagship cultural facility, he finds:

Regenerative effects, in distributive and sustainable terms, on the other hand may be low particularly where economic leakage is high and regeneration activity and economies lack diversity.

These are exasperated by the resistance of or bypassing of local communities. In terms of cultural regeneration,

where culture is integrated in an area’s activity, he cites the example of the regeneration El Poblenou district in Barcelona. He quotes Gdaniec (Gdaniec, 2001):

Urban regeneration combining culture can result in fragmented and unreal spaces, as well as contested space and culture... in Poblenou, speculation and quasi-exclusion of locals from the new housing.

Evans is clear that capturing what occurs during regeneration – positive and negative impacts – requires a detailed understanding of complex interplays between the community and culture, these include

the impact of cultural activity on the culture of a community, its codes of conduct, its identity – and notions of citizenship, participation and diversity.

One of the reasons why we may lack more evidence of the negative spillovers is given by Evans, namely that the way we capture impacts is inadequate. In particular culture is

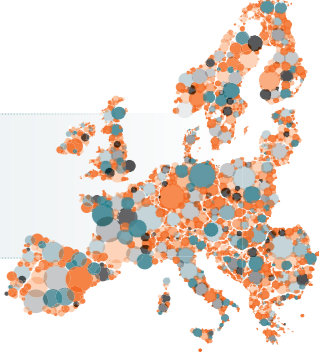
not generally recognised in urban policy or environmental and quality of life indicators (such as health, education, employment, crime) and therefore is absent from regeneration measurement criteria.

For Evans, the challenge in capturing the ‘externalities of culture’ in regeneration are wrapped up in a general failure to develop proper evaluative systems which would help practitioners, researchers, community groups and policymakers really understand the spectrum of impacts that occur.

Reviewing the library suggests that stronger evidence could be gathered if culture was included in wider regeneration measurement criteria.

7.3 Evidence of causality in spillovers

If one applies strict Bradford Hill criteria to causality (Bradford Hill, 1965) then there are very few studies in the evidence library which get anywhere near to fulfilling the eight tests he established to demonstrate when an observed association is likely to be causal. In terms of health and wellbeing, the reports within the library including Fujiwara (2003), Cuypers et al. (2011) and Billington (2010) discuss how they do not provide the evidence necessary to demonstrate causality. In the case of Billington, there are several limitations within the study methodology including the absence of a control



group and, in the case of Cuypers, the cross-sectional nature of the study means it is not possible to state how the relationship between participation and effect flows. Both these reports make the case for further research to address these challenges, believing that their work lays down a good basis for further study. As Billington describes:

Being cross-sectional, this study cannot determine causal relationships. Further longitudinal and experimental design studies would be required to explore causality. Further cross-sectional research could also be carried out on the effect of frequency of participation in culture and sport on quality of life measures.

As this study explains, large-scale longitudinal studies may be required if we are to achieve the scale of evidence required within health.

In other areas beyond health and wellbeing, the challenge of proving causality is no less difficult. The What Works Network was established in the UK by the government to provide evidence-based reviews of policy in eight areas responsible for £200 billion of government expenditure including local economic growth. Their study into culture and sport (WWC, 2014), part of the evidence library, demonstrates the challenge.

They apply strict criteria based on the Maryland Scientific Methods Scale. This is a five-point scale that allows for the ranking of different evidence: from one, for evaluations based on simple cross-sectional correlations, to five, for randomised control trials. They found that out of 550 studies of sporting and cultural events, not a single study scored a four or five out of five – that is none used randomised control trials or quasi-random sources of variation to identify policy impacts. Three of 36 studies that met the minimum standard they set looked at cultural events or facilities as opposed to sport. They found no robust evidence of the economic impacts of smaller projects (including arts centres or festivals). They found no high-quality evidence of the events and facilities on visitor numbers or any evidence of the recurring events.

The Nesta study on creative credits (Bakshi et al., 2013) is unique in the library as it does establish a randomised control trial to test the impact of giving credits to SMEs to spend with creative businesses. This report starts with harsh words for the business support sector:

Vast amounts of public money are spent supporting businesses around the world. Much of this may do good – helping firms to adopt new technologies or to sharpen up

their strategies or marketing. But the truth is that nobody knows whether it's having any real impact. Officials don't know. Ministers don't know. And the businesses themselves don't know. They don't know because, in stark contrast with fields like medicine, new approaches are introduced without testing.

The report makes a passionate plea that its robust methodological approach should be more widely taken up within the field of innovation:

The evaluation approach that we adopted in this project combined three elements – randomized allocation of Creative Credits, longitudinal data collection, and the use of mixed methods. This has proven to be a powerful methodology, and we argue that it should be used much more widely by the Government and other agencies in developing new innovation support policies.

Based on the evidence of the library, causality is not systematically evaluated in the cultural and creative sectors with scientific standards such as Bradford Hill criteria. Out of the library of 98 documents, only two approach the standards needed for causality (Bakshi et al., 2013) and (Cuypers et al., 2011) but they discuss their own weaknesses.

More methods derived from the social sciences, especially those that test hypotheses using qualitative research methods, would be beneficial in advancing the case. These include:

- Experimental studies which test cause-effect relationships in a controlled setting, separating the cause from the effect in time using treatment and control groups.
- Action research, where hypotheses are tested through the introduction of interventions into complex social phenomena where the researcher is embedded in the social context or ethnographical techniques including immersion over a period of time.

7.4 Methodologies to capture spillovers

We can pull out several important findings regarding the methodologies for capturing and measuring spillovers in relation to public investment, including an indication of where there are gaps currently in knowledge and techniques.

The approach of the Estonian Institute for Future Studies (ElffS)

Tafel Viia et al. (2011) (ElffS), which reviews existing approaches to creative industry spillovers and sets out a useful and thorough framework for future capturing, contains the most detailed discussion in the library on developing indicators for spillovers.

It starts from the position that measuring spillovers exactly is inherently difficult because spillovers are often intangible and that capturing them requires proxies. Tafel Viia et al. (2011) propose a systematic approach. It outlines two routes for understanding the process by which spillovers occur. Firstly, identifying 'chains of impacts' based on the assumption that spillover effects occur due to the interdependencies between creative industries and other sectors and, secondly, exploring local creative industry 'hubs' where the actors connected by spillovers are related via a 'common space'. While accepting that there are challenges in making generalisations from specific and localised data it proposes a set of indicators.

- Spillovers can be examined regionally at a macro level through capturing the aggregated impact that the creative industries has on demand and supply either within a country or across countries. The parameters here include employment, turnover and impact of visitor spend.
- A meso-level approach done through sectors or comparatively that examines areas including labour mobility and creative industry influence on new products and services.
- A case-specific micro-level approach focusing on clusters, changes in prices to real estate due to the proximity of a CI cluster, events and visitors. Within each of these areas it discusses the challenges posed by subjective data capture, resource requirements and time intensiveness.

Tafel Viia et al. (2011) do not however address how causality can be proved to scientific standards, such as Bradford Hill criteria.

The role of public investment in stimulating spillovers across the economy

In terms of capturing spillovers and public investment, there is useful discussion in the policy handbook on the strategic use of EU support programmes and spillover effects in the wider economy (EU, 2012). This contains analysis of the strategic integration, structures and programmes which are needed to encourage more spillovers. It focuses on cultural and creative industries and innovation, tourism, branding and regional attractiveness, social policy, innovation and lifelong learning as well as environmental sustainability. In each area, it highlights examples of public investment it believes to have been successful. Rather than focusing on methodologies for capture, this document describes a top-down framework for investigating where spillover effects are expected to be found and what is needed in terms of public support to unlock them. However this is still useful in considering publicly

funded programmes specifically designed to test hypotheses around spillovers.

The need to measure causality through in-depth and longitudinal research

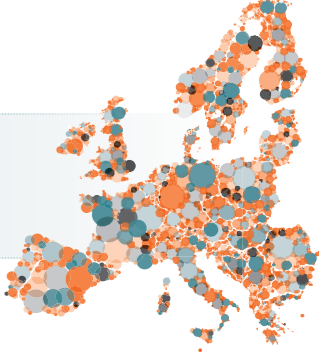
Within knowledge spillovers, there are strong appeals within the library for further research which can prove the causal link between arts, culture and individual health. Several studies (including Fujiwara, 2013, Cuypers et al., 2011, and Goodlad et al., 2002) present strong evidence of the individual impacts of culture in areas such as easing anxiety, tackling depression and satisfaction with life. However they each suggest that for causality to be proved, further research is needed which overcomes the limitations of their study. More broadly the value of understanding spillovers within a 'wellbeing' framework (UKParl, 2014, and Evans, 2005) is discussed. This framework would help in the understanding of the pathways through which the arts and culture have a positive impact on mental health, social capital, individual confidence and aspiration. It also aligns spillovers within a wider means of capturing the impact of public investment across fields.

There is a need to understand the knowledge spillovers that occur in skills development stemming from long-term, short-term or one-off projects. Artistic activity is constantly evolving, with ever more variety, and crossover between sectors is constantly increasing, but the impact this has on knowledge spillovers is not well understood. If certain project types are less optimal in terms of generating knowledge spillover, there may be implications for types of public investment which place a premium on delivering spillovers.

The need for new tools and approaches

In terms of industry spillovers, three areas in particular stand out as requiring further investigation with new methodologies. In turn this generates a challenge to policymakers and researchers – to co-ordinate, collaborate and act long term. Unpicking the role that arts and cultural clusters play in place attractiveness (Bakshi et al., 2014) will require greater understanding of the way that cities and places operate as complex systems and the multiple factors at play in place attractiveness. This will require approaches which allow for data from multiple sources to be analysed, perhaps using a wellbeing framework as a starting point. As Bakshi et al. (2014) state, there is a considerable challenge in gathering the right kind of data which will allow for this:

Our findings should be interpreted with caution, however, given the cross-sectional nature of our data, with the ensuing risk of reverse causality between our relevant variables (in particular creative worker wages and Arts and Cultural clustering). We also need to bear in mind those unobservable individual characteristics such as 'creativity' or



'entrepreneurialism' which may lead workers to select between different types of cities, and bias our results. Addressing these weaknesses with longitudinal data is a high priority for further research.

In terms of cultural organisations the 'R&D' role that public investment in arts and culture plays in relation to commercial cultural sector and wider economy needs further investigation. Within this, the early adopter and first mover role of cultural organisations in new ways of working and the use of platforms and new forms of technology in relation to the growth of the knowledge economy is of real interest. The role of culture in the continued rise of the 'experience economy' driven by consumer sophistication and product differentiation (ESSnet, 2013, and CENR, 2013) is of equal importance. Tafel Viia et al. (2011) suggests that inserting new questions into the EU-wide Community Innovation Survey (CIS) would help across these areas. It proposes a formulation which it believes would help capture the vital R&D role that culture and the creative industries play:

Share of new products and services that: (a) are based on the knowledge/invention of CI sector (knowledge spillover) (b) are produced due to the new services and products in CI sector (product spillover) (c) are produced due to the increased demand which is induced by CI sector (demand spillover) divided by the total number of new products and services; the sum multiplied by 100.

The role that spillovers play in relation to large cultural events (WWC, 2014, Impacts 08, n.d., and BOP, 2011) and their legacy requires higher quality evaluation than has previously been the norm. In particular the intergenerational nature of these events and the way that participation influences impact is complicated to capture and methods that go beyond surveys of individuals are required, including methods that utilise new technology and are able to work from a pre-defined baseline. In particular methodologies which use established social science methodologies, including establishing counter-factuals and trend/expectation analysis, are needed.

For network spillovers, the areas where new methodologies would be particularly worth investigating include the impact of grassroots developments beyond traditional cultural infrastructure (Krakow, 2010). This means capturing the wider role of culture within the regeneration process, something that will require culture to be included within

wider quality of life data collection such as health, wellbeing and environmental factors. The role of cultural and creative spillovers in driving innovation in cities and places and the role of cultural milieus (ecce, 2013) would also be an area of real interest to investigate further as part of the process of urban and social development. Again this would require large-scale studies which include a mixture of qualitative and quantitative data capturing the range of complex processes at work.

7.5 Public funding and spillovers

Although we've noted the challenges elsewhere of isolating the causal pathway between public investment and spillovers, and the challenges of using methodology to capture spillover effects of investment, the evidence library contains only one specific and explicit discussion of public funding and spillovers, including how best they can be captured (though it does contain other documents with recommendations on evidence capture). This is found in KEA 2009, a report examining the contribution that culture and the creative industries make to the wider economy, and features a series of recommendations on the better integration of creativity into EU-wide strategy and policy. In terms of public investment, they propose the goal of

a Europe that stimulates and encourages creativity and provides individuals, society, public institutions and enterprises with incentives to use culture as a tool for social and economic development.

That it remains the only report to specifically explore spillovers shows the need for a more co-ordinated and focused approach going forward. Their main recommendations around spillovers include the need for better holistic evidence capture

with a view to better grasping the socio-economic importance of arts and the sector as well as to give more value to intangible assets.

They propose establishing a European Culture-based Creativity Index which would highlight the potential of including culture-based indicators in existing frameworks related to creativity, innovation and socio-economic development. This framework contains indicators grouped across what they define as the 'six pillars' of creativity (human capital, institutional environment, openness and diversity, creative outputs, social environment, and technology). This would seem to have merit as a way of implementing indicators for the proposed ecology approach within which spillovers occur.

In terms of public investment in stimulating spillovers, this report is replete with recommendations. However, these are based on assumptions drawn from the research and not on a clear analysis of causality. In terms of innovation, it suggests countering the 'bias' towards technology- and science-driven innovation:

There is too strong a bias towards R&D, technology and science driven innovation. R&D focused policy should embrace creativity and contribute to foster multi-disciplinarity and interactions between art, sciences and businesses.

Suggestions include clustering research centres in art and design schools and better support for entrepreneurs and small businesses. In terms of social policy, they recommend encouraging local, regional and national agencies deploy cultural resources in social and public services. They include within this a recommendation to:

Commission a series of longitudinal studies (possibly linked to EU funded projects), examining the impact of cultural activity in key social areas such as social cohesion and civic renewal.

In terms of education, they recommend further research on the impact of increased exposure to art and culture to highlight best practices. They also make recommendations around other EU policy areas including in environmental policy (mobilising creativity through a competition) and internal markets (integration of cultural diversity as a competitive asset). In terms of public investment among other areas, they advocate focusing on creative entrepreneurs, social innovation, territories using culture for development and cultural cooperation. Specific spillovers proposals range from establishing innovation vouchers at a national level and raising awareness of public procurement as a means of stimulating creativity through to the connecting of trade fairs to creative projects.

A further study which emphasises spillover effects in all but name is Dümcke/Gnedovsky (2013), a literature review of the social and economic value of cultural heritage for the European Expert Network on Culture. This includes a set of recommendations which could be conducted within the framework of the Europe 2020 strategy. They believe it is vital to move beyond economic and social impact, to ensure that the wider spillover benefits (though they don't use the term) of cultural heritage are

given due consideration in other sectors such as regional planning, environment, agriculture, and last but not least local and regional innovation policies.

At a macro level this means comparative cross-border studies on economic impact, especially involving countries where no relevant data has been gathered. At a micro level it means developing guidelines and toolkits for the economic impact of heritage institutions and sites. It also calls for the 'analysis of best practice' in social impact in areas including heritage-based intercultural dialogue, interpretation of recent, especially difficult or controversial, heritage and intangible heritage. Its final recommendation is for the:

Development of guidelines for heritage-based strategies, on the regional and local level, aimed at smart, inclusive and sustainable growth in urban and rural settings across Europe.

In conclusion

With such a diversity of approaches to measuring and/or commenting on spillover effects, it is clear that there are three key missing or underdeveloped elements overall. The challenge going forward will be to devise tools and co-ordinate partnership and investment able to:

- develop genuine longitudinal research (at least three years) and embed a comparative approach to give a much clearer overview on the links between public investment and spillovers across a diversity of contexts,
- focus on causality and use in-depth qualitative research to illicit this as a priority – e.g. through larger sample sizes for surveys and in-depth longitudinal case studies, and
- collaborate – a shared approach to defining and measuring will give a set of outcomes for which there is a consistent methodology and thus consensus-based approach to analysis and the policy and investment implications of this.

8. Conclusions and recommendations

This preliminary methodological review demonstrates that, despite being increasingly used in policy lexicon, little of the research and evaluation across Europe reviewed has been able to demonstrate causality. The lack of longitudinal research coupled with inconsistent approaches to defining and measuring outcomes means it is difficult to truly understand the cause and spillover effects of public investment in the arts, culture and creative industries. This isn't to say there aren't some strong and often compelling studies, and that a picture of the types of spillover effects generated by public investment isn't emerging. This review makes this clear. Furthermore, the report puts forward a challenge to policymakers and partners to coordinate, collaborate and act over the long term to focus on causality.

While the arts, culture and the creative industries contribute in a multi-dimensional holistic manner to society (Sacco, 2011), research and evaluation of the full spectrum of spillover effects, as demonstrated in this review, is still not based on a holistic evaluation approach. Thus, the widespread scepticism of evaluation by cultural and creative stakeholders and policymakers is not a surprise. This preliminary methodological review demonstrates that, despite being increasingly used in policy lexicon, little of the research and evaluation across Europe reviewed has been able to demonstrate causality. For example, only two studies in the review used methodology robust enough to demonstrate scientific proof of causality.

Recommendations 8.1 to 8.3 are methodological and research recommendations. 8.4 is a policy recommendation written by the partners based on an analysis of the recommendations and addressed to a diverse audience of policymakers and other stakeholders.

8.1 Develop the next generation of methodologies for measuring spillovers

Analysis of the evidence library suggests several ways for measuring spillovers in the arts, culture and the creative industries and how they could be developed, adapted and improved. A particular challenge has been to isolate the value of public investment and to evidence claims that it supports risk and innovation in the arts and culture, the creative industries and beyond. This cannot be fully captured through pure economic measurements of growth and employment. Striking a balance of quantitative and qualitative evaluation is not new to other research areas but there is no widely agreed way to qualitatively and quantitatively capture impact and to test the causality of public investment in the arts, culture and the creative industries.

As an overall observation, these should balance quantitative and qualitative methods to ensure a balance of testimony and data. Without developing the evidence base, quantitative evidence alone will not provide a strong base for making public investment decisions or for better understanding how

public funds can be further optimised for delivering spillovers. There should be a balance of quantitative and qualitative methods. In terms of developing methodologies which will allow for greater understanding of the value of public investment, analysis of the library suggests that the following interdisciplinary approaches which learn from good practice in the social sciences should be investigated:

- Long-term comparative intervention studies:** Improving academic attainment of young people and improving their creativity (KEA, 2009, CEBR, 2013, and ACE, 2014) and suitability for a changing world of work are both crucial areas and more longer-term studies of the benefits of engagement in cultural activity would help build the evidence base. To strengthen evidence to the point of proving causality is difficult because of the range of confounding factors. Studies should test the benefits of cultural engagement against other forms of intervention, and the inter-relationships between culture, creativity and individual performance would be beneficial in advancing the evidence case.
- The value of networks: learning from social impact research and pan-European studies:** With the increasing interest in networks as a means of supporting the growth of the culture and creative industries, more research studying networks and their role in promoting innovation within business and organisations and to the wider economy would be advantageous (Schopen et al., 2008). Methodologies which capture the benefits of physical and virtual networking, including examining more deeply the benefits of proximity and of networking across borders (Interact, 2014) would be especially interesting. This is supported by the evidence library – which has been co-created by a network of European partners, each keen to develop a more networked approach. Methodologies which would deliver this include working with the Community Innovation Survey (a pan-European series of business surveys which take place approximately every two years). In addition, borrowing from the lessons of social impact research (including social return on investment) could offer useful 'proxies' for understanding the value that networks bring to individuals and organisations.
- Longitudinal intervention studies based on best practice from social science:** Developing longer-term studies of the benefits for individuals of engagement in culture and the creative industries by people of all ages. Studies which last beyond the life of a particular programme would be especially beneficial as the effects of cultural participation and engagement may be felt over a longer term. Using established measures from social sciences, including the use of control groups (Cuypers et al., 2011, and Billington, 2010) would produce a richer evidence base.
- Testing innovation hypotheses through experiment:** Testing hypotheses around the process and means by which cultural and creative spillovers drive innovation in

places, in the wider economy and in social innovation would be beneficial (CEBR, 2013). Current knowledge gaps could be addressed by developing more experimental pilots, for example, utilising effective counter-factuals to test how innovation is stimulated by the arts, culture and the creative industries. Examples to build on include Nesta in its study of creative credits (Bakshi et al., 2013), which explores the means by which knowledge exchange occurs and the short-, medium- and long-term effects it has or interactive and participatory observations used by ecce in its Ruhr study (ecce, 2013). Tafel Viia et al. (2011) contains useful frameworks for understanding the different macro, meso and micro levels across which this could be achieved.

- Consumer analysis utilising new technology:** In terms of demand and needs, and given the general context of the user-driven as well as user-active development of society, understanding culture's role in driving the experience economy is important. This could utilise new technology along with existing qualitative research methods in ways which allow for deeper and broader understanding.
- Developing a holistic set of tools across the 17 sub-categories of spillovers:** Building, for example, on the work of Tafel Viia et al. (2011) in developing a multi-level framework or of KEA (2009) in developing a European culture-based Creativity Index that could work across different levels of government would provide a starting point to shaping a set of commonly agreed tools.

8.2 Greater understanding of spillover effects and public investment

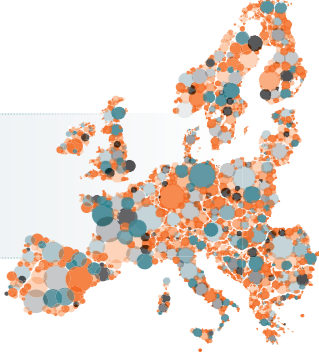
Analysis of the library shows that there are several ways that developing a better understanding of public investment and spillover effects could be achieved. It must be acknowledged at a policy level that spillover effects cannot always be predetermined and that only through a holistic approach can the wide spectrum of spillovers be captured. The establishment of a coherent and co-created methodology for measurement of spillovers is complicated by the constantly shifting strategic agendas which govern public investment decisions. In addition, the value chain relationships through which spillovers arise is constantly evolving and changing through new types of cross-sector collaboration and international co-operation.

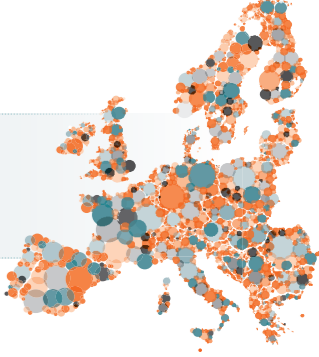
The framework for understanding how spillover effects occur, from the policy handbook on the strategic use of EU funds and spillovers (EU, 2012), provides a useful lens for examining spillovers and large-scale public programmes. In particular, it's simple framework for understanding spillover effects between culture and creative industries, the rest of society and the economy is useful:

The six categories of spillover it describes fit well with the increasing cross-sector priorities of governments, and it is useful in enabling the better alignment of culture and creativity with parallel policy areas in education, urban renewal, the environment and so on. Using this framework together with, for example, the recommendations of Tafel Viia et al. (2011) on developing indicators for capturing spillovers, could provide a good starting point for understanding firstly causality and secondly methods of evidence capture of spillover effects that could be adapted by local, regional and national governments at the different levels of complexity they each require. This is especially important when types of spillover generated cannot always be predetermined.



Figure 6. Spillover effects and the wider economy and society (EU, 2012)





At a more detailed level, evaluation processes and methodologies should be planned that use approaches which can capture spillover effects. Theory of change methodologies which allow for the testing of underlying assumptions and test causal pathways (Goodlad et al., 2002) which are established before the programme or initiative which is being evaluated are important here. Trying to capture spillovers in an ad hoc fashion ex post facto does not provide the level of or quality of evidence required by policymakers. Therefore it is important that studies based on established social science methodologies are established with clearly defined research hypotheses before artistic interventions occur.

8.3 Recommendations for future research

From the evidence library, we can draw out a range of areas where future research programmes would be particularly valuable. These include:

- Research into incentivised programmes. These can include targeted commissions and tools such as creative credits, creative milieu investments or resources increasing access to artists and cultural organisations. This could be researched through establishing pilots and appropriate counter-factuals as part of long-term analysis.
- Research into hybrid and cross-sector spaces and places which allow for collaboration and co-operation across sector to greater understand how spillovers occur between culture and the creative industries. These include creative hubs, co-working spaces, networking activities, creative and knowledge-driven festivals, interdisciplinary research programmes, and technology-/knowledge-transfer projects which connect businesses from different sectors and cultural organisations.
- Research into incentivised spillover-generating actions such as technology-/knowledge-exchange programmes that connect the arts and cultural sectors to universities and technology businesses.
- Embedding spillover research into mapping and evaluation tools which track and identify spillover outcomes as part of the overall outcome proposition for public funding programmes in areas including urban regeneration, social inclusion and public health.
- Research into strategic commissioning for arts, health and wellbeing and how spillover effects can be facilitated and captured. A greater emphasis on understanding the role of interculturalism and diversity as an enabler of (social) innovation and spillovers. This can be through testing the effects of mobilising active participation and accelerating organisational development.

8.4 Policymakers taking the lead for a new agenda for cultural and creative research

Our primary policy recommendation is the creation of the first holistic agenda for cultural and creative research. This envisions the Joint Research Centre as a key player to innovate research methods in the cultural and creative industries, and to drive research into spillovers in the arts, culture and the creative industries within the context of Agenda 2020.

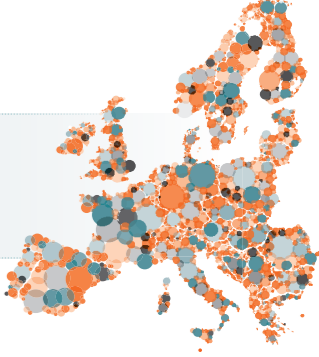
To launch a new holistic approach to cultural and creative research, we recommend that the European Commission takes the lead as change-maker by:

- Dedicating a small proportion (e.g. five per cent) of all Creative Europe-and Horizon 2020-funded projects in the cultural and creative sectors for holistic evaluation that balances qualitative and quantitative evidence capture.
- Creating a new programme for the development and progression of qualitative methods and indicators in the cultural and creative industries, to be led by the Joint Research Centre of the European Union.
- Calling for the co-ordination of national research agendas in the cultural and creative sectors by an Open Method of Coordination (OMC) group. This group will be tasked with strengthening and testing new qualitative methods as part of a balanced quantitative and qualitative research agenda.

Without a new holistic research agenda, cultural and creative policies will not be able to innovate, unleash and capture the wider economic and social value of the arts, culture and the creative industries across Europe.

Appendix 1: The evidence library

ACE, 2007	Arts Council England (2007) <i>A prospectus for arts and health</i>
ACE, 2014	Arts Council England (2014) <i>The value of arts and culture to people and society – An evidence review</i>
ACE, n.d.	Arts Council England (n.d.) <i>Assessing the interdependence of public and private finance in the performing arts</i>
ACN, 2009	Agedal, O., Egeland, H., Villa, M. (2009) <i>Changes in local cultural activities</i> Arts Council Norway
ACN, 2012	Forss, K., Kaya, Z., Kruse, S., Larsen, H. (2012) <i>Knowledge and learning in Norwegian music industry. An evaluation of Arts Council Norway's support to regional networks for professional development</i> Arts Council Norway
ACN, 2014	Meyhoff, K., Krohn, C., Sjøvold, J. (2014) <i>The Norwegian music and literature industry</i> Arts Council Norway
ACN, 2015	Christophersen, C., Breivik, J-K., Homme, A., Rykkla, L.H. (2015) <i>The Cultural Rucksack</i> Arts Council Norway
ACN, n.d. (a)	Arts Council Norway (n.d.) <i>Literature in a digital environment</i>
ACN, n.d. (b)	Arts Council Norway (n.d.) <i>Church music in Norway</i>
Albert et al., n.d.	Albert, A., Bakshi, H., Mitchell, S., Smithies, R. (n.d.) <i>Publicly funded arts as an R&D lab for the creative industries</i> Creative & Cultural Skills
Alexe/Tapardel, 2013	Alexe, F-A., Tapardel, A-C. (2013) <i>Case study: The impact of organizing the George Enescu International Festival on the branding and promotion of Bucharest city</i> International Journal of Economics, Finance and Management Science
Antal/Strauss, 2013	Antal, A., Strauss, A. (2013) <i>Artistic interventions in organizations: Finding evidence of value-added</i> Creative Clash
Antstiftung, n.d.	Anstiftung (n.d.) <i>Urbanität & Interkultur</i>
Bakshi et al., 2008	Bakshi, H., McVittie, E., Simmie, J. (2008) <i>Creating innovation: Do the creative industries support innovation in the wider economy?</i> Nesta
Bakshi et al., 2013	Bakshi, H., Edwards, J., Roper, S., Scully, J., Shaw, D. Morley, L., Rathbone, N. (2013) <i>Creative credits: A randomised controlled industrial policy experiment</i> Nesta
Bakshi et al., 2014	Bakshi, H., Lee, N., Mateos-Garcia, J. (2014) <i>Capital of culture? An econometric analysis of the relationship between arts and cultural clusters, wages and the creative economy in English cities</i> Nesta
Billington, 2010	Billington, J. (2010) <i>An investigation into the therapeutic benefits of reading in relation to depression and well-being</i> University of Liverpool
Boix et al., 2013	Boix, R., Herrás-Oliver, J., de Miguel-Molina, B. (2013) <i>"I want creative neighbours". Do creative service industries spillover cross regional boundaries?</i>
BOP, 2010	BOP (2010) <i>AV Festival 2010 evaluation</i> AV Festival
BOP, 2011	BOP (2011) <i>Edinburgh Festivals impact study</i> Festivals Forum
BOP, 2013	BOP (2013) <i>The economic, social and cultural impact of the City arts and culture cluster</i> City of London Corporation
BOP, 2014	BOP (2014) <i>Evidence review of the economic contribution of libraries</i> Arts Council England
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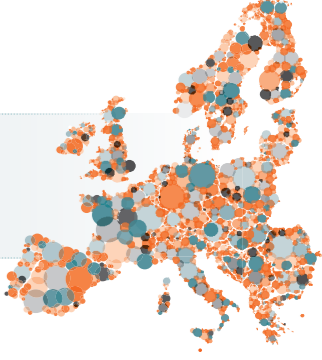
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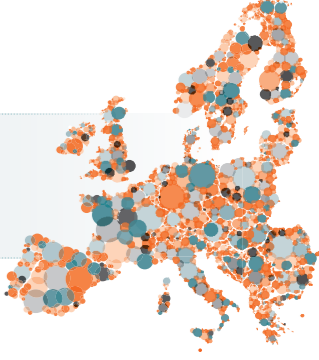
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Appendix 3: Typology used to inform evidence library creation

Funding and delivery context

- state or publicly funded (at any level – local, regional, national, European or other) investments
- not-for-profit and privately funded (e.g. charitable, and through trusts and foundations) investments
- a mix of public and private investment

Programme and project context

- varying drivers (e.g. government-led, culture-led, tech-led, user-led)
- temporary or long-term interventions/programmes
- investment into a wide range of cultural or creative art forms
- varying stakeholders who distribute public money in the arts and cultural sector and CCIs; ranging from arts and cultural organisations, charitable foundations, commercial, not-for-profit and community/social interest companies

Geographical context

- geographical diversity of impacts and outcomes (e.g. impacting on rural, urban; local, regional)
- research within the existing EU 28 and candidate/accession countries

Methodological contexts

- research methods from all disciplines
- mixed methods research
- purely quantitative or qualitative research

Assumed spillover relationships or hypotheses explored

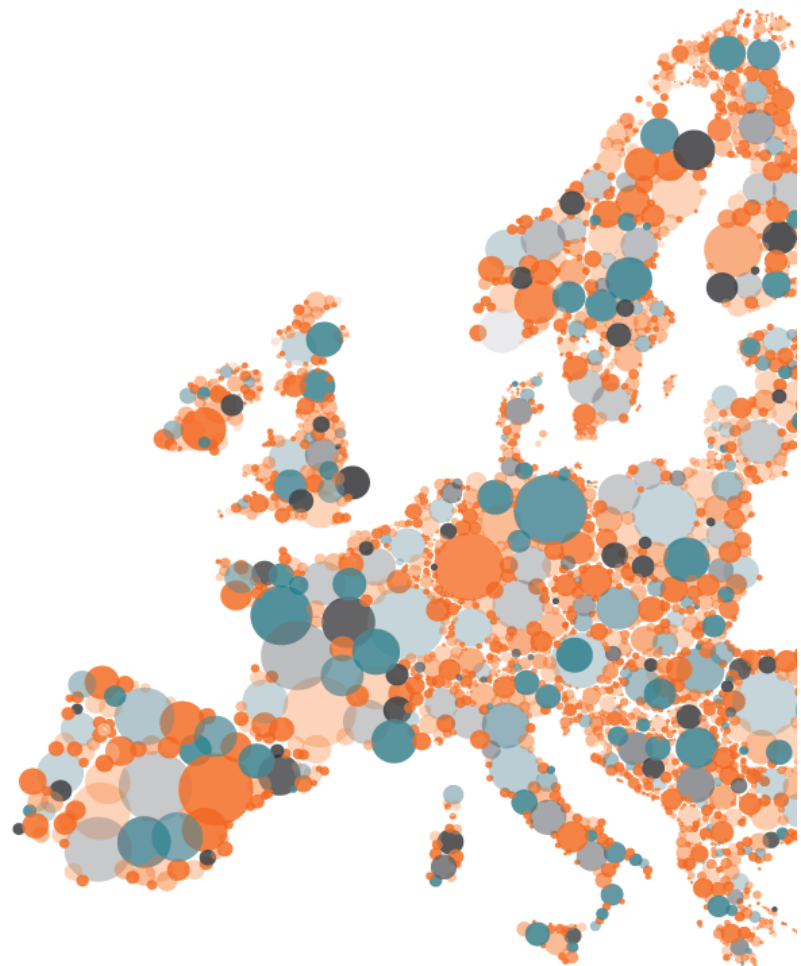
- positive, negative or mixed impacts
- intentional or unintentional impacts or outcomes
- research that attempts to investigate causality and direct impact of public funding
- research with specific hypotheses about the nature and extent of spillovers
- research that attempts to investigate causality and direct impact of public funding

<http://ccspillovers.wikispaces.com/>
Please join the conversation.



Spillover effects in the arts, culture and the creative industries in Europe

workshop report
– 22 September 2015 –



Workshop attendees:

- 1) Tsveta Andreeva, European Cultural Foundation, Netherlands
- 2) Dawn Ashman, Arts Council England, UK
- 3) Toni Attard, Arts Council Malta, Malta
- 4) Toby Dennett, Arts Council of Ireland, Ireland
- 5) Andrew Erskine, Tom Fleming Creative Consultancy, UK
- 6) Clive Gillman, Creative Scotland, UK
- 7) Nadine Hanemann, ecce, Germany
- 8) Reinhard Krämer, Ministry for Family, Children, Youth, culture and Sport of the state of North Rhine-Westphalia, Germany
- 9) Nicole McNeilly, Arts Council England, UK
- 10) Robert Oosterhuis, Ministry of Education Culture and Science, Netherlands
- 11) Lyudmila Petrova, Erasmus University Rotterdam, Netherlands
- 12) Tiago Prata, TILLT AB, Sweden
- 13) Prof Dr Annick Schramme, University of Antwerp/Antwerp School of Management, Belgium
- 14) Dr Pawel Stano, European Commission/Joint Research Centre, Italy
- 15) Jasmin Vogel, Dortmunder U, Germany

Moderator:

Dr Jonathan Vickery, University of Warwick, UK

This workshop was organised within:



Forum d'Avignon Ruhr and ecce are funded by:

Ministerium für Familie, Kinder,
Jugend, Kultur und Sport
des Landes Nordrhein-Westfalen



Funding partners of the European research partnership on cultural and creative spillovers:



Workshop agenda

12.30 - 01.00	Networking		
01.00 - 02.45	Session 1		
	01.00 - 01.05	Welcome	N. Hanemann
	01.05 - 01.15	Introduction	J. Vickery
	01.15 - 01.45	Presentation of the research results and the report	N. McNeilly & A. Erskine
	01.45 - 01.55	Presentation of future research activities	J. Vickery
	01.55 - 02.10	Q&A/feedback	all
	02.10 - 02.20	Presentation of the Dortmunder U	J. Vogel
	02.20 - 02.35	Presentation of the (E)valuation method	L. Petrova
	02.35 - 02.45	Q&A/feedback	all
02.45 - 03.00	Coffee Break & Networking		
03.00 - 05.10	Session 2		
	03.00 - 04.30	Discussion on the methodologies – causality methods of the case studies (working in groups)	J. Vickery/all
	04.30 - 04.45	Presentation of the group work	J. Vickery/all
	04.45 - 04.55	Conclusion of the discussion	J. Vickery/all
	04.55 - 05.05	Conclusion of the workshop	J. Vickery
	05.05 - 05.10	Goodbyes	N. Hanemann
05.10 - 05.30	Networking		

The presentations from the day are attached to this email for reference.

The workshop “[Spillover effects in the arts, culture and creative industries in Europe](#)” took place within the Forum d’Avignon Ruhr 2015 in Essen and during the workshop the research partnership presented the final results – which will be published in October 2015 – to the participants.

This research of the past year was about gathering preliminary evidence to form the conceptual and theoretical basis of an investigation of the spillover effects of the arts, culture and the creative industries. Though the project is not the only one in the ballpark, the investigation is distinctive. So, for instance, the research is unique in starting with from a scientific basis in terms of developing its definitions, concepts and investigations on what spillover is, and framing this within a European context.

This research is interrogative rather than merely descriptive. We also want to think about policy development, and the ways the spillover can tell us about the potential of culture and creative industries, and the potential roles within society and economy that the arts, culture and the creative industries could have. At the same time the research avoided ‘crass instrumentalisation’ by maintaining the integrity and autonomy of culture and creative industries whilst recognizing their potential for power and operationalizing their capacities, their capabilities and their skills.

Session 1

[Presentation of the research results and the report “Cultural and creative spillovers in Europe: Report on a preliminary evidence review” \(Nicole McNeilly and Andrew Erskine\)](#)

After a short overview of the last couple of months of research project, Nicole McNeilly – representing one of the funding partners, Arts Council England (ACE) – and Andrew Erskine from Tom Fleming Creative Consultancy (TFCC) presented the research results of this project. [\[Please see the presentation attached!\]](#)

There were two core challenges to this review. Firstly, spillover sit in a contested territory, which spans on the one hand the different kinds of value that is generated by the arts, culture and creative industries, and on the other the ongoing debate about investment in the arts, culture and creative industries and their relationship in the wider economy. Secondly, at European level, different European countries have different interpretations of the concept and language usage varies widely. In particular, in generating and analysing an evidence base, it was challenging to draw conclusions around a concept or outcome that was neither an objective of the research nor part of the wider research environment in that context at that time. We know that a central task as we go forward is to improve how we capture the impact of investment into the arts, culture and creative industries from a baseline of little proven causality.

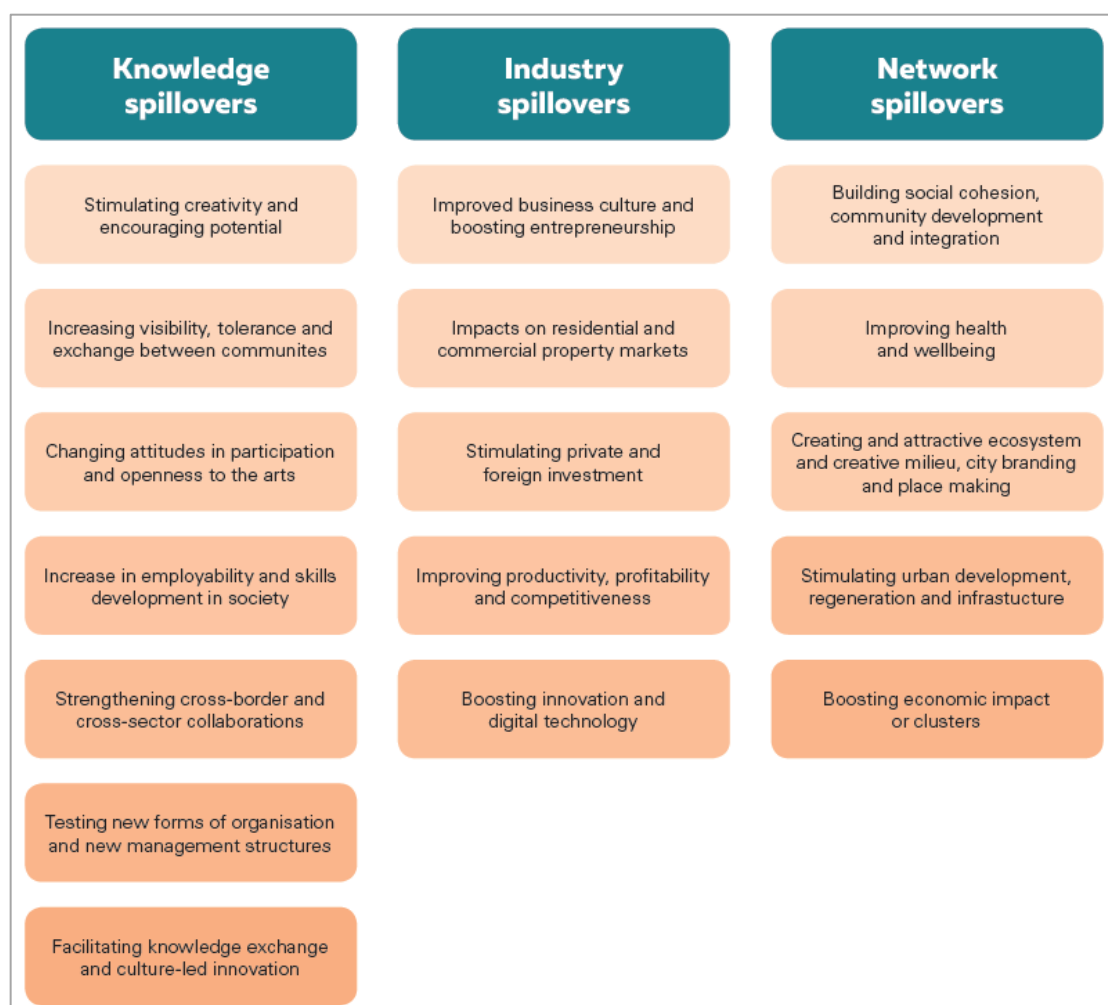
There are some limitations to the review. It was a time-limited and subjective review (guided by the experience, research interests and interpretations of the research partners) that created a preliminary evidence base consisting of 98 documents. As a preliminary review, we are aware that it does not capture the variety (geographic and otherwise) of evidence that exists that could have been considered, but that going forward we want to capture through our Wikispaces site.

A definition of spillover was ‘co-created’ to guide the review. It builds on previous research and recent or ongoing projects, such as Creative SPIN. Building on and varying from other existing definitions, including the concentric circle model that was developed by the Work Foundation. The definition was agreed as:

We understand a spillover(s) to be the process by which an activity in one area has a subsequent broader impact on places, society or the economy through the overflow of concepts, ideas, skills, knowledge and different types of capital. Spillovers can take place over varying time frames and can be intentional or unintentional, planned or unplanned, direct or indirect, negative as well as positive.

Approach to generating the evidence base

- A typology was created to guide partners in terms of bringing together evidence that captured different types of spillover.
- Research partners were asked to provide evaluations, reviews, literature reviews etc., that they thought was directly relevant to this project
- These 98 documents were then assembled into a database and analysed.
- Each of the 98 studies was assessed through a quality framework based on the UK government model of analysing evidence. Of the 98, 71 fall in the ‘good’ category.
- It was concluded that the three categories of *knowledge*, *industry* and *network* spillovers were the most appropriate to use (based on usage to date and position of these categories within existing research).



Analysis of the evidence

Geographic:

- Majority from the UK and constituent nations, 8 from Norway, 6 from Finland and 6 from Germany, no other country had more than 5 studies.
- There is no fully representative body of evidence across Europe.

Going forward, we are keen to work with Central and Eastern European partners to capture appropriate evidence and understand the relevance of the research in those regions and how they understand the terms we are using.

History and relevance:

- Most of the evidence comes from the past 13 years.
- Majority of the evidence for the report is from the last 3 years.
- 27 items of the evidence base mentioned spillovers but it's a common term understood in ways.
- There is a focus on multidisciplinary methods as well as qualitative methods.

Findings

We can find the more persuasive evidence of spillovers in 3 areas: innovation in knowledge spillovers, health and wellbeing and creative milieu and place branding.

Additional evidence strengths:

- Based on methodology that captures individual impact, there is good evidence around the benefits of long-term engagement of art-based organizations for both learners and adults.
- The role of culture developing social capital seems to be very well captured.
- Art practice and techniques in business helps to boost internal company communications. There are positive spillovers from using creative ways for team and business communication.
- Evidence seems to be strong that cultural and creative spillovers can be found around social cohesion particularly related to large-scale events, individual benefits of visiting museums, and improvement into health and wellbeing.

Evidence Weaknesses:

- Limited understanding of the integration of **negative spillovers** e.g. what would have happened if there had not been such an investment.
- Lack of explicit discussion on **public funding and spillover** in documents.
- Much more understanding and evidence is needed of the **two-way relationship** between arts, culture and the creative industries and the wider economy despite various attempts across Europe to evidence this. There is a particular lack of research into how experiencing and practicing 'creativity' in one sphere translates into generating more creative approaches in other spheres.
- Limited evidence on how **public** investment stimulates risk-taking.
- More analysis needed of the two-way relationship between culture and the wider economy in terms of innovation and entrepreneurship.

TFCC recommendations

To fully explore spillovers one must go beyond conventional notions of economic and social impact; we must take a broader and holistic approach, capturing both at the same time and taking into account a much bigger footprint:

- Need to explore the role of social media and spillover effects that occur without the benefits of physical proximity through clusters.
- Develop more experimental studies and testing hypotheses in this way.
- Development of a proxy for spillovers.
- Long term research is needed over a (minimum) 3 year period.
- Add questions into existing longitudinal intervention studies.
- Social impact research is needed to understand the spillover effects of networks.
- Increased used and analysis using consumer analysis technology.
- Evidence of industry spillovers would be improved by further research into the complex relationship between arts, culture and wellbeing, and taking an ecological approach would support an understanding of the role that culture plays in place attractiveness.
- Develop a holistic set of evaluation tools.

Research recommendations:

- **Research into incentivised programmes.** These can include targeted commissions and tools such as creative credits, creative milieu investments or resources increasing access to artists and cultural organisations. This could be researched through establishing pilots and appropriate counter-factuals as part of long-term analysis.
- **Research into hybrid and cross-sector spaces** and places that allow for collaboration and co-operation across sector to greater understand how spillovers occur between culture and the creative industries. These include creative hubs, co-working spaces, networking activities, creative and knowledge-driven festivals, interdisciplinary research programmes, and technology-/knowledge-transfer projects that connect businesses from different sectors and cultural organisations.
- **Research into incentivised spillover-generating actions such as knowledge-and technology-exchange programmes** that connect the arts and cultural sectors to universities and technology businesses.
- **Embedding spillover research into mapping and evaluation tools**, which track and identify spillover outcomes as part of the overall outcome proposition for public funding programmes in areas including urban regeneration, social inclusion and public health.
- **Research into strategic commissioning for arts, health and wellbeing** and how spillover effects can be facilitated and captured. A greater emphasis on understanding the role of interculturalism and diversity as an enabler of (social) innovation and spillovers. This can be through testing the effects of mobilising active participation and accelerating organisational development.

Questions and discussion with the workshop participants

- What we are looking for in terms of evidence that demonstrates *causality*? Responding to this, the European Union was quoted as defining spillover (they use the term ‘crossover’) as ‘processes of combining knowledge and skills specific to the cultural and creative sectors, together with those of other sectors in order to generate innovative and intelligent solutions for today’s societal challenges’ (EU8965/15: 2). So, looking at spillover effects it means we are investigating what kind of capabilities, what kind of skills, knowledge, and communicative potential, are specific to the cultural and creative indus-

tries. Our core question then rests on whether this stimulates, influences or provides a framework for something to happen in another sector (perhaps in relation to that sector's 'intrinsic' value production), whether it's another public sector or a market-based sector.

- In terms of longer-term change processes of 10 to 40 years, how do we know if we are still investing in arts, culture and creative industries in a way that demonstrates causality across timeframes and contexts?
- What indicators exist that could help us to justify this investment?
- How can we capture change in society, urban development or economy that directly attributable to culture?
- How can we tell if culture is the driver of change or just a 'cog' in the process? Is a combined strategy, e.g. one in partnership with health, public transport etc., a better option? How do parallel sectors play with or against each other in this context?

Presentation of the Dortmunder U (Jasmine Vogel)

In the next session, Jasmine Vogel – Head of Marketing/Sponsorship at the Dortmunder U – then presented a case study on the Dortmunder U, Centre for art and culture, and two of its projects linked to the arts, culture and the creative industries. [\[Please see the presentation attached!\]](#)

The Dortmunder U is a former brewery building in the city of Dortmund, Germany. It opened in 2010 in the framework of RUHR.2010 (European Capital of Culture) and serves as a centre for the arts and creativity. Among others, the U shows artworks, develops innovative concepts of cultural education in the digital age, initiates partnerships between art and science, and cooperates with different players in the context of creative industries. As a centre of international reputation in North Rhine-Westphalia, it is a partner for regional as well as international projects and collaborates with other international institutions in the interdisciplinary field. However, the Dortmunder U works with – and for – the local communities and aims to be a platform for inspiration. It will embody an innovative practice at the intersection of art, research, creativity, cultural education and economy. It is a public place for research and study as well as for the experience and the discourse over art, media and today's culture for all citizens and ages.

Whilst introducing two projects that started last year (*Innovative Citizen*, a festival maker culture and DIY movement with stated aims of encouraging citizen innovation, sustainability and mobility, and *Sommer am U*, a festival for contemporary culture that joins up the local community with the institution by funding them to fill a stage), Jasmin pointed out that for cultural institutions there are not that many ways to measure their success. Usually it's measured quantitatively by the number of visitors, or the sponsoring, but the effects on the visitors, the local community and the city itself are not measured at all. The U indeed do have a gut feeling that what they do is important to their target groups, but they have no basis for certainty. Therefore, she stated, there is a strong need for new parameters of assessment and evaluation.

Presentation of the (E)Valuation method (Lyudmila Petrova)

Following the presentation of the Dortmunder U, Lyudmila Petrova – Researcher at Erasmus School of History, Culture and Communication (ESHCC), Rotterdam, and co-founder and a director of the CREARE School of Cultural Economics – shared insights of the (E)Valuation method that she and some researchers developed. With this method they implemented a

toolkit to the field of cultural and social innovation to try to go beyond the measurements currently used in evaluation.

Lyudmila stated that due to the challenge of measuring intangible culturally-produced outcomes, we usually try to qualify or quantify outcomes and outputs – for example, how many events, visitors, hours, etc.? However, for their research team, it is also important to understand the *change* that culture brings and if and how it *creates value*.

Their method involves looking at the mission or vision of the project and ascertaining the values and expectations of change of all parties involved. They then analyse how these values are realized. Using an example of an incomplete project, Lyudmila took the group through the methodological stages used to illustrate the process (without demonstrating final outcomes) [[please see the presentation attached!](#)].

- Stage 1: Diagnosis of values/defining shared values (What do you believe in? What this project stands for? What is the project good for?)
- Stage 2: Mapping the beneficiaries of the different stakeholders of the project to match the values that were identified in the beginning (What will this value mean to this specific stakeholder?)
- Stage 3: Evaluation of the changes in relation to stage 1 and 2

This project started approximately 6 months ago. As they move forward, the researchers are addressing evaluation challenges to help them proceed. One challenge is to find ways of integrating all the information derived from research within their framework and then to present it in numerical form in order to illustrate change. They regularly adjust this tool to the needs and the context of the project requirements, which is costly and time consuming.

During the Q&A session after the presentation, it was stated that – besides the measurement of change caused by the arts, culture and the creative industries in general – it is important to anticipate (and differentiate between) the long-term, short-term and the immediate changes of these interventions. The principal challenge is to define whether there is sustainable impact in the long-term.

Session 2

The second session of this workshop was dedicated to the discussion of methodologies of possible future case studies. The participants were asked to reflect on more concrete considerations of what the next 12 months of research might look like, in the context that any application will involve certain kinds of people with certain kinds of skills set in certain places partnering or engaging with organizations with certain aims.

Prior the workshop, participants received a list of considerations to take into account [[see the workshop materials](#)] and were asked to discuss and then to construct a practical proposal for a research project that we could roll out and generate evidence of spillover effects.

Presentation of the group work

Group 1

When the first group presented its results, they emphasised the complexity of the task and that these questions lead to such many aspects that it's not possible to give only practical ideas.

Suggestions:

- Any future research should focus on interdisciplinary projects that contribute to stronger impacts for the arts but also from the arts to the broader community.
- To do this by looking into **interdisciplinary nature of methodologies**: this means applying methodologies from different scientific disciplines or developing collaborations among scientists/researchers in order to see how they can connect to projects that have significant spillovers of the arts, culture and the creative industries; and moreover, find how the different expertise and knowledge in interdisciplinary projects can generate different effects. In this relationship, new technologies and their impact on us was stressed.
- That we move beyond linear and positive lines of causality.
- We must focus on new 'grassroots' (in parallel to larger initiatives such as European Capitals of Culture) economic, artistic, research, social models and how they are attracting attention, increasing in importance, connecting to stakeholders and sharing learning. They would like to test hypotheses that different types of projects lead to spillovers.

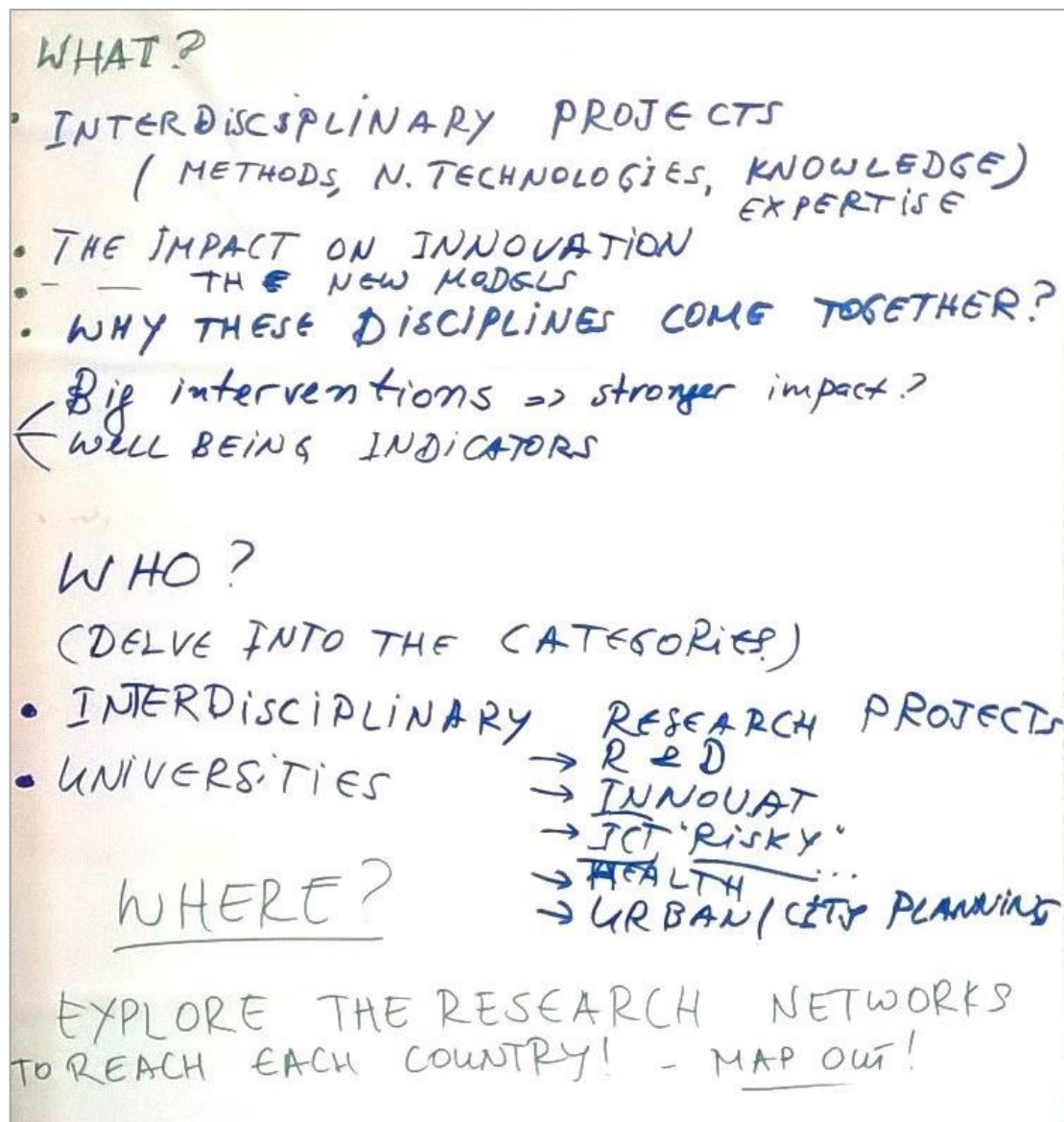


Figure 1: Group 1 workshop thoughts

The group suggested mapping out members of research networks and research structures that already exist throughout Europe to broaden our own networks and help us to create a broader and robust EU sample. Research networks might reveal particularly good case studies. The group put forward the hypothesis that 'the **riskier the project the bigger the spillover effect**'.

Widely distributing the research report, and its expectations, will clearly communicate what contribution and various roles the member states and their research institutions, universities, and so on, could potentially play.

Engaging with a diversity of different research institutes, centres or groups, will allow us to encounter a range of new methods, and particularly new quantitative methods effective for bigger samples.

It was felt that a lack of information may be hindering many relevant projects (or, for example, firms or companies engaging with artists) because of a lack of knowledge of available

models of innovation. Thus, we should consider the possibility that a lack of information or useful knowledge on spillovers itself hinders (the breakthrough of) spillovers.

Group 2

This group focused on the question of how to create research on the unintended consequences of cultural activities. The question of how to anticipate spillover effects leads to a question about the process of the spillovers in general.



Figure 2: Group 2 workshop thoughts

To begin to investigate unintended effects, Group 2 suggested that it would be necessary to look into both existing quantitative and qualitative data. They suggested a comparative study between different countries, which means starting with an attempt to define similar activities and then to compare the same phenomena between, say, the main cities (for example, their festivals, creative hubs, museums). This would then be followed by an investigation into how these phenomena impact on their economy, their culture or society by using (existing) quantitative data and then matching this with qualitative methods, and comparing the results.

The most difficult dimension of this enterprise is to define similar phenomena and find comparable measurements in a suitable sample of cities. There was a discussion over the challenge of *correlation* versus *causality*. The group talked about trying to identify 'freaks' within the system whereby something has happened and then could be correlated against something that hasn't happened. Moreover, it might be of interest to look at different funding structures or investment drivers, (giving the suggestion of using, for instance, a comparison between two towns, one with a good record shop, one without), to consider the consequential effects of having an 'un-designed' resource in that place.

Group 3

Group 3 focused on citizenship and community, and so inserted this into the heart of the discussion as a fundamental issue. They emerged with a question on whether/how co-created community and arts organisation projects drive community innovation. Community innovation involves the DIY movement (especially when it comes to start-ups) and communities themselves generating solutions to big challenges that they, and their environment, faces.

A set of projects that have been developed with the view of stimulating community innovation (or spillover effects) could be measured alongside a natural control group, which are non-arts related community projects and the way they are driving community innovation. This could provide enough comparability in terms of funding context, e.g. crowd funding and private funding and their influence on projects and the system as well as public funding.

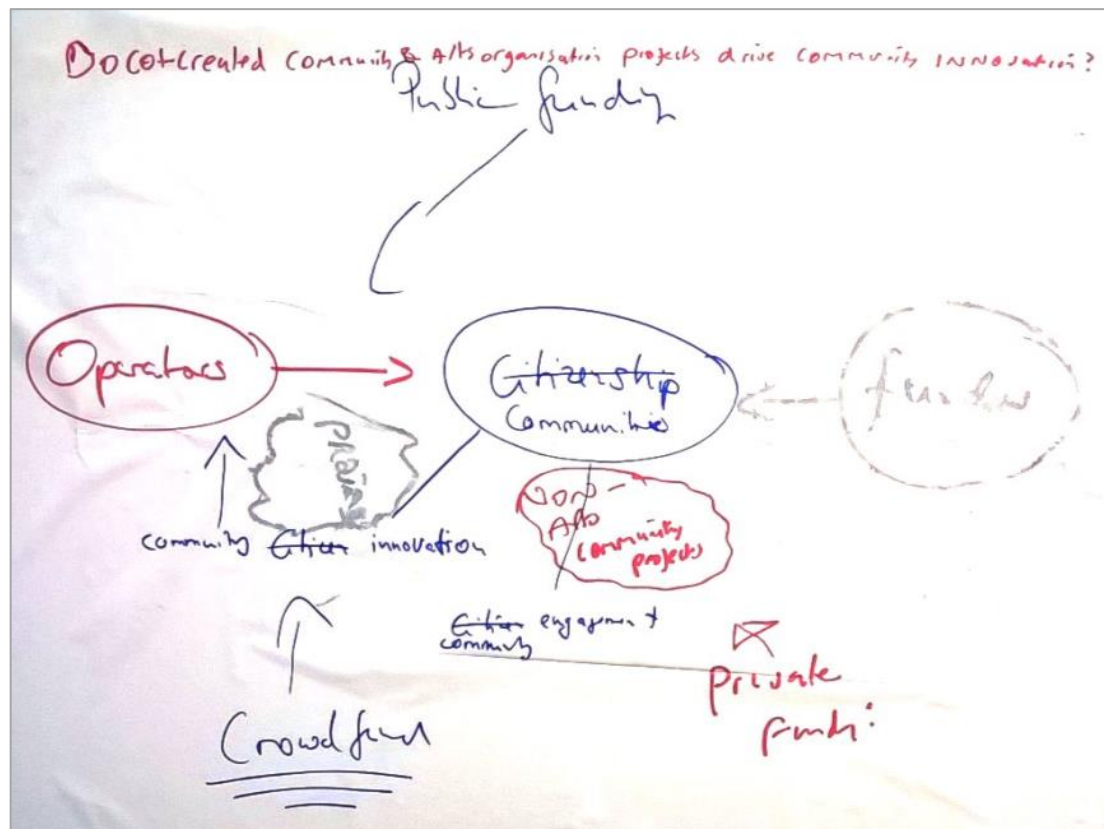


Figure 3: Group 3 workshop thoughts

Research questions that emerged from Group 3 were based on the 'flow back benefits' (or reverse spillovers) for arts organizations working with citizen-led innovation projects. How does having a relationship with high-tech workers or social innovators influence an arts organization? How do these new operators affect the funders? Do publicly-funded projects lead to innovations more than private funded projects?

It was also added that – while we are centrally concerned with spillover effects in terms of how cultural activities or organisations impact on other areas or on communities – we should also start asking what, for example, a community is contributing to the process, such as the funding process and operators or production of value. The question of spillover ef-

fects should also include measuring how creative or innovative communities have an effect via operators to other communities surrounding them. We should be interested in understanding if spillover leads to economic change but also, beyond this, the terms of social change within a community or region's development.

Though the group didn't specify a case of a particular community that could be researched, they did identify the criteria by which we understand community innovations, so enabling them to match projects. Innovation is not about 'invention' as such, but innovating change.

Conclusions

Many nuanced conversations emerged within these discussions about the broader spillover research project framework, underlining how the report represents a milestone in the research of this phenomenon but also practically places us in a strong position from which to move forward. Our next task is to identify concrete agents and actors, organizations and places that we can engage with. We hope that all participants will maintain contact and inform us of any people, organisations and places of relevance.

You can do so by email or by commenting and sharing publicly on the Wikispaces platform.

Above we highlighted the necessity to continue to develop our evidence base, particularly in relation to other countries and in other languages. The Wikispaces will be the place to do this and to find out what's happening with our research.

This is particularly important, as the workshop has generated a range of very prescient and important live policy subjects. These include the relation between innovation and communities, flows of knowledge, networks and the different ways in which production and distribution and consumption are being or could be reconfigured. In some ways, policy frameworks and supporting research remains trapped within 19th century classical economics -- in the way that value, organization, production, and consumption are thought, understood and measured. We must find ways of reconfiguring that reality quite radically.

What we can accomplish through spillover research is to identify how the arts, culture and creative industries are a primary space for creative innovation and value generation for places, for industry, and for the institutions and organisations of economy and society. It can also expand existing frameworks for using creative innovation in other scientific, technological and engineered-based endeavours, which in turn will have an important influence on how we think and how the cultural sector moves forward, particularly in its influence and direction on public investment. The arts, culture and creative industries are currently 'objects' of public investment – rather, they should become active agents leading the way on public policies and strategies for the creation of value.

[More information on the theory of Gilson Schwarz: *Iconomics – Challenges for Theory and Policy*, URL: www.oecd.org/site/progresskorea/43699825.pdf]

Authors:

Nadine Hanemann and Nicole McNeilly, with thanks to Kiriaki Hajiloizis (ERASMUS intern at ecce) for her notes.

Photos from the day



Participants of the research workshop and Dr Jonathan Vickery (photo: Vladimir Wegener)



Discussion during the coffee break (left to right): Jasmin Vogel, Dawn Ashman, Nadine Hanemann, Nicole McNeilly, Dr Jonathan Vickery, Lyudmila Petrova (photo: Vladimir Wegener)



Research workshop, moderator: Dr Jonathan Vickery (photo: Kiriaki Hajiloizis)



Toni Attard and Dr Pawel Stano (photo: Vladimir Wegener)



Dr Jonathan Vickery and Robert Oosterhuis (photo: Vladimir Wegener)



Presentation of the group work by Lyudmila Petrova (photo: Nicole McNeilly)



Presentation of the group work by Andrew Erskine (photo: Nicole McNeilly)



Dawn Ashman and Clive Gillman (photo: Vladimir Wegener)



Presentation of the group work by Tsveta Andreeva (photo: Nicole McNeilly)



Nicole McNeilly (Arts Council England) and Nadine Hanemann (ecce) at the Meet&Match table of the research partnership at the Forum d'Avignon Ruhr 2015 on 23 September (photo: Vladimir Wegener)



<http://ccspillovers.wikispaces.com/>

Please join the conversation.



European research partnership on cultural and creative spillovers

‘Researching SPILLOVER in the creative and cultural industries’

Dr Jonathan Vickery
Centre for Cultural Policy Studies
University of Warwick

Note: This is a comment on methodology from one of the project's research partners, and written in response to the many people who have requested that the Spillover project clarify its position on method – specifically, how we understand our research on ‘spillover’ to be categorically different from past attempts to define and investigate the social or economic roles of the arts, culture or creative industries. What I have written below is an individual response, and does not necessarily represent the view of the Partnership as a whole; moreover, the Partnership is currently commissioning four major research projects, which will all contribute to our evolving understanding on spillover research methodology.

There are many ways to investigate the role, function, value or impact of the arts, culture and creative industries. But, how do we define 'role, function, value or impact'? And when we do, are our definitions adequate to contemporary forms of arts, culture and creative industries?

Do our definitions not presuppose epistemological principles that immediately seem ill-fitted when brought to bear on the dynamic and endlessly mutable forms of creativity that characterise contemporary art or creativity in new digital media, for example? The term 'impact' can be understood in many ways, and many synonyms can be used in its place, but they all invariably involve presuppositions involving a concept of *causality*. We can equally refer to 'effects', or 'benefits', or 'added value', which may all involve processes we may define in terms of the 'transfer' or reception or influence of knowledge, skills, and other resources or capabilities, which all too often are understood in terms of causality. This is not to say causality has no role in spillover research – it is difficult to see how it could not. However, an exclusive and linear understanding of ‘cause-and-effect’ – where the arts, culture and creative industries are valued to the extent in which they generate measurable gains for other sectors or social life generally – represents the past narrow, instrumentalist approach we largely reject.

The arts, culture and creative industries possess and generate a complex range of value, and this value is important to culture itself as well as other realms of life. Sometimes this cannot be measured (at least with the tools we currently possess); and sometimes it is not a case of value ‘being generated’, but a power of influence or

enrichment in our everyday life because of the presence of the arts, culture or creative industries.

Our use of the term 'spillover' is not exclusive to all or any of these above concepts -- role, function, value or impact -- and the established strands of research that frame their provenance. The European Research Partnership on Cultural and Creative Spillovers is an attempt to recognise their contribution to an ongoing discourse, but moving forward we want to integrate current, relevant and viable strands of research into a more holistic framework. Given how 'spillover' as a term has its own methodological history, we recognise and do not deny how the historical usage of the term is significant, and not fixed. Today, spillover (sometimes called 'cross-over', and often intimately involve cognate terms like 'value chain' or 'cultural ecology') demands that we resolve the dilemma of multivalent terminology through considering the currently available research data, along with the needs and demands of a variety of agencies (for example, public funders in wanting to know the value of purported 'spillover effects' of culture and creative industries in society and economy and the value of such, lasting or provisional). Moreover, 'value' is changing, along with cultural production itself -- it may now be digital, hybrid, super-complex, and multicultural, as much as socially fragmented and economically unstable, but also innovative. The Partnership is acting on the twin assumptions that spillover is one of the most significant discourses on the value of the arts, culture and creative industries in the present time, and that we need 'post-analogue', flexible, multi-perspectival, fast-moving and focused research as way of defining its coordinates so we can devise new methodologies.

The Partnership emerged from a series of workshops at ecce in Dortmund, where our initial publication included a discussion on the origins of the spillover concept, its many synonyms and cognate terms. (1) The workshops scrutinised the many definitions and uses of impact, benefit, effects, and value, and we found that each of these terms is embedded with assumptions, and so inherent limitations in their use. One notorious and now ubiquitous term, is 'impact'. If something has an 'impact' then that something is a something of which impact is constitutive of its embedded aims, facility or capability in some way (that is, it's understood as a delimited phenomenon, or at least a phenomenon that has a tangible or material constitution subject to a strategic management of its aims, and whose movement or presence pertains to a change in the tangible or material constitution or movement of another phenomenon or contexts of such). Impact causality might seem self-evident, but it is often problematic, particularly in relation to a naturalist understanding of ontology (the constitutive relation between objects, actions and contexts or environments). Understanding the environment in which 'impact' happens also demands more than empirical observation. The 'cause-effect' relations that are assumed to be between an identified phenomenon and something upon which it acts or effects, can appear overly linear and reductive of the variables and multiple forces acting on any one object in the context of a mutable environment. This is particularly true of the arts,

culture, and creative industries in urban and multicultural contexts, where so often creative practice is assumed to serve or produce something discrete and measurable, for some other purpose. It is ironic, that no other form of social or economic practice is placed under a demand to generate something 'for culture' or the sphere of the arts; but the arts are perpetually under scrutiny for their facility to produce value for social and economic spheres.

However, the *raison d'être* for our interest in spillover is a belief in the social and economic efficacy of arts and culture. Our interest is not driven by the perpetual bureaucratic requirement of a financial statistics-based justification of public spending on culture. It is driven by a conviction that the arts and culture can generate a diversity of value, and do so without succumbing to instrumentality or betraying its fundamental 'autonomy'. The sub-text of our aspiration is the problematic evolution in recent years of methodologies that purport to measure the value of arts and culture, along with the creative industries, all of which are assumed to be in the same business of 'creativity'. Creative activity is often misrepresented, and not 'captured', by isolating part of some of its roles, functions or effects in a given social or economic content. While such evolving methodological intelligence remains useful in some spheres for the on-going demands of advocacy and bureaucratic monitoring, the full range of capabilities and powers in the arts and culture that are in part latent, in part exploited, still demand a fuller investigation. This research task is a challenge, as the arts, culture, and creative industries are characteristically non-linear and have often exceeded the standard social or economic templates of productivity and value. They are ever changing, context-sensitive, emotionally expressive and can 'affect' producers, participants and audiences in very different ways. The arts, culture, and creative industries can change places and spaces, shift our sense and experience, cause us to adapt our language and the terms by which we define them, all having some bearing on what we consider significant, valuable, and constitutive of the world around us. Their excess and unpredictable variation escapes the linear flows of temporality and instrumental rationality that orders the social 'everyday' we spend most of our lives inhabiting.

Spillover therefore, as noted above, is not a term that will stand as a unified methodology; rather, it is intended to generate multiple methodologies, each one attending to specific practices in specific places. Spillover is now an accepted and identified phenomenon; we are committed to a reflexive and philosophically critical examination of this phenomenon in tandem with the methodologies that have identified it. And when we use terms like 'spillover effects', we are not implying an agreed theory, but only using terminology that, by virtue of history and discourse, is understood and is now routinely used across various policy fields. Moreover, the term spillover is particularly significant for Europe and the geo-politics of socio-economic growth, given its early use by neofunctionalists looking at the way industries across the European continent grew more effectively through spillover effects (2). One could observe similar patterns of growth in the history of art and

culture itself: the evolution of Europe's extraordinary national cultures betray significant international influences. One can argue that culture itself emerges from a knowledge of other cultures, a crossing of borders, a breaking of boundaries, and a circulation of peoples, goods and services from region to region and country to country. The same is true of industry, commerce and enterprise. Spillover is a vital inquiry into such dynamic movement, interaction, communication and transport across territorial, political, cognitive and linguistic barriers.

On the methodologies that we are intending to develop and facilitate (in commissioning research by others), the following assumptions will apply:

1: That research on cultural and creative spillover must maintain a critical reflexivity (understanding that method should be a response to context) as well as an interactivity (where our knowledge develops through observation and in dialogue with creative or cultural producers). The arts, culture, and creative industries can indeed generate detached and discrete products, which as objects of analysis can be measured and observed (art works for display and sale, events that attract ticketed participants and improve the profile of a city; creative start ups that generate jobs and lucrative services, and so on). Yet, the products or services themselves cannot define the 'work' of the creative and cultural industries, nor provide a delimited object of measurement. They are also processes, repositories of memory and knowledge, media of developing skills and realms of experience, with a profound 'presence' in the social environments in which they are situated. The arts, culture and creative industries can teach us how to think, and talk, and form new ways of collaborating, managing participation and social interaction in the spaces in which we live and work. And so spillover research can move beyond just defining and analysing its object, but work *with* its object to generate new ways of involving people, citizens, artists, visitors or young people. Spillover research *itself* can become creative and cultural production – a co-creation of value, impact or the power of change.

2: For this reason, we are also interested in how the arts, culture and the creative industries can produce forms of knowledge and experience that are immersive and *generative* -- they cannot be defined in terms of objects and their impacts, but they emerge as catalysts of processes, and sources of empowerment for participants and producers alike. This often cannot be measured or analysed very easily, yet it can be crucial in taking its participants to a sense of place, or to a frame of mind, which allows them to do something else, and be productive. Generative experiences can 'influence' us, or 'facilitate' change, or produce dynamics for growth, or just provide tacit knowledge. (And, of course, as spillover research knows, this presents a challenge to identify specific coordinates and forms of change that can be assessed according to specific criteria or quantified in some way).

Even the commercial end of the creative industries (which operate at some distance from the publicly-funded arts or cultural spheres) function creatively only by virtue of a series of stable social conditions. These conditions have recently (popularly) been identified in terms of (among others) talent, mobility, place/space, technology/communications, available finance, education, pervasive cultural expression and popular culture. These conditions allow for a social recognition and institutional facilitation of methods of critical and analytical thinking, social and cultural freedoms, a heightened ethical consciousness and sense of public debate on ethical issues, a recognition of difference, an intensity of dialogue on specialised problems within industry, medicine, law and technology, open networks of social interaction and intercultural communication, and the rapid increases in sensory awareness across a social populace that emerges from such. The arts, culture and creative industries possess a facility for generating some of these conditions themselves, but also require social institutions, urban culture and a public life to provide other conditions. Altogether, they equip us to comprehend the growing complexity of the world -- not just through data, but through experience, shared spaces, collaborative production and meaningful aspirations.

3: That we are often told how 'advanced' economies (call them 'knowledge economies') require above all things talent and talented people; however, this is often defined narrowly as university graduates (of specialist, established, subjects of scholarly research). However, talent and talented people cannot be defined in terms of a spectrum of fixed capabilities, or defined through a model of skills and knowledge components. There are talent and talented people the world over who achieve little (in, for example, corrupt or poverty-stricken countries). Talent and talented people need -- as much as certain aptitudes or skills or knowledge -- particular kinds of space, institutional support or freedoms, political empowerment and protections, finance and budgetary management facilities, planning and development frameworks, networks and professional peers, knowledge flows and information route ways, and many other active dimensions to their working lives.

A cursory survey of the global economy will support the presupposition that advance economic development requires the facility for generating new languages of personal expression, innovations in terminology, modifications, elaborations or radical shifts in methods and methodologies, all emerging from the professional freedom to challenge received tradition and the embedded structures of authority in the workplace or industry. Moreover, all these components -- people, positions and hierarchies, spaces and places, abilities and talents, language and expression, and so on -- are configured differently in different places and cultures, which means that popular attempts at generating 'models' of impactful creative practices (which generate spillover effects, for example) presuppose a uniformity or universality of the above conditions, people and processes, which manifestly does not exist. The arts, culture and the creative industries are not 'place-specific' (like certain forms of heritage, intangible cultural heritages, or arts and crafts of the built environment)

but they are indeed 'place-based', in that they do not simply produce things or actions, but they form the people, capabilities, processes, environments and the relations between things, which enable us to produce new things, which have impact (or perhaps multiple, dispersed or delayed impacts).

4: The arts, culture and creative industries do not remain the same. There is something intrinsic to the creative that requires a relevance, or current participation in the production of value. Creatively, their appeal to both connoisseur or consumer alike is in large part because of their sensory qualities of difference, differentiation, development or perceived change. They situate themselves on the boundaries between norms, conventions and the sphere of identifiable value – as experiences they are often celebrated for inhabiting the 'edge' of reality.

Within the arts, culture and the creative industries we find echoing the meaning of *enlightenment modernity*. We define this as critical thinking, and a persistent investigation into the nature of reality -- which involves a perpetual questioning and redefinition of conventional notions of truth, a robust challenging of current realities, and a demand for participation and the realisation of the full powers of the citizen. It also involves an understanding of common needs and common humanity, a recognition of civil society apart from the State, and an understand that 'change' is a precondition of human existence. Change, or the process of transformation, is not a teleological principle as it was in so much enlightenment thought. It is a dynamic that can uncover the current conditions for human progress -- justice, fairness and equality. This may seem high-flown political rhetoric, but for us remains the intellectual heart of European society.

5: As an object of research, the experience of culture and creativity informs our understanding of what we mean by research. Before all, research is not just the acquisition of information or ready-made data. It is the location of 'sources' of research 'material' (which might be anything) and the construction of knowledge. Our experience of culture and creativity demands that research does not attempt to find timeless or universal truth, but to create or co-create specific, place-based, and relevant knowledge formations. Research does not only issue from solitary individuals, but groups – and even if solitary individuals do generate outstanding research, the knowledge it promises is only made substantive by its recognition, understanding and use by a community of users, publishers, institutions, a public.

The collective production of knowledge defines the spirit of the European Research Partnership on Cultural and Creative Spillovers. This therefore entails the following principles, on which this project is based:

1: **Spillover research is creative:** as a term, 'research' has migrated from the natural sciences into the humanities and arts, bringing with it an unfortunate implication that research is invested primarily in observations of phenomenon,

which we find, categorise and measure, then compare and evaluate, and so generate data. However, this notion is outmoded even in the natural sciences, but a lot of old fashioned scientific thinking (naturalism, positivism, empiricism) persists in cultural research. Against this, we believe that (a) knowledge is 'created' by research, not just found or 'constructed' with measurable data; and (b) the arts, culture and creative industries as objects of knowledge are also repositories of knowledge, and are also reflexive forms of thought, analysis, research and information in themselves.

In doing research on the arts, culture and creative industries, we must invite them to co-create the knowledge that results and contributes to research themselves. Through partnerships and creative enterprise, with new forms of knowledge production, we can generate more relevant powerful research results. We do not believe in a 'practitioner-scholar' professional dichotomy, for it may be the practitioners (the entrepreneurs, activists, artists, designers, arts managers, and so on) might be best placed to conduct the necessary research, and moreover can use 'local' knowledge, 'tacit' knowledge and aesthetic knowledge of the processes of production. We therefore support practitioners and organisations in developing research capabilities.

2: Spillover research is interdisciplinary: it does not adhere to strict orthodoxies, scientific dogmas or single-method research routines. Spillover research is pragmatic as well as critical, and so may use mixed methods, or improvise combinations of methods and use methods differently for different tasks. It can combine quantitative and qualitative, primary and secondary data, theoretical, critical and empirical research. Interdisciplinary is also a *social* disposition -- Spillover research is cooperative and based around dialogue, sharing and critical interchange.

3: Spillover research is collaborative: we are a growing network, and are actively inviting collaborators and partners from across Europe. We want to stimulate a new intellectual movement -- and build a new knowledge substrate, where knowledge from the arts, culture and creative industries can be used within the development of social-community, educational and economic life.

4: Spillover research is motivated: it is motivated by its funding partners, who are motivated primarily by the public good. Most of the European Research Partnership on Cultural and Creative Spillovers is funded by agencies or organisations that are interested in the nature and value of *public investment*, and the ways that we can make a case for public investment (to local or national government, funding agencies, and the European Parliament). Spillover research questions the 'public-private' dichotomy, particularly in the digital age, but is not blind to the increasing erosion of public culture, the impact of economic globalisation and neoliberal economics -- and the enduring need for public investment in culture.

5: Spillover research is advocacy: we want to *advocate* for the arts, culture and creative industries as activities, organisations, people and events, that are inherently valuable and demand our collective commitment as a society. We believe that they are an essential component of a developing, humane and free democratic society, and advance enlightened modernity in productive ways. We believe that they are central to genuine European integration, outside (but also through) political and economic spheres, and also essential to our understanding of the role and potential of Europe in the global economy. We therefore use our research and knowledge to lobby government and funding agencies throughout Europe, and pursue the value of culture as a form of international cultural relations and cultural diplomacy globally.

(1). The workshop was part of the EU-funded project 'CATALYSE' conducted in collaboration with the Forum d'Avignon and Forum d'Avignon Bilbao, and directed at ecce in Dortmund by Bernd Fesel; it took place in May 2014, and generated the first of the ecce 'to be debated' publications: Vickery, J.P. (2015) 'to be debated: SPILLOVER', Dortmund: european centre for creative economy. http://www.e-c-c-e.de/fileadmin/content_bilder/Aktivitaeten/Europa/Entwurf_EN_RZ.pdf
See also: Bryman, A. (2004) 'Qualitative Data Analysis', in *Social Research Methods*, Oxford, pp. 398-416; Finley, S. (2005) 'Arts-Based Inquiry: performing revolutionary pedagogy', in Denzin, N.K. and Lincoln, Y.S. *The Sage Handbook of Qualitative Research*, London: Sage: pp. 681-694.

(2) Haas, E. B. (2004), Introduction: Institutionalism or constructivism? in *The Uniting of Europe: Politics, Social and Economic Forces, 1950–1957*, Notre Dame: University of Notre Dame Press; Rosamond, B. (2005), The uniting of Europe and the foundation of EU studies: Revisiting the neofunctionalism of Ernst B. Haas, *Journal of European Public Policy* 12(2): 237–254

Relevant EU publications

European Commission, Promoting cultural and creative sectors for growth and jobs in the EU [COM (2012)537]; European Commission, Europe 2020: Europe's growth strategy, Brussels: EU [COM (2010)2020]; European Commission, An integrated industrial policy for the globalisation era [COM (2010)614]; European Commission, Unlocking the potential of cultural and creative industries [COM (2010)183]; European Commission, The European Report on Competitiveness 2010 [COM (2010)614]; European Commission, Towards world-class clusters in the European Union [COM (2008)652]; European Commission, European Agenda for Culture in a Globalising World [COM (2007)242].

If you would like to get in touch with the Cultural and Creative Spillovers partnership, please contact us at: cc_spillover@gmail.com



**european research partnership
on cultural and creative spillovers**



europaean research
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cultural and
creative spillovers

research

case studies

2016-17

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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

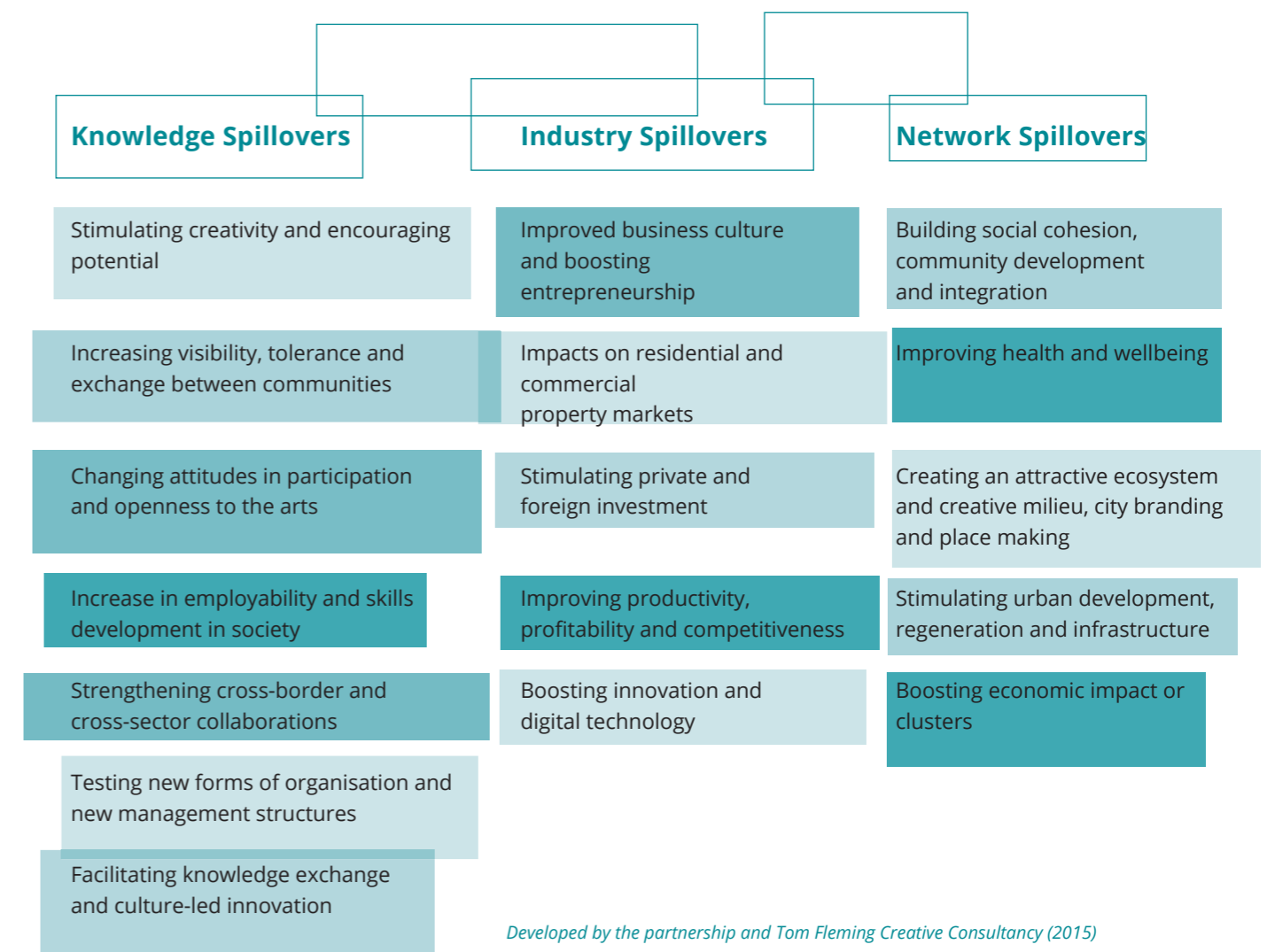
In collaboration with research partners from across Europe we created the first International Evidence Library on cultural and creative spillover effects, comprising 98 documents from 17 European countries, including literature reviews, case studies, surveys and quantitative analyses.²

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
 Dr Anita Kangas, Professor, emerita, University of Jyväskylä, CUPORE

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:

Yesim Tonga Uriarte, Post-Doctoral Research Fellow, LYNX - Center for the Interdisciplinary Analysis of Images, IMT Lucca

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 Firyk, 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.

Visit our website: www.e-c-c-e.de



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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.

Visit our website: www.culturalfoundation.eu



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

contact

ccspillover@gmail.com

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The Value-Based Approach (VBA) to evaluate the knowledge and network spillovers of the Rotterdam Unlimited Festival

Autors: Arjo Klamer, Lyudmila Petrova, Dorottya Kiss

klamer@eshcc.eur.nl, petrova@crearefoundation.nl, contact@dekiss.info

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1. Executive summary

Research objectives

Cultural and creative industries (CCIs) have proven their potential to boost innovation in other parts of the economy and society by the realisation of ‘spillover’ effects. However, very little research has been done to evaluate the broader range of contributions of those industries elsewhere. Therefore, this research aims at finding a way to comprehend the complexity of the practices that lead to CCI spillovers. There is a clear need for more comprehensive evaluation of the contribution of CCI spillovers to other parts of the economy and the society. The most difficult task is to grasp the intangible qualities of CCI impact – cultural and social – that, although not obvious to measure, are essential for the transformations that CCIs generate.

Acknowledging this need and following the conceptual and methodological considerations addressed in the tender “Testing innovative methods to evaluate cultural and creative spillovers in Europe”, the research has proposed and applied a method called **Value-Based Approach (VBA)** to evaluate in a systematic way the various types of knowledge and network spillover effects of Rotterdam Unlimited Festival, RU (The Netherlands).

The research was carried out by a group of cultural economists and is managed by the Centre for Research and Education in Arts and Economics (CREARE Foundation).

Method: “The Value-Based Approach” (VBA)

Conventional measurements of impact tend to focus on instrumental values, while the Value-Based Approach focuses on the goal values of an organisation/a project/a sector, or in other words the range of qualities that an organisation/a project/a sector aims to achieve. The impact is assessed through the affirmation, strengthening or change of such values. The VBA is comprehensive and theoretically rooted in a cultural economic approach. Its conceptual framework is laid out in Klamer’s recent book, “Doing the right thing: A value based economy” (2016). The notion of values and their valorisation are at the core of this approach. Klamer (2016) argues that values emerge in a cultural context and derive meanings from the context. Therefore, transformation of values goes along with transformation of culture and in order to explain the mechanism through which spillovers are realised, we need a more comprehensive framework that reflect on these transformations.

Details on the VBA are presented below in section 2.

Application of VBA to RU Festival

In the context of the Rotterdam Unlimited Festival the research tests the following hypotheses about CCI spillovers:

Hypothesis 1: The (systematic) engagement with culture-led creative activities facilitates the generation of new types of social interactions. This refers to knowledge spillovers in terms of increasing visibility, tolerance and engagement among different groups in the local community (TFCC, 2015).

Hypothesis 2: Experiencing and practicing culture-led creativity translates into new practices of social collaborations and social cohesion in a community. This refers to network spillovers in terms of building social cohesion (TFCC, 2015).

The pilot test (phase 1) of the VBA was already conducted in 2015 by Het Atelier, which has prepared the groundwork that was envisioned for this research (phase 2).

Findings: spillovers of RU Festival

Core values and stakeholders

The **most important value** of RU Festival, as defined in stage one of VBA application, is **social cohesion**. At the diagnosis stage of the VBA, the internal stakeholders built their expectations around the way in which the social cohesion can be operationalised in relation to RU objectives. Accordingly, **solidarity** and **diversity** were defined as the most important aspects (proxy attributes) of social cohesion. Further, solidarity was articulated as a *sense of belonging and togetherness*; and diversity – as a *societal and an artistic diversity*.

The mapping of RU Festival proves that the project brings together a **wide variety of stakeholders**. Due to the limited time and budget available for this pilot test (phase 2), the research considers only two groups of core stakeholders – festival visitors and peers.

Evaluation of solidarity and diversity

The application of the Value-Based Approach to the RU Festival proves that the event has very strong social dimensions by means of *bringing together a diverse group of visitors* that experiences *a sense of belonging, and connectedness* while enjoying the *rich and diverse artistic program* of the festival.

The analysis also proves that the RU visitors not only find important in general the *social and artistic diversity and connectedness between different social groups* when visiting any cultural festival, but also the majority of them **positively experienced** both set of values during RU festival. One can assume that the festival gains an image of an event not only with a distinctive program offer, but also provides possibilities to experience considerable social impact and respectfully attracts visitors with a positive attitude towards the social dimensions of a cultural event.

With regard to its social and societal impact, the results show that all stakeholders share that the **greatest (positive) impact** is realised in terms of *connectedness among people from different cultures, social backgrounds and generations*. Those social/societal dimensions have been enhanced in a greater scope by and during the RU actual event and as such the festival can contribute to the social cohesion in the city.

In terms of impact scope, the most immediate one from a visitor's perspective relates to the *increase in their awareness and understanding of the people diversity and gained sense of belonging*. However, during the

interviews the respondents also clearly distinguished between “awareness” and “understanding”, whereas, according to them, the RU festival has stronger impact on the former and much less on the latter.

The visitors of RU Festival and its peers strongly agree that the festival very much contributes to the social cohesion and cultural diversity in the city. However, the results of this research indicate potential for the festival to contribute to the social cohesion among its visitors, yet it is too early to say whether it leads to a social cohesion on the city level. The latter is marked by a complex process that involves multiple dimensions and complex relationships. Achieving strong social cohesion within the city of Rotterdam will take more systematic efforts from diverse stakeholders in the city.

Benefits and limitations of VBA. Future research

The application of the method proves to bring reliable and comprehensive evaluation of the spillover effects of RU Festival. It especially considers intangible multiple contributions in terms of social and cultural values. The way VBA is implemented allows cultural organisations and their stakeholders to be involved in the development and articulation of evaluation measures of their own work. Next to this, the method assesses an actual impact while cross-referring various experiences of the stakeholders.

Future research needs to focus on the collection of longitudinal data gathered prior to, during (when possible) and past the actual event. This will allow for testing and validation of various key dimensions of the impact that are generated during the festival and spread beyond the festival scope. It will also be interesting to be able to test the application of VBA to evaluate spillovers for more than one event in a city and as such, to be able to analyse aggregated data relevant for CCIs spillovers for the city.

Conditions for application of VBA to other projects

In order to reach an effective application of VBA evaluation to other projects, it is indispensable to:

- 1) Establish a good understanding with the leaders of the project what this evaluation can mean for them in terms of getting clear their goal values and in terms of their responsibilities in the process of the planning and execution of the evaluation among the stakeholders. This requires investing time and building the basis for the collaboration before beginning the evaluation itself.
- 2) Invest enough time in the first two stages of the evaluation (diagnosis of values and identification of stakeholders and strategies) until the researchers and the organisation representatives/leaders feel confident they are reaching a relevant set of proxies to be evaluated later. Here, it is important to find a reliable method for the determination of values and experiences of the relevant stakeholders, i.e. panels, focus groups, ethnographical observations, etc.
- 3) Invest in data collection from the visitors/participants before, during and immediately after the event/activity, but also repeat the survey months after the end of the activity and collect data from non-visitors/non-participants.

1.1. The Value-Based Approach: new methodology for spillover evaluation

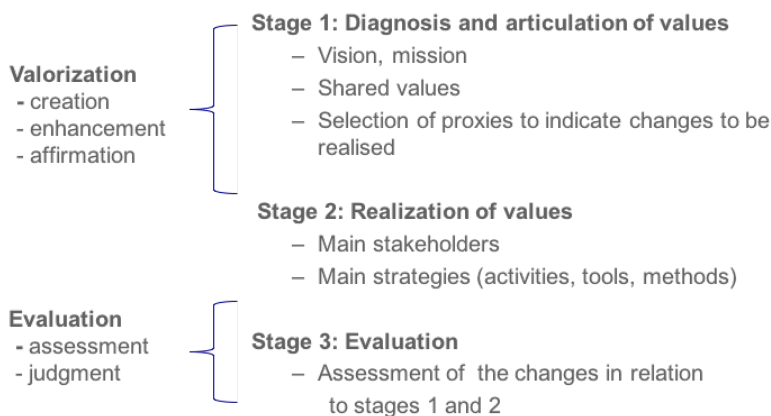
Rationales

The method distinguishes and assesses the short- and long-term qualitative impact that arts and culture can and/or aim to achieve. It takes into account the interaction between economic, social and cultural processes, while assessing various values related to these processes and in line with the pre-set goals. As opposed to traditional output evaluation methods, this method explicitly uses stakeholders' perspectives on the qualitative impact of different values they experience. For example, It focuses not on surface phenomena such as the satisfaction of visitors of an cultural event, but on the values of a broader range of relevant stakeholders, i.e. visitors, beneficiaries, non-funding partners, funding bodies, media partners, policy makers, etc . The assessment of values is justified by responses to questions about what is important to someone or a group of people who are representing those stakeholder groups. The assumption here is that the values of people influence their assessment of own experiences, and knowing that, supports the assessment of the impact of those experiences .

Stages of the VBA

The VBA consists of three stages (fig.1.): (1) Diagnosis of goal values; (2) Realisation of values through identification of stakeholders (internal and external) and strategies; (3) Evaluation of the impact of those values.

Fig.1. Value-Based Approach stages

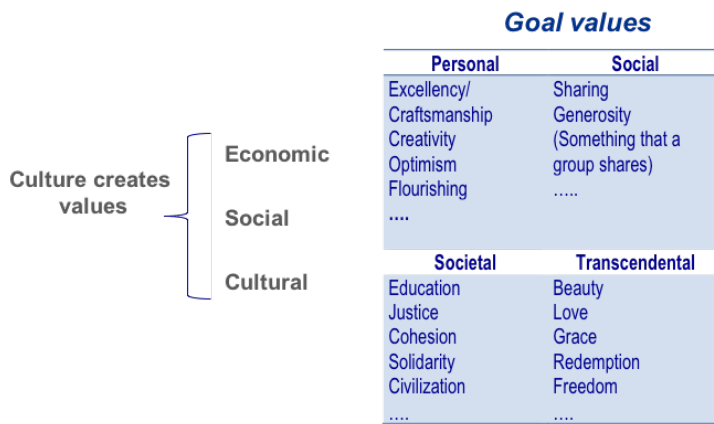


The evaluation consists of three stages:

Stage 1. Diagnosis of goal values

The stage starts with a pre-evaluation to detect what each case study stands for. On the basis of inquiries with stakeholders we determined the values that are of importance for them in relation to the case study. The goal values are clustered in four different groups: personal, social, societal and transcendental (fig.1.1.).

Fig.1.1. Value-Based Approach diagnosis of values



Stage 2. Realisation of values: identification of stakeholders and strategies

At this stage the method identifies how the undertaken projects/activities/interventions are implemented in relation to the important values that they aim to achieve, by determining and monitoring the **strategies** (activities, tools, working methods, communication) of the various **external stakeholders** (beneficiaries, visitors, partners, policy makers, funding bodies, media) involved.

Stage 3. Evaluation of the impact of those values

In order to determine the affirmation, strengthening or changing of those values and the impact that they have, the evaluation focuses on the values that have been identified earlier. For each group of stakeholders, different grid of proxies is used which is built during the previous two stages. Those two stages are a very essential part that lay the foundation for the actual evaluation in stage 3. These stages assist both (a) the definition of the shared goal values among various stakeholders and (b) the selection of the proxies that indicate the impact to be realised. The development of the proxies, as value attributes, builds both on theory and close interactions with the stakeholders. The latter are derived from surveys, interviews and focus groups with various stakeholders and from ethnographical observations.

At this stage the Value-Based Approach provides an assessment of the impact of different values. That is the gap between what is valued by the stakeholders and what they experience, i.e when people change their answer to the question “what they find important” as a consequence of their experiences with the activity. The method can register changes, including changes in values, when repeated. The latter outcome is important and novel for that matter, because theatre events, for example, usually aim at changing values. Exposing some stakeholders to dance may change their mind about it and later they say that dance has become more important to them as an art form and that they want to be involved more. This is a social and, possibly also, a cultural impact. The latter outcome is important and novel for that matter, because theatre events, for example, usually aim at changing values. In some cases, it is important the use of a referent group to crosscheck the self-reported changes among the various stakeholders.

Data collection methods

The VBA includes preliminary, continuous and post evaluations that help systemise the cultural, social and economic impact of cultural and creative industries. Data is collected through a range of qualitative and quantitative methods: surveys, individual interviews, focus groups, ethnological observations as well as analysis of relevant reports.

2. Presentation of the research team

The core research team consists of senior researchers who have already worked jointly on the pilot testing of the Value-Based Approach (VBA) – prof. Arjo Klamer, Lyudmila Petrova and Dorottya Kiss. In addition, the following senior researchers Leonie Kalkman, Chloé Brown and Sofie Post assisted the process of data collection (fieldwork), collation of data, and editing of the report.

Arjo Klamer is a Professor in Cultural Economics and holds the chair of Cultural Economics at the Erasmus University, Rotterdam. His current research focuses on the cultural dimension of economic life and the values of arts and culture. He is a member of the management boards of various cultural organisations. He is President-Elect of the Association for Cultural Economics International (ACEI). He has initiated and currently leads the academic team working on (VBA). His recent book, “Doing the right thing: A value based economy” (2016) is the foundation of the VBA. Since 2014, he has worked as Alderman at the Hilversum Municipality, responsible for the regional social policy.

Lyudmila Petrova is a research associate in Cultural Economics at the Erasmus School of History, Culture and Communication. She is also a Director at the Summer School in Cultural Economics with the Centre for Research and Education in Arts and Economics (CREARE). She is an active member (publishing and presenting) of the cultural economics community. She teaches and does research on cultural industry and social innovation, financing of arts, creativity and innovation, and international cultural policy. Since 2013, she has been a member of the academic research team that designed the methodology “The Value-Based Approach” and undertook its implementation as an (e)valuation tool for national and international organisations.

Dorottya Eva Kiss holds two Master degrees in Cultural Economics and Entrepreneurship, and Arts and Cultural Sciences. Her M.A. research paper focuses, on the one hand, on the knowledge gap between cultural, economic and scientific knowledge, and (Dutch) cultural policymaking, and, on the other hand, on the sociologic and economic factors of the construction of valuation of performing artists in a changing art world climate. Besides her almost 18 years of experience in creative entrepreneurial activities, Kiss is currently a project manager, a consultant and a researcher at the foundation Het Atelier, a (freelance) lecturer at the Erasmus School of History, Culture and Communication, and a consultant / trainer in NLP communications (Neuro Linguistic Programming).

Management of the research

The research is managed by the Centre for Research and Education in Arts and Economics, The Netherlands (CREARE Foundation, www.crearefoundation.nl). Established in 2011, CREARE has undertaken the mission of advancing international research and education in cultural economics. It aims at providing a better understanding of the particular challenges we encounter in the interaction among culture, the society and the economy, and at diffusing knowledge about the new insights generated by research in various disciplines.

3. Spillovers of cultural and creative industries

The recent transition towards a ‘new’ economy (Baumol, 2006) and the rise of both the ‘knowledge-based economy’ (OECD, 1996) and the ‘creative class’ (Florida, 2002) call for repositioning the cultural and the creative industries (CCIs) across the economy and society. In practice, the emergence of new types of CCIs interventions all over Europe, marked by close collaborations, cross-fertilization and mutual learning with creatives (artists, designers, architects, scientists, etc.) has a considerable impact on the landscape of innovation, by encouraging greater openness and inclusiveness across sectors and disciplines (Petrova, 2016). In many cases, CCIs prove their potential to boost innovation in other parts of the economy and society by the realisation of ‘spillover’ effects (Potts, 2011). CCIs open the way for a new approach to the policies for cultural and creative industries as sectors, providing services of a different quality to the society and to other parts of the economy.

Despite the recent interest in the topic of CCI spillovers, these industries are actually still on the margin of research and innovation (economic and social) policies. Very little research has been done to evaluate the broader range of contributions of those industries elsewhere (TFCC) ¹. Very little is known about the actual place of arts, design and media within the contemporary innovation system or about the mechanisms of transferring their positive effects elsewhere.

This research aims at finding a way to comprehend the complexity of the practices that CCI spillovers entail. In light of this, there is a clear need for more comprehensive evaluation/assessment of their social and cultural contributions to the economy and the society.

3.1. Evaluation of spillovers of CCIs: state of art

The concept of ‘spillover’ effects has its origin in economic theory and refers to the processes of transferring benefits from one area to another. A recent report by TFCC (2015) suggests that spillovers of CCIs can generate a greater impact than previously thought. The report proposes the following definition, which aims to meet the ‘strategic and practical’ needs of various stakeholders: “[T]he process by which an activity in one area has a subsequent broader impact on places, society or the economy through the overflow of concepts, ideas, skills, knowledge and different types of capital. Spillovers can take place over varying time frames and can be both intentional and unintentional, planned or unplanned, direct or indirect, negative as well as positive” (2015, p. 15). The analysis of the 98 case studies distinguishes 17 different sub-categories of spillovers, clustered into three broader types: knowledge, industry and network². The proposed classification of spillovers goes beyond immediate connotations of economic values, and invites a multi-perspective (i.e. economic, social and cultural) analysis that involves an interdisciplinary approach of investigation.

However, the conventional measurements of spillover effects focus mainly on quantitative economic indicators, such as GDP, employment rate, number of patents and business transactions (Stam et al 2008;

¹ The report of TFCC (2015) reviews 98 case studies on CCI spillovers.

² Ibid. p. 25.

Muller et al., 2009; Boschma & Fisch, 2007; Bakhshi et al. 2008), and includes a limited number of quantitative indicators. In most of the cases, those studies do not take into account the perspectives and experiences of the various stakeholder groups. It was also found that very little research has been done of the impact on qualitative factors such as subjective well-being and social innovation (ENCATC, 2015). In this respect, the TFCC (2015) report, for example, concludes that the most complex and urgent research task is to develop a mix of instruments for evaluation of the added values that the various CCI spillovers can generate. The most difficult task is to grasp the intangible values – cultural and social, i.e. values that are not obvious to measure, yet essential for the changes/transformations that CCIs generate.

Acknowledging this need and following the conceptual and methodological considerations addressed in the tender “Testing innovative methods to evaluate cultural and creative spillovers in Europe”, which was launched at the beginning of 2016, the research proposed and applied a method **called Value-Based Approach (VBA)** to evaluate in a systematic way the various types of knowledge and network spillover effects of Rotterdam Unlimited Festival, RU (The Netherlands), by assessing the wider scope of RU intangible contributions. The approach considers spillovers in terms of social and cultural added values. As opposed to traditional output evaluation methods, this method explicitly uses stakeholders’ perspectives on the value shifts they experience. It surpasses existing methods of evaluation by differentiating between what various stakeholders value and what they experience. In this way, the VBA provides a more reliable and comprehensive evaluation of the spillover effects because the aims usually are a change in values (like an increase in the valuation of diversity or artistic quality).

4. Presentation of the methodology “Value-Based Approach”

4.1. Rationale of the VBA

The Value-Based Approach (VBA) is theoretically rooted in cultural economics principle and is developed by a group of cultural economists from Erasmus University, led by Prof Arjo Klamer. His recent book, “Doing the right thing: A value based economy” (2016) lays the conceptual foundation of the VBA.

The basic idea is that people and organizations want to realize values, or whatever is important to them. Being aware of those values is one side of the realization, the making them true, or to valorise the values the other. Spillovers occur when activities valorise other values than those intended. A cultural organization may seek to realize artistic values yet may contribute to a sense of community--a valorisation of a social value--or contributes to the identity of a city--a societal value.

Cultural economists (Klamer, 1996; Throsby, 2001; Hutter, 2011) distinguish among various types of values, namely cultural, social, personal and financial, all of which are of a different nature. Any value is relative to its context and can be analysed and assessed only through its concrete manifestations. Klamer points out that values evolve around the “way in which values function” and “the action that comes with experiencing a

value” (2003, p. 198). This suggests that these values are not fixed and their meanings/attributions can vary when functioning within a different context. This cultural economic perspective calls for the examination of the values of cultural goods (products and services) through processes of personal and/or social experiences. The process of valorisation signifies the development, enhancement and strengthening of certain values and involves interactions among various stakeholders (Klamer, 2003). In this sense, the valorisation is a process of value production through which the good gains a worth, while its value is under construction (Vatin, 2003).

The value-based approach implies that such valorisation complies with several logics, each quite distinctive from the other. Most well-known are the logics of the market (the valorisation by means of selling for a price), governmental logic (valorisation by means of organisational or bureaucratic processes as in the case of subsidies), the social logic (by means of informal relationships usually involving gifts, contributions and sharing), the logic of the home (think of support by the family) and the cultural logic (valorising one's ideas in the relevant cultural setting).

CCIs spillovers come about in this process of valorisation by way of any of these logics – they imply the transfer of values in terms of benefits, impact, effects, etc. from one area to another. For example, a musician may please (or disturb) her neighbours while practicing. Or an architect may be commissioned to construct a building that does not just generate benefits for the owner, but also for all people passing by. In such instances the valorisation of the work generates values for other stakeholders that were not the intended beneficiaries. The benefits or damages may be social, societal, artistic and also financial, such as when adjacent buildings go up (or down) in financial value because of the new construction.

Due their complex nature, the realisation of spillovers remains difficult to measure. Conventional measurements of the impact of cultural or social activities tend to focus on financial values (such as change in incomes, asset values and the like) and ignore social and cultural impacts (Petrova, 2016). The Value-Based Approach concentrates on the latter, at least when the main agents responsible for such activities declare social and cultural values as their main goals, and financial outcomes as instrumental and therefore subsidiary. The impact is assessed through the affirmation, strengthening, or change of the values aimed for.

The method distinguishes and assesses the short- and long-term qualitative changes that arts and culture can and/or aim to achieve. It takes into account the interaction between economic, social and cultural processes, while assessing various values (qualities) related to these processes and in line with the pre-set goals. As opposed to traditional output evaluation methods, this method explicitly uses stakeholders’ perspectives on the qualitative impact of different values they

experience. For example, It focuses not on a surface phenomena, such as the satisfaction of visitors of a cultural event, but on the values of a broader range of relevant stakeholders, i.e. visitors, beneficiaries, non-funding partners, funding bodies, media partners, policy makers, etc. The assumption here is that the values of people may influence their assessment of their own experiences, and that the values may change because of the experiences (as is usually the intended outcome of the activity). The changing of values is a sign of impact.

Suppose a group of stakeholders evaluate an activity they experienced as unchallenging or not thought-provoking. For people who value being entertained, that is a good thing, but for people who value being challenged and provoked, the activity will be "boring" or "uninspiring". When this is the outcome of the evaluation, the organisers and funders can then do several things. They could make the activity more challenging to satisfy the challenge-seekers or they could convince the comfort-seekers to value being challenged more. Alternatively, they could convince the challenge-seekers to appreciate being entertained from time to time. Of course, the best practice depends on the values that they aim for. When they aim for activities that make a difference, that get people to think, they can better choose for the first two options. Here the practical side of the methods shows.

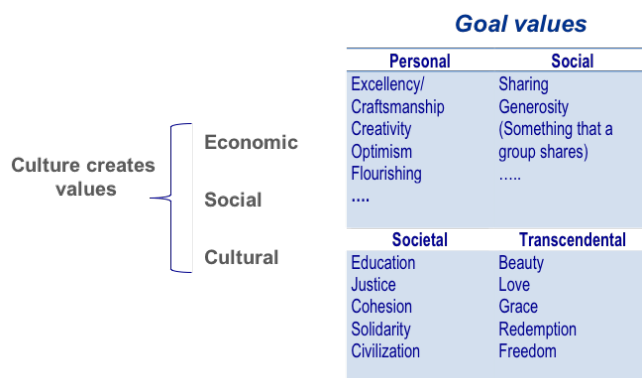
4.2. Stages of the VBA

The methodology consists of three stages:

Stage 1. Diagnoses of goal values

This stage starts with a pre-evaluation to detect what each case study stands for. On the basis of inquiries with (internal) stakeholders, the values of all stakeholders are determined. The VBA distinguishes between four different groups of values: **personal, social, societal and transcendental** (fig.2).

Fig.2. Value-Based Approach diagnoses of values



Stage 2. Realisation of values: identification of stakeholders and strategies

At this stage the research identifies how the undertaken projects/activities/interventions are implemented in relation to the important values that they aim to achieve.

This is done by determining and monitoring the **strategies** (activities, tools, working methods, communication) of the various **stakeholders**. The Value-based Approach distinguishes between internal (an organisation's or project's team) and external (beneficiaries, visitors, partners, policy makers, funding bodies, media) stakeholders.

Stage 3. Evaluation of the changes that can be detected

In order to determine the affirmation, strengthening or changing of those values and the impact that they have, the evaluation focuses on the values that have been identified earlier. For each group of stakeholders, a different grid of proxies is used, which was built during the previous two stages. The proxies describe attributes of personal, social and societal values. The first two stages are a very essential part that lay the foundation for the actual evaluation in stage 3. These stages assist both (a) the definition of the shared goal values among various stakeholders and (b) the selection of the proxies that indicate the impact to be realised. The development of the proxies, as value attributes, builds both on theory and close interactions with the stakeholders. The latter are derived from surveys, interviews and focus groups with various stakeholders, and from ethnographical observations.

At this evaluation stage the Value-Based Approach provides an assessment of the impact of different values. That is the gap between what is valued by the stakeholders and what they experience, i.e. when people change their answer to the question "what they find important" as a consequence of their experiences with the activity. The method can register changes, including changes in values, when repeated. The latter outcome is important and novel for that matter, because theatre events, for example, usually aim at changing values. Exposing some stakeholders to dance may change their mind about it and later they say that dance has become more important to them as an art form and they want to be involved more. This is a social and, possibly also, a cultural impact. The latter outcome is important, and novel for that matter, because theatre events, for example, usually aim at changing values. In some cases, it is important the use of a referent group to crosscheck the self-reported changes among the various stakeholders.

4.3. Data collection methods

The VBA includes preliminary, continuous and post evaluations that help systemise the process of cultural change in terms of the achieved progress and the weaknesses and the strengths of the process.

Data is collected through **a range of qualitative and quantitative methods**: surveys, individual interviews, focus groups as well as analysis of the reports on the project.

4.4. Innovative elements of the VBA

- The combination of various qualitative methods allows for the assessment of broader range of impact rather than only the measurement of CCI's economic contribution.
- The method not only allows evaluation and assessment of spillovers as concrete tangible outcomes/products, but also goes deep in the process of CCI spillovers, by recognising their tangible and intangible characteristics.
- It can evaluate the affirmation, strengthening or changes of values at different stages of the activity.
- The indicators to measure the impact are tailored concretely for each project by developing a proxy grid. It was made as a result of engagement with the stakeholders from the very beginning of the work.
- It assesses the changes of values using not only self-reference, but also the assessment by reference groups (other stakeholders involved in the concrete activity).
- It detects the dimensions of the impact and explains their scope and why they take place.
- It assesses real impact based on experience vs. intentional/optional/perceived impact. It is applied during and/or after the project/activity takes place so that the information collected can measure the actual experience and when it is applied over time it can evaluate immediate and longitudinal trends.
- It builds on interdisciplinary collaborations.
- It can be applied to small-, medium- and large-scale organisations, events, activities and projects where data is not collected or is limited. It provides an opportunity to develop a framework where data can be entered.
- It has clear-cut stages in which the toolkit can be easily applied.

5. Presentation of the case study

5.1. The performing arts sector

Under the scope of this research tender, the VBA was applied to the performing arts. A distinctive feature of the performing arts, and especially in the case of the **Rotterdam Unlimited Festival** (presented below), is their realisation in a closed space to a limited number of visitors with wide-ranging spillover effects. Even though the production and experience of an artistic work is the main goal, the spillover effects can be social, cultural and economic. For example, one of the assumptions shared most often is that because a theatre performance brings people together, it might contribute to social innovation realised as an effect on social cohesion and the strengthening of communities. The question is whether a festival such as Rotterdam Unlimited can accomplish all that with respect to several groups of stakeholders involved. Apart from the

producers and the visitors, the following groups can be involved: the wider artistic community, the (local) government, the business community, or a neighbourhood.

The research uses the case of Rotterdam Unlimited because it is: a) manageable, b) amenable to our approach. In addition, it has already made a pilot test in 2015 by Het Atelier, which has prepared the groundwork that was envisioned for the research (the activities undertaken by Het Atelier are described under section 7.1.1., p. 16).

5.2. Rotterdam Unlimited Festival - background

RU is a festival that came to life in 2013 by merging two festivals that have been held for 3 decades: the *DUNYA Festival* and *Zomercarnaval (Summer Carnival)*. In 2013 DUCOS Productions launched the first edition of Rotterdam Unlimited. The festival, of which Dunya Festival and Zomercarnaval are the foundation, revolves around the multi-coloured identity of the city and takes it as a focal point for international programming. The cross-cultural character makes this festival unique in The Netherlands. Rotterdam Unlimited wants to grow to become an international city event, and shares these ambitions with Rotterdam Festivals (RF), one of its subsidiaries.

The organisation

Besides the festival director, who is responsible for the overall management (Guus Dutrieux), and the artistic director, responsible for the programming and the preservation of the artistic quality in relation to the mission and goals of the festival (Claudia Raven), there are 4 other people involved in the daily operations of the organisation: (1) a financial manager who is simultaneously responsible for the coordination of production management; 2) an internal affairs coordinator who is also responsible for the coordination of the Zomercarnaval; 3) a PR-marketing coordinator and 4) a coordinator who is responsible for the financial coordination of the sponsors and partners with which the festival is involved. Other than this group, every year, there are several project-based volunteers and short-term employees. There are several committee and foundation members (in total 15) who on a voluntary basis preserve the mission, vision and goals of the festival.

Visitors

The festival attracts more than 900.000 visitors from both within and outside The Netherlands. There is a culturally diverse public with approximately 50% Western European (from The Netherlands, Spain and Portugal) and another 50% non-Western European ethnicities (from Curaçao, Aruba, Bonaire, St. Maarten, Cape Verde, Trinidad & Tobago, Colombia, Peru, Bolivia, St. Domingo, Suriname, Saba, St. Eustatius, North-West Africa for instance). With regard to social groups the festival is attracting a wide range of visitors from different social, cultural, ethnical, and educational backgrounds.

Objectives

Besides having an artistic/cultural objective, the festival has a societal objective that is strongly connected to the diverse programming as an instrument for reaching this purpose. The concept of social sustainability plays an important role in the motivation of the festival. Both the Government and the business sector are increasingly acknowledging the importance of a socially sustainable society. By organizing an (inter)national art festival, RU aims to contribute to a society where social cohesion is a central value, contributing to the ability to cope with the rapid global changes. In order to achieve change, RU aims to improve the climate in society so that diversity is seen as a building block of a common thinking.

Programming

RU is a 5-day city event (e.g. yearly festival) in Rotterdam (The Netherlands) presenting a wide range of dance, music, film and poetry genres from acknowledged and upcoming artists for local, national and international visitors of all ethnicities, ages and social backgrounds. The festival entails yearly an approximate number of 79 performances both indoors (theatre and cultural centres) and outdoors (on the street; street parade). RU's aim is to present a platform of a diverse cultural programming that is either affordable³ or freely accessible.

The festival has a unique character in the country. The Netherlands currently has no other festival that takes the multi-ethnic cultural identity of the modern metropolitan as a starting point for its programme. There is no other event in which the massiveness of cultural history, traditions, the backgrounds and collaboration between all these cultures would stand in the forefront. RU represents the multicultural character of the city centre of Rotterdam and aims at exerting a social impact, thereby having a positive influence on the 'sense of belonging' and on the connection among different cultural groups within the (Rotterdam) community.

Funding context

The festival is organised through public-private funding, although public funding prevails. It receives **direct public funding** (56 per cent) from the Regional/Provincial Government, Rotterdam Municipality, as well as **subsidies from public funds** (5 per cent) such as Rotterdam Festivals Foundation Promotion of People's Power, Prince Bernhard Culture Fund, VSB Funds and Performing Arts Fund. The festival generates about 14,5 per cent of the total budget by realizing own income and 24,5 per cent by sponsoring and renting. The **private funders** include Robin Online, Robin Mobile, Jupiler Belgian Beer, Coca-Cola, OLA, Mijnders Transport, Faber Vlaggen, Catharinenburg, Lipton Ice Tea, Palmuno 2015 Caribbean and Latin Festival. It also receives **private donations**.

³ An impression of some of the performances can be found here:

<http://rotterdamunlimited.com/nl/programma/archief/2016>

6. Main hypotheses and sub-hypotheses

In its mission statement, the Rotterdam Unlimited Festival aims at impact on the social cohesion in the city of Rotterdam. Therefore, this research, through the application of the VBA, tests the following **hypotheses**:

Hypothesis 1: The (systematic) engagement with culture-led creative activities facilitates the generation of new types of social interactions.

Hypothesis 2: Experiencing and practicing culture-led creativity translates into new practices of social collaborations and social cohesion in a community. Each hypothesis consists of different sub-hypotheses (table 1).

Table 1. Hypotheses, sub-hypotheses, relevant indicators/proxies and the data collection methods related to Rotterdam Unlimited Festival.

Hypotheses	Sub-hypotheses	Indicators/proxies	Methods of data collection
<p>Hypothesis 1</p> <p>The (systematic) engagement with culture-led creative activities facilitates the generation of new types of social interactions.</p>	<p>1. The project generates shared emotional experience and affects the openness among different participants in the visitors.</p>	<ul style="list-style-type: none"> ▪ The visitors reach ▪ The diversity of the visitors (age, nationality, ethnic background, education) ▪ The level of sharing ▪ The level of solidarity 	<p>Focus group</p> <p>Interviews</p> <p>Survey</p>
<p>Hypothesis 2</p> <p>Experiencing and practicing culture-led creativity translates into new practices of social collaborations and social cohesion in a community.</p>	<p>1. The project generates a sense of belonging</p> <p>2. It boosts solidarity</p> <p>3. It encourages integration in the community through social diversity</p>	<ul style="list-style-type: none"> • The increased awareness and understanding among different social groups • The increased sense of belonging • The increased social interactions among different social groups of the community 	<p>Interviews</p> <p>Surveys</p>

With reference to the type of spillovers presented in the report of TFCC (2015) the hypotheses related to both:

- **Knowledge spillovers:** increasing visibility, tolerance and engagement among different groups in the local community
- **Network spillovers:** building social cohesion.

7. Methodological approach of the research project

7.1. Data collection methods

For the purposes of RU evaluation data is collected through a range of quantitative and qualitative methods: surveys, interviews, focus groups as well as analysis of RU reports.

The data collection consists of two stages:

- (1) The pilot test of VBA for RU undertaken by Het Atelier during and after the RU edition in 2015 (this stage is not funded by the tender “Testing innovative methods to evaluate cultural and creative spillovers in Europe”);
- (2) Complimentary data collection during and after the 2016 edition of the RU Festival undertaken by CREARE Foundation (this stage is funded under the tender “Testing innovative methods to evaluate cultural and creative spillovers in Europe”).

7.1.1. Data collection stage 1

In 2015, Het Atelier undertook the implementation of VBA for the RU. In 2015 the research surveyed the various groups RU considers as its most important stakeholders: the visitors, the cultural field professionals, politicians and internal stakeholders (employees, committee and board members).

Data collection internal stakeholders

- **Online survey:** 15 (out of 17) responded to all listed questions;
- **Focus group** with the employees (excluding the overall management and the artistic director in order to preserve validity and reliability);
- **Interviews** with the artistic and foundation director.

Data collection external stakeholders

- 150 completed **online** surveys with visitors (out of 190 collected), of which 118 were filled in by visitors of the festival.
- 8 (out of 22) **interviews with politicians**. The sample included 22 individuals who were on the list of RU. However, only 8 politicians responded in the first part and only 6 completed the entire interview.
- 7 (out of 22) **interviews with peers**. The sample included 22 individuals who were on the list of RU as the most important arts and culture peers to question. However, only 7 managed to complete the questionnaires.

7.12. Data collection stage 2

The biggest part of the additional data collection took place during the RU Festival (e.g. 26-30 July 2016) and after the event took place (early August - September 2016). The concrete samples of respondents were built to compliment the previously collected data from stage 1. The research from stage 1 functions as a highly valuable pilot study on how to measure an organisation’s social cohesion/impact and is used as a solid base for a future research method to measure intangible values during stage 2. To better evaluate the realisation of the social and societal levels, this stage includes:

- 20 **interviews with visitors** (13 during the festival and 7 after the festival);
- 20 **online survey with peers** (16 completed);

- 198 **survey** questionnaires with visitors (98 face-to-face during the festival and 100 online). The sample for analysis includes only 145 surveys that were 100 per cent completed from visitors of RU.

The questionnaires for the interviews with visitors and peers included closed- and open-ended questions, while the questionnaires for the visitors survey included only closed-ended questions (Annex 1). To operationalise the concept of social cohesion and its underlying values (solidarity, togetherness, and diversity), the research translated these into concrete attributions (proxies) and questions. The development of the proxies, as value attributes, builds both on theory and close interactions with the stakeholders during the previous stage of the VBA test. To operationalise the impact of the festival, the questionnaires include questions on the experience of the festival, which is cross-referenced with the questions on what they find important when visiting a cultural festival in general.

7.2. Data analysis

Data analysis in this research builds on the merge of data of the visitors from both editions of the RU in 2015 and 2016. The quantitative data is analysed (answers to the closed-ended questions) with SPSS.

The qualitative data from the open-ended questions is analysed by ATLAS. The (predetermined) codes for the qualitative analysis inter alia emerge through the underlying meanings ('sub-values') of social impact/ social cohesion.

7.3. Timetable implementation VBA for RU

A. Evaluation of RU social impact	V	VI	VII	VIII	IX	X	XI	XII
<u>Set-up phase</u>								
Structural preparation for the evaluation phase, incl.								
Preparation of survey/interviews with visitors and peers								
<u>Data collection</u>								
Survey + interviews with visitors			26-30					
Interviews with other stakeholders								
Transcription of the interviews								
<u>Data analysis - evaluation of changes</u>								
Analysis								
<u>Evaluation report - 1st draft</u>								
<u>Final draft evaluation report</u>								15
B. Communication and reporting for both case studies								
<u>Internal communication with the extended team</u>								
<u>Communication with the European Research Partnership - ERP</u>								

8. Findings

Taking into consideration the rationale and the stages of *the Value-Based Approach*, the findings are presented here as follows: (1) Shared core values and related stakeholders; (2) Demographic characteristics of visitors; (3) General attitude of RU visitors to cultural festivals (expectations); (4) Visitors' experience of RU Festival; (5) Specific outcomes and impact of RU Festival – according to the festival visitors and peers.

8.1. Shared core values and related stakeholder

The Value-Based Approach distinguishes between internal and external stakeholders. The mapping of RU festival proves that the project brings together a wide diversity of stakeholders (table 2). However, due to the limited time and budget available for this pilot test (second stage), the research considers only two groups of core stakeholders – highlighted in the table – i.e. festival visitors and peers.

Table 2. Categories and sub-categories of stakeholders of RU festival

<i>Internal stakeholders</i>	<i>External stakeholders</i>				
<i>RU team</i>	<i>Beneficiaries</i>	<i>Partners</i>	<i>Policy makers /politicians</i>	<i>Funding bodies</i>	<i>Media</i>
Organisation team Committee members Foundation members	Visitors Citizens Rotterdam	Peers Associations	Politicians Civil servants	Grant-giving foundations Companies Corporate foundations Awarding bodies	Broadcasters Print media Social media

The core values of RU were defined during the first stage of testing the VBA for RU (2015). Following a desk research, focus group and interviews with the organisation, the most important values of RU in relation to its social impact is identified as **social cohesion**. At this stage the internal stakeholders also built their expectations around what way the social cohesion can be operationalised in relation to RU objectives. Accordingly, **solidarity** and **diversity** were identified as the most important aspects/attributes of social cohesion (table 3).

Table 3. Values map related to core stakeholders of RU festival

Values	Proxies	Stakeholder group
Solidarity:	<ul style="list-style-type: none"> Sense of belonging Togetherness – shared (emotional) experience 	Internal stakeholders Visitors Peers
Diversity:	<ul style="list-style-type: none"> Societal diversity (multicultural, intergenerational and the cohesion of all layers of society). Cultural/artistic diversity 	Internal stakeholders Visitors Politicians

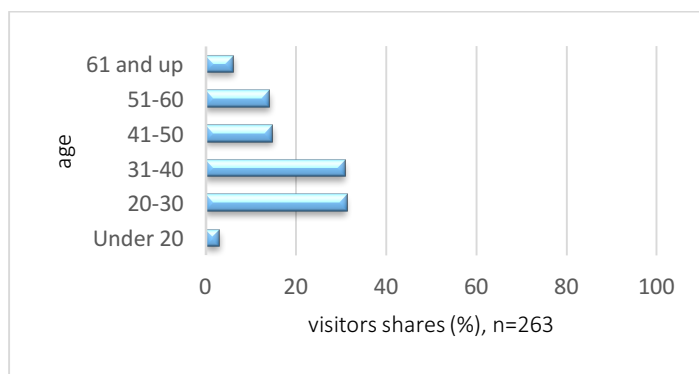
8.2. Demographics of the visitors

The analysis of the demographic characteristics of the sample of respondents (2015-2016) proves that RU attracts visitors with quite a diversity of demographic characteristics.

Gender, Age, Nationality/ Ethnicity, Place of residence

Bigger share of the visitors are women (66 per cent). The majority of the respondents are between 20 and 40 years (62 per cent, fig. 1). The visitors between 40 and 50 years and between 50 and 60 years are evenly represented (14 per cent).

Fig. 1. Shares of visitors (%) by age, 2015/2016



With regard to nationality, the greatest share of the visitors is Dutch (93 per cent). Nevertheless, the most important factor to consider is the ethnical background of the visitors based on the family origin (fig. 3). More than half of the visitors (56 per cent) is of Dutch origin, and more than 25 per cent represents different ethnicities (Antillean, Ecuadorian, Surinamese, Indonesian, etc.). About 8 per cent come from families with mixed Dutch – other ethnicity origins. The non-Dutch, Western public was represented by a smaller share (5 per cent).

Fig. 2. Shares of visitors (%) by nationality, 2015/2016

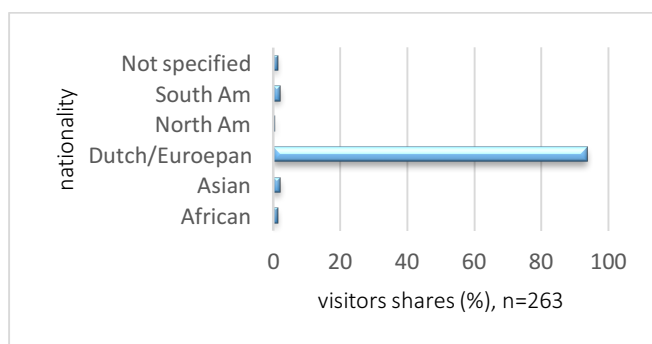
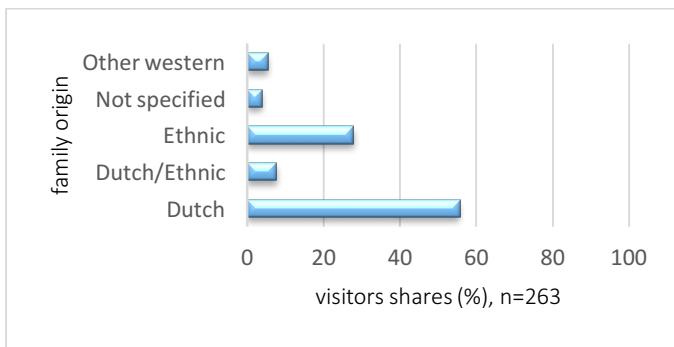


Fig. 3. Shares of visitors (%) by family origin, 2015/2016



Education, Average Yearly Income

More than 50 per cent of the respondents have a higher education (University, HBO), (fig.4) and a greater share (37 per cent) earn and yearly average income (about €30,000 and €40,000), (fig.5). Except for the highest income level, above €55,000 (only 10%), other income levels between are also sufficiently represented among the respondents.

Fig.4. Shares of visitors (%) by education⁴, 2015/2016

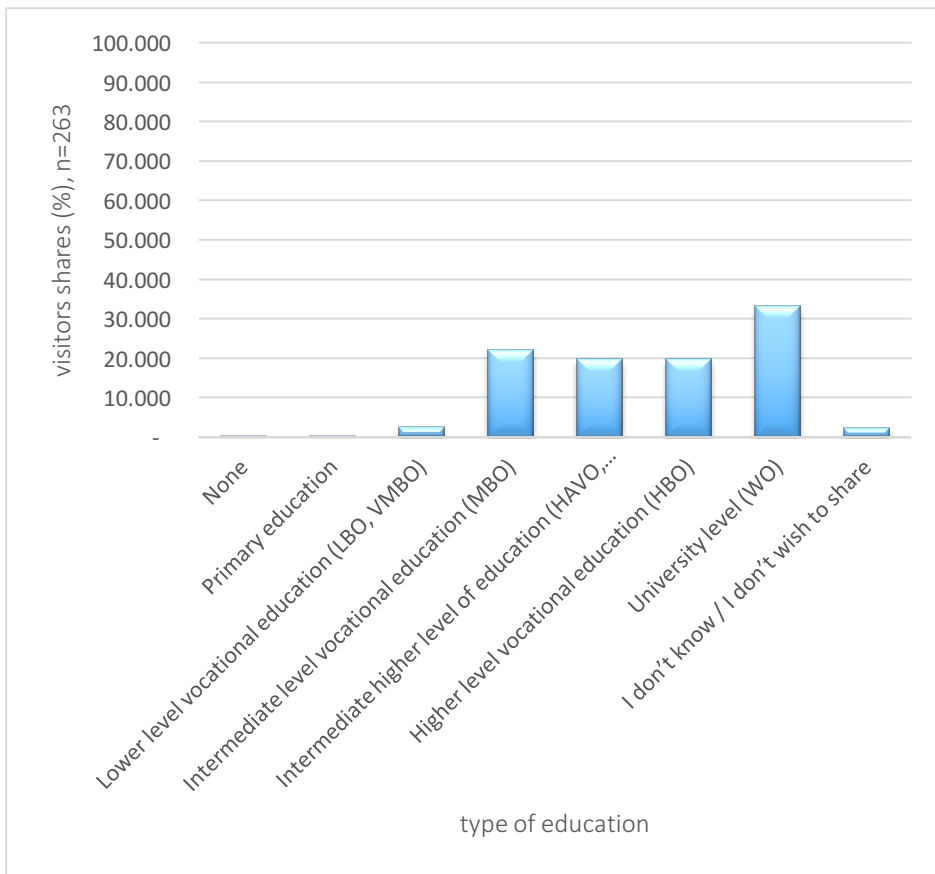
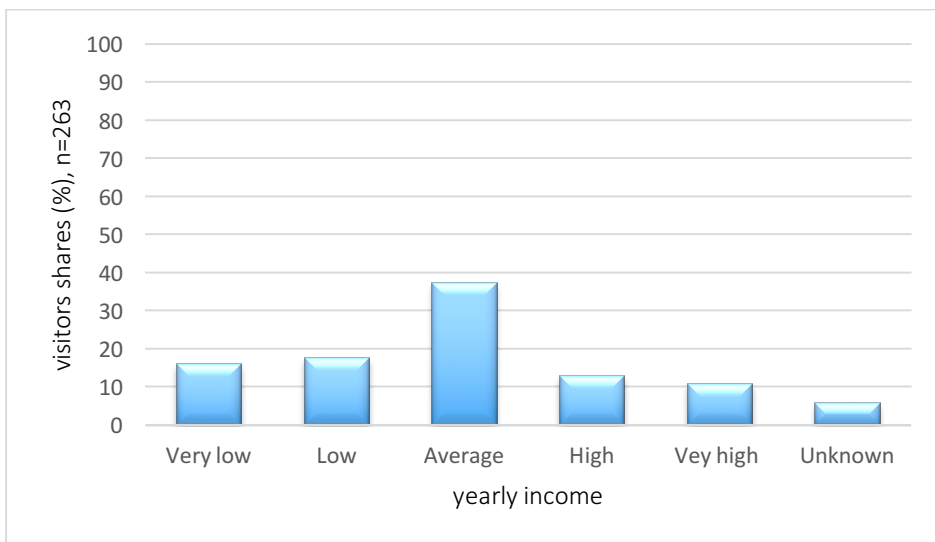


Fig.5. Shares of visitors (%) by yearly income, 2015/2016



⁴ Respondents could indicate their level of education. In the Netherlands, there are different types of primary, secondary and higher level of education. Despite its more practical orientation 'HBO' is considered as a (close to) university level of education. LBO, VMBO after primary education, are two possibilities to consider. Only VMBO makes it possible for students to have the options for higher education (university level for instance). If a student did LBO for example he/she needs to go to MBO and only then could be accepted to a higher level.

8.3. General attitude of RU visitors towards cultural festivals

This section provides the analysis of the data collected from the visitors' surveys and interviews. It aims to reveal the general attitudes of RU visitors towards cultural festivals and thus their general expectations with respect to the core values **solidarity** and **diversity** (program and visitors) when visiting any cultural festival.

On the scale from 1 (not important) to 5 (the most important), the visitors identified their general preferences towards any cultural festival (fig.6 and fig. 6.2.). The analysis is based on the aggregated data for 2015 and 2016.

Program diversity: expected

A closer look at the visitor expectations concerning the program diversity (fig.6.) suggests that the visitors of RU in general have almost **equally high expectations** for a *broad range of art forms* (3,9), followed by a *broad range of emerging and well-known artists* (3,86) from *different generations* (3,85) who are presenting *culturally and ethnically diverse arts* (3,8) from a *broad range of genres* (3,71). The majority of the visitors (between 65 per cent and 71 per cent for the combined period 2015-2016), find mainly important or very important the program diversity when visiting any cultural festival (fig.6.1.).

Solidarity and social diversity: expected

The cohort of the RU visitors assessed as important (3,5) and mostly important (4,3) the social aspects of visiting cultural festival (fig. 6.2.). The analysis of their assessment reveals that in general the visitors find **significantly important** (4,3) to have *fun with friends* when attending cultural festivals. Other **equally important** social values that the visitors pursue in general when attending cultural festivals are *multicultural communication* (3,7), *communication among different generations* (3,5) and the *communication among diverse social groups* (3,6). It is interesting to acknowledge that the bigger shares (between 55% to 90%) of RU visitors in 2016 registered slightly higher positive expectations with respect to those social sub-values when comparing to the cohort in 2015 (fig.6.3.).

Fig.6. Visitors' expectations for programme diversity when visiting cultural festivals - by extent of importance: 1 (not important) - 5 (the most important)

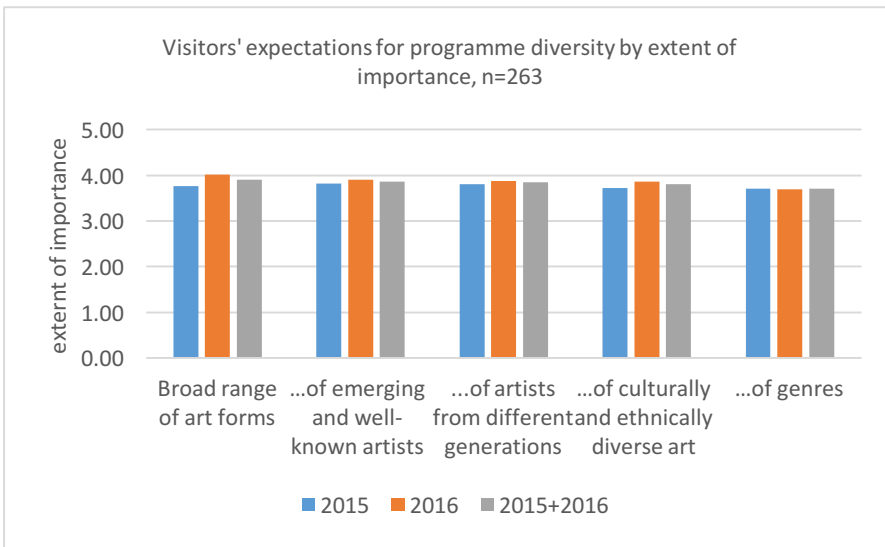


Fig.6.1. Visitors' expectations for programme diversity when visiting cultural festivals by share of visitors (%) who value positively those aspects.

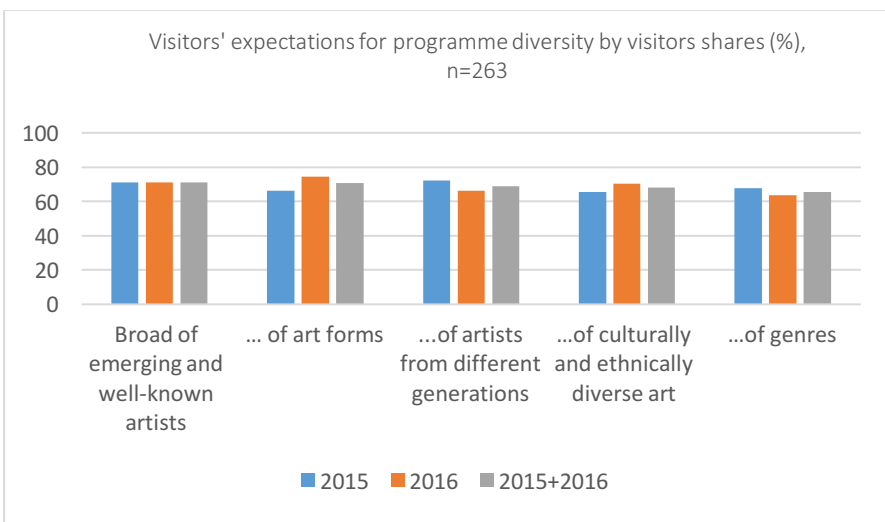


Fig.6.2. Visitors' expectations for social diversity and solidarity when visiting cultural festivals by extent of importance: 1 (not important) - 5 (the most important)

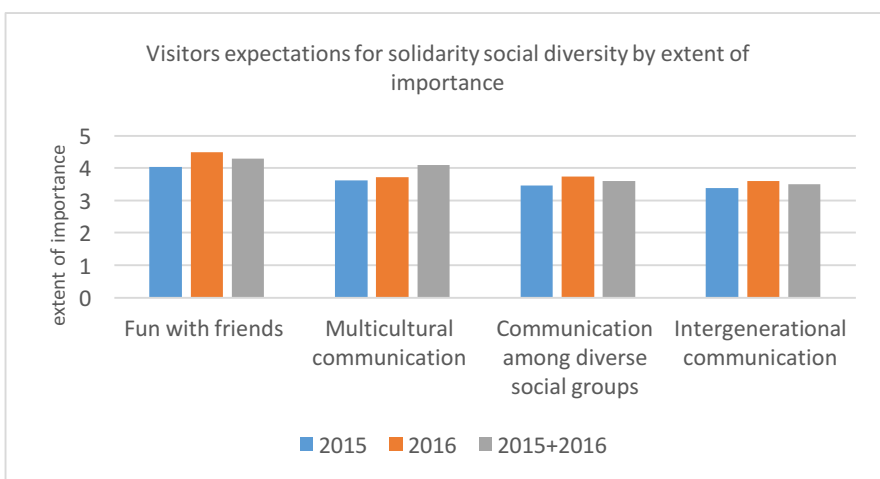
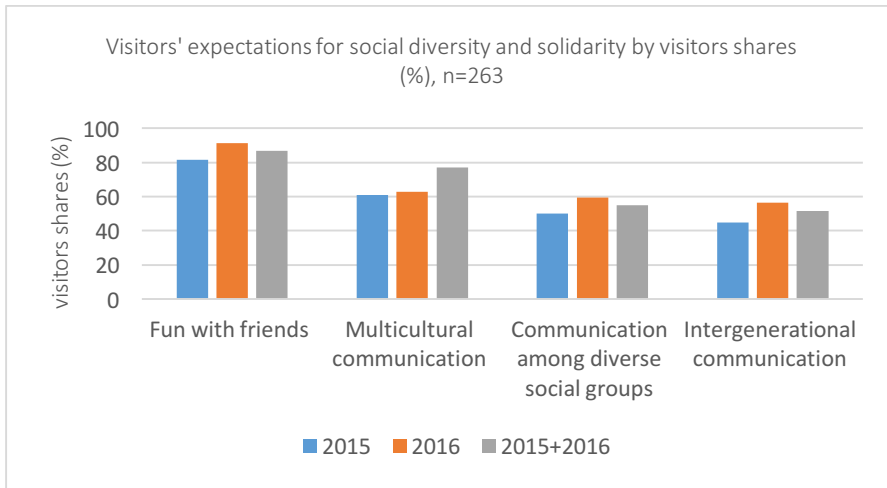


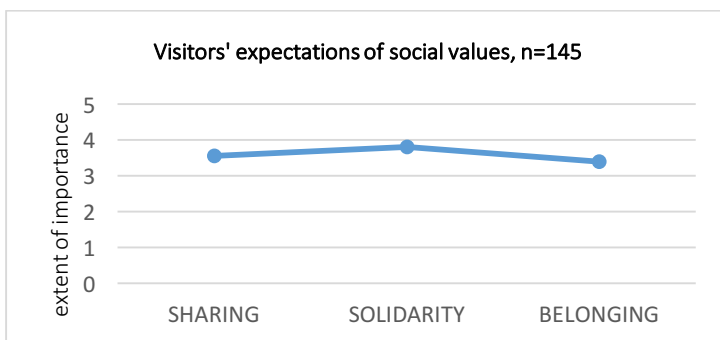
Fig.6.3. Visitors' expectation for social diversity and solidarity when visiting cultural festivals - by share of visitors (%) who value positively those aspects.



In addition to the aforementioned social aspects, the research in 2016 includes also another sub-value of solidarity, i.e. **sense of belonging**. When compared to the expectations of sharing (3,6) and solidarity (togetherness) (3,8), the average importance of this value is considered rather low (3,3) in the expectations of the visitors (fig.6.4.).

Fig.6.4. Visitors' expectation of social values when visiting cultural festivals by extent of importance, 2016.

1 (not important) - 5 (the most important)



8.4. Concrete experience of RU festival by its visitors

This section focuses on the visitors' concrete experience of RU Festival.

In terms of **visitors'** overall concrete experiences with RU Festival, figures 7 to 7.4. summarise the main findings. The responses are set on the scale from 1 (not important) to 5 (the most important) for each year individually and for the combined period of 2015 and 2016.

Programme diversity: experienced

For the combined period of 2015-2016, on average, the experience of *diverse artists' generations* is **valued the most** (3,9) and the *broad range of genres* the least (3,6) by the RU visitors. The participation of *emerging and well-known artists* as well as the experience of *ethnically and culturally diverse art* are **almost equally**

valued (3,8). The experience of *diverse art forms is assessed as mainly important* (3,7) (fig.7). Respectfully, **the majority** (70 per cent) of the visitors **find mainly important and very important** in their experience the *diverse artists' generations*; (67 per cent) the participation of *emerging and well-known artists*; (64 per cent) the experience of *ethnically and culturally diverse art*; (60 per cent) *broad range of art forms* and (51 per cent) the experience of *broad range of art forms* (fig. 7.1).

Solidarity and social diversity: experienced

When asked about the social dimensions of their experience, the visitors shared quite high satisfactions – between 4,2 and 3,7, fig. 7.2. (for the combined period 2015-2016). A significant 81 per cent of the visitors experienced the benefit of *having fun with friends*, which on average was important as of 4,2 (fig. 7.3.). Another highly valued social outcome for the bigger part of the visitors (70 per cent) is the possibility to *interact and communicate with people from different cultural backgrounds*. Its average importance is assessed as 3,9. The visitors of RU highly and equally valued (3,7) the fact that they could communicate with people from different generations and with people from different social groups. Each aspect is experienced positively from 70 per cent of the respondents.

Fig.7. Visitors' experience of programme diversity during the RU festival by extent of importance,

1 (not important) - 5 (the most important).

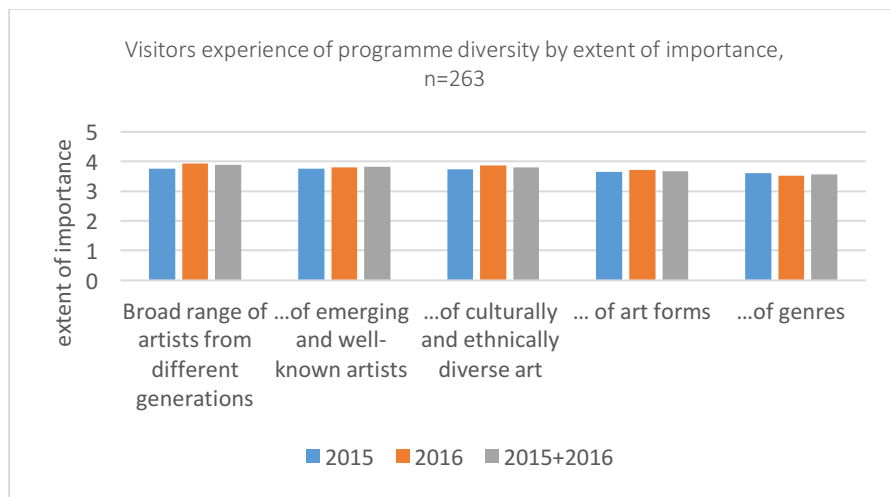


Fig.7.1. Visitors' experience of programme diversity during the RU festival by share of visitors (%) who value positively those aspects.

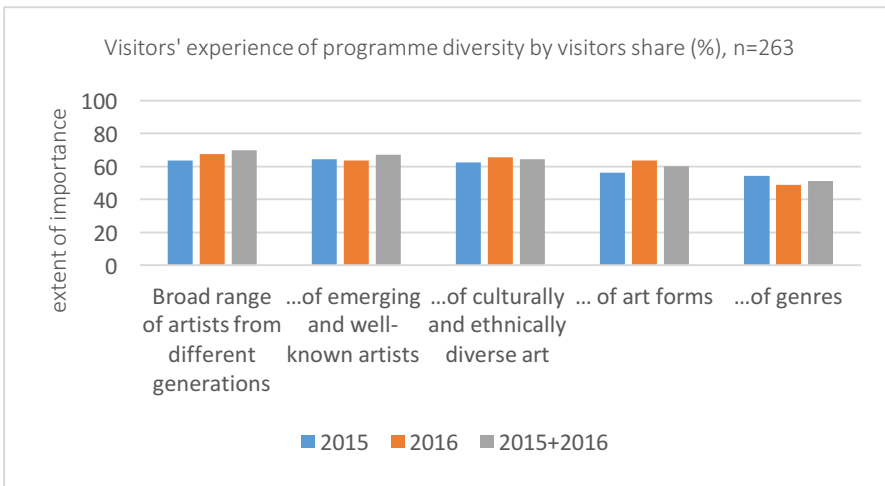


Fig. 7.2. Visitors' experience of social diversity and solidarity during the RU festival by extent of importance, 1 (not important) - 5 (the most important)

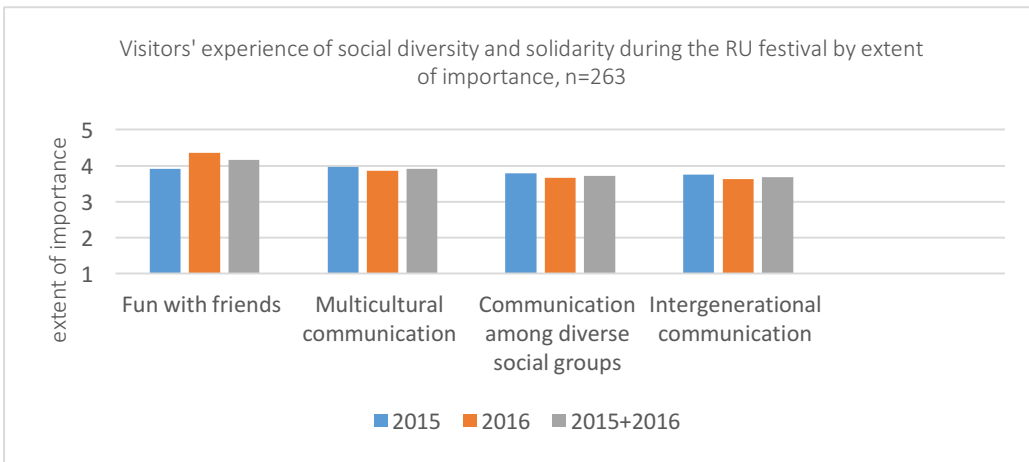
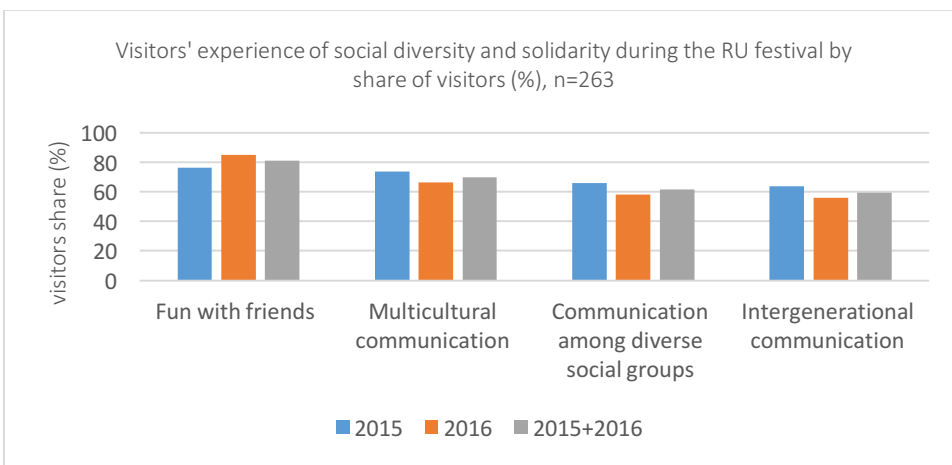
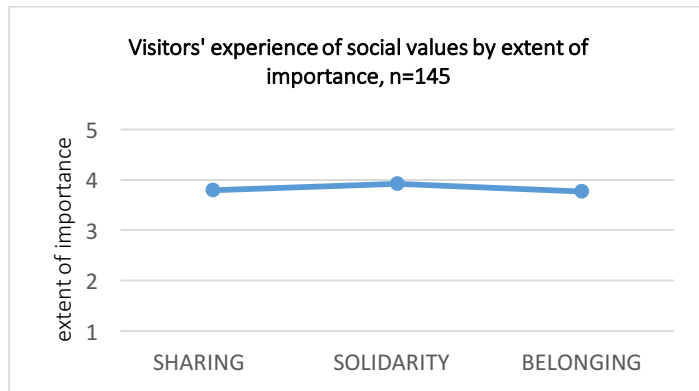


Fig.7.3. Visitors' experience of social diversity and solidarity during the RU festival by share of visitors (%) who value positively those aspects



In 2016, the visitors of RU were also asked to assess to what extent they find important the sense of belonging in their experience to the festival. On average, the experience of solidarity (3,9), sharing (3,8) and belonging (3,8) are almost equally highly valued by the RU visitors (fig.7.4.).

Fig.7.4. Visitors' experience of social values when visiting RU by extent of importance, 2016



8.5. Specific outcomes and impact of RU Festival

In this section the analysis focuses on the specific impact of RU in relation to the social and cultural values it aims to realize. The impact of the festival is assessed on the basis of the difference it makes for its visitors and representatives of the cultural and arts sector (experts and peers), by comparing what they value in general with their assessment of those values during the actual event. The gap between both (actual and expected) means, illustrates one of the impacts for both groups as part of their cultural and social benefits from the festival. The bigger the gap, the greater the positive impact was.

Impact of RU, 2015-2016: visitor perspectives

Fig. 8 and fig. 8.1. summarised the results of impact of RU for the visitors. A closer look at the social and artistic dimensions proves a bigger impact of the core social dimensions of the festival (fig. 8).

In terms of what the visitors in general find important when visiting cultural festivals, the greatest majority of the visitors (87 per cent) value the most to *have fun with friends*. On average this social aspect was valued the most (4,3) in comparing to the others. However, this was experienced positively during the festival, but to a slightly lesser extent (4,1) and from a smaller share of the visitors (81 per cent). With regards to the *communications among people with different cultural backgrounds, from different generations and diverse social groups*, these aspects are seen as important in general for more than half of the visitors, and were experienced even more so by an average of 8 per cent more of the visitors during the actual event. The biggest gap, thus the greatest (positive) impact was realised with regard to *multicultural communication* (3,7-3,9), followed by *intergenerational communication* (3,5-3,7) and *communication among diverse social groups* (3,6 – 3,7) (fig. 8).

With regard to the artistic diversity, the *broad range of art forms and genres* was experienced during the RU to a **lesser extent than valued** (fig. 8). Although a considerably large share of the visitors, respectively 71 and 65 per cent, valued these artistic dimensions as important (3,9; 3,7), only a smaller share of the visitors, 60 per cent and 51 per cent, experienced them. The majority of the visitors, from 64 to 71 per cent (fig. 8.1.), experienced the programming of the *culturally and ethnically diverse art*, the participation of *different generations of artists*, both *emerging and well-known*, as **significantly important** (3,8-3,9). These met their expectations of diversity in the artistic programming (fig. 8).

Fig.8. Visitors' perspective on RU social and cultural impact: expected vs. experienced by extent of importance, 2015/2016; 1 (not important) - 5 (the most important)

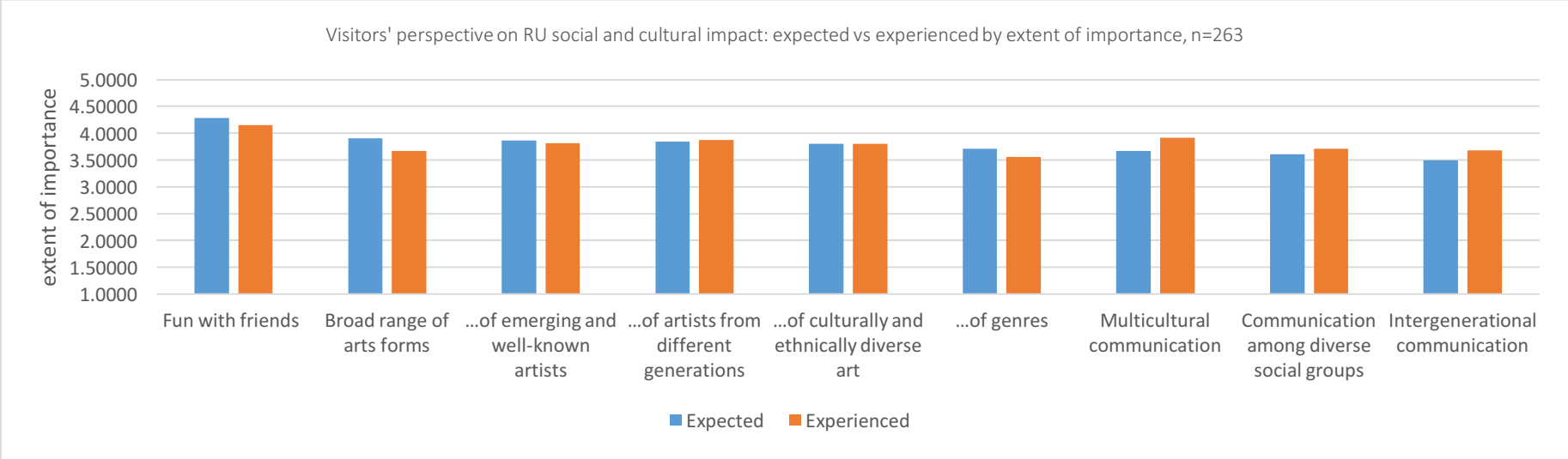
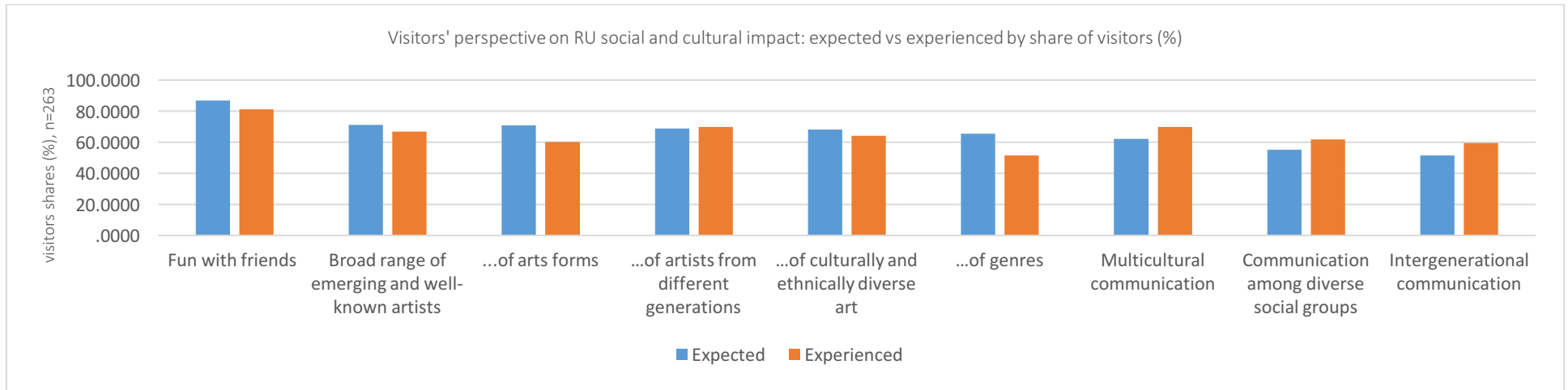


Fig.8.1. Visitors' perspective on RU social and cultural impact: expected vs. experienced by share of visitors (%) with positive attitude, 2015/2016



In addition, in 2016 the visitors were asked to rate their actual experience of social dimensions. The importance for the visitors of sharing, belonging and solidarity during the actual event is **rated higher** when compared to the means given to these values in general (fig. 8.2.) With regards to the impact, the greatest gap of means, thus **greatest impact** is estimated for the realisation of *sense of the belonging* (3,4 to 3,8), followed by *sharing* (3,6 – 3,8) and *solidarity* (3,8 – 3,9).

Fig.8.2. Sharing, solidarity and belonging experienced during the festival by extent of importance, 2016.

1 (not important) - 5 (the most important)

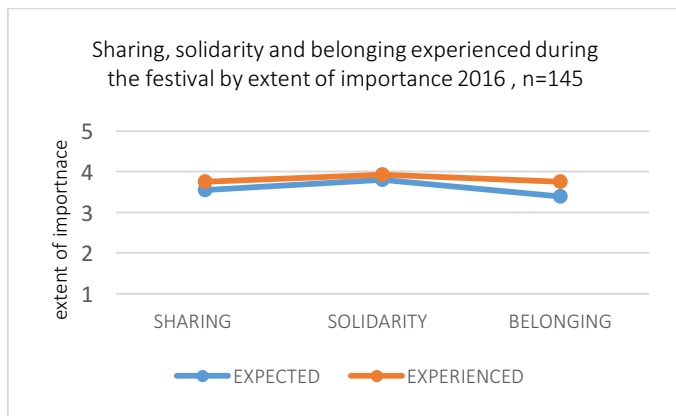
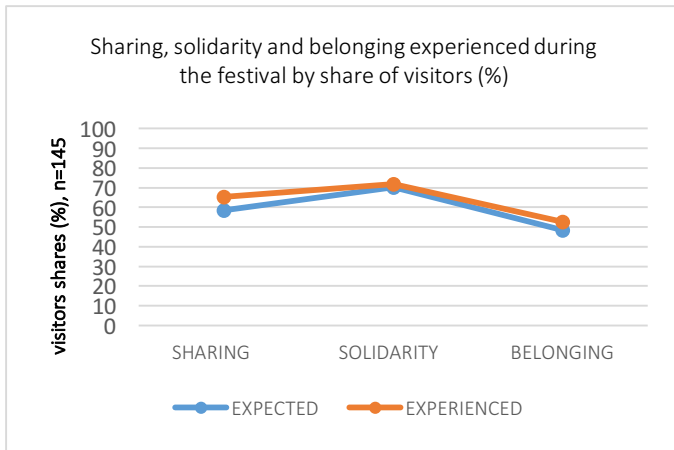
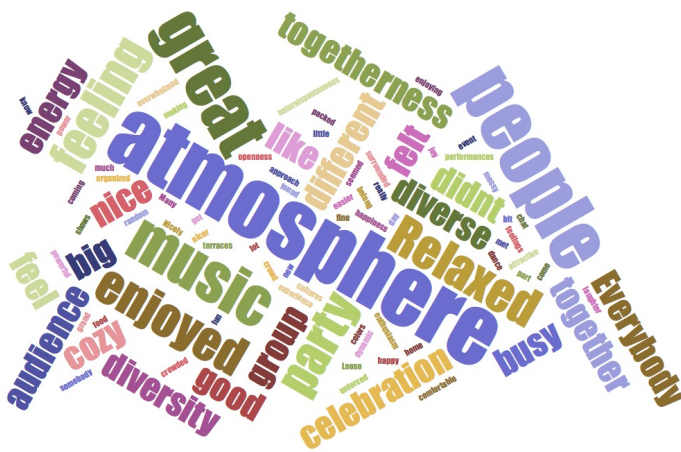


Fig.8.3. Sharing, solidarity and belonging experienced during the festival by share of visitors (%), 2016



The interviews with visitors also shed a light on the possible reasons for their strong experience of the togetherness/sense of belonging (fig. 8.4.). For the majority of the respondents the atmosphere of the RU event was described as “great”, “nice”, “party feeling”, “celebration”, “relaxed”, or “fun”. The interviewed visitors associated the feeling of togetherness/belonging with the “energy of the group”, “enthusiasm and diversity of the crowd”, “openness among diverse people”, or “happiness, joy, group feeling”. For a smaller portion of the respondents the event remained too “messy” and “busy” and didn’t meet their expectations.

Fig. 8.4. Visitors’ description of their experience of RU, 2016 – “word cloud” image

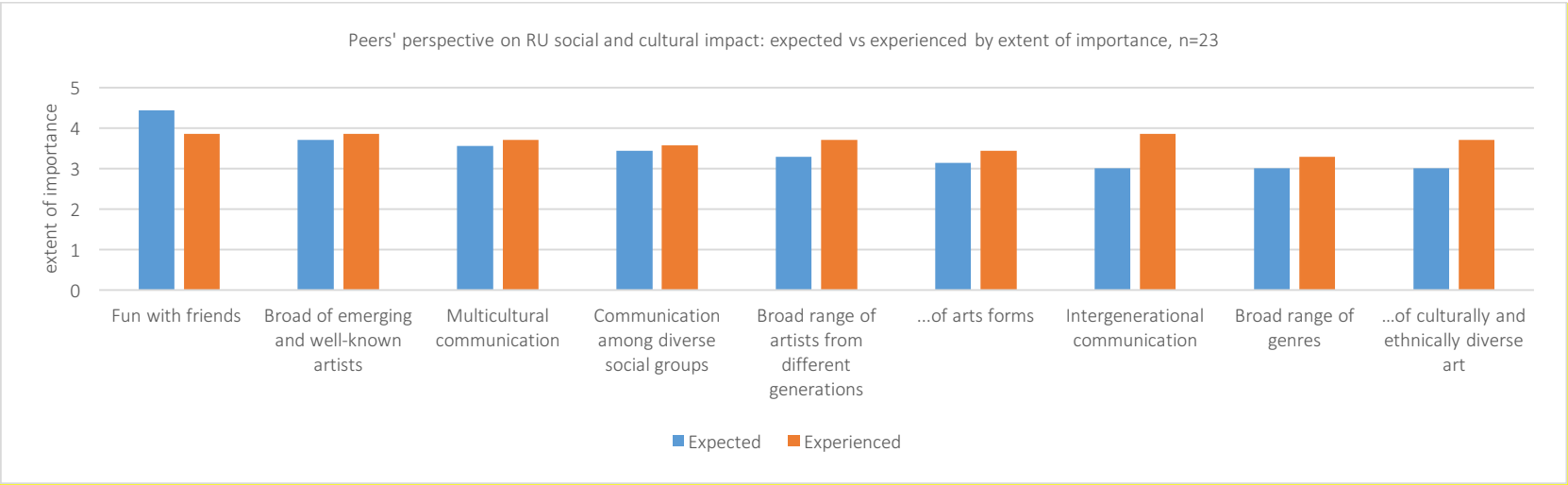


Impact of RU, 2015-2016: peer perspectives

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, thus the **greatest (positive) impact** was registered in regards to *communication among different generations* (3-3,9) and the *culturally and ethnically diverse programing* (3 – 3,7),(fig.9).

With regards to the artistic dimensions of the festival, the peers valued the festival’s artistic addition on a clearly lower scale (about 3), but they experienced those dimensions **rather positively**, *especially the cultural and ethnic programing and the diversity of artists from different generations.*

Fig.9. Peers’ perspective on RU social and cultural impact: expected vs. experienced by extent of importance, 2015/2016: 1 (not important) - 5 (the most important)



Nevertheless, this positive result, the visitors who were interviewed also clarify that the festival actually might increase the awareness of the diversity in the city, but does not necessary add to the understanding of those diverse groups. In this respect, at least half of the respondents were very explicit about the differences between “awareness” and “understanding”. For example, the visitors suggested the following:

“Yes, it gives everyone the opportunity to taste and experience the atmosphere and the traditions of other cultures, but it is too short to have an effect on the understanding.”

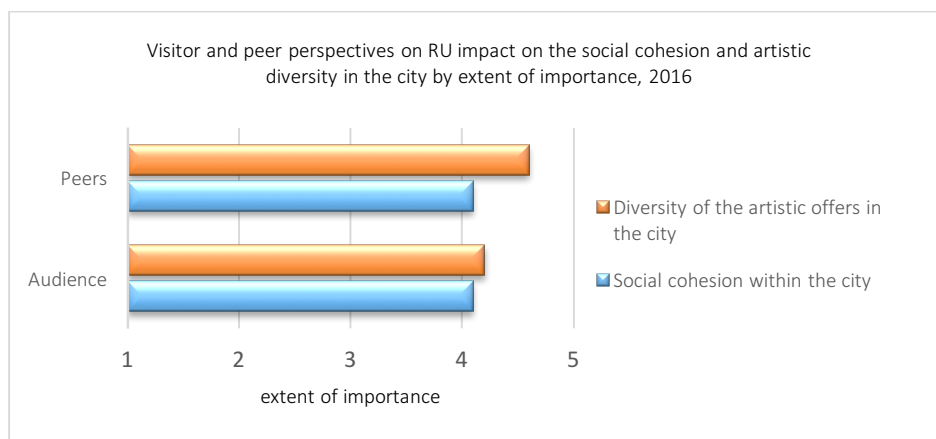
“We were definitely aware of the diversity of cultures of the people at the festival, both in the public and in the performances, but I wouldn't say that my understanding for them has increased. I would say that the festival increased our awareness of the diversity of Rotterdam.”

“In part, it [the festival] makes it clear that you live in a city with people with many cultures. But, I sincerely hope that for other people it matters and makes them want to see who other people are. But does this work this way? That is the question.”

In addition, it was suggested that the latter requires more effort over the long-term.

It is also interesting to discover that RU visitors and peers, perceived the positive impact of RU to the *diversity of the artistic offer in the city* and to the *social cohesion* (fig. 12.). The visitors consider both of a **high** and an **equal importance** (4) and the peers perceived **higher** (4,6) the impact of RU on the *artistic diversity in the city*. Nevertheless, these statements need to be investigated further with post-event research including a broader sample representing more than just the RU visitors. At this moment, this might be considered only as illustration of the potential impact of the festival than its real impact on the city.

Fig.12. Visitor and peer perspectives on RU impact on the social cohesion and artistic diversity in the city by extent of importance, 2016; 1 (not important) - 5 (the most important)



8.6. Findings: concluding remarks

The most important value of RU Festival as defined during the diagnoses stage of application of VBA, is **social cohesion, for which the most important attributes for RU were identified as solidarity and diversity**. Solidarity was articulated as sense of belonging and togetherness; and diversity – as societal and artistic.

The mapping of RU Festival proves that the project brings together a wide diversity of stakeholders. Due to the limited time and budget available for this pilot test (stage 2), the research considers only two groups of core stakeholders – festival visitors and peers (arts and cultural sector).

The application of the Value-Based Approach to the RU Festival proves that the event has very strong social dimensions by means of bringing together a diversity of visitors that experiences a sense a belonging, togetherness, solidarity while enjoying the rich program diversity during the festival. The RU gathers quite an ethnic diversity of visitors and brings together diverse generations and people who are evenly distributed among low and high yearly income and education.

Generally speaking, when attending any festival RU visitors value highly both set of values – solidarity and program diversity - whereas the *program diversity* (as a combination of diverse art forms, genres, diverse artists, etc.) is considered **slightly more important** than the social aspects of festival attendance.

The analysis also proves that the RU visitors not only finds important in general the *social and artistic diversity* and *connectedness between different social groups* when visiting any cultural festival, but also the majority – between 50 and 80 per cent – of the visitors **positively experienced** both set of values during RU Festival. The visitors considered their experience with RU on average to be **mainly important** (3,6) and **very important** (4,2). Respectively, one can assume that the festival gains an image of an event, not only with a distinctive program offer, but also as providing possibilities to experience social impact and respectfully attracting visitors with a positive attitude towards social experiences.

With regard to its social/societal impact, evaluated by the gap between what was expected and actual experience, the results show that all stakeholders share that the **greatest (positive) 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 RU actual event.

In terms of key dimensions of the impact, the most immediate one from the visitors' perspective relate to the *increase in their awareness and understanding of the people diversity* in the city and *gained sense of belonging*. However, during the interviews the respondents also clearly distinguished between “awareness” and “understanding”, whereas, according to them, the RU festival has stronger impact on the former and much less on the latter. In terms of RU spillovers, this might mean that in order for the social capital generated during the festival to have a lasting effect for the city social cohesion, it might take more systematic efforts from various stakeholders in the city.

Here it is important to distinguish that the results of this research indicate that the festival contributes to the social cohesion among its visitors, yet it is too early to say whether it leads to a social cohesion at the city level (a spillover for the city) as it is a complex process that involves multiple dimensions and complex relationships that need to be studied further.

9. Limitations and future research

The following section deals with the opportunities and challenges of the Value-Based Approach when applied to events of RU Festival scope.

9.1. Limitations

In relation to the visitors, the collection of data presented several challenges. The study was dealing with a complex issue: the value of social cohesion. Despite the fact that the sub-values ('solidarity/togetherness' and 'diversity') somewhat simplified the multifaceted value of social cohesion, several questions in the survey might have been complicated to some respondents (for example the differences between "awareness" and "understanding" of the other cultures). While this might be a challenge for the respondents to the online survey and in the face-to-face survey, the interviewers were able to clarify some of the questions. Nevertheless, the aspect needs to be considered in relation to the robustness of the data if a bigger data set would be executed in the future.

The reach of respondents for the online survey was also limited by the less effective communication between the research team and RU organisation (meanwhile the RU team went through a reorganisation and, at some moments, it was difficult to get their attention for the field work of the evaluation). Another limitation for the data collection and the reach of the respondents was the timing of the festival. A festival only truly 'lives' when it is taking place. The research dealt with data collection that was executed both during and after the festival's events. During and right after the event took place, the collection of visitor survey responses was very effective. Yet, executing interviews afterwards was rather challenging. One possible solution to avoid this obstacle is to allocate more resources (human and financial) and collect all the visitor surveys during the event itself.

The response of the peers to take part in the interviews/surveys was also affected by the timing of the festival and the limited time for data analysis afterwards (after the holiday period from July to August, getting experts' attention in September was rather difficult). This affected the number of surveys filled in.

Future research therefore needs to give more attention to engagement with these external stakeholders in either the quantitative and/or the qualitative data collection. In addition, special attention needs to be given to the peers and politicians with regard to their real experience of the event. All these aspects also will require different resources – financial and human – in order to implement VBA in its full scope.

9.2. Benefits of applying VBA and future research

Despite the data collection and coordination challenges encountered during the second stage of the evaluation of RU Festival, the application of the Value-Based Approach to assess the intangible benefits/impact of a cultural festival achieved its initial objectives. The application of the method proves to bring reliable and validated analysis of the social and cultural contributions and thus spillovers of RU.

The way VBA is implemented allows cultural organisations and their stakeholders to be involved in the development and articulation of measures of evaluation of their own work. The significant qualitative part of the evaluation can be very beneficial for various stakeholders (especially the visitors) to learn how to take a critical assessment. Next to this, the method assesses an actual impact while cross-referencing various experiences and comparing them to expectations. .

Future research needs to focus on the collection of longitudinal data collected prior to, during (when possible) and past the event, which will allow for testing and validation of various trends, not only during the actual event, but also afterwards. It will also be interesting to be able to test the application of VBA to evaluate spillovers for more than one event in a city and, as such, to be able to analyse aggregated data.

9.3. Feedback on collaboration with case study institution

The collaboration with the RU institution was not as optimal as planned. Despite the fact that the organisation was very open and willing to help and contribute wherever it was needed, both during the pilot research in 2015 and the research for this tender (2016), there are several aspects that made the efficiency of the collaboration on this evaluation challenging. The willingness was present, yet the actions taken were far from effective. The organisation of RU seems to be operating around a few coordinators, who seem to have too much to deal with. In addition, the PR-Marketing coordinator left the organisation during the course of the research, which resulted in an unnecessary delay while collecting the data. This resulted in slow, ineffective and time-consuming communication without reaching the intended results.

Conducting these two research projects has enhanced the organisation's awareness of their spillovers. As a result, they have strengthened their communication and marketing efforts to highlight the importance of RU spillovers. The organisation did hope that their aim to have a societal effect (spillover) would indeed be realised. According to RU, this has been confirmed by these two researches.

9.4. Conditions for application of VBA to other projects

In order to reach an effective application of VBA evaluation to other projects, it is indispensable to:

- 1) Establish a good understanding with the leaders of the project what this evaluation can mean for them in terms of getting clear their goal values and in terms of their responsibilities in the process of the planning and execution of the evaluation among their stakeholders. This requires investing time and building the basis

for the collaboration before beginning the evaluation process.

2) Invest enough time in the first two stages of the evaluation (diagnosis of values and identification of stakeholders and strategies) until the researchers and the organisation representatives/leaders feel confident they are reaching a relevant set of proxies to be evaluated later. Here, it is important to find a reliable method for the determination of values and experiences of the relevant stakeholders, i.e. panels, focus groups, ethnographical observations, etc.

3) Invest more in data collection before, during and immediately after the event, instead of in data collection months later via online platforms.

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Annex 1

Survey visitors

De organisatie van *Rotterdam Unlimited* (inclusief ' Zomercarnaval ' en ' Dunya Festival') wil graag weten wat u van hun activiteiten vindt. Om een goed beeld te krijgen, hebben wij uw respons hard nodig. De vragenlijst zal slechts enkele minuten van uw tijd in beslag nemen. De vragenlijst is anoniem en uw antwoorden zullen vertrouwelijk worden behandeld.

1. Demografische gegevens

Geslacht M/V

Leeftijd:

Nationaliteit:

Afkomst moeder:.....

Afkomst vader:

Hoogst genoten opleiding:

Lagere school, VMBO, MBO, HAVO, VWO, HBO, WO.....

Woonplaats:

Gemiddeld jaarlijks inkomen (omcirkel juiste optie):

- <10.000;
- 10.000-20.000;
- 20.000-30.000;
- 30.000-40.000;
- 40.000-50.000;
- 50.000 <

2. Welke van de volgende aspecten vindt u in het algemeen belangrijk als u een cultureel festival bezoekt? *Beoordeel alstublieft de relevantie van ieder statement op een schaal van 1 (erg onbelangrijk) tot 5 (erg belangrijk).*

Plezier maken met vrienden/ familie.

Communiceren met mensen van verschillende culturele achtergronden.

Communiceren met mensen van verschillende leeftijden.

Communiceren met mensen van verschillende sociale achtergronden.

Het meemaken van een verscheidenheid aan diversiteit van kunstvormen (bijv. muziek, dans, film, poëzie, etc.)

Het meemaken van een verscheidenheid aan diversiteit van kunstgenres

Het meemaken van een verscheidenheid aan cultureel en etnisch diversiteit in muziek, dans, film, poëzie etc.

Het meemaken van een verscheidenheid aan optredens van jonge en oude (verschillende) generaties aan artiesten

Het meemaken van een verscheidenheid aan optredens van bekende en opkomende artiesten

3. Hoe belangrijk is het voor u om uw festivalervaring ter plekke samen met anderen te delen?

Beoordeel alstublieft de relevantie van ieder statement op een schaal van 1 (erg onbelangrijk) tot 5 (erg belangrijk).

4. Hoe belangrijk is het voor u om zich solidair (verbonden) te voelen met anderen tijdens een cultureel festival?

Beoordeel alstublieft de relevantie van ieder statement op een schaal van 1 (erg onbelangrijk) tot 5 (erg belangrijk).

5. Heeft u tijdens uw bezoek aan Rotterdam Unlimited een van volgende dingen ervaren en zo ja, in welke mate was dit belangrijk voor u?

Beoordeel alstublieft de relevantie van ieder statement op een schaal van 1 (erg onbelangrijk) tot 5 (erg belangrijk).

Plezier maken met vrienden/ familie.

Communiceren met mensen van verschillende culturele achtergronden.

Communiceren met mensen van verschillende leeftijden.

Communiceren met mensen van verschillende sociale achtergronden.

Het meemaken van een verscheidenheid aan diversiteit van kunstvormen (bijv. muziek, dans, film, poëzie, etc.)

Het meemaken van een verscheidenheid aan diversiteit van kunstgenres

Het meemaken van een verscheidenheid aan cultureel en etnisch diversiteit in muziek, dans, film, poëzie etc.

Het meemaken van een verscheidenheid aan optredens van jonge en oude (verschillende) generaties aan artiesten

Het meemaken van een verscheidenheid aan optredens van bekende en opkomende artiesten

6. Bent u het eens met de volgende beweringen?

Beoordeel alstublieft de relevantie van ieder statement op een schaal van 1 tot 5

Het festival heeft mijn bewustzijn en begrip voor mensen met een andere sociale of culturele achtergrond en andere leeftijdscategorie vergroot.

Ik ben met mensen omgegaan van een andere sociale of culturele achtergrond en andere leeftijdscategorie als ikzelf.

Ik voelde mij onderdeel van een grotere samenleving.

Ik heb meegemaakt dat mensen met verschillende achtergronden zich met elkaar verbonden voelden.

Rotterdam Unlimited draagt bij aan de sociale cohesie in Rotterdam.

Rotterdam Unlimited draagt bij aan de diversiteit van het cultureel aanbod in Rotterdam.

7. Hoe zou u het gevoel van de onderlinge communicatie/interactie tussen mensen van verschillende achtergronden tijdens Rotterdam Unlimited beoordelen? (1 (*erg onbelangrijk*) tot 5 (*erg belangrijk*))

8. Hoe zou u het gevoel van verbondenheid (met een groep) tijdens Rotterdam Unlimited beoordelen? (1 (*erg onbelangrijk*) tot 5 (*erg belangrijk*))

9. Hoe zou u het gevoel van solidariteit tijdens Rotterdam Unlimited beoordelen? (1 (*erg onbelangrijk*) tot 5 (*erg belangrijk*))

Interviews visitors

De organisatie van *Rotterdam Unlimited* (inclusief 'Zomercarnaval' en 'Dunya Festival') wil graag weten wat u van hun activiteiten vindt. Om een goed beeld te krijgen, hebben wij uw respons hard nodig. De vragenlijst zal slechts enkele minuten van uw tijd in beslag nemen. De vragenlijst is anoniem en uw antwoorden zullen vertrouwelijk worden behandeld.

1. Demografische gegevens

Geslacht M/V

Leeftijd:

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Afkomst vader:

Hoogst genoten opleiding:

Lagere school, VMBO, MBO, HAVO, VWO, HBO, WO.....

Woonplaats:

Gemiddeld jaarlijks inkomen (omcirkel juiste optie):

- <10.000;
- 10.000-20.000;
- 20.000-30.000;
- 30.000-40.000;
- 40.000-50.000;
- 50.000 <

2. Welke van de volgende aspecten vindt u in het algemeen belangrijk als u een cultureel festival bezoekt? *Beoordeel alstublieft de relevantie van ieder statement op een schaal van 1 (erg onbelangrijk) tot 5 (erg belangrijk).*

Plezier maken met vrienden/ familie.

Communiceren met mensen van verschillende culturele achtergronden.

Communiceren met mensen van verschillende leeftijden.

Communiceren met mensen van verschillende sociale achtergronden.

Het meemaken van een verscheidenheid aan diversiteit van kunstvormen (bijv. muziek, dans, film, poëzie, etc.)

Het meemaken van een verscheidenheid aan diversiteit van kunstgenres

Het meemaken van een verscheidenheid aan cultureel en etnisch diversiteit in muziek, dans, film, poëzie etc.

Het meemaken van een verscheidenheid aan optredens van jonge en oude (verschillende) generaties aan artiesten

Het meemaken van een verscheidenheid aan optredens van bekende en opkomende artiesten

3. Wat zijn uw redenen voor het bezoeken van dit festival?

.....

4. Kunt u beknopt uw ervaring bij Rotterdam Unlimited beschrijven?

.....

5. Draagt Rotterdam Unlimited bij aan uw begrip voor mensen met een andere culturele en sociale achtergrond en andere leeftijd?

Zo ja, kunt u dit toelichten? Kunt u verschillen aanduiden met andere culturele festival ervaringen?

Zo niet, kunt u aangeven waarom niet?

.....

.....

Interviews peers

De organisatie van *Rotterdam Unlimited* (inclusief 'Zomercarnaval' en 'Dunya Festival') wil graag weten wat u van hun activiteiten vindt. Om een goed beeld te krijgen, hebben wij uw respons hard nodig. De vragenlijst zal slechts 15 minuten van uw tijd in beslag nemen. De vragenlijst is anoniem en uw antwoorden zullen vertrouwelijk worden behandeld.

1. Bent u bekend met Rotterdam Festivals (en/of Zomercarnaval / DUNYA Festival)

- Ja
- Nee
- Een beetje

2. In welke van de volgende aspecten zou een cultureel festival volgens u moeten voorzien? *Beoordeel alstublieft de relevantie van ieder statement op een schaal van 1 (erg onbelangrijk) tot 5 (erg belangrijk).*

3. Welke van de volgende aspecten vindt u in het algemeen belangrijk als u een cultureel festival bezoekt?

Plezier maken met vrienden/ familie.

Communiceren met mensen van verschillende culturele achtergronden.

Communiceren met mensen van verschillende leeftijden.

Communiceren met mensen van verschillende sociale achtergronden.

Het meemaken van een verscheidenheid aan diversiteit van kunstvormen (bijv. muziek, dans, film, poëzie, etc.)

Het meemaken van een verscheidenheid aan diversiteit van kunstgenres

Het meemaken van een verscheidenheid aan cultureel en etnisch diversiteit in muziek, dans, film, poëzie etc.

Het meemaken van een verscheidenheid aan optredens van jonge en oude (verschillende) generaties aan artiesten

Het meemaken van een verscheidenheid aan optredens van bekende en opkomende artiesten

4. Kunt u vertellen welke functie van het festival Rotterdam Unlimited u vooral interessant vindt? Wat vindt u in het specifiek interessant aan het festival? Gelieve te verklaren.

.....

.....

5. Kunt u aangeven hoe u Rotterdam Unlimited (inclusief 'Zomercarnaval' en/of 'DUNYA Festival') ervaart?

Beoordeel alstublieft de relevantie van iedere bewering op een schaal van 1 (zeer mee oneens) tot 5 (zeer mee eens)

Plezier maken met vrienden/ familie.

Communiceren met mensen van verschillende culturele achtergronden.

Communiceren met mensen van verschillende leeftijden.

Communiceren met mensen van verschillende sociale achtergronden.

Het meemaken van een verscheidenheid aan diversiteit van kunstvormen (bijv. muziek, dans, film, poëzie, etc.)

Het meemaken van een verscheidenheid aan diversiteit van kunstgenres

Het meemaken van een verscheidenheid aan cultureel en etnisch diversiteit in muziek, dans, film, poëzie etc.

Het meemaken van een verscheidenheid aan optredens van jonge en oude (verschillende) generaties aan artiesten

Het meemaken van een verscheidenheid aan optredens van bekende en opkomende artiesten

6. In hoeverre bent u eens met de volgende stellingen?

Beoordeel alstublieft de relevantie van iedere bewering op een schaal van 1 (zeer mee oneens) tot 5 (zeer mee eens)

Het festival verhoogt het onderlinge begrip en bewustzijn van mensen van allerlei achtergronden (bijvoorbeeld verschillende culturen, leeftijden en sociale achtergronden).

Rotterdam Unlimited draagt bij aan de sociale cohesie (verbondenheid) in Rotterdam

Rotterdam Unlimited draagt bij aan de diversiteit van het cultureel aanbod in Rotterdam.

7. Beoordeel alstublieft de relevantie van iedere bewering op een schaal van 1 (zeer zwak / laag) tot 5 (zeer sterk/ hoog).

Hoe zou u het gevoel / ervaring van de onderlinge communicatie / interactie tussen mensen van verschillende achtergronden tijdens Rotterdam Unlimited beoordelen?

Hoe zou u het gevoel / ervaring van verbondenheid met een groep tijdens Rotterdam Unlimited beoordelen?

Hoe zou u het gevoel/ ervaring van solidariteit tijdens Rotterdam Unlimited beoordelen?



European research partnership
on cultural and creative spillovers



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Towards a Holistic Methodology for the Assessment of Cultural and Creative Spillovers: The Case of Lucca Comics & Games

December 2016

by

Yesim Tonga Uriarte
yesimtonga@gmail.com

Rafael Brundo Uriarte
rafael.uriarte@gmail.com

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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 and firmly believe that Europe and its neighbourhood can be powered by culture.

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1 Executive Summary

Festivals are an exceptional subject of study, particularly for assessing the extensive spillovers of this growing phenomena. However, the majority of such studies focus on economic impacts, while social and cultural impacts are much less studied subject matters. On the other hand, the core phenomenon of festivals can be outlined as the festival experience and meanings attached to it. Nonetheless, the linkages between the roles, meanings and impacts of festivals in society and culture, and festival tourism and management are also under-developed in the literature (Getz 2010). Thus, there is the need to develop holistic methodological approaches which can be used as a standardised model to investigate these spillovers and their causalities.

In this project, we address this gap in the literature with the definition of an innovative and holistic methodological approach that combines, in a novel fashion, qualitative and quantitative methods, including computational tools, to analyse some of the most important spillovers of big scale cultural events. More specifically, we focus on measuring and investigating the causalities of the following spillovers, which we selected from the framework that was presented in the report on Cultural and creative spillovers in Europe (Tom Fleming Creative Consultancy 2015):

- Knowledge 1.4 - Increase in employability and skills development in society;
- Knowledge 1.6 - Testing new forms of organisation and new management structures;
- Network 3.3 - Creating an attractive ecosystem and creative milieu, city branding and place making.

Considering the difficulty to evaluate these spillovers, particularly their long term effect, the limitations of purely quantitative analysis to capture the essence of cultural events, and the restricted scope of studies available, we propose a methodological approach which analyses them from multiple perspectives. The definition of these perspectives requires a profound analyses on the actors involved in cultural events, in particular, on the specification of the role of each actor (perspective) and combination of various data sources. Having multiple perspectives enables us to verify, cross check, compose, supported by well-known theories, the value perceived by the most important stakeholders of such event to assess their spillovers. This approach is based on well established theories in the social sciences and economics. Furthermore, we adopt and emphasise the use of new technological methods and tools that support and complement these theories and allow us to further investigate the social platforms of audience of the events and the causal mechanisms of spillovers on the basis of big data and machine learning. With the aim to demonstrate its applicability, we employ this framework on one of the biggest festivals dedicated to fantasy culture in the world: Lucca Comics & Games (LC&G). Furthermore, LC&G can be considered as a very interesting public governance structure in an exceptional way. The festival is a 100% public initiative and it is led by an autonomous lead organisation that was established by the municipality of Lucca in 2004, under Lucca Holding S.p.A, which is a public limited company entirely owned by the city.

To understand the spillovers of such a big event, a multi-faceted perspective is required, which will be achieved through different data sources: archival information; longitudinal social media data; interviews; semi-structured interviews; surveys with artists; and a database of more than 7.000 audience surveys and around 60 commercial partners surveys, conducted during the LC&G 2015. All things considered, our methodological approach has a big potential to contribute to the development of a standardised framework to evaluate cultural and creative spillovers and serve as a model for prospective research and comparative studies.

2 Presentation of the research team

Yesim Tonga Uriarte, PhD

Yesim joined the LYNX - Center for the Interdisciplinary Analysis of Images research unit of IMT Lucca as a Post-Doctoral Research Fellow in December 2014. She is the coordinator of the projects, "Direct and Indirect Impacts of Lucca Comics & Games" and "Festivals and Perception of Cities: Lucca Comics & Games and the city of Lucca".

Yesim obtained her PhD in Management and Development of Cultural Heritage from the IMT Lucca and holds a MA degree in Arts and Heritage: Policy, Management and Education (Maastricht University) and a Bachelors degree in Economics (Bogazici University). She has worked in various cultural institutions, such as Europa Nostra Istanbul Office and UNESCO World Heritage Centre, and is a founding member of Europa Nostra Turkey. Her research interests cover institutionalization practises in the arts and culture field, impacts of cultural policies and temporary events.

Rafael Brundo Uriarte, PhD

Rafael is currently a Post-doctoral Research Fellow in the Computer Science and Engineering Department at IMT Lucca, Italy, where he received his Ph.D. in March, 2015. His research interest focus on Cloud Computing, Autonomic Computing, Machine Learning and Network Management and he extensively collaborates with Digital Humanities projects, such as "Direct and Indirect Impacts of Lucca Comics & Games" that is conducted by the LYNX Research Unit at IMT Lucca and "The Sound of Eternity. A Digital Platform for the Polyphonic Choir-Books of the Ducal Chapel of St Mark's" project at Ca' Foscari University, Venice. He has published in internationally recognised conferences and journals, such as the IEEE Communication Magazine, IEEE/ACM International Symposium on Cluster, Cloud, and Grid Computing (CCGrid) and International Conference on Utility and Cloud Computing (UCC).

COLLABORATORS

Prof. Maria Luisa Catoni / LYNX Research Unit, IMT

Maria Luisa Catoni is Full Professor of Ancient Art History and Archaeology, Director of the LYNX Research Unit and scientific supervisor of the projects, "Direct and Indirect Impacts of Lucca Comics & Games" and "Festivals and Perception of Cities: Lucca Comics & Games and the city of Lucca" at IMT Lucca. Among her international appointments: fellow at the Wissenschaftskolleg Berlin; professor of Iconography of Ancient Art at Pisa University; fixed-term researcher at the Scuola Normale Superiore where she received her education in Classics and Art History; Senior Research Associate at the J. Paul Getty Research Institute in Los Angeles.

Lucca Crea

Lucca Crea is the public institution that is in charge of organisation of the Lucca Comics & Games festival. The commitment and openness of Lucca Crea to provide significant support for the research project can be considered as a valuable collaboration, assuring the accuracy of project outputs.

3 Summary of the Existing Literature

Impact assessment analysis initially emerged in the environmental studies and date back to the 1960s (Turnley, 2002). After 1980s, it was followed by growing discussions regarding the social and economic impacts as well as the need to develop an integrated framework and methodology for such assessment studies. On the other hand, there is an increasing political focus on arts and cultural heritage as well as cultural and creative industries (CCIs), both because of higher public interest per se and because they are considered as a means to stimulate wide-ranging spillovers. Subsequently, it becomes crucial to understand the extent to which such expectations are met by the actual intervention, let it be a restoration project, a concert or establishment of a museum. In this regard, 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. Festivals combine intrinsic aspects, such as artistic enhancement, aesthetic enjoyment and cultural exchange, with instrumental effects, like tourism, employment and place branding along with commercial purposes. Subsequently, 'more than any other cultural phenomenon, festivals come closest to fulfilling the function which culture provides in contemporary society as they are able to accomplish the threefold goal of attracting intense expenditure, forging a new urban image and acting as a driving force behind cultural creativity and social cohesion' (Del Barrio et al., 2012, p. 243). Nevertheless, despite the increasing scholarly interest on the subject, the literature still lacks a holistic approach on definitional, analytical and methodological issues on the spillovers as well as a standardised, formal framework to analyse and integrate economic, socio-cultural and environmental impacts (Tyrrell and Johnston, 2001; Felsenstein and Fleischer, 2003; Langen and Garcia, 2009; Getz, 2010). As a result, the arts, culture and CCIs 'occupy a particularly fragile position in public policy, on account of the fact that the claims made for them, especially those relating to their transformative power, are extremely hard to substantiate' (Belfiore and Bennett, 2010, p. 5).

Due to methodological challenges, majority of such studies focus on economic aspects even though it entails the risk to 'reduce the value of festivals to material benefits for the economy at large' (Frey, 1994, p. 30). That is why, festival studies on spillovers should meticulously consider that such events' main contributions go much beyond the material benefits since 'the primary and most general function of the festival is to renounce and then to announce culture, to renew periodically the life-stream of a community by creating new energy, and to give sanction to its institutions' (Falassi, 1987, p. 3).

Within this framework, the report on the Cultural and Creative Spillovers in Europe offers an insightful definition of spillovers that is based on previous work and seeks to meet the needs of all types of actors operating in the field. The categorisation through knowledge, network and industry spillovers provides a standardised framework and a fruitful base for related discussions. Additionally, research gaps in the field are defined regarding causality and commonly accepted methods of quantitative and qualitative methods and elaborated through further enquiries on findings of the evidence library. Thus, a meticulously built trajectory of previous works along with their geographical distribution, methodological approach and terminology is provided to stimulate well-grounded prospective research.

4 Research Scope and Hypothesis

Festivals are a multifaceted cultural phenomenon creating an active cultural process and encountered in virtually all human cultures. While their history, particularly of festive events and behaviour, dates back to the antiquity, the striking point is that their number, variety, scale and impacts have been drastically increasing over the last decades.

In the social sciences, the meaning of festival covers a distinct variety of events, such as sacred and profane, private and public, celebrating traditions and introducing innovation. 'Social function and symbolic meaning of the festival are closely related to a series of overt values that the community recognises as essential to its ideology and worldview, to its social identity, its historical continuity, and to its physical survival, which is ultimately what festival celebrates' (Falassi, 1987, p. 2). Subsequently, they are diffused in different segments of the society as sites for the performance and critique of lifestyle and identity along with cultural politics, as vehicles for the mobilisation and integration of local and global communities, and as spatio-temporal events that inspire and determine meaning in people's lives (Bennett et al., 2014). In this regard, they also construct and support their own communities and related lifestyle narratives. Thus, festivals are no longer temporary events, but instead their impacts expand over a much longer time frame since they serve as platforms where participants consume, experience and produce culture.

Accordingly, the core phenomenon of festival studies can be outlined as the festival experience and meanings attached to it. However, the linkages between the roles, meanings and impacts of festivals in society and culture, and festival tourism and management are under-developed in the literature. 'In the absence of any uniform acceptance of what constitutes a festival contribution or how it can be measured, most studies opt for a form of impact analysis. Most work falls short of any kind of estimation of social welfare maximisation or estimation of surplus derived by producers, consumers, or government resulting from the festival' (Felsenstein and Fleischer, 2003, p. 386). As a result, even though the related literature has been growing over the last decades, methodological enquiries have been prevailing the discussions. Furthermore, there is still the need to expand the methodological scope of such studies to cover different types of festivals and emerging forms of alternative cultures. Within this context, our project aims at testing the hypothesis below.

Hypothesis:

Arts, culture and creative industries generate diverse spillovers. Within this context, big scale cultural events, particularly festivals, appear as an exceptional subject since they constitute hybrid and cross-sector spaces where there is an intense/interactive production, consumption and experience of culture with a complex ecology. To capture this complexity and diverse spillovers of festivals, it is possible to integrate qualitative and quantitative methods and develop a re-usable holistic methodological framework based on machine learning, statistics, and CDA to investigate knowledge and network spillovers and their causalities, specifically for employability and skills development, new organisational models and creating an attractive ecosystem.

5 Methodology for the Evaluation of Cultural Spillovers: Festivals

We developed the methodology for the analysis of cultural events by combining multiple data-sources, methods and tools with an interdisciplinary approach to measure the cultural spillovers of such events and to understand the causal relations between investment in the arts, culture and the creative industries and specific spillovers considering the complex ecology of culture. Our methodology uses cross validation among data sources to verify and compose multiple perspectives, thus providing a robust view of the spillover effects. Among the main novelties of this methodology, the use of computational tools and the analysis of social media data are essential to understand the approach of the audience and other stakeholders towards the festival and the city. More specifically, they allow us to collect huge amounts of data in different environments (e.g., social media, specific forums, blogs), which help to reduce the bias of surveys and controlled environments, and to execute complex analysis of these data sources in reasonable time, such as statistical, machine learning, and classification. Therefore, providing the possibility to understand a huge amounts of data and analyse events from multiple perspectives, which before could only be glanced upon.

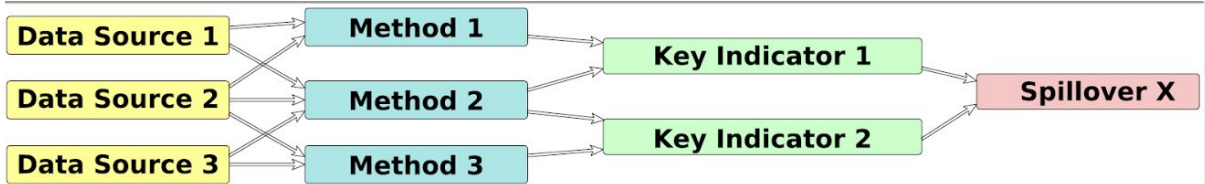


Figure 1: Methodology for the analysis of the spillover effects of festivals.

Figure 1 summarises the main steps of our methodology. We first define the data sources, which represent the stakeholders and the characteristics of different communication mediums. This definition is based on the hypotheses that guide the research. Figure 2 depicts the process of defining the research hypotheses, which are the main research questions, such as, whether working in that cultural event improves professional skills that are transferable to other sectors, or whether the festival participants’ perception of the location changes after that cultural event. When data is available before the definition of the research goals, computational tools enable the exploratory analysis of the data, using statistics and data mining techniques. These techniques are particularly helpful to understand which are the main cultural spillovers and performing this task manually is difficult due to the number of spillovers (defined and described in Tom Fleming Creative Consultancy 2015) and their generality. Moreover, they can also be used after collecting the initial data to verify the need to include other spillovers in the project. With the hypotheses defined, considering the complex nature of cultural and create spillovers, where causal analysis is specially difficult, it is important to define multiple data sources (and methodologies) that cover each single hypothesis, to confirm or at least reinforce the key indicators, particularly in cases where the data is generated by non-neutral stakeholders.

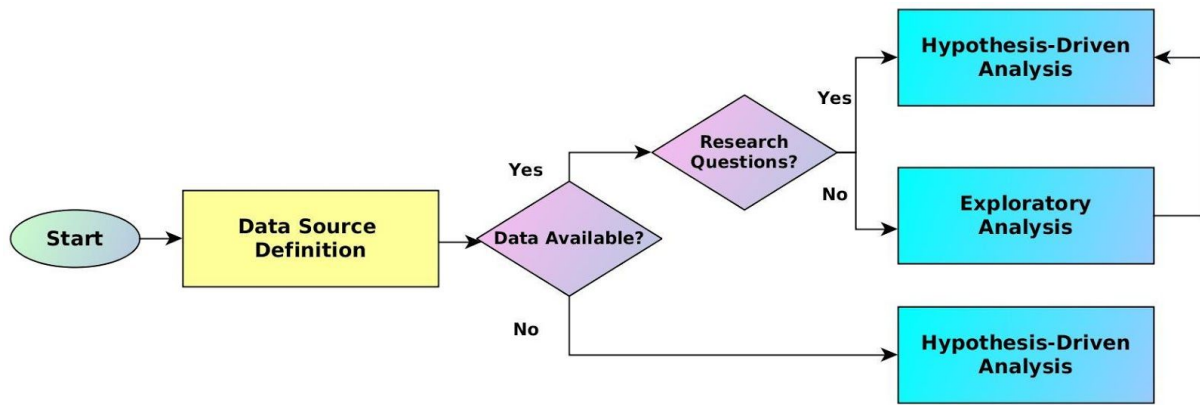


Figure 2: Flow diagram of the analysis that guide the data sources definition.

After the definition of the data sources, we specify with which tools and methods data gathered in the previous step will be processed to generate information. The combination of the result of this data processing generates the Key Indicators, which are defined by breaking up the hypotheses and used to refute or confirm a hypothesis. In our methodology, we focus on cross validation, as depicted by Figure 3. The confirmation can be used in multiple levels but is particularly useful in the higher levels of knowledge, that is, in the formation of key indicators, and in the analysis of the spillovers. Also, the key indicators themselves need to be conceived with the subjective nature of the area in mind to, at least, hint at each other's correctness.

In this section, therefore, we first concisely discuss the related works, describe some methods and tools that could be employed in the generation of key indicators and, finally, present our methodological framework in line with the selected spillovers.

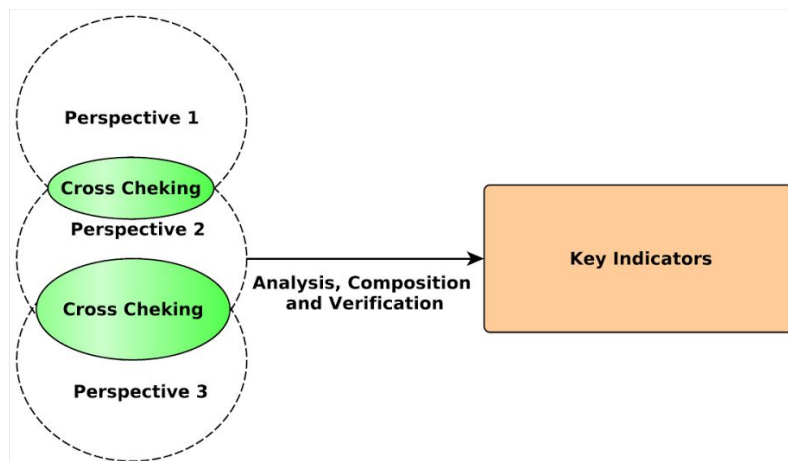


Figure 3: Multi-perspective analyses, verification and composition for the generation of Key Indicators.

5.1 Related Works

Festivals are an exceptional subject of study, particularly for assessing the wide-range of spillovers of this growing phenomena. However, even though the related literature has been growing over the last decades, methodological enquiries have been prevailing the discussions and there is still the need to expand the scope of such studies to cover vast variety of festivals and emerging forms of alternative cultures. 'In the absence of any uniform acceptance of what constitutes a festival contribution or how it can be measured, most studies opt for a form of impact analysis. Most work falls short of any kind of estimation of social welfare maximisation or estimation of surplus derived by producers, consumers, or government resulting from the festival' (Felsenstein and Fleischer, 2003, p. 386). Accordingly, the majority of such studies focus on economic impacts, while social, cultural

and environmental impacts are much less studied subject matters together with the lack of attention for long-term impacts and longitudinal studies.

On the other hand, the core phenomenon of festival studies can be outlined as the festival experience and meanings attached to it. However, the linkages between the roles, meanings and impacts of festivals in society and culture, and festival tourism and management are under-developed in the literature. Additionally, progress in understanding festival motivations has been overshadowed by the economic approach as it overlooks the fundamental needs for celebration and many of the social/cultural reasons for seeking out festivity and social events (Getz, 2010).

'Although research on social and cultural impacts of events goes back to occasional anthropological studies like Greenwood (1972), the conceptual overview provided by Ritchie (1984), it can be said that only very recently has there begun a systematic and theoretically grounded line of comprehensive event impact research' (Getz, 2010, p. 11). More recent studies on social and cultural spillovers include: Delamere (2001) and Delamere et al. (2001), Fredline and Faulkner (1998, 2001a,b) and HongGen and Smith (2004) with a focus on the resident attitudes and perceptions; Arcodia and Whitford (2006) about the creation of social capital; and Fredline et al. (2006) and Small (2007) for the development of social impact scales for events.

From the economic perspective, the standard approach focuses on short-term impacts and tangible outcomes in most instances, and involves, for example, focuses on: (i) economic multipliers and input-output models, such as Burns, J., Hatch, J., Mules (1986); Strauss and Lord (2001) for heritage sites and Herrero et al. (2006) for European Capital of Culture; (ii) employment change attributable to the intervention (Plaza et al., 2011); (iii) visitor expenditures (Tyrrell and Johnston, 2001; Felsenstein and Fleischer, 2003; McHone and Rungeling, 2000; Rivera et al., 2008); and (iv) contribution to tax revenues (Turco, 1995).

Some studies aim at providing a more comprehensive analysis considering both economic and non-economic spillovers. For instance, Attanasi et al. (2013) examine the relationship between investment in cultural events and socio-economic development of local communities with a field study on "La Notte della Taranta" Festival. Their analysis focuses on two main directions. First, the instantaneous economic impact of the festival is computed through cost analysis, estimation of the local economic impact, short-term revenues and return on investment. In addition, instantaneous social capital impact is calculated through the instantaneous trust in people attending the festival as a result of sharing a common experience, generalised trust in others and instantaneous trust by translating it into less risk aversion (Attanasi et al., 2013).

Additionally, many works focus on methodological discussions. For instance, Del Barrio et al. (2012) classify cultural festivals as experience goods and emblematic examples of immaterial cultural heritage and advocate that festival spillovers can be measured through calculating the value allocated by individuals, estimating economic impact, and gauging the efficiency of the managing institutions. More specifically, Tyrrell and Johnston (2001) highlight the common failure to account for sources, origins, destinations, and causes of expenditures and outlines a standardised method for assessing direct economic expenditures and impacts associated with tourist events. The aim of this study is not to provide a framework to calculate all related direct and indirect spillovers, but to standardise the calculation of the critical initial round of regional event-related expenditures. On the other hand, in addition to the wide-range of spillovers that festivals entail, the events themselves have also been going through an evolution with emerging forms of alternative culture production and consumption patterns. As a fascinating example, festivals that are dedicated to literature, games, comics, cinema and their transmedial convergences have been growing in number in many countries. Such a typology of festivals is an interesting subject of study also because they embody a strong combination of artistic and commercial aspects along with alternative lifestyle narratives. However, to the best of our knowledge, there has not been a comprehensive impact assessment study on festivals of such transmedial forms of cultural production and consumption. Considering this growing body of literature on impact studies related to cultural investments, it can be concluded that, while

they provide a fruitful base for developing a common methodological framework through both theoretical, methodological and empirical enquiries, the definitions and related methodological approaches employed in the previous studies are manifold and there is the need to develop an interdisciplinary approach to address diverse types of spillovers and to integrate multiple perspectives.

Within this framework, we aim to develop an interdisciplinary methodological framework using multiple data sources and integrating quantitative and qualitative analysis. To this end, we adopt the definition and categorisation of the European Research Partnership on Cultural and Creative: 'We understand a spillover(s) to be the process by which an activity in one area has a subsequent broader impact on places, society or the economy through the overflow of concepts, ideas, skills, knowledge and different types of capital. Spillovers can take place over varying time frames and can be intentional or unintentional, planned or unplanned, direct or indirect, negative as well as positive.' (CCS Report, pg.8) In line with this definition, our methodological framework seeks to provide a model for investigating selected spillovers through multiple perspectives, e.g. event audience, commercial partners, professional participants, organisers and policy makers, and for providing quantitative and qualitative evidence to reveal causalities between investment in the arts, culture and the creative industries and spillovers considering the complex ecology of culture.

5.2 Methods and Tools

The methods presented in this section are used in our methodological approach in various manners. In this part, we focus on the provision of a descriptive overview of such methods.

5.2.1 Historical and Contextual Analysis

Observing and analysing changes over time is essential to understanding the contemporary objects, relations and structures. Contextual analysis is a method of studying texts or objects and their cultural, social, or political context.

5.2.2 Big Data Analysis

Big data refers to capacity to process large and complex amounts of data. The processing aims to investigate and find correlations to, for example understand trends, reveal relationships and dependencies, and to perform predictions of outcomes and behaviours. These inferences are performed from the process of deducing properties of an underlying distribution by analysis of data. One of the most promising uses of the big data is the longitudinal processing of qualitative data. In particular, this type of analysis can help answering important questions in the cultural and sociology field through the analysis of social media.

5.2.3 Sentiment Analysis

Open questions on large surveys or large focus groups are difficult to quantify and analyse. Moreover, they are susceptible to the bias of the reader, which may compromise the quality of the analysis. Therefore, new methodologies for such analysis are necessary.

The sentiment analysis method is an attempt to address this problem. It refers to automatic text analysis, using big data algorithms leveraged by statistical methods, to determine the attitude of the writer with respect to the subject. This determination can be general, defining whether the writer is positive, neutral or negative towards the subject, or more specific, defining the type of sentiment, e.g. angry or happy.

5.2.4 WordClouds

Wordclouds, also known as cloud of tags, are visual representation of a text. Tags are usually single words, which size and colour represent its importance in the text. One of the most common approaches is to attribute the importance of a word according to its frequency in the text and can assist the users to perceive the most prominent words of the text and to capture the feeling of the writer.

5.2.5 Critical Discourse Analysis

Critical Discourse Analysis (CDA), which was developed with a strong influence of Michel Foucault and Jürgen Habermas, is employed to explore the causality and determination relationship between discursive practices, events and texts. In this approach, discourse - language use in speech and writing - is considered as a form of social practice. Accordingly, the context is crucial and it implies a dialectical relationship between a particular discursive event and the situation, institutions and social structures which frame it. CDA provides the means to investigate the processes, actors and discursive practices affecting the ways of meaning making and representation through contextual framework.

5.2.6 Statistical Analysis

Statistical analysis describes the nature of the data and creates models which help understanding and exploring the relation of the data to the underlying population and predict scenarios.

In this project, two main set of tools are employed: descriptive statistics and hypothesis tests. Descriptive statistics summarises data using indexes such as mean, standard deviation and inferential statistics, which uses patterns in the sample data to draw inferences and estimations about the population represented, accounting for randomness. Hypothesis tests assist in the verification of correlation, which refer to statistical relationships involving dependence and give insights on causal relations. To draw meaningful conclusions about the entire population, inferential statistics is needed.

5.3 Holistic Methodological Approach

As explained above, our methodological approach is based on a mix of qualitative and quantitative methods and aims at defining and investigating causalities between investment in the arts, culture and the creative industries and spillovers considering the complex ecology of culture. To reect this complexity in our analysis, we adopt the Cultural Diamond from the sociology of culture, which allows 'to investigate the connections among four elements: cultural objects-symbols, beliefs, values and practises; cultural creators, including the organisations and systems that produce and distribute cultural objects; cultural receivers, the people who experience culture and specific cultural objects; and the social world, the context in which culture is created and experience' (Griswold, 2012).

In the context of cultural and creative spillovers, the methods that are explained above were chosen to form a consistent combination of qualitative and quantitative methods in line with the selected spillovers under the categories of knowledge and network. By doing so, we intend to address the gaps in the literature through the creation of a holistic methodological framework that would serve as a model for prospective research and contribute to restore the recognition of qualitative spillovers of arts, culture and creative industries by decision-makers, academicians, professionals and the wider public through providing concrete evidence based on a robust theoretical framework.

Toward this end, our methodology uses six main data sources:

1. Archival information;
2. Media coverage;
3. In-depth and semi-structured interviews with different stakeholders, e.g. key decision-makers,
 1. representatives of public authorities, employees of festival lead organisation;
4. Surveys with different stakeholders, e.g. audience, exhibitors, artists;
5. Social Media data;
6. Web analytics.

On the data retrieved from these sources, we apply the methods that were briefly described in the previous section. The results were used as components of a multi-faceted analysis which were employed to investigate 3 types of spillovers:

- Knowledge 1.4 - Increase in employability and skills development in society, chosen since the festival employees obtain an intense work experience in a highly intertwined cultural and commercial sphere on the intersection of diverse cultural and creative industries, which has a significant reflection on their professional profile;
- Knowledge 1.6 - Testing new forms of organisation and new management structures, due to the distinct management structure and position of the organisation in charge of the event in the public administration sphere;
- Network 3.3 - Creating an attractive ecosystem and creative milieu, city branding and place making, chosen since in our exploratory analysis we noticed a strong link of the festival with the city, the wide reach of the festival and the impact on the city life.

5.4 Knowledge 1.4 - Increase in employability and skills development in society

'The belief that engagement with the arts increases employability and skills development in people of all ages is commonly held and much promulgated' (Tom Fleming Creative Consultancy 2015, p.29). Thus, the impact of cultural projects on the professional development has been investigated by previous studies through, for instance, focuses on: (i) contribution to the professional development of artists through surveys (BOP Consulting, 2011); and (ii) mobility of workers and cross-sector knowledge exchange, mainly between public sector and cultural and creative industries (CCIs) (Albert et al., Tafel Viia et al. 2011)

Nevertheless, there is the need to further investigate the relationship between the publicly subsidized and commercial sectors, especially cross-disciplines and cross-sectors, and consider the transferable skills developed through the involvement in the cultural projects as well as their application in careers beyond the CCIs (Tom Fleming Creative Consultancy 2015). To address this need, we examined employment measures and typologies through statistical analysis on the data collected from the LC&G archives and surveys with the festival employees and the artists attending the event. Furthermore, particular attention was dedicated to cross-disciplines/sectors movements and future prospects. The collected data was analysed through CDA with a focus on transferable skills and skills development in general, and individual artistic capital in particular. The case study also provides a fruitful base for understanding the touch points between sectors, since its scope is within the intersection of many diverse fields.

5.4.1 Data Sources and Methods

With the aim to investigate increase in employability and skills development in society, we combined four types of data sources. Initially, we use archival information to obtain employment measures, including the number and type of contracts, within the lead organisation for the cycle of a festival edition. Then, we use expositors survey data to investigate the changes in their employment measures / recruitment of new staff by expositors due to their attendance and activities during the festival. For this variable, particular attention should be dedicated to the geographical distribution of these measures and the number of new staff recruited within and out of the festival location or region should be requested in the survey in order to capture the geographical span. Furthermore, we ask expositors whether they collaborate with other companies/agencies/local providers for planning/designing/setting up their activities and booth in the festival, since such outsourcing activities can be considered as an indirect measure triggering employment. In the survey, we also request the number of collaborated companies, their locations and type of product(s)/service(s) outsourced.

Semi-structured interviews with the festival lead organisation employees are used to reveal typologies of skills developed due to work experience in the festival lead organisation and categorisation of these skills in line with their transferability and utility in different sectors. During the interviews, we ask open ended questions, such as which skills they develop/improve due to their

work experience and which sectors they would work in their future career due to competencies gained during this work experience.

Last but not least, artists surveys are used to investigate event-related reinforcement factors in the development of individual artistic capital due to attendance in the festival. To this end, we combine open-ended and scale questions. As open-ended questions, for instance, we ask their expectations from their participation in the festival, considering both in non-financial and financial terms, and also request them to specify festival-related factors that influence their arts practice and contribute to the development of their individual artistic capital beyond the festival period. In the latter question, we request open-ended replies also for defined categories, namely: (i) artistic style / subject matter; (ii) skills / competencies; (iii) contact with the audience; (iv) professional recognition/ visibility / network; and (v) other. In the other related questions, we ask the artists to indicate the extent to which they agree or disagree with a list of statements, considering their practice and engagement in the festival as well as the representation of their artform(s), and the way they are perceived by others. The scale was divided into five as strongly disagree, disagree, neutral, agree and strongly agree. Combining these question types allow us to leave the respondents completely free at the beginning to express their opinions on the topic, with the aim to capture important points from their perspective that we would miss otherwise, and, then, to provide some direction and make the respondents think about some specific matters that they wouldn't recall at once in an open-ended question.

We conduct analysis on the collected data through: (i) descriptive statistics; and (ii) CDA.

5.4.2 Indicators

- Permanent employment measures in the festival lead organisation;
- Temporary employment measures in the festival lead organisation for the cycle of a festival edition;
- Increase in employment measures in expositors due to their attendance in the festival;
- Increase in outsourcing activities of expositors due to their attendance in the festival;
- Increase in the volunteering activities in terms of quantity and typologies related to a festival edition;
- Typologies of skills developed due to work experience in the festival lead organisation;
- Categorisation of developed skills in line with their transferability and utility in different sectors and employment typology;
- Event-related reinforcement factors in the development of individual artistic capital due to attendance in the festival.

5.5 Knowledge 1.6 - Testing new forms of organisation and new management structures

'Arts, culture and the creative industries have long been associated with new ways of working and new forms of organisation' (Tom Fleming Creative Consultancy 2015, p.30). Some studies provide evidence on this relationship. For instance, (Garcia et al. 2008) testifies that, after being selected as the European Capital of Culture (ECoC) in 2008, related cultural projects initiated new ways of working in Liverpool through more inclusive mechanisms and development of partnerships.

Furthermore, in CCIs, 'corporate boundaries are becoming more permeable and new value added networks, for example with suppliers, evolve' (ecce 2013, cited in Tom Fleming Creative Consultancy 2015, p.30). Yet, the relation between cultural and creative projects and new forms of organisation and new management structures still remains as an understudied subject in the literature. Thus, there is the 'need for greater exploration on how arts and cultural organisations can connect new ways of working, to new business models and new ways of reaching audiences' (Tom Fleming Creative Consultancy 2015, p.31) and the related spillover effects, also with a particular focus on the role of public investment.

5.5.1 Data Sources and Methods

Reconstruction of the institutional and organisational history of the festival is the primary step for examining new forms of organisation and new management structures. In many cases, lack of a detailed institutional history can be considered as the main challenge while working with the festivals. A detailed archival research and media coverage can be the solution to overcome this problem. These sources help us to understand contextual particularities, define historical milestones and develop an objective position considering both positive and negative factors in the organisational evolution of the festival. Following the compilation of this step, we aim to capture different perspectives while assessing the festival lead organisation and management structure and design the fieldwork accordingly. To this end, we use semi-structured interviews with the festival lead organization employees and in-depth interviews with key decision-makers and related local public bodies' representatives. During the interviews with the festival employees, we ask how they define determinants of festival lead organisation's identity, its core strengths and institutional capabilities and the most important changes in the organisation and management structure since their initial involvement. On the other hand, during the in-depth interviews with the key decision-makers and related local public bodies' representatives, we repeat the questions about their opinions regarding the determinants of the festival's organisational identity, core strengths and weaknesses and further ask the peculiarities of the evolution of the festival's organisational structure in comparison to other similar institutions and the festival's innovative impacts on other public and private organisations in the region. Moreover, we ask about milestones, internal and external dynamics that were decisive in the evolution of the festival at the local level.

We conduct analysis on the collected data through: (i) historical and contextual analysis; (ii) descriptive statistics; (iii) CDA; and (iv) WordClouds.

5.5.2 Indicators

- Internal and external milestones in the evolution of the festival lead organisation and management structure;
- Trajectory of the evolution of the festival lead organisation and management structure;
- Determinants of festival's organisational identity;
- Core strengths and institutional capabilities developed through the evolution of organisation and management structure (distinct from other sectors);

5.6 Network 3.3 - Creating an attractive ecosystem and creative milieu, city branding and place making

The increasing phenomenon of the creative city as a brand resulted in a growing body of literature on the subject. Since creative milieu, city image and place making are multifaceted concepts, the approaches of related studies are manifold. For instance, Rutten (2006) 'gives a useful overview of where contemporary discourse on the creative city (and the spillover effects that operate within) has emerged from and the key areas it covers: The creative city is an ecosystem favourable to the development of creativity' (Tom Fleming Creative Consultancy 2015, p. 41). Other studies focus on specific projects (e.g. Grigoleit et al. 2013) and, for instance, their place branding and tourism impacts (Centre for Economics and Business Research 2013, Popescu and Corbos 2012).

More specifically, festivals have the capacity to interact with memory (Vecco 2010) through their tangible and intangible elements as experience goods and, thus, they also have the ability to establish a new or enrich the existing relation between its communities and the place through this experience. In other words, 'events provide a means of adding flexibility to fixed structures, supplying a source of spectacle which adds to the image value of a landmark' (Richards and Wilson 2004). Furthermore, particularly considering the high potential of media interest that festivals trigger, they can also be considered as low cost place branding strategies, attracting new visitors and encouraging more visits by the same people.

As a result of festival's complex morphology along with diverse cultural, social and economic impacts, event-led regeneration strategy has been increasingly becoming an indispensable part of urban policies. Nevertheless, the linkages between the roles, meanings and impacts of festivals in society and culture, and festival tourism and management are under-developed in the literature (Getz 2010).

5.6.1 Data Sources and Methods

During the analysis on network spillover, creating an attractive ecosystem and creative milieu, city branding and place making, we aim to capture both the strategies regarding the relation between the event and the city at the local level as well as the audience and related communities' perceptions. Particular attention is dedicated to the reciprocal relations with the city and recognition of the festival as a form of an attractive cultural and commercial ecosystem. To this end, we use in-depth interviews with key decision-makers and related local public bodies' representatives to investigate different local actors' awareness and opinions towards the impacts of the festival on place making and to understand related urban policies. On the other hand, we use audience surveys to understand the change in their perception of the city before and after attending the festival. In this survey, we combine open-ended and multiple choice questions for the part related to the city image. First, we ask how the festival has changed their perception of the city with four multiple choices (a more positive perception, a more negative perception, no change and do not know). Then, we ask respondents to define what the city was for them before attending the festival and what the city is for them after attending the festival in an open-ended format. Moreover, we use Google trends and social media data to analyse the perception of the event from a wider perspective with big data. The impacts of the festival are analysed through: (i) CDA; (ii) statistical analysis; and (iii) big data and sentiment analysis.

5.6.2 Indicators

- Changes in urban policies in line with the relation between the event and the city (with particular focus on city branding and place making);
- Strategies and opinions of the key decision-makers and local public bodies' representatives regarding the relation between the event and city branding and place making;
- On-line popularity of the city and the event as well as their correlation (on a longitudinal basis in case of recurring events);
- Changes in the audience perception of the city before and after attending the festival;
- Changes in sentiments of the audience towards the city before and after attending the festival;
- Festival outreach - Diffusion of opinions and popularity on social media on a longitudinal basis;
- Content analysis and typologies related to LC&G.

6 Use Case: Lucca Comics & Games

Lucca Comics & Games (LC&G) dates back to 1966 and, today, it is the biggest cultural and commercial event in Italy (and among the biggest in the world) dedicated to fantasy culture, which is a large umbrella of declinations that includes literature, games, comics, cinema and their transmedial convergences (Harvey 2015). It is organised for four days at the end of October in Lucca and turns the whole historic city centre into a scenery. The event has around 500.000 attendees with a complex program that is dispersed all around the city on an area of more than 50,000 m². Such a high number of audience can be explained by the fact that the festival unites diverse forms of cultural production, including mainstream, niche and alternative, with strong commercial ties and it becomes particularly important considering that the population of Lucca is around 90.000 that is not even a quarter of the LC&G crowd.

Furthermore, LC&G has been acting as a trend-setter in the field, especially with the growth of the event over the last decades. Since the Salone Internazionale dei Comics of 1966, the festival went through fundamental transformations in terms of scope, organisation and performance. In this regard, it can be considered as a public governance success story in an exceptional way. LC&G is a 100% public initiative with a strong public mission, while operating in a dynamic field with commercial partners at multiple levels, which can be defined among the factors that assure the success and sustainability of the festival for the future. On the contrary to other public institutions, Lucca Crea, the public organisation in charge of the festival, is expected to have high institutional resilience in line with the innovative character of the related cultural and creative industries. On the other hand, LC&G seeks to maintain the traditional values, coming from the 50 years history, to fulfil expectations of the participants and, also to respect the stable lifestyle and historic urban structure characterising the city of Lucca.

All things considered, the case study is highly relevant for testing innovative methods to evaluate cultural and creative spillovers and was chosen due to following rationale:

- **Scope and Scale / Cultural Platform:** LC&G is the biggest cultural and commercial event in Italy and among the biggest in the world dedicated to fantasy culture, which represents one of the biggest and drastically growing CCI along with alternative cultural production/consumption patterns and related lifestyle narratives. The broadening of the event's scope indicates a strategic step in the transition towards the experiential mass-phenomenon that LC&G came to be throughout the years; LC&G actively embodies a totem for the related CCIs and at the same time a collective, cathartic experience for the attendees, including opinion leaders, artists, associations, entrepreneurs, companies and the masses. In this respect, the spillovers of the festival for the stakeholders is a crucially important and yet complex endeavour. Correspondingly, LC&G offers a fruitful base to investigate manifold cultural and creative spillovers from diverse perspectives and it is promising as a test-bed for innovative mixed method approach;
- **Organisation, Management and Funding Structure:** LC&G initiative of public governance proved its exceptional success through. In line with the expansion of the scope and scale and the evolution of the management structure, the festival became a completely self-sustained organisation with diversified revenue composition (and, nowadays, without receiving public funding). Thus, LC&G is an excellent use case to investigate the role of public investment in stimulating spillovers and serves as an innovative organisational and managerial model for other public initiatives;
- **Urban Environment and Its Value:** Throughout its 50 years, LC&G progressively adjusted and started to take advantage of the unique features of Lucca to better convey and strengthen the event's experience. LC&G audience visit the booths of more than 700 exhibitors and stroll around the streets while attending exhibitions, workshops, seminars, tournaments and taking photos with the cosplayers mainly around the famous city walls. During this experience, the city of Lucca, with its historic texture, provides a unique setting and, as

another fundamental characteristic of the event, the reciprocal relation between Lucca and LC&G in building an identity becomes undeniably decisive. The merger of the historic texture of the city with the fantasy world is one of the main pillars of LC&G and enriches the festival experience for all types of participants. As a result, the identity of the festival, that is intertwined with artistic, cultural and commercial values, is strictly associated with the urban environment of Lucca. Unlike any comparable event on a global scale, which are generally organised within dedicated convention centres, LC&G is organised and performed through a harmonious symbiosis with the historic city centre. This is definitely one of the most valuable characteristics of the event that offers a rewarding ground for methodological enquiries.

6.1 Fieldwork and Data Collection

With the aim to analyse selected knowledge and network spillovers of LC&G, we conducted an extensive fieldwork despite the time limitations due to the duration of this project. The fieldwork plan was conducted during four months and can be explained as follows in line with the data sources:

1. Archival information: We went through the archives of public bodies and private organisations that are relevant for the chosen case study, such as Lucca Municipality and Lucca Crea;
2. Media coverage: We scanned the online news related to LC&G published mainly after 2000 on domain specific websites, such as il Bosone or Justnerd.it, as well as the local, national and international media agents, such as il Tirreno Lucca, la Repubblica, la Nazione and Variety;
3. Interviews: Semi-structured and in-depth interviews were conducted with key decision-makers, LC&G organisation members and related public bodies' representatives and LC&G employees. Interviews with these groups will be conducted in a structured, semi-structured and interactive formats;
4. Surveys: We conducted several survey studies. A comprehensive audience survey was conducted with a highly representative sample of 7.147 respondents, during LC&G 2015. Furthermore, another survey study with the LC&G commercial partners was finalised following the 2015 edition in April 2016 and reached a sample of around 60 respondents. Subsequently, these survey studies, which were obtained from the archive of the Impacts of LC&G Project of LYNX Research Unit (IMT Lucca), provide a concrete database with a very high confidence level and confidence interval for the statistical accuracy for spillover analysis. On the other hand, we also conducted another survey study with the artists attending LC&G;
5. Social Media: We retrieved longitudinal data from social media, namely twitter and facebook, for the LC&G editions of 2013, 2014 and 2015.
6. Web analytics: We used the web analytical tool made available by Google, named Google Trends, which provides an immense amount of data on a longitudinal basis to analyse online popularity of the search terms, e.g. the city and the festival, which can be used as a strong indicator to reveal the causality between the event and city branding.

Our data sources are summarised in Figure 4.

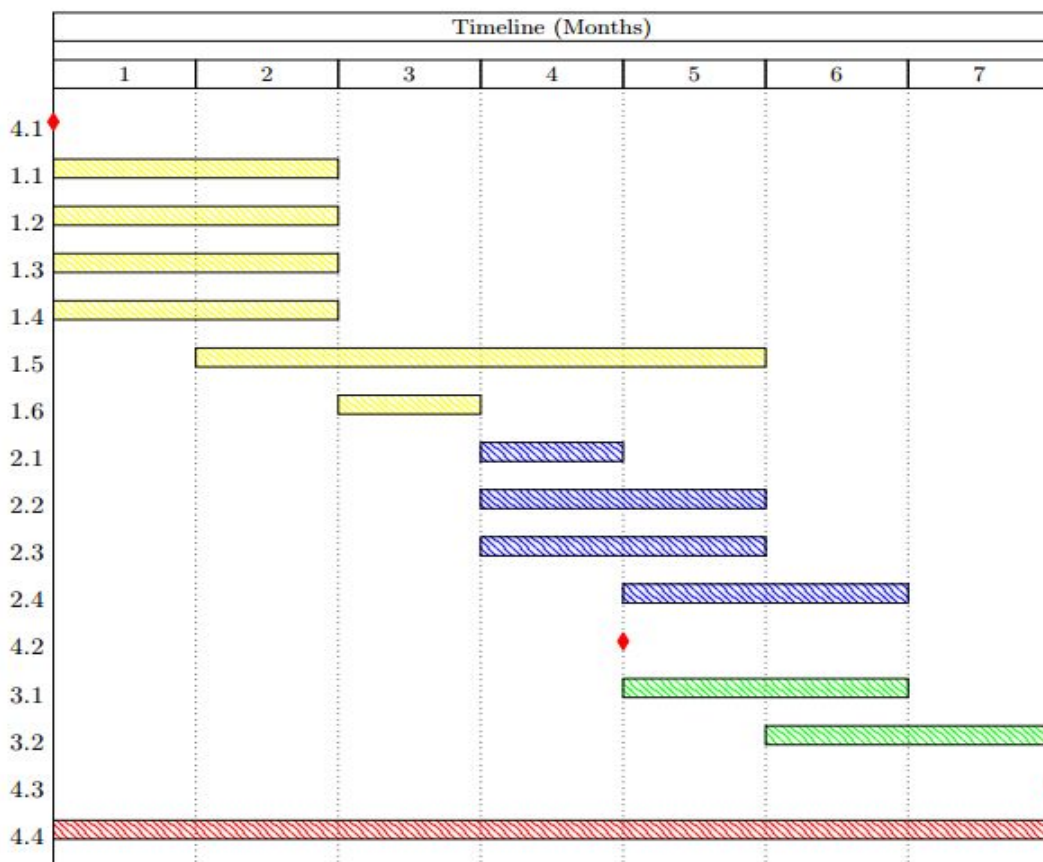
Data Sources	Explanations
Archival Information	Regarding the history of LC&G and detailed information for the edition cycles between 2010-2015

Surveys with artists	10 artists practising different artforms, who attended in LC&G
Semi-structured interviews with the Lucca Crea staff	Meetings at the LC&G headquarters with 10 Lucca Crea employees
Interviews with key policy makers and professionals in Lucca	8 meetings key actors, such as the Mayor, the Assessor - Tourism, Trade, Economic Development, Lucca Holding President, Confcommercio President and DG etc
Social Media Data	Official LC&G Facebook account archive was obtained Twitter data with relevant hashtags – retrieved for the 2013, 2014 and 2015 editions – 40.000 tweets (250.000 in total)
Audience and Commercial Partners Surveys	7.147 Audience surveys + 56 surveys with key Cps [obtained from the IMT Lucca/LYNX Research Unit project (Impacts of LC&G) archive]

Figure 4: Data sources of the LC&G case study

Timeline

The project duration is defined as seven months and is planned as shown in the Gantt chart, where the numbers on the Y-axis of the chart represent the respective milestones and the ones on the X-axis of the chart indicate the months of the project.



1. Project Preparation and Data Collection
 - 1.1. Literature Review
 - 1.2. Archival Research
 - 1.3. Preparation of in-depth interviews (with the policy makers and key professionals in Lucca), semi-structured interviews (with the LC&G employees) and surveys (with artists);
 - 1.4. Fieldwork implementation - conducting interviews and surveys
 - 1.5. Preparation and Adjustment of Audience and Commercial Partners Surveys Data
 - 1.6. Collection of Social Media Data

2. Analysis
 - 2.1. Historical and contextual analysis
 - 2.2. Statistical Analysis
 - 2.3. Critical Discourse Analysis
 - 2.4. Big Data and Sentiment Analysis

3. Results and Final Report
 - 3.1. Integration and interpretation of the results
 - 3.2. Report Preparation

4. Project Progress and Monitoring
 - 4.1. Set-Up Meeting (20 May 2016)
 - 4.2. Research Presentation – CCS Workshop (24 August 2016)
 - 4.3. Final Report Meeting – CCS Workshop (15 December 2016)
 - 4.4. Regular Progress Meetings

7 Presentation of the Findings

7.1 Knowledge 1.4 - Increase in employability and skills development in society

A big scale annual event that operates at the heart of the CCIs is eventually expected impact on employability and skills development in society. We defined eight main indicators to investigate these spillovers in our use case and to capture perspectives of diverse stakeholders.

- **Permanent employment measures in LC&G Srl¹**
- **Increase in temporary employment measures in LC&G Srl for the cycle of the 2015 edition**

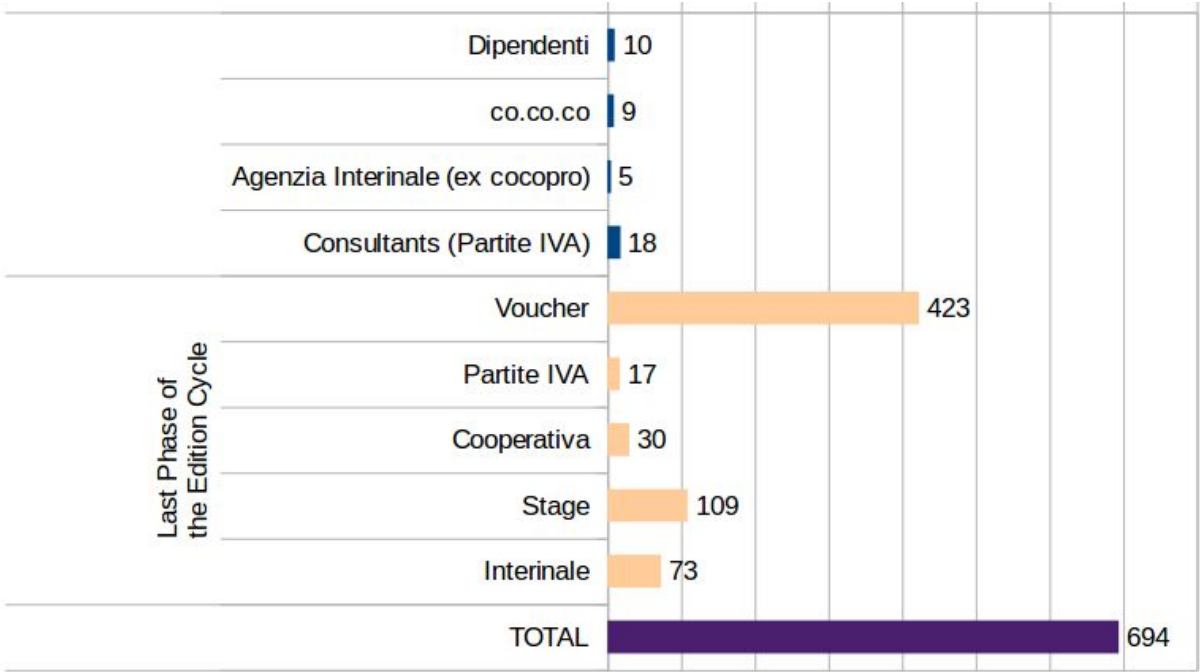


Figure 5: Employment Measures in LC&G Srl

These two indicators should be considered together and interpreted carefully. As it can be seen on Figure 5, there are 10 permanent employees in the LC&G Srl at the time of the 2015 edition cycle. Nevertheless, considering the scale and the wide scope of the event, it can be observed that the real impact occurs mainly in the temporary employment, which can also be associated with the nature of the project based organisations.

As far as the temporary contracts are concerned, two main categories exist: (i) contracts which cover almost the whole edition cycle (highlighted with blue colour in the figure); and (ii) contracts that cover the last phase of the festival cycle. The former group sums up to 32, while the latter is composed of 652 people. Considering all the contact types, there are 10 permanent employees in total, which is mentioned as *dipendenti*. The rest of the LC&G 2015 edition cycle employment is based on different types of fixed-term contracts.

Considering the employment measures in LC&G Srl for the 2015 edition cycle, it can be concluded that even though there is a permanent employment impact, the main influence occurs with drastic increase in temporary employment. These employability spillovers not only increase recruitment

¹ The name of the organisation was Lucca Comics & Games Srl until 2017. Following a transition period with some managerial and organisational changes, the organisation evolved into Lucca Crea in 2017. Thus, we use the name of the organisation as LC&G Srl in these indicators to be coherent with the timeline.

numbers, but also provide a significant contribution to the development of human capital in the territory. Thus, in order to understand the related spillovers beyond numbers, it is of crucial importance to combine these measures with complementary indicators, further examining the opinions of the employees and their career paths in comparison to other potential sectors where they can work (please see the indicators related to skills development and their transferability in this section).

- ***Increase in employment measures in expositors due to their attendance in LC&G 2015***

In order to examine the overall employability spillovers of LC&G, we should also consider related measures of other stakeholders. As a crucial indicator, in addition to the employment opportunities created by the LC&G lead organisation itself, around 20% of the expositors, who responded our survey, recruit new

	Mean	Std Dev	% within the Sample	Min	Max
Number of new staff in Tuscany	17	29	18%	2	95
Number of new staff out of Tuscany	11	16	16%	1	45

Figure 6: Recruitment of new staff by commercial partners/expositors due to the attendance in LC&G

staff for their activities in LC&G. This corresponds to an average of 17 new employees in the Tuscany region and an average of 11 new staff out of the Tuscany region per company.

- ***Increase in outsourcing activities of expositors due to their attendance in LC&G 2015***

Type of Service / Product Outsourced by Expositors for LC&G Activities	
1	Logistics / Technical Service
2	Support in the planning/design/realization/organization of booths
3	Support in the realization of stands for third parties/clients
4	Public Relations / Communication
5	Recruitment of booth staff
6	Events organization
7	Printing materials
8	Transportation
9	Leaflets / <u>flyers</u>
10	Video productions
11	Renting audio / video systems
12	Production of artistic works
13	Support in the tournaments
14	Production of games
15	Security

Figure 7: Types of products and services outsourced by expositors due to the attendance in LC&G 2015

As an indirect indicator of increase in employability, we can also consider outsourcing activities that occur due to LC&G since they trigger employment spillovers in other sectors. Correspondingly, our survey study with the expositors revealed that around 30% of the survey participants use outsourcing for their activities in LC&G. These outsourcing activities are composed of diverse types of products and services and the collaborated companies cover a wide geographical area, spreading the related spillovers over many sectors and a wide geographical span.

Mentioned Locations of the Collaborated Companies for Outsourcing	
Bolzano	Pistoia
Firenze	Pomarance
Lombardia	Toscana
Lucca	Varese
Milano	Verona

Figure 8: Locations of the companies collaborated for outsourcing due to the attendance in LC&G 2015

- ***Typologies of skills developed due to work experience in LC&G lead organisation***

As mentioned before, employability spillovers also provide a significant contribution to the development of human capital. With the aim to investigate skills development, we used semi-structured interviews with the LC&G employees. During these interviews, we focused on the permanent employees and temporary collaborators with contracts that cover almost the whole edition cycle, since they have a more established relation with the festival that would allow us to capture more accurate results. As demonstrated in Figure 9, the sample profile is highly representative, including representatives from different departments with diverse backgrounds. During the interviews, we asked which skills they develop/improve due to their work experience in LC&G lead organisation. Conforming to the nature of such a big scale annual event, the replies were led by management capacity and skills, mediation skills, teamwork, communication and problem solving, irrespective of the department and the background of the respondents (see Figure 10 for the details).

These skills can be described as highly transferable among different sectors and allow the employees to have wider career opportunities in the future, which was also mentioned by the LC&G employees themselves as revealed in the following indicator.

#	Age	Working in LC&G (Sri) since	Department(s)/Area(s) your tasks cover
1	34	2006	Marketing / Sales
2	32	2015	Events organization and communication
3	45	2006	Communication
4	33	2003	Community management
5	35	1999	Training
6	28	2016	Sales
7	42	2011	Supervision and external relations
8	62	1976	Technical design and general planning
9	35	2001	Event planning, communication and logistics supervision
10	46	1990	Events planning and organization

Figure 9: Semi-structured interviews with the LC&G lead organisation employees - Sample profile

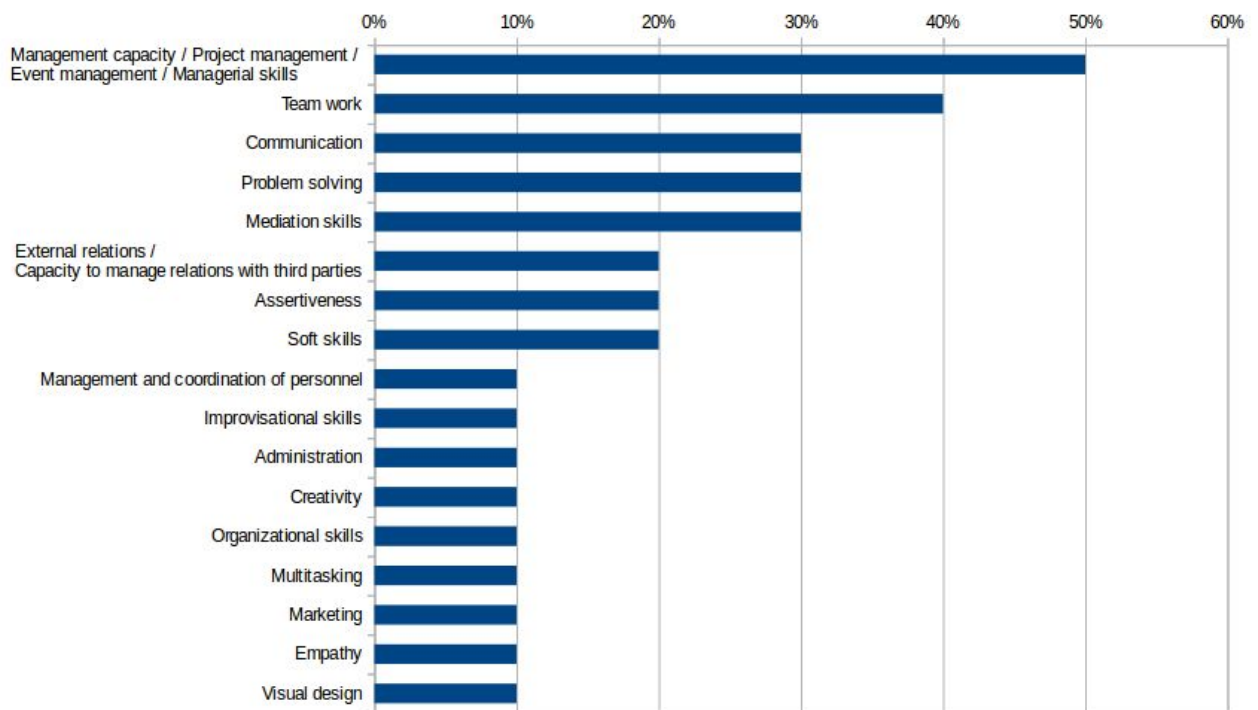


Figure 10: Skills developed through the work experience in LC&G

- ***Categorisation of developed skills in line with their transferability and utility in different sectors and employment typology***

Following the question about the skills development, we asked LC&G employees which sectors they would work in their future career due to competencies gained during their work experience in LC&G lead organisation. The remarkable finding of this question was that all the respondents mentioned that the skills and the network they acquired during the LC&G experience would allow them to find a placement in major employment sectors. The main explanation was based on the fact that the typologies of acquired skills, such as management and skills related to main processes, are essential in all the sectors.

In other words, we can conclude that the cross-sectoral nature of the acquired skills was recognised by all the respondents and, as a result, when we asked them to specify the sectors that they would work in their future career, they mentioned departments they can work instead of specific sectors.

(International/ Big Scale) Events Organization / Events marketing and related agencies	60%
Graphic design	10%
Press Office	10%
Communication	10%
Sales	10%
Customer Care	10%
Entertainment e multimedia	10%
Publishing	10%

Figure 11: Transferability of skills to other sectors - Future career possibilities thanks to the competencies gained during the work experience in LC&G

These responses are summarised in Figure 11. The replies indicate that the employees are confident to work in the international job market and believe that they can work in any kind of event organization and management as well as related agencies, also beyond the cultural and creative sectors. Furthermore, their previous work experience and current professional collaborations in addition to their positions at LC&G substantiate transferability of their skills gained through the LC&G work experience. Other mentioned professional areas correspond to the specific expertise of the respondents, such as graphic design, sales or publishing.

- ***Event-related reinforcement factors in the development of individual artistic capital due to attendance in LC&G***

Despite the importance of event-related reinforcement factors in the development of individual artistic capital in the case of cultural events, the lack of previous studies in the field was a challenge. To overcome this problem, we combined open-ended questions with scale questions in our surveys with the artists who participated in LC&G.

When we asked about their expectations from their participation in LC&G, the respondents were certain in their replies. The results indicate that the main expectations of the artists from the event are: (i) meeting the public; (ii) meeting other artists; (iii) discussing about and promoting their work; (iv) enjoying / having fun; and (v) sales. Nevertheless, when we asked about the LC&G-related factors

that influence their arts practice and contribute to the development of their individual artistic capital beyond the festival period, the general approach of the respondents appeared to be less certain. Regarding this point, defining some categories for the open-ended replies and supporting the inquiry with scale questions was an effective solution.

The first group of the scale questions was related to the artists' opinions about the representation of their artform(s) in LC&G, and the way they are perceived by others. Since the artform(s) represented in LC&G are mostly not recognised as classical artform(s), such as comics or illustration, this question was of crucial importance to capture the impact of the event on the development and recognition of the related fields from a professional perspective. As it can be seen in Figures 12, 13 and 14, almost all the respondents agree or strongly agree that LC&G has a positive impact on their professional profile and reputation and the event contributes to their recognition as an 'artist' and their field as an 'artform'.

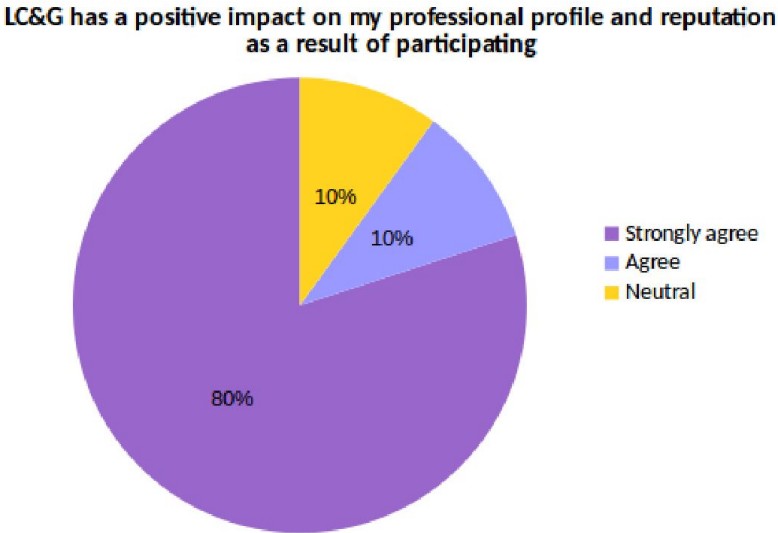


Figure 12: Event-related reinforcement factors in the development of individual artistic capital – 1

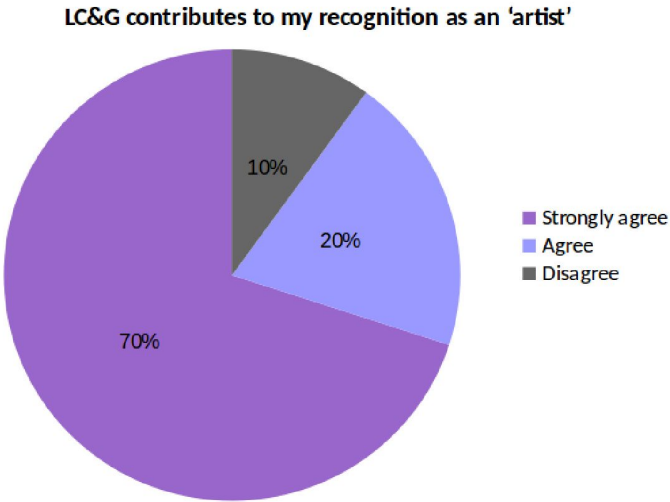


Figure 13: Event-related reinforcement factors in the development of individual artistic capital – 2

LC&G contributes to recognition of my field as an 'artform'

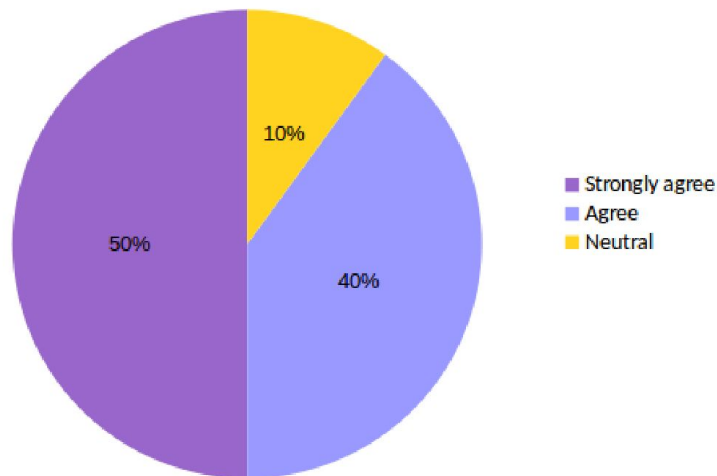


Figure 14: Event-related reinforcement factors in the development of individual artistic capital - 3

On the other hand, the second part of the scale question was related to the individual arts practices of the respondents and the replies varied more. The overview of the responses can be summarised as follows:

- New inspiration: 60% of the respondents agree or strongly agree that attendance in the festival has given new inspiration for their work, while 20% disagree;
- Changes in the arts practice & improvement of artistic and professional skills: These two points appear as the less agreed statements. One-third of the respondents agreed or strongly agreed that working in such a setting changed their arts practice, while the same amount of respondents disagreed or strongly disagreed. On the other hand, 44% of the respondents agreed that LC&G was offered the opportunity to improve their artistic and professional skills, while 22% disagreed with the statement;
- Improvement of knowledge and understanding of the field: Almost all the respondents agreed or strongly agreed that LC&G offered them the opportunity to improve their understanding of the field, while only 10% strongly disagreed;
- Opportunity to see Italian works/artists: Almost all the respondents strongly agreed with this statement;
- Opportunity to see international works/artists: All the respondents agreed or strongly agreed with this statement;
- Opportunity to meet other artists and practitioners: All the respondents agreed or strongly agreed with this statement. At this point, considering the strong agreement with this statement as well as the opportunity to meet both Italian and international artists and their works, it can be highlighted that, despite the higher disagreement regarding the possibility to have new inspiration and changes in the arts practice, confrontation with national and international artists and their works would give new inspiration that would also change the arts practice in the long run;
- Opportunity to meet potential investors, employers and commissioners: 40% of the respondents agreed or strongly agreed with this statement, while 10% disagreed. On the other hand, half of the respondents were neutral. This might be explained by the fact that, even though the respondents consider the acquired professional network as a potential for future career, they are not sure about the extent to which this potential would be materialised.

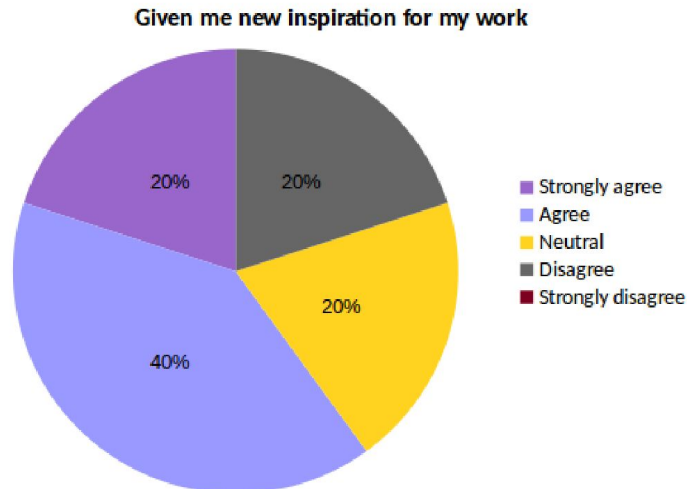


Figure 15: Event-related reinforcement factors in the development of individual artistic capital - Artistic inspiration

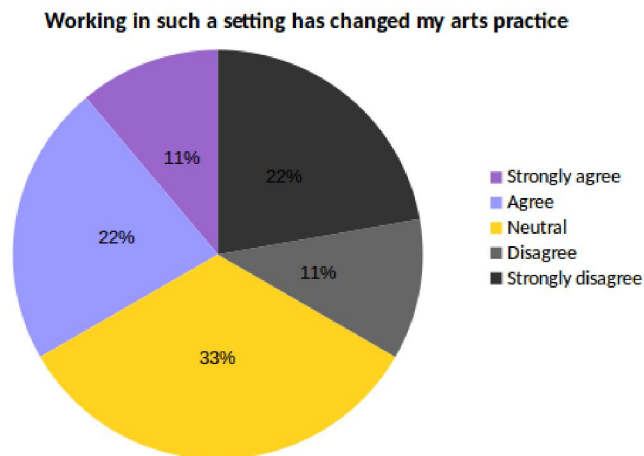


Figure 16: Event-related reinforcement factors in the development of individual artistic capital – Arts practice

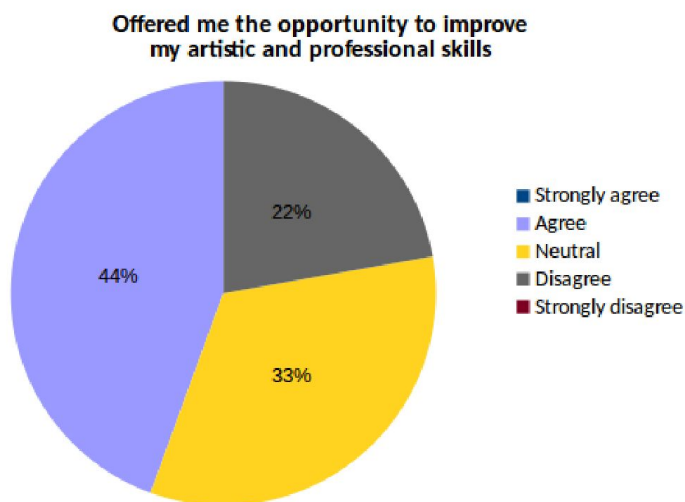


Figure 17: Event-related reinforcement factors in the development of individual artistic capital - Artistic and professional skills

Offered me the opportunity to improve my knowledge and understanding of the field

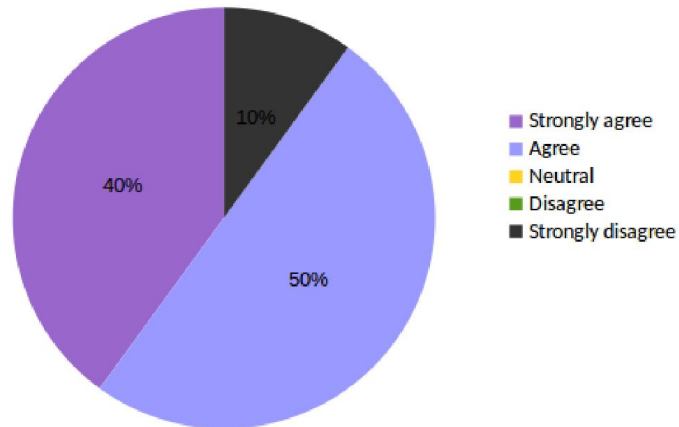


Figure 18: Event-related reinforcement factors in the development of individual artistic capital - Knowledge and understanding of the field

Offered me the opportunity to see Italian works/artists that I would otherwise not see

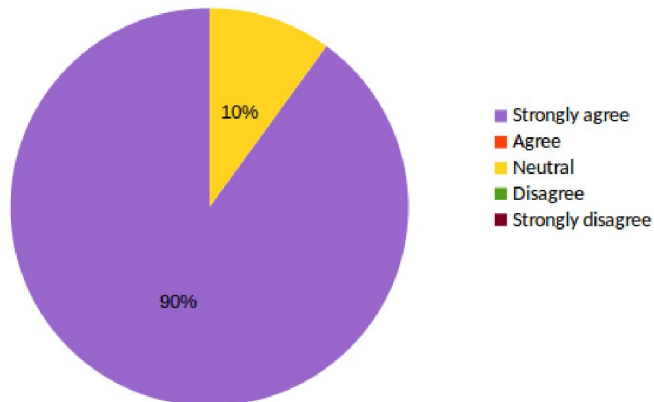


Figure 19: Event-related reinforcement factors in the development of individual artistic capital - Introduction of Italian artworks/artists

Offered me the opportunity to see international works/artists that I would otherwise not see

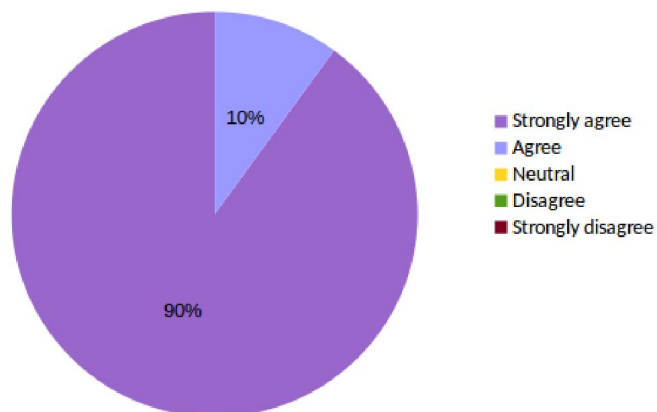


Figure 20: Event-related reinforcement factors in the development of individual artistic capital - Introduction of international artworks/artists

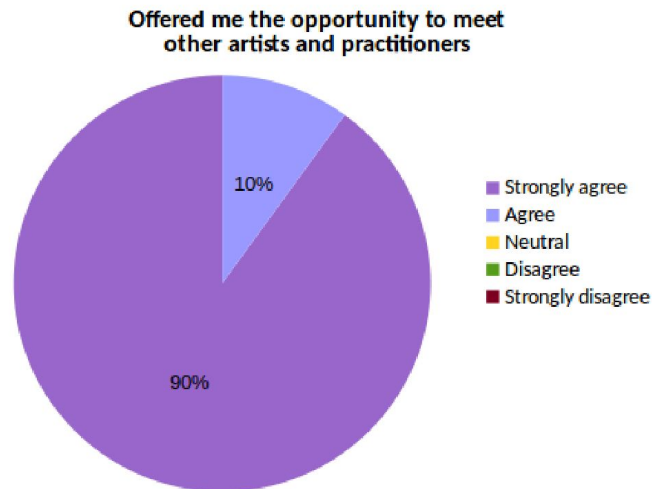


Figure 21: Event-related reinforcement factors in the development of individual artistic capital - Meeting other colleagues

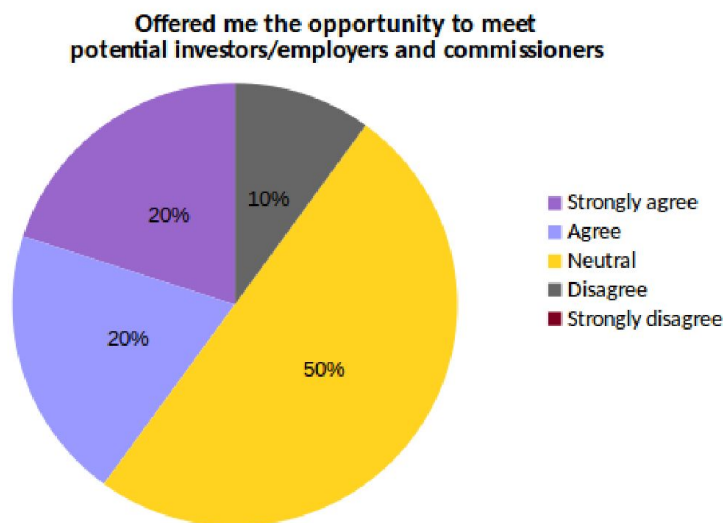


Figure 22: Event-related reinforcement factors in the development of individual artistic capital - Meeting potential investors

7.2 Knowledge 1.6 - Testing new forms of organisation and new management structures

A public initiative that operates within the intersection of drastically growing CCIs can be considered as an exceptional case study for testing new forms of organisation and management structures. Because such a big scale festival's lead organisation is expected to have high institutional resilience in line with the innovative character of the related CCIs, while serving for the public benefit with a strong public mission and seeking to maintain the traditional values, coming from the 50 years history. Thus, new organisational solutions are essential to balance intertwined cultural, artistic and commercial characteristics and to fulfill expectations of all the stakeholders while respecting the stable lifestyle and historic urban structure characterising the city of Lucca. Correspondingly, we defined five main indicators to investigate the organisational and managerial spillovers of LC&G.

- ***Internal and external milestones in the evolution of the festival lead organization and management structure***

The history of the LC&G festival dates back to 1966. During the 50 years history the festival went through deep transformations that were triggered by various internal and external dynamics. Understanding these dynamics is of crucial importance to analyse the peculiarities of the festival's organisation and management structure. Nevertheless, lack of an institutional history and a systematized archive regarding the organisational evolution is a challenge in this regard. Thus, we conducted a detailed archival research and media coverage to overcome this problem and to understand the factors influencing the organisation and management structure of the festival lead organisation in a more comprehensive way. Nevertheless, we should mention at this point that the results of our historical and contextual analysis provide a rough sketch of the main milestones with the available sources, aiming to reconstruct the institutional history, on which the current organisation and management structure of the festival lead organisation is build. The analysis can be expanded with further information, particularly regarding the origins of the festival. Yet, we believe that the current state of the analysis is sufficient to comprehend the overall picture from a wider perspective since we mainly focus on the last decade of the institutional history. Correspondingly, the milestones in the evolution of the festival lead organisation can be outlined as follows:

- ***Increasing scholarly interest on comics with meetings and publications and attempts of lead academicians during 1960s:*** When we look at the origin of the festival, we see that Salone Internazionale dei Comics of 1966 was born from scholarly, cultural and artistic concerns with the lead of academicians and scholars. For instance, one of these pioneers was Romano Calisi, who also established a special section dedicated to the mass communications with Luigi Volpicelli under the Faculty of Pedagogy in the Sapienza University of Rome that deepened, among other things, research and the study on the "comics phenomenon". As explained by Rinaldo Tiraini, who is another lead figure in the foundation of the festival, this special section also established an international archive of comics (Archivio Internazionale sulla Stampa a Fumetti in Italian) that was intended to store and classify all publications of the genre, with a particular focus on the Italian comics, and organised a series of meetings and publications to address the international phenomenon of the comic production from historical, anthropological, pedagogical, sociological, psychological, aesthetic and philological perspectives. As an outcome of these scholarly attempts, which contributed to the recognition of the comics as an artform and a means of communication that is also a subject of scientific studies, the predecessor of LC&G, 1 Salone Internazionale dei Comics, was organised in Bordighera on 21-22 February 1965. During this meeting, the series of reports and debates shed light on the role played by the comics in modern society and especially how this modern means of communication could be a valuable test, along with others, to learn about trends and moods of the broad masses of readers who represent a boundless audience not only youth and triggered the related debates at an international level.
- ***Change in the location of Salone and the Municipality of Lucca becoming the main promoter in 1966 :*** The following year, after a meeting between the Mayor of Lucca, Giovanni Martinelli, and Romano Calisi and Rinaldo Traini, Salone Internazionale dei Comics was moved to Lucca, to be organized on 24-25 September 1966, which is considered as the beginning of the history of LC&G.
- ***Emerging need to address the commercial nature along with the scholarly, artistic and cultural ones in the event program:*** debates about the focus of the event program became prominent during the round table discussions of the 1968 edition. Some participants raised concerns about the need to balance the cultural and critical focus of the event program with inclusion of, for instance, promotion of publishing initiatives. These debates, along with the developments in the field, had some repercussions in the future editions with the goal to generate positive effects on the related stakeholders including, for instance, communities,

artists, professionals and grassroots organisations, as well as the related CCIs. An early example regarding further integration of commercial component is the inflatable pavillion (widely known as “pallone”), which appeared in 1972 and became a beloved landmark of the festival². Moreover, commercial nature of the fantasy world that is intertwined with a distinct cultural character became more apparent over the last decades with the expansion of the related cultural and creative industries. Thus, with strong cultural roots, LC&G serves as a meeting point for a big community, including artists, scholars, publishers, producers and the audience, while carefully integrating the commercial side, which in turn contributes to the recognition and ‘protection’ of professionals in the field.

- **Changes in the dates and duration of the festival :** The festival has been going through many changes regarding its dates and duration. In terms of dates, the festival was already started to be organised at the end of October, beginning of November since 1969, which helps to fix LC&G as an appointment in the calendars of the related communities. However, the duration went through further changes, e.g. from 2 days to 3 days, then, 7 days. Also recently, after being organised for four days for many years, the festival took 5 days for the 50th anniversary in 2016. On the other hand, the continuity of the festival also experienced some alterations since its beginning. For instance, in 1977 following the meetings with the representatives of the Region (*Regione Toscana*), it was decided to organise the festival on a biennial basis instead of organising annually. Also there was a period that the festival was organized twice a year - one in spring and the other in October. Since, 2005, the festival has been organised on an annual basis without any interruption.
- **Changes in the spatial organisation:** Since 1966, the first Salone edition organized in Lucca, the festival has been going through spatial changes. The main milestone in this regard can be considered as the 40 years anniversary in 2006. On the occasion of the 40 anniversary and for the first time since 1982, the location of LC&G was moved to the city centre, within the historic walls of Lucca, instead of the congress centre out of the city. From this moment on, the festival maintained a spatial growth both inside and outside the city walls. Today, LC&G covers an area of around 50.000 km².
- **Expansion of the thematic scope:** beginning as *Salone Internazionale dei Comics*, the event has been expanding its scope throughout its history. For instance, Lucca Games was born in 1993 from an idea of Renato Genovese, Beniamino Sidoti, Cosimo Lorenzo Pancini e Roberto Gigli. As it grew over the years with many novelties within the program, such as Area Performance that started in 1998 for live arts performances like painting and illustration, the name of the event evolved into Lucca Comics & Games in 2000. Likewise, other areas, which turned into main thematic veins of the festival, appeared such as Lucca Junior in 1996, the stage for the cosplay contest in 2000, Japan Town in 2007 and movie area in 2011. In line with the thematic expansion and organisational changes, the name of the festival has also been going through a change. Starting as *Salone Internazionale dei Comics*, the evolution of the name can be traced as; 1972 - Salone Internazionale dei Comics e del Cinema di Animazione, 1980 - Salone Internazionale dei Comics, del Film di Animazione e dell'illustrazione, 1993 - Lucca Comics, and 1996 - Lucca Comics & Games³.

² *Pallone* discontinued following the addition of bigger, more conventional pavilions for commercial purposes in 1980.

³ It is important to highlight the fact that there were also some other minor name changes such as "Lucca Incontri", which was the name that was used for the spring edition during the period that the festival was organized twice a year. We did not include this in the list since this can be considered more as an amendment.

- **Trajectory of the evolution of the festival lead organisation and management structure**

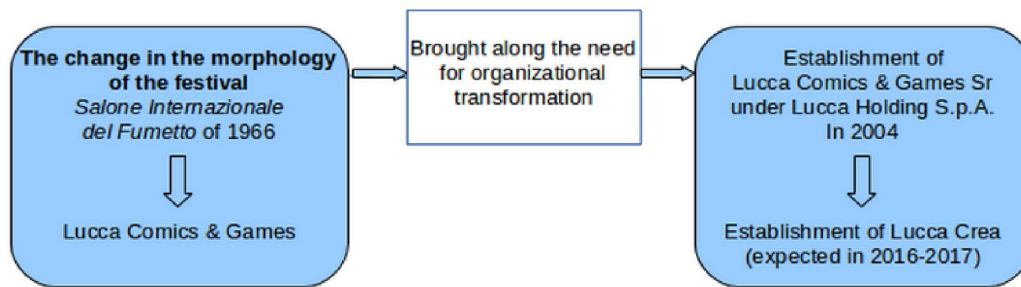


Figure 23: Evolution of the LC&G lead organisation

LC&G can be defined as an event that was born out of the dreams of a small group of foresighted, passionate people and became a mass-phenomenon that continues to evolve while maintaining its deep-rooted traditional values. Correspondingly, the trajectory of the evolution of the festival lead organisation can be outlined as follows:

- **The origins:** From 1965-68 the Salone was organised by a small group of people, who are led by scholars affiliated with the Sapienza University of Rome;
- **Initial institutionalisation attempts:** The success of the event led to the creation of Immagine-Centro di Studi Iconografici, which is a special type of private cultural organisation patronised by the Sapienza University of Rome, in 1969. The festival was organised upon an agreement among the Municipality of Lucca and Immagine between 1969-1992;
- **The birth of Lucca Comics:** Following some organisational difficulties, such as the cancellation of the 1988 edition due to funding issues, *Salone* moved to Rome after the 19th edition in 1992. After moving out of *Salone*, the city of Lucca created Lucca Comics in 1993;
- **Ente autonomo Max Massimino Garnier:** An independent organisational body, Max Massimino Garnier⁴, was established uniting various bodies, including Immagine-Centro di Studi Iconografici⁴, in 1989 and was in charge until 2000. The name of the organisation was dedicated to the Italian director and screenwriter, who passed away in 1985. One of the main highlights of this period was the introduction of ticketing in 1992. Today, the festival has both ticketed and unticketed areas;
- **Transition of the management from independent organisations to the Municipality of Lucca:** In 2000, the Municipality undertakes the organisation of the festival, delegating the responsibility to one of the founders of Lucca Games, Renato Genovese⁵;
- **Establishment of LC&G Srl:** Along with the changes in the morphology of the festival, particularly throughout the 1990s, the Municipality of Lucca decided to establish a private limited company, Lucca Comics & Games Srl, within the Lucca Holding Spa⁶ in 2004. Establishment of LC&G Srl was a big step to endorse the festival with an elastic, independent and light organizational structure that would still be aligned with the public mission while boosting the growth and success of the event with an autonomous management structure that would ease the complex planning tasks;

⁴ In 1994, *Immagine-Centro di Studi Iconografici* and *Ente autonomo Max Massimino Garnier* officially separated.

⁵ Renato Genovese had also been a member of *Immagine* until 1988.

⁶ Created in 2003, Lucca Holding Spa is a public limited company entirely owned by the city which covers various public services.

- ***The transfer of Lucca Fiere Srl:*** Lucca Fiere Srl was another public initiative under Lucca Holding, which was in charge of managing a 7000 m2 convention centre close to the city centre. Following the sustainability concerns, it was transferred to LC&G Srl in July 2015;
- ***Transformation to Lucca Crea Srl :*** Following the managerial success of the LC&G Srl and the transfer of Lucca Fiere, the authorities decided to expand the scope of the organisation, going beyond LC&G, and, in June 2016, declared that after meticulous studies they decided to transform LC&G Srl to Lucca Crea⁷. The transformation to Lucca Crea, which was completed in February 2017, aims to turn LC&G Srl into a more developed organisational structure with a wider mission. Lucca Crea is expected to keep the "core business" and the brand focus as LC&G, while assuming the responsibility to organise also other types of cultural and creative events and to manage stable structures, such as the convention centre and the Comics Museum.
- ***Determinants of festival's organisational identity***

Organizational identity is a complex, multilevel notion that not only deals with individual and organizational issues through processes like sense-making and sense-giving⁸, but also incorporates interrelations with organizational image and culture. Starting from the original definition which considers identity as central, enduring and distinctive features about an organization's character (Albert and Whetten 1985), various approaches flourished with different interpretations of dynamism and change in organizational identities⁹ (Ravasi and Schultz 2006).

Thus, in order to explore and conceptualize how identity dynamics operate within the LC&G, considering the particularities of the field that encompasses divergent dynamics with multifaceted value scheme, public good nature and pressures to adapt to the demands of CCIs, it is more appropriate to adopt a social constructionist approach. In line with this approach, our intention is to trace 'collective understandings of the features presumed to be central and relatively permanent, and that distinguish the organization from other configurations' (Goia et al. 2000, p.64). In other words, what we mean here by identity construction is not only the design of the identity system and organizational self-descriptions, but also the definition of the institution's mission as a social actor and its diffusion in the overall organizational structure, physical establishment and activities in a world of continuous cultural change. To this end, we used semi-structured interviews with the LC&G employees.

⁷ Crea means create that is also used as an acronym for Cultura, relazioni, eventi ed avvenimenti - meaning "Culture, relations, events and happenings" in English.

⁸ Following the approach of Ravasi and Schultz (2006), for sense-making and sense-giving please see; Weick, K. E. (1995). Sensemaking in organizations. Thousands Oaks: Sage Publications Inc. and Gioia, D. A., and Chittipeddi, K. (1991). Sensemaking and sensegiving in strategic change initiation. Strategic Management Journal, 12(6), 433-448.

⁹ For instance, see: Kirchner, S. (2013). How organizations become enduring: Disentangling the organizational identity paradox. In: J. Sydow, ed. Self Reinforcing Processes In and Among Organizations. London: Palgrave Macmillan.



Figure 24: Organizational identity of LC&G lead organisation, Lucca Crea, defined by the employees

Figure 24 demonstrates the Word Cloud of the replies that we obtained asking respondents to define the determinants of LC&G organisational identity. These components allow us to understand the peculiar organisational characteristics of LC&G that set off solutions for new forms of organization and management structures. Correspondingly, the findings reveal two key points.

Principally, the core values, on which Lucca Crea is built, affirm that the festival brings along a distinct, innovative perspective to public institutions. On the contrary to other public institutions, the most powerful component of the LC&G identity is 'strong passion'. Other core components also conform to this statement. For instance, dynamism, innovation, creativity are not generally associated with public sphere and, likewise, exhibitory does not fully comply with the working mentality of public organisations.

On the other hand, we see that LC&G intrinsically and collectively defines, develops and improves its public mission through the way it is diffused in the organisation. This is evident from the Lucca Crea's employees' point of view since they define 'protection of the Lucca brand' as one of the core components of the festival's organisational identity. In this regard, we can say that there is a high awareness about the public mission and this is a particularity that is not common to other private organisations operating in the same field and related CCIs.

Thus, it can be concluded that, also through the scope and the nature of the festival, LC&G elevates its public mission into a distinct terrain that goes beyond the usual public sphere and evolves into a hybrid structure that combines the characteristics of public and private institutions in an functioning way.

- ***Core strengths and institutional capabilities developed through the evolution of organisation and management structure (distinct from other sectors)***

During the interviews with the LC&G employees, we asked their opinions about the most important changes in the management and organisational structure since their initial involvement and core strengths and institutional capabilities. The replies comply with the institutional trajectory and the determinants of the festival's organisational identity. The open-ended replies were first examined through CDA and their overview is presented in Figure 25 with a Word Cloud.



Figure 25: Core strengths and institutional capabilities of LC&G developed through the evolution of the organisational and management structure

The findings demonstrate that the highest importance and recognition is given to the improvement in autonomy and professionalism as well as the growth of the organisational scale. In line with this, operational advancements are outlined in terms of: (i) organisational structure, as more transversal, unitary and stabilised; (ii) management model, as being more inclusive with better clarification and definition of roles and responsibilities; and (iii) serving as a best practice and a model that can be applied to other sectors.

Nevertheless, these findings should be interpreted carefully in terms of spillovers. Because every institutional advancement does not necessarily mean a positive spillover regarding testing new forms of organisation and new management structures. That is why, it is of crucial importance to consider contextual and historical specificities along with the trajectory of the institutional evolution and the determinants of the organisational identity in order to capture the overview in a more accurate way. Accordingly, the peculiarity and the positive spillover of our case study stems from the fact that, as a project based initiative that was triggered by mainly scholarly and cultural interests, LC&G organisation and management structure managed to evolve into a big scale event, which is recognized among the leading festivals in the world, with an autonomous, stable and transversal structure. In addition to the advancements in its organisational history, 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 organizational models and turning it into an operative hybrid model that can be used as a model also for other sectors.

7.3 Network 3.3 - Creating an attractive ecosystem and creative milieu, city branding and place making

As previously mentioned, the reciprocal relation between LC&G and Lucca in building an identity is undeniably decisive, strengthening 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.

- ***Changes in urban policies in line with the relation between the event and the city***

As it can be found in diverse sources, hosting of the festival in Lucca has been a deliberate, yet intuitional, part of the urban policy, which was led by key decision makers at the local level, in the beginning. Tiraini (2007) tells about the first encounter with the Mayor of Lucca, Giovanni Martinelli, in April 1966 as follows; 'Carried away by the enthusiasm, always calm but full of fervor, he [Giovanni Martinelli] told us that he is available to all initiatives that could help to promote his city, which was out of the main touristic itinerary at that time. That's why he immediately believed in the Salone, even if I am still convinced that he did not have a clear idea what "comics" mean. What matters in this case is that it is his merit, and certainly also for the boldness of Romano [Calisi] and maybe even mine [Rinaldo Traini], the decision to move to Lucca an event that would become famous in the world and become a model for other similar initiatives'. Thus, the authorities approach can be defined as open and visionary, which aims to promote the city through cultural and creative events and to reach out a diverse visitor profile, even though there is a strong historical and monumental identity, which remains as the core of the urban policies¹⁰.

After 50 years of history that is full of successes and failures in many ways, we can observe a more established, strong relation between the city and the event. As expressed by the current Mayor of Lucca, Alessandro Tambellini, during our interview, 'thanks to this golden event, Lucca became identified with comics, animation cinema and also with the games sector, which nowadays is really strong'. Furthermore, the explanations by public authorities during our interviews reveal that the way the relation between Lucca and the festival is built as a part of a well-informed, foresighted urban policy for city branding, and is more elaborated than the contemporary phenomenon of the festivalisation of cities. Remarkably, the backbone of the related urban policies is the strong history and settled Lucchese identity. The Mayor concisely summarises that 'the winning element here, which is absolutely new, is to integrate and harmonise the historic centre of Lucca and the modern comics and games world. So, Lucca turns into and becomes the place of fantasy, and all this happens within the historic walls, among towers, churches and squares. This results in a strong exchange that brings together actual history and the invented one: the city becomes a set where the fantastic reconstruction of a mythical reality takes place. This reality is the one that belongs to great sagas imagined by the creators of the fantasy world, which nowadays is extremely popular.'

'During LC&G, people experience an out of the ordinary Lucca. In those days the city turns into something different because of the mix between the ancient part of the historic centre and the event. Lucca becomes the city where those willing to experience an adventure of their own can do it in a fantasy world. The city turns into a big lab and an exhibition venue too, where the greatest graphic artists for comics and illustration get together (among them there are very important names). All this impacts also other events, such as Lucca Film Festival. In this regard, the city is trying to create interesting appointments during the winter season, which can make a Lucchese dimension possible at these levels.'

¹⁰ As an example, Tiraini (2007) also mentions another initiative that was enthusiastically explained by the Mayor during the meeting: 'the Mayor took us to admire the beauty of "his" Lucca. I noticed that Martinelli loved his city ... He confided that he had created an international twinning with other European cities encircled by walls like Lucca and to have laid the foundation for a museum dedicated to the city walls'.

On the other hand, there is a double value in hosting such an event. On the one hand, there is the recurring possibility to project Lucca at an international level as the most important event of this type in Italy and among the most important ones Worldwide. On the other hand, it is an opportunity to reach out a diverse audience, which is mostly composed of well-educated young people, and to establish a better relation with them in the long-run taking advantage of their presence during the LC&G.

Furthermore, Giovanni Lemucchi, the Assessor of Tourism, Trade, Economic Development, explains that the main challenge is to maintain the features of the city of Lucca beyond LC&G and the interest is focused on attracting tourism from a certain cultural segment, made up of people interested to specific topics, instead of mass tourism. To this end, two important lines are prominent: (i) music, such as Puccini Days, Anfiteatro Jazz and Lucca Summer Festival; and (ii) audiovisual arts, such as LC&G, Lucca Film Festival and Photolux. 'We want to create some attractive elements that can summon people with specific interests in Lucca, who will not come just once but will be back many times, and this is exactly the contrary of hit-and-run tourism'.

- ***Strategies and opinions of the key decision-makers and local public bodies' representatives regarding the relation between the event and city branding and place making***

In line with the core of the urban policies that is built on promoting the Lucchese identity, the strategies of local public authorities to enrich their relation with the event also aim at conveying the established values of the city harmoniously with LC&G. For instance, a potential project of the Municipality is to prepare a pack of typical gadgets and products of Lucca, that remind of the city in an elegant way, to be offered to the LC&G crowd. Furthermore, since comics and games are also becoming an indispensable part of Lucca, as the Italian capital of C&G community, the Municipality aims to expand the relation with the related communities on a continuous term through initiatives, such as the Italian Museum of Comics (Museo Italiano del Fumetto e dell'Immagine in Italian). On the other hand, the representatives of important associations, such as Valentina Cesaretti, the Responsible of Confesercenti Lucca, and Ademaro Cordoni (the President) and Rodolfo Pasquini (the Director General) of Confcommercio Lucca e Massa Carrara (Confederation of Commercial Organisations), also highlight the need for developing strategies to make better use of such an opportunity to convey the identity and image of Lucca as a whole and to spread the relation onto a longer time-frame. 'Lucca must be able to convey a typicality, and must be able to make people come back' (Cesaretti).

Another important opportunity for future strategies is the high visibility of the city through the event. 'From an economic point of view, Lucca Comics is the number one event in the city of Lucca, but it also conveys a very important image of the city from the cultural perspective. It shows Lucca in its multiple dimensions to a huge public through its wide appeal on mass media, all along the line: from RAI to Mediaset, reporters broadcast daily from Lucca' (Confcommercio).

- ***Online popularity of Lucca and Lucca Comics (during the last 5 years)***

Online popularity of the search terms, e.g. the city and the festival, can be used as a strong indicator to reveal the causality between the event and city branding. In this regard, we used the web analytical tool made available by Google, named Google Trends, which provides an immense amount of data on a longitudinal basis, which is of crucial importance for recurring events, with a user-friendly interface.

The Google Trends analysis reveal that there is a strong correlation between the online popularity of the city of Lucca and Lucca Comics & Games. Figure 26 indicates the weighted correlation between interest on the related search terms over time. In this graph, 'numbers represent search interest relative to the highest point on the chart for the given region and time. A value of 100 is the peak popularity for the term. A value of 50 means that the term is half as popular. Likewise a score of 0

means the term was less than 1% as popular as the peak' (Google Trends). In line with these explanations, we see that even though there is a constant level of interest to Lucca and the related search terms, this interest grows drastically, even triples in some cases, and reaches its peak point, 100%, during LC&G period. Thus, as revealed by the graph, there is a strong correlation between the LC&G festival and increase in online interest toward the city of Lucca and it can be concluded that the drastic increase in the online popularity of Lucca is caused by LC&G. As a result of the event, the city obtains a recurring, exceptional level of interest that it hasn't had reached during the last 5 years, apart from the festival period.

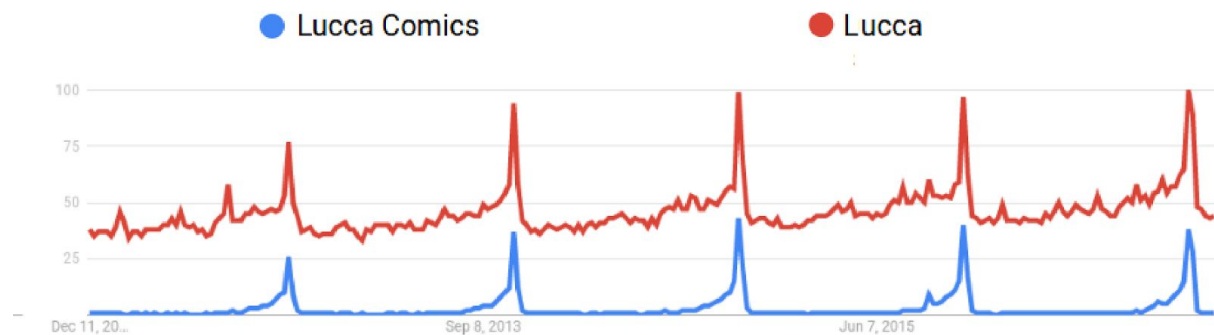


Figure 26: Online popularity of 'Lucca' and 'Lucca Comics' during the last 5 years

- ***Changes in the audience perception of the city before and after attending the festival***

We used audience surveys to capture the changes in the audience perception of the city before and after attending the festival. In these surveys, we combined multiple choice question with the open-ended ones, which allowed us to capture both the changes in the perception from the general point of view and also the complexity of opinions in detail. What we aimed to obtain in the open-ended question was the un-limited opinions of the audience reacted through their own vocabularies.

The multiple choice question, asking how LC&G has changed their perception of the city of Lucca, revealed that the festival has a highly positive impact on the place making. The majority of the audience, 62%, mentioned that they have a more positive perception of the city after attending the festival.

Furthermore, we elaborated the details of this overall view through the replies of open-ended questions through Word Clouds. Figure 28 reflects the definitions of Lucca before they attend the festival and Figure 29 summarises the opinions on Lucca after LC&G. Considering Figure 28 the words that the audience describes the city before their attendance in LC&G, we see that the strong characteristics of Lucca, such as the city location (Toscana), history (storica and medievale), as well as the beauty (bella) are visible. However, the city is also highly described as unknown (sconosciuta). Furthermore, there is mostly no specific relation or interest in Lucca before attending the festival, as it is visible through normal (normale) and any (qualunque or qualsiasi).

How has LC&G changed your perception of the city of Lucca?

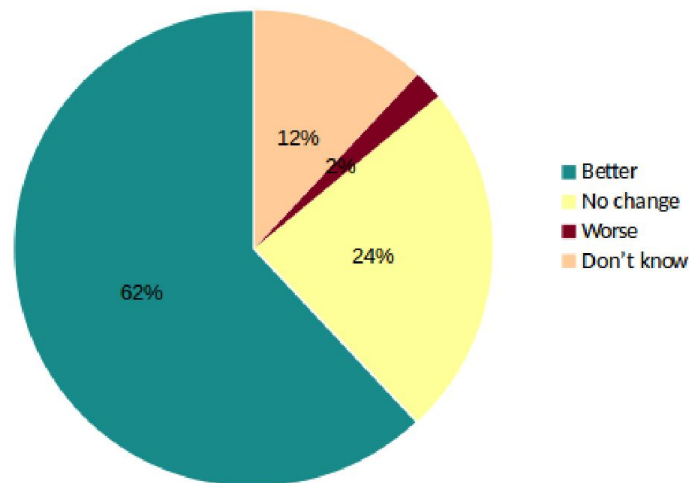


Figure 27: Change in the audience perception of the city after attending LC&G

Nevertheless, after attending in LC&G, we see in Figure 29 that the beauty is further recognised, indifferent, purely descriptive components, such as the location, becomes less significant and the negative descriptions, such as unknown (sconosciuta), disappear. Following the fascination with the festival experience, extraordinary descriptions appear. For instance, we can see interesting (interessante), fun (divertimento), magical (magica), wonderful (fantastica) and paradise (paradiso). Furthermore, we see that Lucca becomes a meeting point, as expressed by to visit (visitare), appointment (appuntamento), meet again (ritrovo) and always (sempre). Thus, the relation between the city and the attendees is strengthened, spreads over a long term and becomes promising for the future.

So, we can conclude that there is a boom of descriptions for the city image after attendance in LC&G and a much more dynamic layer is added to the city identity, while a distinct relation is established with the audience in the long term. The strong historic city identity is enriched with fascination of the festival experience and strengthened as the capital of the Italian comics and games community.



Figure 28: Lucca before attending LC&G - defined by the audience



Figure 29: Lucca after attending LC&G - defined by the audience

- *Changes in sentiments of the audience towards the city before and after attending the festival*

In addition to the World Clouds of the audience survey data of the open-ended question, we also conducted sentiment analysis on the the audience descriptions of the city before and after their attendance in LC&G. These analysis allowed us to better comprehend the changes in the sentiments of the audience towards the city through their own descriptions and vocabulary. Three figures in this section demonstrate these changes from different perspectives with the aim to present the results in a more clear way.

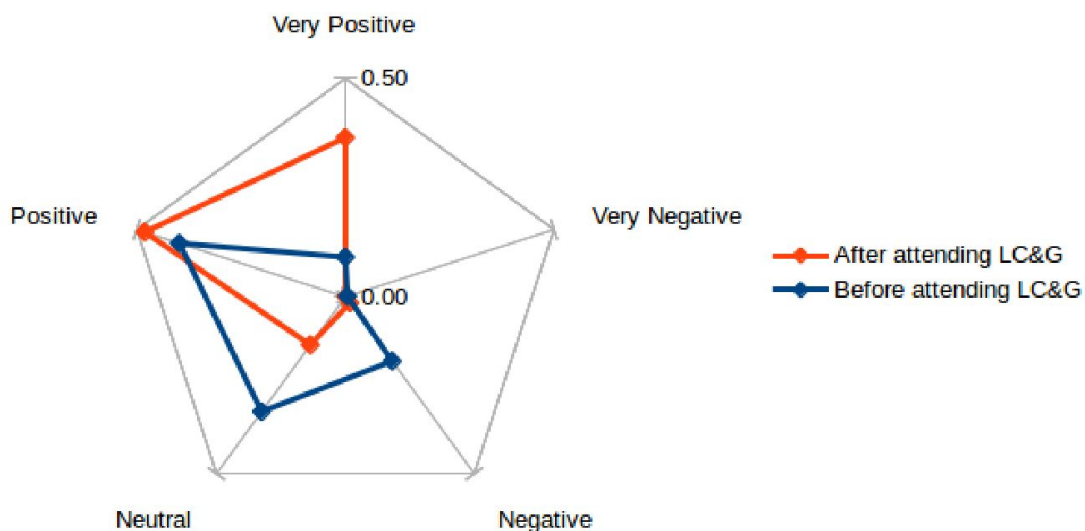


Figure 30: Comparative sentiment analysis of the city perception of the audience

In Figure 30, we can observe the significant movement from the negative and neutral towards very positive. In this graph, the area indicated with the colour orange represents the sentiments towards Lucca after attending the festival. Remarkably, the overall sentiments has almost no negative connotation.

On the other hand, Figures 31 and 32 demonstrate the changes in a more clear way. For instance, we can see that the negative sentiments towards Lucca is diminished from 18.15% to 1.71%, which means that the negative attitude is diminished by more than 90% after LC&G. Furthermore, the very positive sentiments are multiplied by four times after attending the festival.

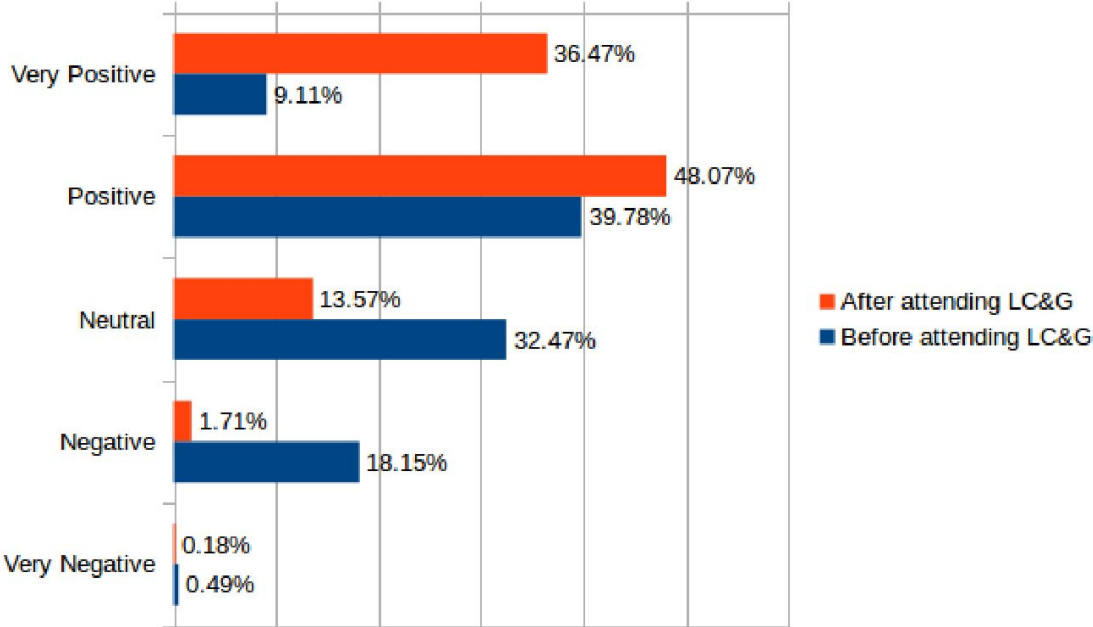


Figure 31: Comparative sentiment analysis of the city perception of the audience

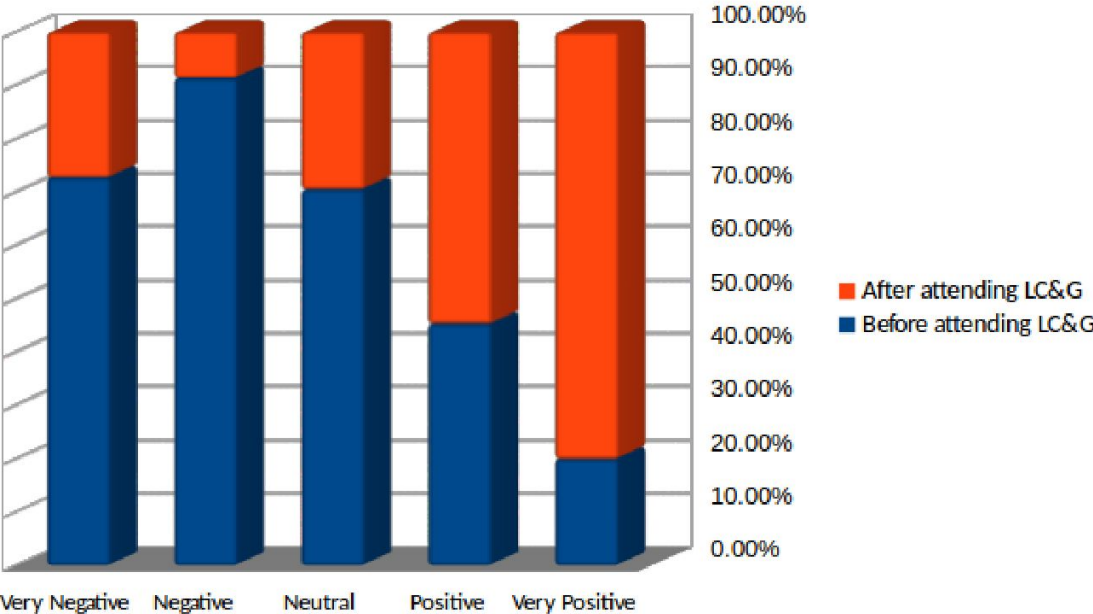


Figure 32: Comparative sentiment analysis of the city perception of the audience



Figure 34: Word-cloud of the tweets posted during the LC&G 2014



Figure 35: Word-cloud of the tweets posted during the LC&G 2015

- ***Festival outreach - Diffusion of opinions and popularity on social media on a longitudinal basis***

The prominence of the LC&G festival is not limited to the regional scale. To comprehend its relative importance to the city we analysed social media data using wordclouds and statistical analysis. First, with Figure 36 we depict the total number of tweets related to the festival in the last three years. The numbers show that there was a significant a high number of tweets in all three years, with a similar pattern. The pattern also indicates the correctness of content analysis of the previous indicator. Moreover, the increase total number of tweets related to LC&G and Lucca itself is enormous. Our Twiteer data analysis show that in the days of the festival, these tweets exceed the one of cities with more than 15 times its population and internationally recognised, such as Milan. For example, in the 31st of October 2015, the city of Milan had around 2.700, while Lucca had 2.800. This number is especially relevant considering that, for Lucca, it is the low touristic season, and otherwise it would have low visibility at regional and national scale. This data also confirms the Web Analytics data, showing the increase on the visibility of the city.

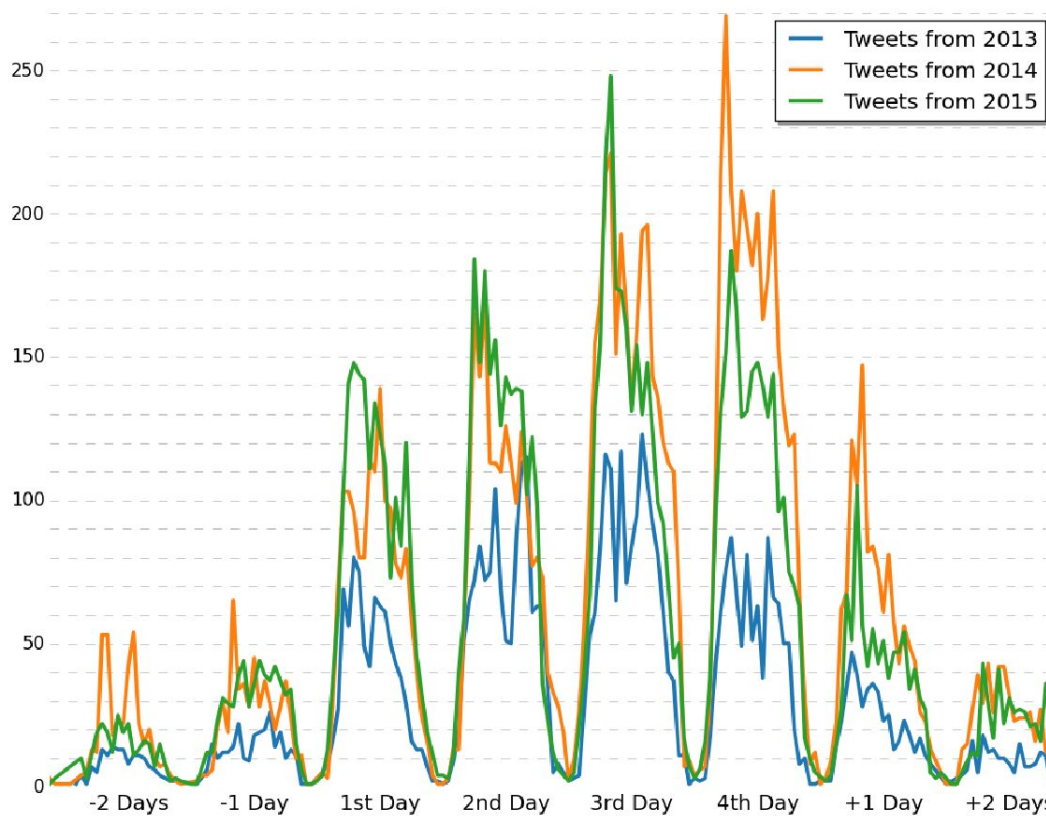


Figure 36: Changes in the number of tweets during the LC&G editions of 2013, 2014, 2015

7.4 Discussion of the Findings

Considering all the findings outlined above, we can conclude that the selected knowledge and network spillovers of LC&G were captured and presented with concrete evidence through an interdisciplinary methodological framework that is based on qualitative and quantitative analysis.

Regarding Knowledge 1.4 - Increase in employability and skills development in society, we see that the festival generates a drastic increase in temporary employment, including the festival lead organisation and the expositors, yet the permanent employment measures remain limited.

Additionally, outsourcing activities due to the attendance in the event trigger further employment spillovers in other sectors. Considering these points, we can say that, in addition to the impacts on employability, the spillovers related to Knowledge 1.4 mainly occur in the skills development and their transferability to other sectors; all the festival lead organisation employees recognise the transferable skills and a wide professional network that they develop due to their work experience in LC&G and they define these skills as essential to all the other sectors. Accordingly, thanks to these competencies, the employees appear to be highly confident to work in other sectors, even beyond the CCIs, at an international level. Under this spillover, we also focused on event-related reinforcement factors in the development of individual artistic capital and came up with very interesting findings. First of all, our domain is quite exceptional since, for instance, comics entail various artforms that are not commonly recognised as such by the wider public due to their differences from the traditional artforms. Thus, the contribution of LC&G to the recognition of the artists and their artforms, which was highly agreed by the artists participating in the event, is of crucial importance for the development and professionalisation of the field. Furthermore, 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 all together contribute to their individual artistic capital in many ways, such as new inspiration or improved artistic and professional skills.

Secondly, for Knowledge 1.6 - Testing new forms of organisation and new management structures, first we analysed internal and external milestones in the evolution of the festival lead organization and detailed the trajectory of this evolution. These findings indicate the contextual and intrinsic factors that are decisive in the novelties of the festival's organisation and management structure. Remarkably, the festival is a public initiative rising from a purely scholarly and cultural interest with the lead of few idealistic people. As distinct from other sectors, the event itself creates the need for a stable organisation through its immense growth and yield to a hybrid organisational solution, which is autonomous, transversal and unitary and would serve as a model not only for other events and public initiatives, but also for other sectors. Subsequently, LC&G elevates its public mission into a distinct terrain that goes beyond the usual public sphere and evolves into a hybrid structure that combines the characteristics of public and private institutions in a functioning way.

Last but not least, for Network 3.3 - Creating an attractive ecosystem and creative milieu, city branding and place making, in line with our multi-perspective approach, we first examined the urban policies and strategies of local public bodies regarding the relation between the city and the event. The analysis illustrate an open, visionary and well-informed approach, which aims to promote the city through cultural and creative events and to reach out a diverse visitor profile, while keeping the strong historical Lucchese identity as the core of the urban policies and event-related strategies. The visibility and crowd that the festival brings to the city of Lucca can be considered as a great opportunity to convey also the typicalities of the city in an accurate way and, to this end, it can be further exploited in a more effective way with future strategies and collaborations. Based on our mostly qualitative evidence, we see that, as a result of LC&G, the city obtains a recurring, exceptional level of online popularity that it hasn't had reached during the last 5 years, apart from the festival period and the participation of the event changes the majority of the participants' perception of and the sentiments towards Lucca in a much more positive way. More specifically, as revealed by the open-ended descriptions of Lucca by the event participants, there is a boom of descriptions for the city image after attendance in LC&G and a much more dynamic layer is added to the city identity, while a distinct relation is established with the audience in the long term as a regular meeting point. The strong historic city identity is enriched with fascination of the festival experience and strengthened as the capital of the Italian comics and games community. Furthermore, the diffusion of the event participants' opinions on online platforms enables the city to outreach a more diverse audience, who has not attended the festival. Subsequently, the prominence of Lucca during the festival period becomes relevant at an international level, which is affirmed, for instance, with the drastic increase in the significantly high number of tweets during the festival period for the period

between 2013-2015. Furthermore, the content analysis, to which we are currently continuing with conducting sentiment analysis in the collected twitter data, reveal the types of relations and the strength of the creative community that is established thanks to LC&G with Lucca as the centre of the meeting point.

Overall, the use case, LC&G, and the findings demonstrate the applicability of our interdisciplinary methodological approach and provide a fruitful base for further research and comparative studies. Our findings also vigorously testify that the studies assessing the spillovers of cultural projects can go beyond quantitative analysis (that are mostly unable to consider multiple perspectives) and it is possible to develop a more holistic understanding of the spillovers considering diverse perspective through an interdisciplinary framework, particularly including computational tools that would enable us to conduct qualitative analysis on big data.

8 Evaluation of the Methodological Approach and Recommendations

In this study, we developed an interdisciplinary methodological framework for the analysis of selected knowledge and network spillovers of cultural events by combining multiple data-sources, methods and tools. With this methodological framework that is based on qualitative and quantitative analysis, we also aimed to capture causal relations between investment in the arts, culture and the creative industries and specific spillovers considering the complex ecology of culture. To this end, our methodology uses cross validation among data sources to verify and compose multiple perspectives, thus providing a robust view of the spillover effects. Among the main novelties of this methodology, the use of computational tools and the analysis of social media data are essential to understand the approach of the audience and other stakeholders towards the festival and the city. They allow us to capture and understand a huge amount of data, which before could only be glanced upon.

In order to test the feasibility of our methodological framework, we applied it on an interesting use case, Lucca Comics & Games festival, which is among the biggest events dedicated to fantasy culture in the world, bringing around 500.000 attendees to the historic city of Lucca at the end of October each year. Figure 37 summarises the main steps of our methodology applied to the use case, LC&G. The results not only demonstrate the applicability of our framework but also provide a fruitful base for further studies and discussions in the area.

Nevertheless, it is important to highlight the fact that the purpose of this study is not to offer a rigid methodological framework. Instead, we aim to provide a flexible, interdisciplinary methodological model that can be adopted to different case studies, considering their specific needs as well as particularities of contextual, historical and organisational characteristics. To this end, the benefits and challenges of our methodological approach can be outlined as follows.

Principally, interdisciplinarity appears as an essential characteristic of our approach, which would allow us to expand the scope of our spillover analysis that are highly based on qualitative methods and to capture multiple perspectives, which are distinct from similar studies. Particularly, the methods adapted from Computer Science address a significant gap in the related literature, revealing the need for and the value of collaboration among experts from different disciplines. Integrating new horizons provided by computational tools can improve the understanding of spillovers from a wider perspective. Moreover, with advent and popularisation of internet and social media, the analysis of these new data source becomes indispensable to any kind of study related spillovers since it provides a general perspective, with a mixed qualitative and quantitative approach, and can be personalised with the exploration of individual perspectives.

Furthermore, through combining different data sources and data collection methods, we auspiciously integrate different perspectives of various stakeholders, which highlights the importance to critically analyse the findings of the study from multiple perspectives, particularly considering the nature of the festivals. Nevertheless, while employing cross-validation, it is essential to choose sources that can confirm, or at least reinforce the key indicators, particularly in cases where the data is generated by subjective stakeholders. In this respect, limited resources, mainly in terms of time since the project duration was 7 months in total, pose restrictions on the fieldwork design and data collection period.

Thus, it is of crucial importance to prioritise the data sources in line with their potential to provide evidence for the selected spillovers.

On the other hand, testing new methods and discovering new perspectives without imposing ready hypothesis allows us to explore unexpected spillovers and to enrich the existing definitions. For instance, through the implementation of our methodological framework on the use case, one of our interesting findings was the impact of the LC&G on the recognition of artists and the scope of their practises as artform(s) with significant contributions to the professionalisation and development of the field, which was not specified as an event-related reinforcement factor in the development of artistic capital before. All things considered, our methodological approach provides a robust, fruitful base that can be used as a model for further studies in the area.

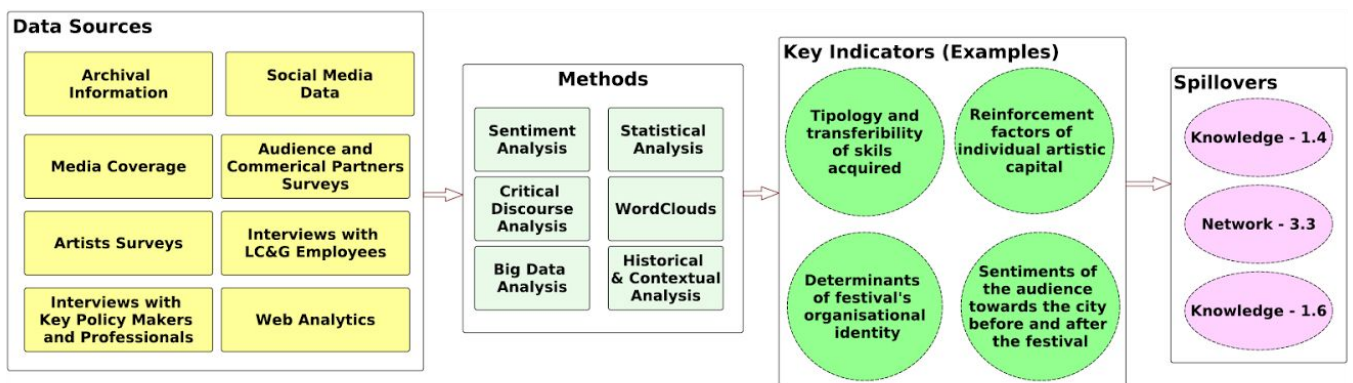


Figure 37: Summary of the application of the methodology developed in the case of LC&G.

Challenges and Future Work

Primarily, it is a big challenge to correctly transmit the purpose of spillover studies to different communities and to the general public. Thus, it is important to clarify the aim of our study and our approach on spillover research, which was a challenge that we faced during our project. We argue that there is the necessity to recognize spillovers of cultural interventions, let it be a festival, a restoration project, a concert or establishment of a museum, and such studies are of crucial importance to investigate the complex reality of cultural projects and their intertwined relations with diverse communities and other sectors at various levels. As an example, our study provides concrete evidence to understand the drastically growing mass phenomenon that Lucca Comics & Games has become. Furthermore, we provide a fruitful base to investigate the dynamics of the related communities as well as the CCIs from a wider perspective. Such attempts are also vital to develop effective strategies for the future of these events and related fields, and to accurately address the existing problems. Nevertheless, we do not advocate that all cultural projects should imperatively provide spillovers and we further argue that cultural interventions are also valuable per se.

On the other hand, time limitations posed other difficulties to expand the scope of our research. In our study, we use cross validation among data sources to verify and compose multiple perspectives and to provide a robust view of the spillover effects. To this end, even though prioritization and selection of the actors and the data sources are necessary for the efficacy of the analysis since it is not feasible and relevant to capture every single perspective, the current framework can be expanded through including more perspectives and indicators. For instance: (i) analysis on the outsourcing activities caused by LC&G can be broadened with the inclusion of the measures related to the lead organisation, Lucca Crea; (ii) development of transferable skills through work experience in Lucca Crea can be further substantiated through career paths of the employees, about which we collected data but did not have time to conduct analysis; (iii) event-related reinforcement factors regarding

participating artists can be enriched with further contextual and historical analysis, such as LC&G award schemes, artists related changes in the event program and artists accreditation policies; and (iv) the relation between the event and creating an attractive ecosystem, city branding and place making can be enriched with LC&G organisers' perspective. In line with these points, we are aiming to expand the scope and depth of our framework through, for instance: (i) further elaborating the indicators with more perspectives, e.g. adding indicators to deepen the analysis related to employability and skills development in society with, for instance, including related measures caused by festivals in stable and temporary shops, hotels and restaurants, and employees' career paths before and after the event; (ii) including analysis of other types of spillovers, such as stimulating creativity and encouraging potential, stimulating creativity and encouraging potential, improved business culture and boosting entrepreneurship, and building social cohesion, community development and integration; and (iii) adapting our framework to other types of cultural and creative projects, for instance, small scale festivals, spillovers of stable cultural organisations (such as museums or cultural centres), urban regeneration projects or entrepreneurial activities and new products in cultural and creative industries.

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ALTUM Foundation – Poznan, Poland
(In cooperation with ROK AMU Culture Observatory)



for **European Research Partnership on Cultural and Creative Spillovers:**
Arts Council England, Arts Council of Ireland, Creative England, Creative Scotland,
European Centre for Creative Economy, European Cultural Foundation,
European Creative Business Network

within the project framework:

Testing innovative methods to evaluate cultural and creative spillovers in Europe

A case study of
CONCORDIA Design Centre (CDC)
(Human Touch Group) in Poznan (POLAND)



Research Report

Dr Marcin Poprawski, Dr Marek Chojnacki, Piotr Firych
Case study Report Editors

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1. Introduction to the research project

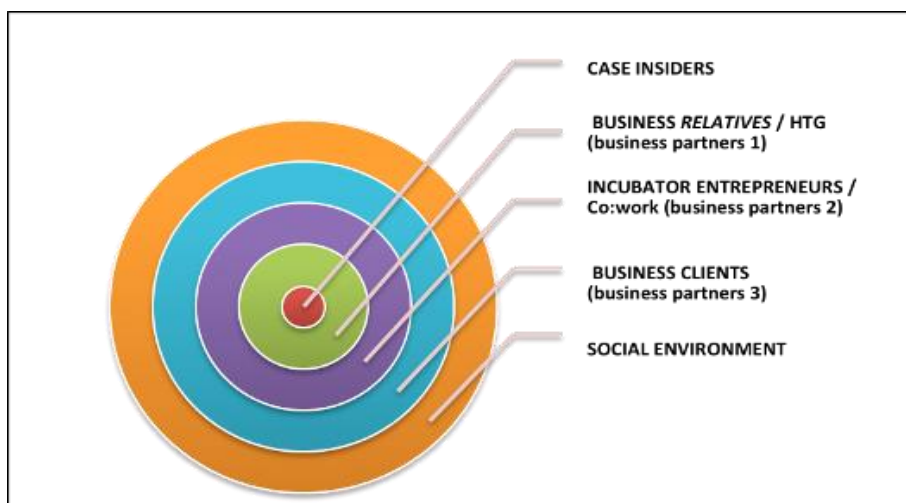
1.1. EXECUTIVE SUMMARY

The aim of the research team of the Altum Foundation in Poznan, Poland, consisting of research staff affiliated to the AMU University in Poznan, Faculty of Social Sciences, was to test the Concordia Design Centre in Poznan (CDC) as a case study on the cultural and creative spillover phenomenon.

The tested organisation is renowned for being the first and most successful *design-thinking process* method disseminator in Poland. The promotion of creative, design-thinking styles and processes, and changing both life and work attitudes and mental ‘software’ – this is the essence of what the researched object, the CDC does – is ungraspable and non-measurable through quantitative data collection. The effectiveness of the classical social sciences qualitative investigation methods is also limited in this matter. The Testing Cultural and Creative Spillover research method elaborated in this research project by the Polish team was a method that experimented at the cutting edge of qualitative and heuristics methods. The research team worked in a timeframe of 6 months, from June to November 2016 using the selected tools within the frame of qualitative methods, and extended this with several experimental components.

JUNE	JULY	AUGUST	SEPTEMBER	OCTOBER	NOVEMBER	DECEMBER
Research Tools set-up			Research Tools update and application			
Desk research						
Mediated Discourse Analysis data selection			Mediated Discourse Analysis, semiotics and VSM research			
	Spillover identification					
	Research sample and target groups representation					
			Individual in-depth interviews (with experimental methods)			
			Focus group interviews (with experimental methods)			
			Data analysis and elaboration of research findings, methodological reflection			

The choice of research target groups was the logical outcome of desk research and mediated discourse analysis. Two main spillover types most adequate for the CDC case study – Knowledge spillover 1, and Industry spillover 1 – were identified. This choice also had an impact on the choice of the groups of people to be tested within the qualitative part of the research. Five research target groups were selected and 57 people participated in the qualitative (experimental) research processes.

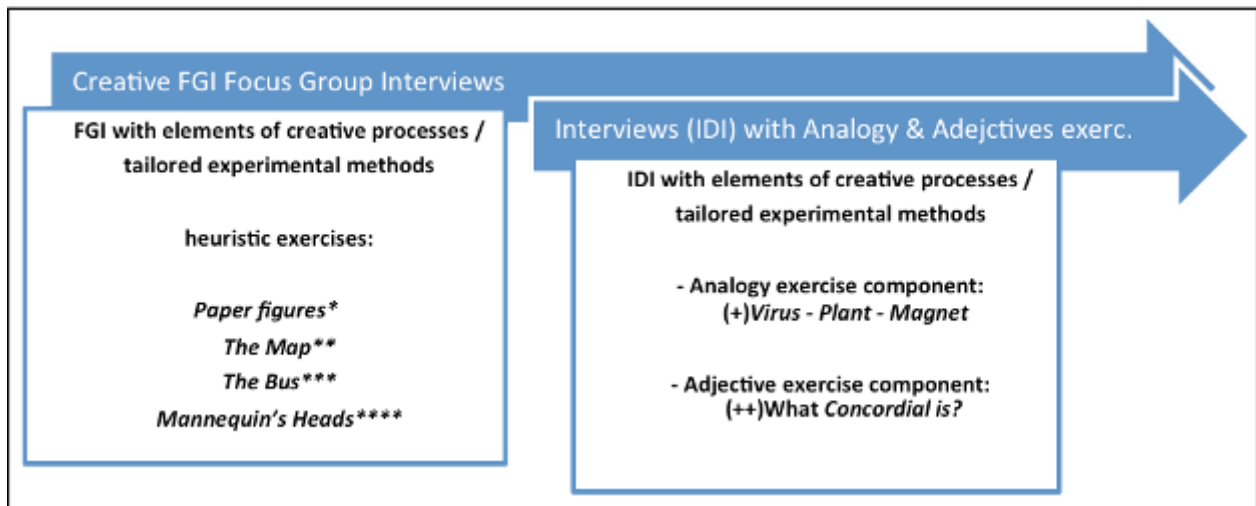


The research team proposed a set of analytical methods with adequately calibrated tools for testing the cluster of innovative cultural and creative spillovers exemplified in the phenomenon of the private design centre institution.

Data Sources →	Research Methods →	Creative Spillover Types tested
Case study Source Data (organisation website content, mission statement, written strategy)	Desk Research (focused on CCS genealogy, content and context analysis)	Knowledge Spillover 1: STIMULATING CREATIVITY & Encouraging Potential
Mediated Discourse Content (media monitoring database provided by the organisation)	Mediated Discourse Analysis (MDA) and Virtual Settlements Map (VSM)	
Social Media Content (organisation related social media profiles content)		
Experiences, stories, opinions and data shared by research targets (individuals, interviews and participants in exercises - representatives of the research target groups)	Individual in-depth interviews with elements of creative processes / tailored experimental methods: analogy and adjective exercise	Industry Spillover 1: IMPROVED BUSINESS CULTURE & Boosting Entrepreneurship
	Focus group interview with elements of creative processes / tailored experimental methods: workshop heuristic exercises, analogy and adjective exercise	

The key feature of this mixed method, which is tested in researching cultural and creative spillovers, is to provide a set of tools that will describe the impact of things done in the everyday practice of creative business organisations - behind the big data cloud. The research team decided to test methods that, at first sight, resemble a typical qualitative approach (with focus groups interviews or individual interviews used as a basis), however, the methods also incorporate some intellectually challenging research techniques that are appropriate for the creative process-related issues under scrutiny. Within the workshop structure of the research, which was aimed at testing cultural and creative spillovers, two essential tools—both creative process-oriented and heuristic—were employed: analogy and word games.

Experimental adjustments of qualitative methods are workshop-formatted exercises that introduce imaginary games. This process draws on three components: basic phenomenology (studying objects as phenomena), aesthetics (knowing through the senses, using vocabulary for aesthetic judgement), and heuristic techniques (testing theories of discovery). These intellectual resources were constantly and strategically employed by the research team in the research process, even if this was not made explicit to the respondents. Concepts from these three traditions were simply built into the exercises and communicated in the vocabulary, and were then applied to reflection on the organizational change and diffusion of creativity. This component of academic experience was incorporated into the researchers' approach, and was able to provide the conditions for the interpretation of salient, inexplicable phenomena: the spirit of the place, its atmosphere, attractiveness, and emotional impact, which are all crucial for effective cultural and creative spillover processes. It treats the example of CDC – the spillover disseminator – as a unique phenomenon with aesthetic values cherished at its core; as a place like no other when it comes to the coexistence and cooperation of people in complex relations with material objects, thoughts, organizational structures, sights, shapes and tastes.



TWO main creative spillover types: **Knowledge Spillover 1: STIMULATING CREATIVITY & Encouraging Potential**, and **Industry Spillover 1: IMPROVED BUSINESS CULTURE & Boosting Entrepreneurship**, emerged through the tests as the most essential case study features for the CDC. The use of the proposed mix of methods provided a set of qualitative data that clarified the proposal of cultural and creative spillover indicators. 11 indicators were identified in the CDC test for the first spillover type, and 4 others for the second spillover type. Among them are: (3) the types of creative processes used in the organization's everyday practice. The choice of one prominent creative method that is persistently promoted and applied; (5) The strategic approach to capitalizing on the creative brand and its 'magnetic' power; (6) The density of space, time, projects and events made available and provided by the case study organization for establishing practical ties between creative content and business operations; (7) Advances in broadening the diversity of the organisation's audience; (8) The organization's role as a repository or bank of knowledge and ideas, or as an educational content generator and transmitter with big outreach, being trusted as the best source; (9) The creative organisation's role in the mutual transfer of knowledge between creative professionals and creative amateurs, and in promoting a life-work balance; (10) The balance of elitism and egalitarianism in stimulating the creativity processes.

To activate creativity-based knowledge spillovers (on a smaller, individual scale) and industry spillovers (on an organisational scale), the CDC invites professionals and interest groups from fields of practice other than design, and provides these groups with new perspectives for approaching their jobs and goals with the application of creative thinking techniques.

To explore the impact of this approach and its spillover effect, we decided to incorporate our qualitative research methods into aesthetic categories. Every person has particular creativity pattern that cannot be explored on a declarative level (surveys, data analysis, pure social sciences inquiry methods). If this is to be explored and modelled, it should be verified in an observation process, when the respondents are engaged in creative processes (at least minimally). The experimental components of the heuristic workshop and the word games that were inserted into the qualitative methods (interviews, group interviews) were helpful in following the path of cultural and creative spillover that is strategically activated by the case study organisation. The workshop elements provided dialogic space not only to express opinions but also to describe processes that recall and resemble the previously experienced influence of the case study organisation – CDC activity as the spillover initiator.

The final outcome of the project was a sum of methodological reflection and recommendations for possible future use of the methods and tools tested in the project.

1.2. Research Team Presentation

The research project supervisor and the supporting research team of the Altum Foundation and research staff affiliated with the AMU University in Poznan, Faculty of Social Sciences:

Dr Marcin Poprawski is a Deputy Dean of the Faculty of Social Sciences of the Adam Mickiewicz University (AMU) in Poznan, Poland, and works in the Institute of Cultural Studies at the AMU; he is also a co-founder and research coordinator of the ROK AMU Culture Observatory. Since 2006 he has been lecturing at the Viadrina European University in Frankfurt Oder. He improved his professional skills in teaching cultural management and cultural policy during an internship at the Centre for Cultural Policy Studies, the University of Warwick (UK) in 2012. His research interests, publications topics and projects include: cultural policies, cultural management and entrepreneurship, cultural ecosystems culture-led city development, and organisational cultures in cultural & creative organisations and heritage institutions. He is an expert of the Association of Polish Cities, a member of the Urban Cultural Policies Council of the Polish National Center for Culture. Since 2013, he has been twice elected Vice-president of the ENCATC European Network based in Brussels.

Dr Marek Chojnacki works at the Institute of Cultural Studies at the Adam Mickiewicz University (AMU) in Poznan. He is educated as a theatre director, holds a PhD in sociology, is the author of books and papers on the theory of creative processes, and heuristic and drama workshops methods. His core academic interests are focused on the cultural organisations and creative practices within different fields of social life—for example in the arts, science and business settings. He lectures on the arts and advertisements practices, city branding, and creative teamwork; and conducts training sessions on creative processes for entrepreneurs and the employees of creative organisations. He specialises as a mentor and tutor for screenwriting students; he cooperated as a jury member and expert with the Screenwriter Laboratory in Warsaw and the National Institute for Cinema Art. He is a member of interdisciplinary research teams, being involved in several national academic projects in the fields of cultural management, organisational studies, cultural policies, and heritage institutions.

Piotr Firych is a media and communications specialist, a PhD candidate and researcher at Adam Mickiewicz University (AMU) in Poznan, Poland (Institute of Cultural Studies); he received his Master of International Market Communication and Latin American Studies degree from Aalborg University in Denmark. He has also graduated from the University of Łódź in Poland, where he obtained a degree in Journalism and Social Communication. He has a vast range of international experience in teaching, communications and project management (Spain, Denmark, Estonia, Germany). Between 2012-2013 he worked for the Polish Tourism Organization in Madrid. In the academic field he is associated with the ROK AMU Culture Observatory, where he manages and conducts research related to cultural policies. Academic interests: communication, branding, cultural marketing, Internet studies, audience development, and cultural policies.

Sławomir Malewski – a sociologist (the Adam Mickiewicz University (AMU) in Poznan, Poland), a licenced coach and business management consultant in marketing and media enterprises, he is the CEO of the Altum Foundation. He was an advisor and research team member in the fields of organisational behaviour applied projects for creative sector organisations (business, social, educational, heritage and cultural). He applies programs for organisational development based on the concepts of mission, goals and values, taken from management studies. He is a co-coordinator of the regional study on the Cultural education provided by private sector entrepreneurs (2016), commissioned by the Ministry of Culture and National Heritage in Poland.

1.3. Methodological Summary

The basis of the research processes on testing cultural and creative spillovers—which was employed in the project proposed by the Polish research team, namely an analysis of Concordia Design Centre in Poznan (CDC)—lies in components derived from the social sciences and anthropology, i.e. tools that provide qualitative research formats (FGI – Focus Groups Interviews, IDI - In-depth Individual Interviews) for informative meetings and talks with people. This initial anthropological approach was essential in dealing with the research on experiencing creativity transfer in the cultural and creative sector, as this provided evidence based on patterns of organisational cultures, and the behaviour of group members. This process was preceded by Desk Research, which focused on the genealogy, content and context analysis of the cultural and creative spillover case study. Two main spillover types were selected and verified through the second introductory component of this research project, which consisted of a Media Discourse Analysis with correlated components (social media analysis, semiotics, and virtual settlements map). The main methodological challenge in this project was to provide experimental added value to this test – namely a tailoring workshop and research inspired by heuristic techniques. **Tailoring the research methods for testing creative spillovers** engaged the research participants in cognitive processes that are focused on finding important features of the phenomenon being researched - **creativity diffusion and cultural & creative spillovers**.

< 1 > Data collected through DESK RESEARCH (2 years back):
SOURCES: accessible documents - mission statement, the organisation’s strategy, projects reports; website content, PR content

< 2 > Data collected through MEDIATED DISCOURSE ANALYSIS:
SOURCES: media monitoring reports of IMM – Media Monitoring Institute independent media agency for the period of the last full year, with the databases accessed by researchers:
4010 media materials collected and analysed + **Concordia Design official Facebook profile** analysed over the period of the last 12 months
 approx. 450 Facebook posts analysed, including their content and feedback.

< 3 > Data collected through QUALITATIVE RESEARCH: IDI and FGI with heuristic components:
SOURCES: the verbal, dialogue-based content of the Interviews with creative exercise elements

Creative FGI Focus Group Interviews

FGI with elements of creative processes / tailored experimental methods

heuristic exercises:

*Paper figures**
*The Map***
*The Bus****
*Mannequin's Heads*****

Interviews (IDI) with Analogy & Adjectives exerc.

IDI with elements of creative processes / tailored experimental methods

- Analogy exercise component:
 (+)Virus - Plant - Magnet

- Adjective exercise component:
 (++)What Concordial is?

30 IDI individual in-depth interviews (40 - 70 minutes each) with 30 individuals (from 5 research target groups)

5 FGI focus group interviews meetings (80 – 120 minutes each) with 27 people (from 5 research target groups)
 [all sessions were video recorded for the purposes of content and behaviour analysis: focus on exercise components]

<i>Selected methods</i>	Methodological summary – selected recommendations
1. Desk Research – CCS Genealogy & Context	Applying the desk research and further actions directed to qualitative research would need a key person from the case study staff to be a facilitator in contacting people and accessing data (for MDA, Desk research)
2. Mediated Discourse Analysis and VSM	The MDA methods involved collecting particular expressions, while qualifying them into cognitive categories related to spillover effects. Genealogy, selected to be the initial contact question is based on the reconstruction of the facts, stories, opinions of the founders actions, motivations, impacts, etc. collected through critical discourse analysis. This method has no limitation when applied to other objects of research, and is easy to adapt and develop. Processes in the creative sector today operate in a mediated, Internet-based sphere.
3. FGI final discussion	A panel discussion of key CCS terms was the FINALE of every session as a summarizing verbalization of opinions on posed questions and activated exercises. No exercise was left without comment or explanation of its aims and ends.
4. FGI extended with Analogy exercise <i>Virus - Plant – Magnet</i>	This method was very effective regarding the collection of opinions and data regarding two main spillover types tested, especially Knowledge spillover 1 – focused on the stimulation of creative processes. The analogy of 3 creativity diffusion methods is very well reflected by the respondents, selecting usually two options as characteristic for the performance and strategy of the research object: either magnet and plant or virus and magnet . But, the method of analogical reasoning is relevant only when performed under the supervision of a person with training experience in heuristic techniques , leading the group discussion to expose and select only the components that play a role as premises of analogical reasoning. The problem for the participant is not expressing pure information but also judgements, integrally contained in the basis of analogies or metaphors. The facilitator of the workshop session has to keep participants on the track of proper reasoning within the topic frames, without interrupting the discussion stream. This also requires a sensitive, attentive approach from the researcher, who, when there is a very dynamic unfolding of plots, should not ignore or stop some marginal, anecdotal directions in the narration that could, at an unexpected moment of the discussion, bring an insight into discovery of new features of the reflected phenomena—features that are unexpected and unknown to both the participants and moderators of the exercise.
5. FGI extended: with Adjectives / Verbs exercise <i>What Concordial is?</i>	One of the questions that respondents responded to with unexpected engagement was the one about adjectives, and a characterization of the object of the case study as a place that shares creative content to remote professional ‘locations’. This method provided many emotional, aesthetic, imaginary and sensual qualities and values to the discussion on the creative spillover effect. In the use of this method, we assume a specific role of language in spreading creativity. These things that are created by people and understood as art, and are transferred as descriptions, using words, which give the an aesthetic impression, which is simple and can be used in explaining methods of creative intervention.
6. FGI extended: Workshop session with heuristic exercises a) Paper Figures b) The Map c) The Bus d) Mannequin	Use of heuristic, creative exercises is effective in pushing respondents through elements of the creative process itself – resembling elements that are typical-for-case activities, as participants are more deliberately involved in the re-calling of their associations, experiences, judgments regarding the researched case. Qualitative methods are extended and the targets are invited to creative processes themselves first, and are then being interrogated on cultural and creative spillovers. The experimental, qualitative methods selected for this project have the potential to be applied to other cases – but this will need a special transfer of method session, in order to explain the researchers’ aims and forms of interaction. To clarify the essence of the methods when given to further development there is a need for in-depth comments on the productivity of the experimental methods that are based on disciplines rooted in aesthetics. It is recommended that work be done on a broader selection of possible empirical tools – to be worked on in workshop sessions, and a portfolio for different groups with varied range of experiences should be provided. All exercises require the space and time for a direct follow-up discussion – summarizing the efforts of the exercise participants. Exercises that have more staging (performative) elements help in detecting systemic linkages and paths to more successful distribution, diffusion, infiltration of <i>creativity bites</i> . They are effective tools for discussing the case study organisation’s spillover type impact on the social environment, other organisations, institutions, people’s behaviours and opinions.
7. IDI extended: a) Analogy b) Adjective / Verb	In-depth interviews based on a scripted scenario with questions and tasks for the person interviewed - are a very valuable component for collecting the precise characteristics of an organisation’s QUALITATIVE impact and spillover of its creative business and educational activities. However, some data on activities related to the creative spillover effects are restricted by business organisations and their clients—these restrictions protect their creative content, and information concerning the methods behind the changes they went through, which are considered as a very valuable asset on a highly competitive market. Respondents were ready to talk about a very general approach, but not allowed to talk about the detailed shape of processes and their effects. Apart from this challenge, IDI with heuristic components bring an irreplaceable quality of thoughts and experiences into the research process that describe and verify the impact and values of the organisation. The most rewarding aspect of the research processes based on these methods are observations that demonstrate proof of people’s changing attitudes, approaches, hierarchies, and the order of values in their life and work environment. This method functions as the final verification of the impact of spillovers on an individuals’ behaviour and on particular organisational cultures.

2. The Methodological Framework of the Research Project: The Research Objectives of the Logic Behind Experimental Methods (the CDC Case)

A) TESTING CULTURAL and CREATIVE SPILLOVER - AT THE EDGE OF EXISTING METHODS.

The key feature of the method tested in the process of researching cultural and creative spillovers¹ — taking the selected case study of a creative place as the test area — is to provide a set of tools that will describe the impact of things done in the everyday practice of creative business organisations — behind the big data cloud. The test of the cultural and creative spillover effect generated by Concordia Design Centre (CDC) in Poznan, Poland, demands a multidimensional research approach with methods that go beyond the standard quantitative surveys and data analysis. The research team decided to test methods that, at first sight, resemble a typical qualitative approach (with focus group interviews or individual interviews as the basis). However, the further we go, the more we see that these methods have incorporated some bold and intellectually challenging research techniques that are appropriate for the creative process-related issues under scrutiny.

Promoting creative, design thinking styles and processes, and changing life and work attitudes and mental ‘software’ – which is the essence of what the researched object, CDC does – is ungraspable and non-measurable through quantitative data collection. The effectiveness of classical social sciences qualitative investigation methods is also limited in this matter. The method for **testing Cultural and Creative Spillover research**, selected by the team and elaborated in this research project, was one of **experimenting at the edge of qualitative and heuristics methods**.

The creative process methods incorporated into the groups and individuals’ research encounters were adjusted to explore the creative spillover effects as a multi-layered experience of creativity diffusion. For this reason, in the qualitative approach tested, the research team used concepts rooted in the humanities and social and cultural studies, which are focused on researching the communication processes, organisational culture and value transfers of organisations.

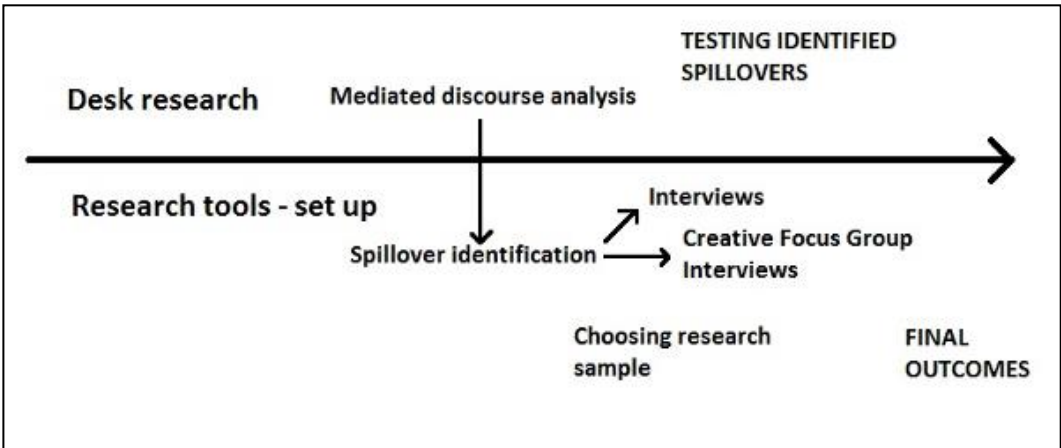


Fig. 1. The Sequence of the CCS Test – Concordia Design Centre (CDC) Case Research Process

¹ Cultural and creative spillover is understood, according to the Tom Fleming Creative Consultancy Report (2015) as follows: ‘We understand a spillover(s) to be the process by which an activity in one area has a subsequent broader impact on places, society or the economy through the overflow of concepts, ideas, skills, knowledge and different types of capital. Spillovers can take place over varying time frames and can be intentional or unintentional, planned or unplanned, direct or indirect, negative as well as positive’ (TFCC 2015, p.15)

Table 1. **Overview of the Methodological Framework:** Testing CCS – the Concordia Design Centre Case

Data Sources →	Research Methods →	Creative Spillover Types tested
Case study Source Data (organisation website content, mission statement, written strategy)	Desk Research (focused on CCS genealogy, content and context analysis)	Knowledge Spillover 1: STIMULATING CREATIVITY & Encouraging Potential
Mediated Discourse Content (media monitoring database provided by the organisation)	Mediated Discourse Analysis (MDA) and Virtual Settlements Map (VSM)	
Social Media Content (organisation related social media profiles content)		
Experiences, stories, opinions and data shared by research targets (individuals, interviews and participants in exercises - representatives of the research target groups)	Individual in-depth interviews with elements of creative processes / tailored experimental methods: analogy and adjective exercise	Industry Spillover 1: IMPROVED BUSINESS CULTURE & Boosting Entrepreneurship
	Focus group interview with elements of creative processes / tailored experimental methods: workshop heuristic exercises, analogy and adjective exercise	

Table 2. **Timeline of the CDC Case Study Research:** June 2016 – December 2016

JUNE	JULY	AUGUST	SEPTEMBER	OCTOBER	NOVEMBER	DECEMBER
Research Tools set-up		Research Tools update and application				
Desk research						
Mediated Discourse Analysis data selection			Mediated Discourse Analysis, semiotics and VSM research			
	Spillover identification					
	Choosing the research sample					
			Individual in-depth interviews (with experimental methods)			
			Focus group interviews (with experimental methods)			
Data analysis and elaboration of research findings, methodological reflection						

The research team proposed a set of analytical methods with adequately calibrated tools to test the cluster of innovative cultural and creative spillovers exemplified in the phenomenon of the private design centre institution.

(a) Desk Research - Cultural and Creative Spillover **genealogy content & context analysis.**

This tool was a basis for both initial desk research activities, as well as for the introduction part of the In-depth individual interviews. The last process was conducted with carefully selected representatives

correlated with the case being studied. With this tool we wanted to analyse the historiographical and socio-cultural context of the spillover, the soil in which the processes are taking place within a given cultural and creative ecosystem². To understand the cultural and creative spillover effect **you need to analyse both the outcomes and recent processes of the tested organisation and the history of the socio-cultural processes taking place in the city. What is essential in diagnosing and testing creative spillover effects is the insight into the genealogy of the social environment** that is the soil of the spillover.

(b) **Mediated Discourse Analysis (MDA), semiotics and Virtual Settlements Map (VSM), Internet communication analysis.** The proposed methodological approach aimed to scrutinize the organization in Poznań as a representative of the creative industry by means of qualitative tools that have become available for new media communication analysis. A key emphasis here was on examining the Internet discourse related to Concordia Design. Online communication analysis is supposed to bring additional, valid insights to the research. An especially valuable field for gathering data was social media. The dynamically changing circumstances of the Internet create a great opportunity for a researcher to explore the nature of human beings from a different perspective. Therefore, looking at new media communication gave us a possibility of reaching a complex, in-depth understanding of Concordia Design and its impact on local society. The principle angle of the analysis was turned into official communication shared by the case study organisation on social media platforms and its reception within its audience. Tendencies that appear relevant in terms of issues frequently touched upon, as well as posts that generated intense reactions were sought and outlined. As a result, it was possible to obtain knowledge about the organization and the ways it is presented and perceived. The data analysis approach was founded on a mix of methods. To be more specific, the discussed analytical framework was primarily rooted in a Mediated Discourse Analysis (covering texts, videos, photos, and actions), known also as MDA (Scollon, R. and S.B.K. Scollon. *Mediated discourse: the nexus of practice*. London, New York, Routledge (2001) and complemented by semiotics. The strongest argument for combining these methods was their complementarity. MDA differs from other discourse studies by focusing on the overall social actions, rather than solely on written text or language, like e.g. in the case of classical approach towards discourse analysis. Semiotics³, on the other hand, due to its interpretative character may be found helpful in decoding the hidden meaning and symbols in the collected data. The core analytical objectives were understood as: diagnosis of the overall online communication connected to Concordia Design and its audience. This was integrated in VSM - Virtual Settlements Map (Where and how is the knowledge about Concordia Design generated and obtained?). Close examination of the creative industry's online communities in Poznań in the context of the studied case was limited to an analysis of the communication during the period of July 2015 – June 2016.

(c) **Cultural and Creative Spillover qualitative research methods – qualitative mapping of social environment:** focus group interviews (FGI) with workshop sessions components and a separate section of in-depth interviews with representatives of all the parties involved in the Spillover effects identified in the content and MDA analysis. The essential facts concerning the nature of cultural and creative spillover and spreading creativity processes were tested through qualitative research, in the form of in-depth interviews and focus group interviews. The last included the set of innovative workshop components to gather content that is not available through direct interrogation. Both types

² By the use of the ecosystem metaphor with we are following John Holden concept (2015) replicated in cultural and creative spillover explanation given in TFCC Report, treated as a base for this report (2015)

³ The study of signs and sign-using behaviour was the concept introduced by Ferdinand de Saussure and Charles Sanders Peirce. The original meaning of semiotics has evolved into a method that is used today in the study of meaning—of both language and non-linguistic sign systems.

of tool were based on scripted scenarios adjusted to the creative spillover topics. Representatives of all the Concordia Design Centre case study stakeholders were identified in the genealogy and content analysis stage of the research. Workshop shaped focus interviews were executed with 5 groups of people:

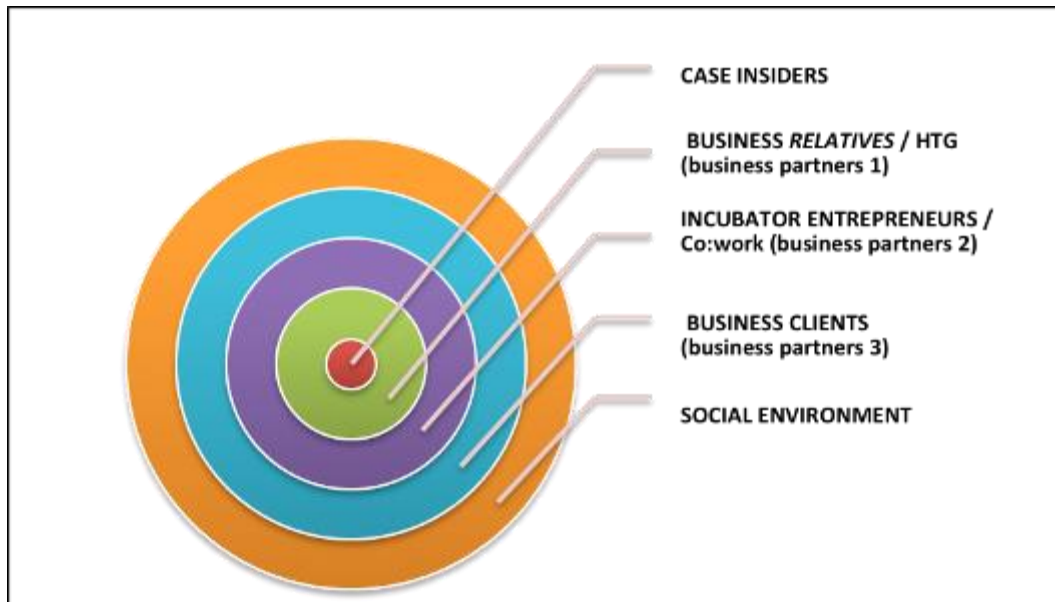


Fig. 2. CDC Case study CCS research process participants (targets groups)

CDC Case study Research Targets: the choice of the research target groups was made as a logical outcome of the **desk research** and **mediated discourse analysis**. Two main spillover types most appropriate for the Concordia Design Centre case study (Knowledge spillover 1, and Industry spillover 2) were identified through these initial methods. This choice also impacted the choice of groups of people to be tested in the qualitative part of the research. We selected 5 research target groups and involved 57 people in the qualitative (experimental) research processes:

1. **CASE INSIDERS** (of the CCS organisation being tested). Case study organisation founders, managers and selected employees of different profession and duties. **17 carefully selected people took part in the IDI and FGI workshop meetings, bringing to us the full picture of the organizational culture profile related to the creative spillover potentials and practices.**

2. **BUSINESS RELATIVES (1st circle of business partners).** Representative people of the HTG Group – of which CDC is a part. It's a family of enterprises (the Human Touch Group) that is the closest business environment of the case study and the target of its *internal spillover* (Vickery, 2015, 'To be debated. Creative Spillover', ECCE, Dortmund). HTG is a family of independently managed enterprises that share the same owners and general entrepreneurial approach, based on models of *design-thinking* processes. These enterprises are distinguished by their broad range of activity: furniture, wood and the interior design industry, design school, real estate, art foundation, private university, and private elementary and grammar schools. Concordia seems to transmit its creative spillover to these closest partners first. The creative spillover **research process attracted 6 representatives involved in qualitative research procedures: FGI and IDI.**

3. **INCUBATOR ENTREPRENEURS (2nd circle of business partners):** entrepreneurs, business organisations sharing the Co:office space, one whole floor of CDC. There are over 20 start-up entrepreneurial initiatives inhabiting the case study organisation's building, creating an incubator hub consisting of micro and small companies that were accepted through a selection process by Concordia leaders. These organisations are

inhabitants of the creative industries milieu, in the broad sense of the term: architecture, digital solutions, software, intelligent devices, the fashion industry, graphic design, digital printing, furniture design, interior design, copyright legal consulting, consumer research, marketing, business consulting, innovation consulting, PR and communication services, creative sector HR services, conceptual product design and mechanical engineering, and culinary and lifestyle publishing. These organisations use the organisation's space, image and the identity of the place to build relations with their clients, organize their organizational cultures and sometime cooperate with each other. **The FGI sessions and IDI's gave access to 14 active representatives of this spillover circle of the organisation's partners.**

4. BUSINESS CLIENTS (3rd circle of business partners). Business organisations, clients of consulting and training offered by the case study organisation. Due to the competition, these organisations keep the fact of their being Concordia consulting clients as confidential information. **7 representatives reached by the research team in qualitative inquiries** represent such business organisations as: an energy corporation or global player in furniture production and retail, a factory of interior design materials and services, a jewellery and luxury goods producer and retailer, and software and engineering domains business players.

5. SOCIAL ENVIRONMENT. Social environment of CDC case study: district, city and regional inhabitants, public institutions, public officers (city hall, regional government), opinion leaders, critics, academic experts in the field of the creative sector, public media representatives, leaders of public cultural institutions, social and cultural entrepreneurs and NGO's. **13 participants were involved in research actions (IDI and FGI).**

(d) A Cultural and Creative Spillover case study tested with **tailored experimental methods: anthropology of organization observational methods, phenomenology of organization, organizational aesthetics** and **heuristics** approached in management and humanity studies.

This research practice, which was rooted in the humanities, was the extension of the social sciences qualitative methods already selected. The research team expanded the FGI method with a set of new workshop session exercise tools to extend the analytical effectiveness of the interaction with the research participants—people already experienced with creative processes or exposed to the creative practices embodied by the case study object – the Concordia Design Centre. The methodological context of this research practice, described in detail in section (B) below is infused with 4 concepts:

- a) anthropological approach:** experiencing creativity transfer through patterns of organisational cultures, and the behaviour of group members;
- b) phenomenological approach:** experiencing creativity transfer through artefacts and works as exceptional, non-replicable phenomena, unrelated to knowledge and references;
- c) aesthetic approach:** experiencing creativity transfer through memorising aesthetic, sensual experiences of colours, sounds, shapes and rhythms, explicitly expressed in creative work;
- d) heuristic approach:** practical use of a selection of techniques originating in the theories of discovery

Within the workshop structure of the research, which aimed to test cultural and creative spillovers, two essential tools—creative process-oriented and heuristic—were employed: analogy and word games.

1. Analogy. Analogy is a cognitive effect which is based upon searching for relations between processes that already are known and those that we are looking for. The purpose of our activity in researching creative spillovers is to transfer and utilize the knowledge of the ways of spreading the

traits in nature to the sought ones, which are ways of *spreading creativity in culture itself*. In our research we made use of the following:




Analogy comparison carrier	Analogy comparison target theme	Main questions asked during the workshops
The mechanism of spreading a flu virus 	Interpersonal way of spreading the “creative genome”	“Creativity virus” - What is it?/ What could it be? Who do we infect with it? In what way?
Plants and their ‘mechanisms’ concerned with seed spreading 	Institutional ways of spreading creativity	Do we perceive the dissemination of creative practices as a process of self-spreading? Do creative thoughts produced in the case study organisation utilize the strength and mechanisms of the mother institution? OR Does the spreading of creative effects take place with “help” from outside factors, gaining energy from life mechanisms, and, in that way, establishing bigger distances between the diaspora and the mother institution?
Mechanism of a magnetic field 	Spreading creativity through creating an influence field in the city.	Does the tested organization work like a “magnet” gathering people interested in creativity? Whom does it attract and whom does it repel? Does it create a “creative field”? Does it transfer the creativity based on a polarization of tastes / of aesthetics? Does the attraction to the population serve the spreading of creativity?

Table 3. **The analogy heuristic method tailored for Creative Spillover Test Case study**

2. Word games method. In the use of this method we assume a specific role of language in spreading creativity.

Word game	Explorations	Research questions
Adjectives	Spreading creativity connects with questions: What (kind)? Whose?	What does it mean, when activities can be described by an adjective formed from the name of the institution, as in “Concordical” / “Concordial” , referring to the institution’s features?
Verbs	Spreading creativity connects with questions: “What does it do?” “What’s happening to it?” “What’s its condition?”	What are the words – verbs, which describe activities in the best way, which serve for the promotion and transfer of creative thinking or aesthetic patterns and types?

Table 4. **The word games heuristic method tailored for the CCS case study of CDC in Poznań**

The photographic documentation of this process (the workshop sessions video screenshots) are selectively exemplified in Appendix 1 of the report to provide an illustration of the actions that are described in the findings section of this document (Chapter 4.).

B) CONCEPTS INCORPORATED IN THE EXERCISES ADDED TO THE QUALITATIVE METHODS.

The basis of the research processes lies in the components derived from the social sciences and anthropology - tools providing qualitative research formats (FGI – Focus Groups Interviews, IDI - In-depth Individual Interviews) for informative meetings and talks with people. This initial **anthropological approach is essential in dealing with the research** on experiencing creativity transfer, as it provides evidence-based patterns of organisational cultures, and data on the behaviour of group members.

The second decisive component is taken from the whole set of insights from the **experimental adjustment of the qualitative methods tested by humanists, who from time to time are adding workshop formatted exercises that introduce imaginary games**. This process draws on **three components taken from the discipline of philosophy:**

- **basic phenomenology (studying objects as phenomenona),**
- **aesthetics (knowing through the senses, using vocabulary for aesthetic judgement)**
- **and heuristic techniques (testing theories of discovery).**

These intellectual resources were constantly and strategically activated by the research team in the research process, even if this fact was not made explicit to respondents.

These concepts from three traditions of thought were **incorporated into the exercises and the vocabulary employed in them, and were applied to reflection on organizational change and creativity diffusion**. This area of academic experience incorporated in the researchers' approach was able to provide the necessary **conditions for the interpretation of salient, inexplicable phenomena: the spirit of the place, its atmosphere, attractiveness and emotional impact, all of which are crucial for effective creative spillover processes.**

It treats the case study organization, Concordia – the spillover disseminator – as a unique phenomenon with aesthetic values cherished at its core; as a place like no other when it comes to the coexistence and cooperation of people in complex relations with material objects, thoughts, organizational structures, sights, shapes and tastes. **Tailoring the research methods for testing creative spillovers** engaged research participants in cognitive processes that are focused on an individuals' own behaviours, approaches, concerns and values.

This stage was followed by the targeted individuals' self-observations, which were directed to find important features of the research phenomenon - **creativity diffusion and creative spillovers.**

The main goal of the research team was to explain—in the most accessible way—the set of questions within three categories:

- “what”—description (What is creativity? – as understood by the people focused on in the research)
- “how”—explanation (How is **creativity disseminated through the Concordia Design Centre's actions? – organisation, place**)

- “what for”—explanation of aims (**What areas are reached by these creative patterns and what changes are introduced in the social, cultural and economic reality of the targeted—carefully selected—research objects**)

Activating the state of curiosity was what the research team hoped to achieve. The research strategically **avoided the routines of academic procedures, which could possibly interfere with—or destroy—the open communication mode offered to the researched individuals and have a negative effect on the authenticity of the actions and interactions** within the focused group interviews meetings.

Research team provided the **background on which several factual associations were activated**. In the research procedure executed in the Concordia Design headquarters (workshop rooms) the team of researchers tried to to **recreate the atmosphere of meetings characteristic for the organisation** – as workshops with small groups – mostly based on the design-thinking process method well-known to the majority of the individuals focused on in the research – as they are familiar with the external features (facade) of the method associated with the institution they were invited to. The intention was to bring a friendly atmosphere to the creative process; one the participants were already accustomed to or had experience of.

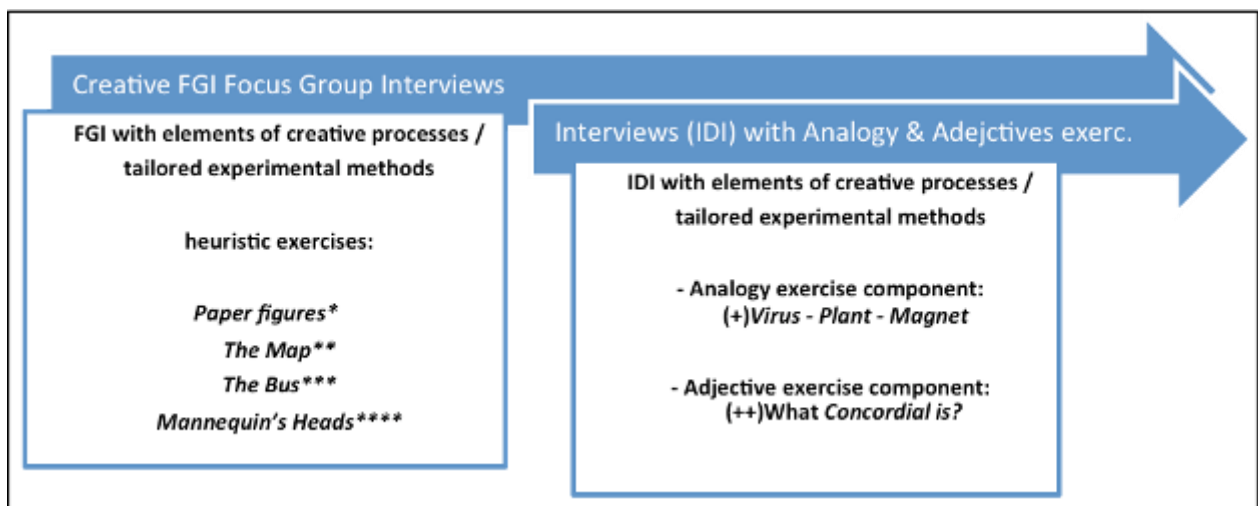


Fig. 3. The Logic of the Experimental Methods (Concordia Design Centre Case)

1. The role of Analogies in Testing Creative Spillover. Operations with analogies and metaphor are tools that are well-integrated in the research methods and procedures of the social sciences. These ‘poetic’ techniques are cultivated for the detection of similarities and differences in researched objects, phenomena and processes, when confronted with other objects, processes and phenomena.

Due to the imprecisely defined time duration of creative spillover processes, as well as the blurred contours of their presence in space, analogies are becoming preferred research tools.

(+)VIRUS-PLANT-MAGNET = The research team re-designed this and took into IDI and workshop conversations the metaphors of: virus intelligence (one-to-one direct transfer of creative bits from person to person); the dandelion blow (creative bits transported in the way a flower spreads its seeds, with no well-defined target); and the magnet with its magnetic field and bi-polarity (the place emanates a creative field that attracts or repulses some individuals and groups). Comparing diffusion and spillover of creativity to well known processes from the fields

of virology, physics or biology was a way of discussing and agreeing on the Concordia Design Centre's approach to creative spillovers. These cognitive actions were helpful in projecting the future directions of the research phenomenon: the next changes in creativity 'media' or features of creative bits themselves.

2. The role of Word Games in Testing Creative Spillover. The type of analysis that dominated the discussion on the creative spillover effect was **functional analysis**. The questions and answers were related to the functions of Concordia, and were accompanied by activities that encouraged and promoted methods of creative thinking.

This heuristic-based exercise led to another type of analysis – a **conceptual** one that was aimed at reaching a clear, transparent picture of how terms, concepts and word expressions are understood. The omnipresent question concerned the adjectives formed from the name of Concordia, which was treated in the questioning as a short communication code in colloquial talk, a neologism that focused attention on the characteristic aesthetic style and image of the organisation.

(++) ADJECTIVES = *The Adjectives exercise is an activity from the word games method - we assume a specific role of language in spreading creativity. These things that are created by people and understood as art are transferred into descriptions of these things, using words which give an aesthetic impression; words that are simple and used in explaining and describing the methods and techniques of creative thinking. Exploration with the Adjectives revolves around the research question: what does it mean when some type of activity can be described by means of an adjective that is formed from the name of the organization, as in "Concordial" or "Concordical", which refers to features of the organisation treated as an example of stimulating creativity. This exercise directly leads to an extension as a verbs exercise. The last activity is looking for words that describe activities that serve for disseminating creativity, aesthetic patterns and types of creative thinking.*

3. The role of heuristic exercises in Testing Creative Spillover. The **exploration matrix** is an exercise borrowed from heuristic techniques. The collection of figures is the basis for a group discussion on how creativity patterns and schemes are independent from other the concretisations provided in the developmental processes of the A4-shaped paper. Even though they are inspired by the sequentially presented figures, every next one creates an independent structure of the creative thinking process, diffused with the intention of being a component of the spillover to different spheres of life than art or culture.

One of the most important outcomes of this workshop exercise ("Paper Figures") was to find out that the spillover of patterns of creative thinking is not derived from simply copying the pattern. The creative thinking process becomes a pattern infused in activities of a different character and social applicability.

***PAPER FIGURES** = *the sequence of logic actions with white A4-sized paper was presented to participants of the exercise. Such an exercise makes use of formats that are ready at hand, portable and constantly present in the work environment of the individuals focused on in the research. This activity is close to the art technique of 'bricolage', which constructs artwork from the materials and object at hand. The creative processes based on this method are well-known, and the method is famous for its creativity facilitation qualities. Every next A4-sized paper shown to the participants were curved and modified within the limits of single A4 format so as to keep the logical sequence of stages of development in dividing the format, and to provide a more advanced 'canvas' for a brochure text, typified by information content. The workshop participants witnessed a creative process that was based on the logic of looking for a new solutions that are logically derived from the one presented in the*

developmental sequence. Then, at the certain stage the process was terminated and every participant was asked to put forward her/ his 'next' proposal for the paper figure—a solution that would fit as a logical development in the already delivered sequence of prototypes. In proposing the new figure, the participant should be aware of the system of changes made before; their qualities. The new figure should contribute some innovation; experiences from existing proposals can be integrated into a new proposal, and some features of previous developmental stage paper objects can be ignored.

In the collection of heuristic exercises there was a one of an **elementary analysis** type. This exercise is supposed to stimulate analytic activities within the framework of FGI, combined with workshop components. Called “The Map”, this dealt with: a) dividing creativity impact spheres, b) recognition of the elementary phenomena behind particular paths of arrival from and departure to the centre of the analysed institution (Concordia Design Centre). This was followed by an investigation on the links, networks, and relations between them – creating the map.

****The MAP** = Every single person involved in workshop activities was asked to locate her/himself and her/his activity on the ‘map’ – **the schematic orientation plan of the settlement of the CDC institution in the social environment of the district, city and area of respondents’ interests and topics located in the city space.**

Another tested entry (“The Bus”) was a **causal analysis exercise** to which session participants were invited; it was explained with (again) the *flu infection virus* metaphor. This was an activity to discover the ‘infection chain’ in the stimulation of creativity, extended as creative spillover that was adjusted to narratives on cause and effect relations – in the context of the CDC case study.

This scenario, as a repeated experience based on **logical analysis**, led the researchers to the conclusion that **the logic of consequences** is the most appropriate (and most salient) condition for creativity diffusion (and on a larger scale – the cultural & creative spillover effect). The exercises detected systemic linkages and a path to a more successful distribution, diffusion and infiltration of *creativity bites*. People are sharing, and exchanging between each other: observations, aesthetic experiences or sensations, and organisational culture patterns and phenomena. This is all done in accordance with the logic of consequences.

***** The BUS** = Participants of the research session were asked to take seats that look like seats in a city bus or tram. Every workshop participant was aware of their ability to ‘infect’, and was asked to choose a single seat from which he or she could receive and transmit ‘creative viruses’ in an intelligent, strategic and controlled way.

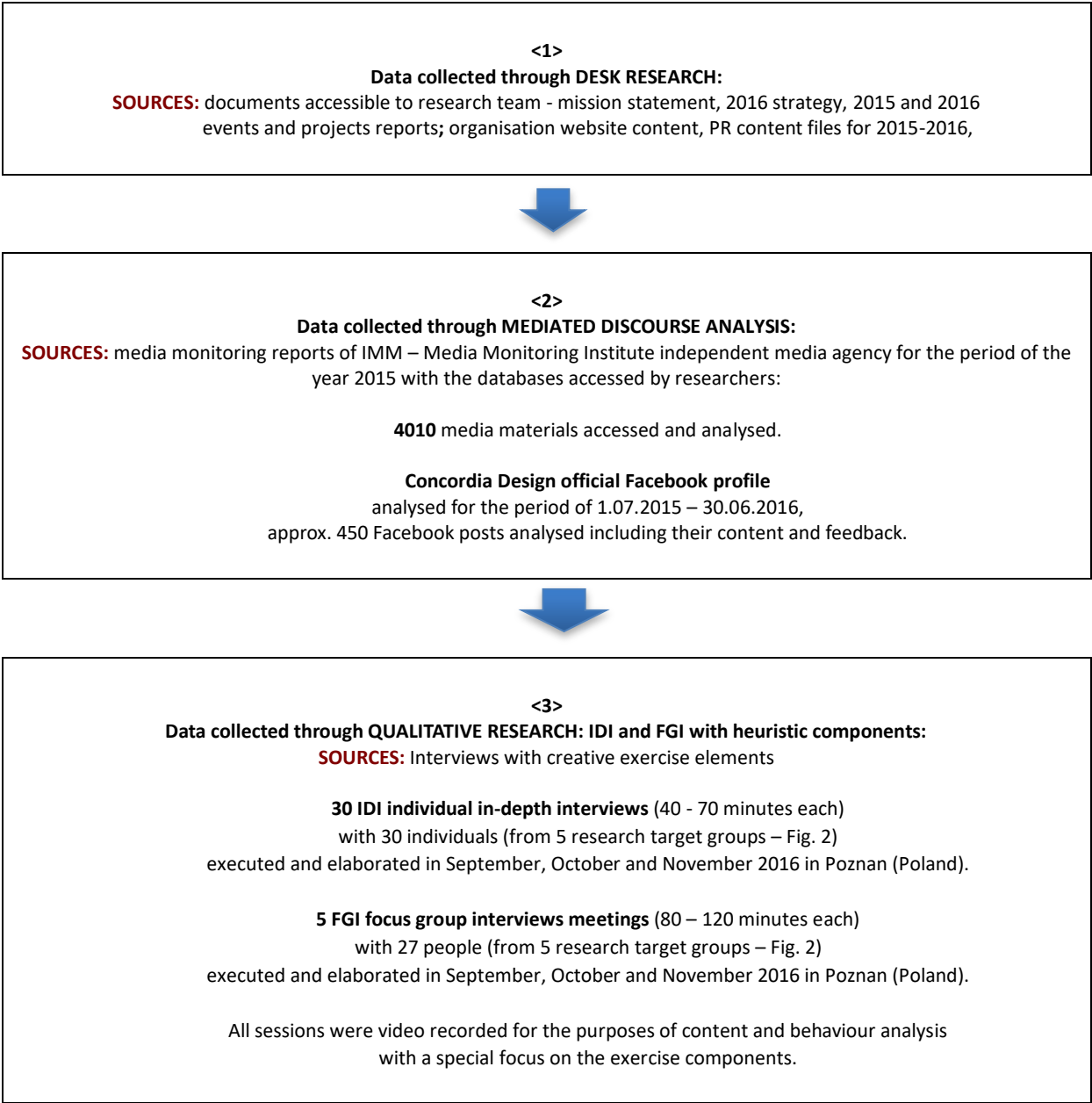
Finally, the last of the exercises tested was based on empirical and sensual cognition activated within the research case study activities. It is based on performative, staging (drama) experiments. It collects feedback on how the activities created in a creative space such as the Concordia Design Centre, or in the places related to Concordia and its partners, are transforming into conglomerates of verbalised beliefs on creativity and the effectiveness of creativity in such domains as business, culture and social life.

The example expressions of declarative memory projected in this exercise were such as: “I know what design means”. The subsystems of declarative memory are here as follows: a) the episodic memory system and b) the semantic memory system. Episodic memory was expressed through phrases such as: “I remember the workshop in Concordia Design”, “We created a concept”, and “We did a prototype of the service’. The semantic memory system would be represented by the sentences: “I remember that less is more”.

The exercise was one of verbal explorations of the ideas that resonate and are located in the heads of event participants, as outcomes of workshops in Concordia, when they leave the place. This was an ‘emotional experience’ form of experiment that recognised researched organisation’s role in creativity diffusion and creative spillovers effects in a clear way.

*****Mannequin’s HEADS = The mannequin’s heads were presented to the session participants, with the directly expressed intention of the workshop moderator to symbolically exemplify ‘typical’ indigenous inhabitants of the city district where Concordia Design Centre is located. The plastic heads were arranged so as to be able to be opened and filled in with the ‘idea’ coming from the researched organisation (CDC). Something the imagined person – city, district inhabitant should have in his/her head, or holds in his/her mind when leaving the Concordia space or offered activities.**

Fig. 4. Research DATA SOURCES - Testing CCS – Concordia Design Centre Case



3. Presentation of the case study

3.1. Introductory information on the case study organisation:

The Concordia Design Centre in Poznan (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 grants).

It is one of the first and major design-thinking, creative approach labs in Poland. CDC is the conceptual and consulting headquarters for a privately owned cross-sectorial initiative called Human Touch Group, which, with its business and education activity, is focusing on the role of humanistic management (design-thinking, aesthetics, multi-sensory) methods in business and education.

It's main components are: design management and DT consulting experts; co:office, the area of offices rented as the headquarters of over 20 creative sector enterprises; the workshops lab space with rooms used for workshops, conferences and events; the digital printing industry workshop in the basement; conference, concert and cultural events venues, including the space for children's theatre productions and workshops; and last not least the open space restaurant "Concordia Taste" with a very tailored menu adjusted to the Concordia creative approach.

Concordia creates the social environment, is the creative engine of the group, and is a spillover factor for new satellite organizations such as: School of Form – design and crafts high school, Vox Industries – furniture factory, a very good reputation private University – SWPS University of Social Psychology, Collegium Da Vinci college school, Da Vinci Elementary School, Vox Artis Contemporary Art Foundation, Talent Scholarship Fund, Concordia Restaurant, Concordia INCUBATOR called "Co-office", Baltyk skyscraper – the new inventory of Concordia initiators, done by Dutch MVRDV architects studio, "a modern extension" of Concordia Design C., the impressive architectural project and a new iconic office building skyscraper currently under construction. It also offers design and creativity festivals, platform for bloggers (BLOGTej) and a location for TEDex and other conferences.

The MDA research, including social media research, brings to the surface a clear picture of the impact of the institution under scrutiny. Concordia Design in Poznan is generating a whirlwind of stake-holders who are getting involved in it's entrepreneurial and creative approach.

Exemplary factual data collected through Desk Research and MDA research.

Spillover targets obtained through and for the entrepreneurial and creative approach, e.g.:

- consultancy clients (financial institutions, the furniture industry, the interior design industry, the medical furniture industry, creative workshop participants, designers, architects, creative business entrepreneurs, start-up creators, policy makers (involved in workshops on the city's future), city

inhabitants: kids, women leaders, the unemployed, artists, social and civic organizations from the neighborhood districts, public officers, local and regional government bodies, schools and families.

Cultural events within the CDC brand communication, e.g.: EneDueDe Festival; the Transatlantic Film Festival (Łózkoteka by VOX furniture – a creative initiative supporting the film festival itself) + Kino Kulinarne (Concordia Taste Restaurant); Malta Festival (festival's kitchen – Plac Wolności Plaza); Festival Opera Know-How Festival; Łódź Design Festival; Short Waves Festival (Urban View 2016); Akademia Gitary Festival; Arena Design;

Social and education events e.g.: TEDx Poznań, ChceJeżyce (with [Design Soda Hostel](#), [GRUV ART - TEATR](#), [Sztuka na Winklu](#), [ZEBRA Fitness](#), [Zajezdnia Poznań](#), [Zakład](#), [Erik Witsoe Photography](#), [Spółdzielnia PR](#), [Sabina Palmowska](#), [Projekt Iwona Rychlewicz](#), [Pilates Marta Rybko](#), [Albertus](#); https://www.youtube.com/watch?v=T0kY9_kzeYI;

CDC social media profile: enterprises most active as the Concordia FB profile i.e.: [mode:lina - Pawel Pawel](#) i [Jerzy Woźniak](#); [Gdynia Design Days](#); [Fabryka Przygód](#); [Liderki Biznesu](#); [School of Form](#); [SQMStudio - Produkcja filmowa](#); [Ak design](#); [TUTU](#); FB active users in relation to Chcejeżyce project: [Mądre Piękne i Gotują](#); [MYTUJEMY](#); [KIURU Visage](#), [Marta Wendt Make Up Charakteryzacja](#), [Instytut Zdrowia i Urody Lucyna Cecuła](#), [Julia Dziamska Make-up Artist & Stylist](#). [#Pięknojestwnas!](#)
[Praktyczna Edukacja - tutaj uczą praktycy](#);

2015 Annual summary of activities communicated through social media channels shows a varied range of events that appear to be unrelated – but which are actually related through design, as an approach to: services, events, business models, products, innovation, design for kids and adults, professionally and after hours, including: [Polish Design in the Middle of](#) exhibition (curated by Iza Boloz); Human Touch Group sphere located within Arena Design International Fair in Poznan; Concordia Women with a fashion show of Polish fashion designers ([TUTU](#)); Concordia Film Breakfast initiated with [Transatlantyk Festival](#); the free access cycle of lectures Design Open, with a record number of guests attending meeting with [mode:lina](#); ChceJeżyce – a local city district festival with a subjective map of the Jeżyce district; WolnoKuchnia (slow/free kitchen) during [Festiwal Malta](#); Concordia Travel cycle of events; Łózkoteka (sleeping room cinema) and Kino Kulinarne (Kitchen cinema) during the Transatlantyk festival; Graduation Show of the [School of Form](#) students; 5th EneDueDe Festival of Children Creativity with the exhibition Let's Play (curated by Ewa Solarz); The City workshop with Gazeta Wyborcza newspaper; Human Touch Group sphere during [Lodz Design](#) festival; Spanish November end Festival; [Bank Zachodni WBK](#) competition for Kids designing financial services; over 200 'well-designed' events in the CDC conference centre, dozens of business workshops, training sessions, consultancy processes conducted within Concordia Consulting, dozens of workshops for kids and adults; thousands of meeting hours in restaurant meetings.

The balanced capacity of the place can be seen in the annual organization of projects and events: over 20 big projects, hosting over 2000 workshop participants, consulting over 4000 enterprises. The flagship events produced by the CDC are open access events, such as: Textiles Festival, Ene Due De Kids Creativity Festival, Polish Design Exhibition, Design Open, Concordia Taste food events projects, lectures on design, and a collection of workshops for kids and adults. Moreover this is the place for hosted conferences that fit into Concordia's mission areas. There are also precise (confidential)

budget correlations between the plan and calculation of thousands of clients of the Concordia Taste restaurant and open access events.

3.2. Cultural & Creative Spillover Types selected for testing in the case study.

The proposed research case study **hypotheses** are formulated as an initiation to choosing the proper case study related types of **17 spillover subcategories** that were delivered in the TFCC 2015 Report in the context of the project aim, i.e. testing the research methods of **cultural and creative spillover** effect causality.

There are two types of hypothesis that motivate the choice of spillover types. The 5 initial research hypotheses deal purely with the Concordia Design Centre as 2 primary creative spillover types indicated in the report. The second group of 4 hypotheses is targeted at resolving the main problem of the joint research project, namely the methodology issues involved in evaluating the spillover effects generated by cultural and creative organizations within the ecosystems of European cities.

(A) Concordia Design Creative Spillover hypotheses

(A1) After 6 years of its activity, Concordia Design Centre became **an influential creative industry organization that, according to evidence, brought about positive change in the entrepreneurial and social environment in the city of Poznan, in Poland. This place is having an impact on trends in the approach to business and the organizational models followed in the city.** The quality of some public services has also changed due to Concordia's activities and example. **They promoted and shared a more creative, design-oriented and innovative approach among many organizations and professional elites, and Concordia's projects and public offices located in Poznan ultimately apply solutions far from design itself.**

(A2) Concordia Design Centre is **having an impact on both, the quality of professional business education and individuals' self-development, injecting a set of innovative methods and a humanistic approach to teaching into educational systems (including the teaching of technical subjects).** **The range of their impact is from kindergarten to PhD studies.** The majority of education offers in the city feels the stimulating pressure of the creative quality provided by Human Touch Group, with its major source organization—Concordia Design Centre—as the conceptual core.

(A3) Concordia Design Centre is an inspiring case study of injecting the spirit of creativity into a business and trade-oriented city, **breaking some old standards of business operation, convincing thousands of professionals and a part of the general public of the major importance of creativity, aesthetics and design thinking in business behaviour and workplaces.**

(A4) Concordia Design Centre is **having an impact on the City of Poznan's implicit cultural policies and official promotional strategy, and on local and regional politicians' decisions,** thereby directing the image of the city and its developmental potential from an old-fashioned trade centre into a city of design, innovative talent and creative economy spirit.

(A5) Concordia is a privately funded organization, with the help of public co-financing that was provided for the revitalisation of the old printing house building located in the city centre. The case study organisation was also selected because it reflects the private–public relation in creative spillover systemic solutions. The hypothesis tested is that the role of the city hall or regional government is not that of taking full financial and operational or institutional responsibility for running creativity, innovation or design centres as institutions or city owned incubators. **A much more natural and fast spillover effect is provided when the public sector stimulates the development of trustworthy, well-tested, creative, knowledge-driven private players in the city. If left to their own devices, these players are focused on real work and not local politics, and have much more chance of succeeding with creative initiatives in having an impact on business and the social environment.**

(B) Evaluating Cultural and Creative Spillover hypotheses

(B1) Cultural and Creative Spillover could be tested through **mixed method of qualitative (FGI, IDI) and experimental (creative workshops) research tools, based on a DIALOGUE approach with the parties engaged and influenced.** Evaluation of the spillover effect could be supported with some quantitative data, but following the processes, and finding explanation for the causality of spillovers needs investigation based on talks with the people involved—the **whirlwind of stakeholders taken into conversation.**

(B2) To understand cultural and creative spillover effects **you need to analyse both the outcomes and recent processes of the organisation being tested and also the history of socio-cultural processes taking place in the city. What is essential in diagnosing and testing creative spillover effects is the insight into the genealogy of the social environment** that is the soil of the spillover.

(B3) The majority of communication processes—building, maintaining and developing human and project relations—are conducted in the mediated, Internet-based sphere. **To track the creative spillover effect we shall use Media Discourse Analysis, and the semiotics of communication processes, including social media,** to catch the dynamics of creativity spread.

(B4) **The evaluation of spillovers must be based on the methods that are relevant to the humanities and social sciences, including ethnographic methods such as the anthropology of organization or a heuristic approach that will give access to real-life situations in decision processes.**

Presentation of the spillovers types⁴ selected for testing in the case study (Rethinking spillover categories)

We assume that the Concordia Design Centre fits perfectly into several of the 17 cultural and creative spillover categories, within all 3 types modelled by the 2015 TFCC Report. We decided to look closer at 2 identified spillover effects in order to make the project viable:

⁴ with a specific reference to the typology set out in the TFCC 2015 report.

Knowledge Spillover 1: Stimulating creativity and encouraging potential

Industry Spillover 1: Improved business culture and boosting entrepreneurship

However, the case study object with its multifunctionality and broad palette of actions for promoting design as a professional practice—but also for effectively spreading design-thinking methods that are applied in a multitude of areas of the professional and private lives of Poznan inhabitants—could also be considered as an example for at least 7 further categories:

Knowledge Spillover 4: Increase employability and skills development in society

Knowledge Spillover 5: Strengthening ~~cross-border~~ or cross-sector collaborations (**partially**)

Knowledge Spillover 6: Testing new forms of organisation and new management structures

Knowledge Spillover 7: Facilitating knowledge exchange and culture-led innovation

Network Spillover 3: Creating an attractive ecosystem and creative milieu, city branding and case place making

Network Spillover 4: Stimulating urban development, regeneration and infrastructure

Network Spillover 5: Boosting economic impact on clusters

We also assume that the Concordia Design Centre might fit into 4 other categories from the set of 17 elaborated in the 2015 TFCC Report (although with a lower probability unless it is empirically tested):

Industry Spillover 2: Impacts on residential and commercial property markets

Industry Spillover 3: Stimulating private and foreign investments

Industry Spillover 4: (partially) Improving productivity, profitability and competitiveness

Industry Spillover 5: Boosting innovation and digital technology



Fig. 5. Cultural and Creative Spillover Types selected by the research team in the hypotheses.

The selection was based on the previously defined division of a range of cultural & creative spillover types: knowledge spillover⁵, industry spillover, network spillovers types.

⁵ **Knowledge spillovers** refer to the new ideas, innovations and processes developed within arts organisations and by artists and creative businesses, which spill over into the wider economy and society without directly rewarding those who created them. Knowledge spillovers describes the set of cultural and creative spillovers which relate to **new ideas, innovations and processes** developed within arts organisations and by artists and creative businesses, which then spill over into the wider economy and society. This thematic category also includes the transfer of skills and training (for example, through labour flows), the spillover effects of cultural and creative education on young people's learning, and the increasing integration at a local level of culture into mainstream delivery of public services and governance'. (...); **Industry spillovers** refer to the

4. Presentation of the case study findings related to indicators and research methods. CCS Spillover Types Tested through Experimental Methods (Concordia Design Centre case study)

TWO main creative spillover types: **Knowledge Spillover 1: STIMULATING CREATIVITY & Encouraging Potential**, **Industry Spillover 1: IMPROVED BUSINESS CULTURE & Boosting Entrepreneurship** emerged through the tests as the features most essential to the CDC case study. The tables below present the study results according to the indicators identified within these two types, with complementary information on relevant methods and sources. The detailed descriptions of the results for all 9 cultural and creative spillover types tested with CDC are summarized in Appendix 2 and Appendix 3 of the report.

To activate creativity-based knowledge spillovers (on a smaller, individual scale) and industry spillovers (on an organisational scale), the CDC is inviting professionals and interest groups from fields of practice outside of design, and providing these groups with new perspectives for approaching their jobs and goals with the application of creative thinking techniques.

To explore the impact of this approach and its spillover effect, we decided to pack our qualitative research methods into aesthetic categories. Every person has particular creativity pattern that cannot be explored on a declarative level (surveys, data analysis, pure social sciences inquiry methods). If this is to be explored and modelled, it should be verified in an observation process, when the respondents are engaged in creative processes (at least minimally).

The experimental components of the heuristic workshop and the word games that were inserted into the qualitative methods (interviews, group interviews) were helpful in following the path of cultural and creative spillover that is strategically activated by the the organisation under scrutiny. The workshop elements provided dialogic space not only to express opinions but also to describe processes that recall and resemble the previously experienced influence of the case study object – CDC activity as the spillover initiator.

*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. Industry spillovers relate to outcomes for the economic performance – e.g. where activities in one sector influence performance in another across a value chain between or within sectors (such as on productivity, competitiveness or practice). They stem from the influence of **dynamic creative industry businesses, artists, arts organisations or artistic events**. Primarily these are driven by a large or dominant business, arts organisation or artistic event within a specific region, city or cluster'. (...); **'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'. (TFCC 2015, p. 24).*

Table 4. CCS Experimental Methods in the Practice of CDC Case study – Overview of the findings related to the indicators and research methods tested

Knowledge Spillover 1: STIMULATING CREATIVITY & Encouraging Potential

INDICATOR	Relevant SOURCE ⁶	Tested METHOD ⁷	RESULT (research findings)
<p>K1 - 1. PARTNERS RELATIONS</p> <p>The quality of the case study object's mutual creativity-based relations with diverse business, cultural and educational organisations.</p>	<p>CASE INSIDERS</p> <p>BUSINESS RELATIVES</p> <p>INCUBATOR</p> <p>ENTREPRENEURS</p> <p>BUSINESS CLIENTS</p>	<p>FGI – Analogy</p> <p>FGI - Paper Figures</p> <p>FGI - The Bus</p> <p>FGI - Mannequins Heads</p> <p>IDI – Analogy</p> <p>IDI – Adjectives / Verbs</p>	<p>INTERNAL KNOWLEDGE SPILLOVER FACILITATES EXTERNAL SPILLOVERS. The researched case study object (Concordia Design Centre) is a for profit creative sector organization focused on business and developmental goals. However, the fact that it is a part of a family of disciplinary diversified business and education organisations (the Human Touch Group) provides a context for special creative knowledge spillover facilitation conditions. These business organisations are managed as a constellation of components in particular purposeful know-how exchange relations. This provides a ready potential for creative spillover that is basically rooted in the internal spillover within the multidisciplinary business group. (This conclusion was directly addressed and confirmed by every respondent who participated in the FGI sessions and IDI interviews).</p> <p>Stimulation of Creativity is the first, key creative spillover dimension of the case. This conclusion is derived from the data collected through chosen research methods, and confirms the perceived effectiveness of the <i>design-thinking process transfer activated between different professionals from different sectors</i> (design, arts, business, education, lifestyle, healthcare, IT, etc.) and performed by the case study organisation.</p>
<p>K1 - 2. INCUBATION QUALITY</p> <p>The quality of the incubation conditions for creative entrepreneurs and start-ups provided by the case.</p>	<p>INCUBATOR</p> <p>ENTREPRENEURS</p> <p>CASE INSIDERS</p> <p>Social media profiles content</p>	<p>FGI – Analogy</p> <p>FGI – Adjectives / Verbs</p> <p>MDA + VSM (Virtual Settlements Map)</p>	<p>The CDC's success seems to be related to its outstanding skills in integrating design-related communities. For these communities, the CDC centre plays the role of a platform for integration. It creates good conditions for the feeling that 'It's good to be around'. This effect of synergy starts from the Human Touch Group. It uses the potential of all the group members and associated organizations to share the creativity, experience, material and intellectual capital with each other, as well as with external partners and environment. The hubs support each other and contribute to the group in many ways, e.g. Da Vinci / SWPS does it with its potential in the field of education, VOX – finance and well-designed furniture, Concordia Taste restaurant –do it with space for events and extraordinary catering. This synergy boosts the CDC's power to impact others and to a large extent multiplies the spillover effect. This is also has an impact on the relations within the Co:office incubator firms—over 20 independent entrepreneurial entities inhabiting the 1st floor of the CDC building.</p> <p>Generous approach of person-to-person creative impacts. Creative processes are about and for humans. Creators cooperating or co-working with and in Concordia are very serious about promoting and sharing their styles of work. The CDC is exceptional for being able to apply the same creative work method to both professional and amateur activities.</p>

⁶ Fig. 2. CDC Casestudy CCS research process participants (targets groups)

⁷ Fig. 4.

<p>K1 - 3. PERSISTENCE IN METHODS</p> <p>Creative process types used in the case study organization's everyday practice. The choice of one prominent creative method persistently promoted and applied.</p>	<p>INCUBATOR ENTREPRENEURS</p> <p>CASE INSIDERS</p> <p>SOCIAL ENVIRONM.</p>	<p>MDA</p> <p>IDI – Analogy</p> <p>FGI - Maps</p>	<p>Design-Thinking Methods pioneered in Polish context as its branded creative process methods, applied within workshops, consultancies, processing products, training sessions, and open events.</p> <p>HAVING A FIXED METHOD (like 'DESIGN THINKING') MAKES STIMULATION OF CREATIVITY MANAGEABLE AND CREATIVITY GRASPABLE, PACKAGED, AND READY TO BE DELIVERED TO DIFFERENT SECTORS. This conclusion derives from the omnipresence of design thinking as a key example of a framework for creative practice indicated by the IDI and FGI participants. This was a dominant answer to the inquiries on creative processes addressed to research participants.</p> <p>The respondents answers, examples and analogies (like the one of Concordia as a 'magnetic field' indicated an unquestioned advantage of the case study object: that this is not just a project, but is rather a place run all-year round. It attracts people constantly, so it is clear to people that is not just seasonal. It's an advanced multidimensional investment process started only 5 years ago, being developed with new events, activities, workshops, and units. The respondents expect the CDC to be even more in the spotlight in the next few years - due to the opening of the Baltyk skyscraper operated by the CDC people, implementing their well-tested methods. This place is expected to open a new dimension of Concordia presence, when sharing the new open space with the new building and the hope is that this will attract new groups of stakeholders.</p> <p>Creative activities transmitted by the case study object are well incorporated into the design-thinking process method, as they have particular stages and are graspable, effective, practical and visible in applications made by Concordia clients themselves. They can easily takes these bites of packed creativity to be further developed by the package users (professional, amateur, whether passion- or career-oriented).</p>
<p>K1 - 4. YOUNG TALENTS ACIVITIES</p> <p>Advancement in broadening the diversity of creative activities offered to young talents (kids, teenagers, students, young entrepreneurs)</p>	<p>CASE INSIDERS</p> <p>BUSINESS RELATIVES</p>	<p>FGI – Analogy</p> <p>IDI – Analogy</p>	<p>CHILDREN'S CREATIVITY AS THE SPILLOVER IMPETUS – EDUCATION FIRST!</p> <p>A well-profiled offer for children helps in creativity diffusion processes – making them more engaged in creative processes. Linking creativity diffusion with children's life energy is one of the best ideas in creativity dissemination processes. This is related to the theatre workshops for children offered every weekend in the Concordia venue space by the partner private art entrepreneurs – Blum Theatre Studio. Moving the theatre to homes through children is the best creative idea for engaging parents and families. There is a strategic correlation between the children's theatre and other workshops in Concordia directed at adults, professional (however, this is not openly expressed). The theatre reflects the creative influences emanating from the institution. The minimalist aesthetics of the theatre productions reflect the Concordia design look & style and this helps with creativity transfer.</p> <p>The Concordia Design Centre is having an impact on the quality of professional business education and individuals' self-development offers, injecting into educational systems a set of innovative methods and humanistic approaches to teaching (also technical subjects). The range of their impact is from kindergarten to PhD studies. The majority of the best education offers in the city feel the stimulating pressure of the creative quality provided by the Human Touch Group, with its major, source organization Concordia Design Centre as the conceptual core.</p>

<p>K1 - 5. CREATIVE BRAND CAPITALISING</p> <p>The strategic approach on the capitalization on the creative brand and its 'magnetic' power</p>	<p>Media monitoring data base</p> <p>Social media profiles content</p> <p>CASE INSIDERS</p>	<p>MDA</p> <p>IDI – Analogy</p> <p>FGI - Analogy</p>	<p>In the examined mediated discourse, the CDC comes across as a coherent, self-conscious and well-communicated brand. The MDA and qualitative tools collected evidence concerning the strategic approach of the case study object's staff and the proper perception of the target representatives. The term 'brand' is not used here accidentally. The strong brand-oriented thinking structures the CDC's approach towards its audience and environment. The conducted research leads to the core conclusion that Concordia Design's Internet spillover effect definitely exists and is based on systemic and consistent work that one could identify as having a specific philosophy. Surprisingly, this is not generated by a grassroots movement or some kind of viral interest, as could had been predicted, but is based on a solid, well-structured strategy. In the case of Concordia Design we can definitely see and discuss its spillover effect, which appears to be strong but unconventional. In the CDC's environment, there is a visible and significant need to be attached to its brand (to collaborate with / be a member of its network).</p> <p>BEING OPEN TO NEEDS MEANS FOLLOWING TRENDS AND SYNERGISING CREATIVE PARTIES ON THE MARKET. CDC is explicitly following and promoting main (recent) marketing theories, such as: cultural branding and cultural strategies in marketing, aesthetics in marketing, creative consumption, and co-creation in branding; This is all focused on capitalizing on and pragmatically using creativity to develop the creative sectors, bringing creative processes into business to effectively work on needs and to really deliver on them. Kids developed bank services at the ENE DUE DE festival of creativity of kids, where the moderate but active participation of businesses partners was invited. This strategy is effective, efficient and integrated, with different parties involved, showing interest and being ready to offer help with facilitation, and what is foremost - innovation! This is a situation that is not seen in educational events organised in public institutions to promote creative thinking. The CDC is conscious of the need for efficiency in talks and actions in the creative sectors. When organizing events the CDC is focused on ascertaining the needs and profiles of all the parties involved in the process. This organization is prepared and trained to react with flexible solutions to changing reality.</p>
<p>K1 - 6. ARTS AND BUSINESS TIES</p> <p>Space, time, projects, events density provided by the case study organization for the practical ties of creative content and business operations.</p>	<p>Website content, mission statement, written strategy</p> <p>Media monitoring database</p> <p>Social media profiles content</p> <p>CASE INSIDERS</p> <p>SOCIAL ENVIRONM.</p> <p>INCUBATOR</p>	<p>DESK RESEARCH</p> <p>MDA + VSM</p> <p>IDI</p> <p>FGI - The Bus</p> <p>FGI - Mannequins Heads</p>	<p>The CDC can be compared to a prestigious cultural centre or a concert hall that hosts visiting artists - offering a space for organizations to realize their projects under or with the CDC brand. The collaboration is based on intense promotion of events taking place in the CDC building. The cooperation with others is very dynamic; the network expands by developing internal and external activities. A good example of such a mechanism is the idea of residency at the Concordia Taste restaurant – the concept taken from art galleries where a chef is treated as the curator. The cook-resident creates a special menu that is offered by the CDC's restaurant.</p> <p>The 2015 Annual summary of activities communicated through social media channels shows the varied range of events, which appear unrelated – but which are actually related through design-thinking as an approach to: services, events, business models, products, innovation, design for kids and adults, professionally and 'after hours'.</p> <p>The case study organisation generated stable, strong and serious partnership ties with art, cultural organisations and entrepreneurs (for the profit of the city / district community), they are very well-profiled to stimulate creative practices</p> <p>THE LOOK & STYLE OF THE PLACE – CHANGING BEHAVIOUR THROUGH AESTHETIC EXPERIENCE. The role of interior design</p>

	ENTREPRENEURS		in the dissemination of creative processes. The workshops are changing thinking through the space and interior design of Concordia, and its look and style is of great strategic value. These are powerful aesthetic ingredients in the approach to changing people's minds. Minimalism – also the one of Concordia's styles – is exploring options for the creation of the presented world. Providing a creative space is already providing the conditions for actualising the creative and imaginative activities of the human mind through sensual experiences.
<p>K1 - 7. AUDIENCE DIVERSITY DEVELOPMENT.</p> <p>Advancement in broadening the diversity of the case study organisation's audience.</p>	<p>Media monitoring database</p> <p>Social media profiles content</p> <p>CASE INSIDERS</p> <p>SOCIAL ENVIRONM.</p> <p>INCUBATOR</p> <p>ENTREPRENEURS</p>	<p>MDA</p> <p>FGI – Adjectives / Verbs</p> <p>FGI - Analogy</p>	<p>Among the associated entities present in the CDC case context a vast range of disciplines are represented. This is due to the fact that Concordia Design defines design as a broad concept with the process of creation at the centre. This concept can be easily applied to many fields, e.g. food, teaching, products, services, innovations, management or event organization. Also the methods for dealing with networking and partnership are numerous: personal engagement, being present at national and international fairs, co-creating events at several cultural festivals, or organizing networking events.</p> <p>Spillover targets obtained through and for the entrepreneurial and creative approach are: consultancy clients (financial institutions, the furniture industry, the interior design industry, the medical furniture industry, creative workshop participants, designers, architects, creative business entrepreneurs, start-up creators, policy makers (workshops on the city future); city inhabitants: kids, women leaders, the unemployed, artists, social and civic organizations from the neighborhood districts, public officers, local and regional government bodies, schools and families.</p> <p>CONCORDIA AS A MAGNET, OR AS A PLANT?</p> <p>Virus – Plant – Magnet ANALOGIES were proposed to respondents to let them decide which model is an appropriate analogic description of Concordia's creativity dissemination processes. The majority of them reacted with a dual perspective, i.e. a combined virus – magnet, or magnet – plant descriptive answer. But the special focus was on the magnet analogy with certain people ready to respond in a purposeful way, conscious of the sense and value of creative skills, design approach, aesthetics, and other values that Concordia is an emanation of. People who are polarized in the way to respond are taken with Concordia's tools to further development, and upgrade their talents, abilities, sensitivity and taste. The paradox and uniqueness of this place is that at the same time, Concordia maintains its multi-functional, or at least bi-functional creative business profile. It sends the energy of the people from Concordia in at least in two directions: business organisations with the magnet or virus type of influence, and broad dissemination – sending creative seeds in different directions to inhabitants of the city or region; and to people from different social strata with varies educational and professional experience; and to kids i.e. future professionals or change makers in organisations and communities.</p>
<p>K1 - 8. KNOWLEDGE 'BANK' and EDUCATIONAL OUTREACH.</p> <p>The case study organisation's place as a knowledge and ideas repository or bank, educational content generator and transmitter</p>	<p>SOCIAL ENVIRONM</p> <p>BUSINESS CLIENTS</p> <p>CASE INSIDERS</p> <p>INCUBATOR</p>	<p>IDI – Analogy</p> <p>FGI – Analogy</p> <p>MDA</p>	<p>This is a situation that is not seen in educational events organised in public institutions that promote creative thinking.</p> <p>Concordia is conscious of the need for efficiency in talks and action with creative sectors.</p> <p>When organizing events the CDC is focused on knowing the needs and profiles of all the parties involved in the process. This organization is prepared and trained to react with flexible solutions to the changing reality.</p>

<p>with big outreach, being trusted as the best source.</p>	<p>ENTREPRENEURS</p> <p>Media monitoring database</p> <p>Social media profiles content</p>		<p>BUSINESS IN HANDS – EDUCATION IN THOUGHTS. PEDAGOGY AND PSYCHOLOGY BACKGROUNDS, AND THE INTERESTS OF THE KEY STAFF. The team of Concordia is very sensitive to human development processes; Concordia management people have a broader vision on education and human life changes. The majority of the staff graduated from the humanities, and some key people responsible for education have experience in pedagogy and psychology. This is the place where people get inspired to start a new professional way of life. Lots of people escaped to here from corporation working conditions. Meeting with Concordia inspired ideas, styles, models and events starts off a domino effects for some, and leads to them considering changes in their lives.</p> <p>Education based on the MASTER-FOLLOWER model. At many points of its communication, Concordia Design emphasises the importance of education. It is treated as a crucial component of all the actions taken by the centre.</p> <p>In its internet communication, Concordia Design creates the image of being a representative of a modern lifestyle whose message is 'You can be like us'. Many events at the restaurant have an educational aspect, e.g. meeting with a sommelier or someone dedicated to production of goat cheese (sponsored by its producer), workshops where everybody can feel like a designer and change something in his/her own house, etc. In other words, the CDC symbolizes a certain status which is worth following.</p> <p>In order to maintain this status, the CDC needs to be constantly active and prove its position. This is achieved by active participation in national and international design forums, debates, contests and festivals, forming partnerships with professionals, and, finally, showing off its employees as experts. The strongest components of the CDC's position are personal brands. Ewa Voelkel (CEO), Zuzanna Skalska or Anna Wróblewska are frequently presented as specialists, trend watchers and experts. They are therefore exposed in the media and broadly presented in photos and films from workshops, expert panels, conferences, etc.</p>
<p>K1 - 9. CONDITIONS FOR CREATIVE PROFESSIONALS - AMATEURS TRANSFER.</p> <p>The case study organisation's role in the mutual transfer of knowledge between creative professionals-creative amateurs.</p> <p>The conditions for work-life balance.</p>	<p>BUSINESS CLIENTS</p> <p>SOCIAL ENVIRONM.</p> <p>CASE INSIDERS</p> <p>BUSINESS RELATIVES</p> <p>Media monitoring database</p> <p>Social media profiles content</p>	<p>FGI – Analogy</p> <p>IDI – Adjectives / Verbs</p> <p>MDA</p> <p>FGI - Paper</p>	<p>The CDC's philosophical framework could be summed up in the following statement: no creativity is left untouched. This means that the CDC cares in detailed way for the professional effects of anything it is involved in. Even if amateurs do some initial work, when it is finally presented it must have been previously visually boosted, re-made and prepared for viewing by a larger audience.</p> <p>The creative quality of private life is catalytic in creativity diffusion.</p> <p>Concordia events that are attractive for people's free time are attracting professionals to make changes to their work life too. This is like integrating the professionals' approach towards the place more, the approach that expresses its focus on design-thinking processes.</p> <p>BREAKING THROUGH THE ARTWORK-CENTRED STATUS OF THE CREATIVE PROCESS. The essence of creativity spread in Concordia is the approach; the process of change and action. Creativity is not creating the artwork. It is the approach, the action method; it is also resolving problems and responding with ingenious solutions. The way the things are done is the medium of creativity.</p>
<p>K1 - 10. ELITISM -</p>	<p>Media monitoring</p>	<p>MDA & VSM</p>	<p>The CDC offers both a) sophisticated, dedicated (confidential content) creative workshops and consulting for business</p>

<p>EGALITARIANISM BALANCE.</p> <p>The balance of elitism and egalitarianism in stimulating creativity processes.</p>	<p>database</p> <p>Social media profiles content</p> <p>CASE INSIDERS</p> <p>SOCIAL ENVIRONM.</p>	<p>FGI - Analogy</p> <p>FGI - Mannequins Heads</p>	<p>competitors, and b) open, free access creative lectures, workshops, city strategy consultation sessions, and festivals for kids, senior citizens, city inhabitants of different social classes, income statuses, professions or ages. Its message applies to all: representatives of the creative and cultural sector, design professionals, business representatives, and, finally, individual people. Yet, at the same time, the CDC creates the sensation that its offer, even if it is communicated to a broad audience ('the CDC is open to everybody'), it is in fact addressed to a certain social group, which is genuinely interested and fully engaged. Therefore, it might be seen as exclusive. The overall communication associated with the CDC is mostly, driven by design market participants. This is an especially strong phenomenon on social media, where the most active profiles related to the CDC belong to professionals.</p> <p>The CDC's paradox – egalitarian and elitist at the same time</p> <p>Interestingly, the communication associated with Concordia Design is based on a duality of values: egalitarian-elitist. At first sight, the CDC's approach towards its environment is well-defined: to be open to everybody ('<i>Concordia Design. Design centre. For business. For everybody.</i>'). However, the deeper we go, the more we see that the target groups are rather specific. Individuals who are potentially interested in what the CDC has to offer are probably intellectuals and well-educated people with aspirations. The offer is certainly not addressed to some marginalised social groups. Arguments for this hypothesis are strongly supported by empirical findings. Most of the materials shared online present experts, elites and celebrities rather than ordinary people. In their offer, the CDC emphasizes its own uniqueness. For many, taking part in the CDC's activities may be accompanied by sharing its values and expressing status or aspirations. E.g. In its offer for private events, Concordia Taste provides its guests with a red carpet and hired paparazzi. Even the Christmas Fair organized in the CDC each December presents wares produced by professional designers, therefore not those that everybody can afford and has common access to.</p> <p>RAISING THE ASPIRATIONS OF CITY CITIZENS.</p> <p>The CDC is a place where there were workshops on the city's future – and the team of experts invited a very broad range of people, city inhabitants of different backgrounds, professions, interests, living conditions and economic statuses; both privileged and deprived, to work on the new city strategy for Poznan. The place attracts all the inhabitants, while simultaneously struggling with the elitist-egalitarian dilemma. This can be seen in the attempts to build a communication bridge with new groups of clients, art school students, women leaders from the city district, parents with small kids who are numerous on Sunday when the children's theatre performs. The beauty and openness of the renovated building, and its well-organized interior, makes people feel safe and warm, and have good feelings. The space was able to accommodate 400 car factory line workers, or pharmaceutical industry workers who took part in workshops and dined together in the CDC space.</p>
<p>K1 - 11. TRANSPARENCY in COMMUNICATING VALUES WITH CREATIVE STIMULATION TARGET GROUPS INDIVIDUALS</p>	<p>SOCIAL ENVIRONM.</p> <p>BUSINESS RELATIVES</p> <p>BUSINESS CLIENTS</p> <p>INCUBATOR</p>	<p>FGI – Adjectives / Verbs</p> <p>IDI – Adjectives / Verbs</p> <p>MDA</p>	<p>A TRANSPARENT, OPEN, HONEST ORGANISATION, BASED ON A SIMPLE CONCEPT. For the successful and inspirational transportation of creative activity approaches, you need clear visual or sensual presentations of processes that can be witnessed. It openly expresses the values of—and beliefs in the role of—'humanities' people in bringing about big changes and in trend setting. Simplicity positively connotated as a value by respondents of the adjectives exercises, is very essential for communicating creative spillover effects.</p> <p>CONCORDIA AS A PERFECT MATCH FOR CREATIVE SPILLOVER OF ENCOURAGING POTENTIAL. It fits with the spillover type</p>

	<p>ENTREPRENEURS</p> <p>CASE INSIDERS</p>		<p>description, as it is definitely <i>embedding creativity in the learning process, sociability and openness</i>. Respondents list the following qualities when they answer the exercise on adjectives related to 'Concordia' as keywords: open, cordial, sensitive, cooperative, creative, process-oriented, business-oriented, intelligent, well designed, minimalist "with the colour drop", personalized, flexible, networking, cute, modern, a well-regulated engine, a one-step-ahead organisation, inspiring, meeting point, a need researcher, conversation spot, innovative, overtaking, warm and people-friendly. These short phrases are complimented with a synergy. This place is a ready space and a human professional community for mutual influence and inspiration. The values behind it, defined by respondents, revolve around modernity—understood from the humanistic perspective, which is related to human ecology, and to human future life conditions and quality.</p> <p>Stimulating creativity is concerned with the spreading techniques of creative thinking. Concordia Design Centre is an excellent example of a private institution focused on encouraging creative potential through a well-calibrated set of methods deeply immersed in creative design thinking techniques (processes). This concept of promoting a <i>design-thinking</i> approach was the foundational idea of the place when it was initiated over 5 years ago and dynamically developed. The advanced, applied and constantly upgraded concept of design management, merging with other creative processes, is the strategic idea – the organisation's hardware and software. Concordia is a top reputation place that is a pioneer and avant-garde disseminator of DT – design-thinking methods applied through workshops, consulting, coaching, product creative processes and open events (based on their events design concept) delivered to a well-defined and varied public. This is done with a careful balance, maintaining a constant equilibrium between the elitist and egalitarian offer. That is why the CDC is offering both: a) sophisticated, dedicated (confidential content) creative workshops and consulting for business competitors, and b) open, free access creative lectures, workshops, city strategy consultation sessions, and festivals for kids, senior citizens, city inhabitants of different social classes, income statuses, professions or ages.</p>
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Table 5. CCS Experimental Methods in the Practice of the CDC Case study – Overview of findings related to the indicators and research methods tested

Industry Spillover 1: IMPROVED BUSINESS CULTURE & Boosting Entrepreneurship

INDICATOR	Relevant SOURCE	Tested METHOD	RESULT
<p>I1 – 1. ENTREPRENEURIAL SUSTAINABILITY of the CASE STUDY ORGANISATION (creative industry organization)</p>	<p>Website content, mission statement, written strategy</p> <p>SOCIAL ENVIRONM.</p> <p>BUSINESS RELATIVES</p> <p>BUSINESS CLIENTS</p> <p>CASE INSIDERS</p>	<p>DESK RESEARCH</p> <p>IDI – Analogy</p> <p>FGI – Analogy</p> <p>IDI – Adjectives / Verbs</p> <p>FGI – Adjectives / Verbs</p>	<p>What we learned from the desk research is that the case study object tested is: (a) a private, creative business organization; (b) with exceptional infrastructure conditions; (c) located in a very attractive space in the centre of the city, the regional capital that is very active as a business area; (d) integrated with its family business group, its resources and investment capacities; (e) is multifunctional: being an incubator, a consultancy, a conference centre, a workshop provider and restaurant; (f) is involved in cultural and social projects, festivals, located in a well-defined, stable cluster (design, education, the furniture industry)</p> <p>CREATIVITY AND THE CAPITALISATION ON SUCCESS – CONCORDIA LOGIC? Creativity is the way to obtain economic success – that is a key identity component of the Concordia mission. All participants in the qualitative research confirmed the disseminating creativity of the case study organisation, which disseminates effective forms of business development and growth for entrepreneurs of several types of businesses, at the same time. One of the research workshop participants from Concordia Co:office with advanced professional experience informed the researcher that 30,000 enterprises are using his solutions for ‘transactions intelligence services’ due to the effective use of design-thinking processes initiated through Concordia’s influence.</p> <p>INTEGRATION AS A KEYWORD IN THE CONCORDIA IDENTITY. PERFECT PLACE-BASED HYBRID TO PROMOTE EFFECTIVE CREATIVITY. Concordia is a tested example of a place where practicing creativity in one sphere (e.g. office design) translates into bringing a more creative approach to other spheres of activity (e.g. organizational culture). The development and integration of different activity fields of the city and district inhabitants and, at the same time, of business clients, is part of the organization’s DNA. This is a hybrid solution – humanistic values, psychology, cognitive studies, sociology, anthropology experts and practitioners are invited to find solutions for businesses or for individuals’ lives—their careers, their passions. On the other hand, the kids and local people invited to events and projects described them as high quality and well-organized, following the most professional methods and standards that are usually only delivered to business clients. Identifying clients’ creative needs well is crucial for creating high quality and well-attended events. One of the hit events was the Textile Festival, which is targeted at a very broad audience and where the models are non-professionals—women that you can see in the city space, in offices or houses everyday, our aunts, colleagues or neighbors. Finally, it all comes down to the workplaces, but in its visual form the space does not look like a workplace...</p> <p>Business-oriented thinking. What clearly distinguishes Concordia Design from many other organizations focused on design and creativity is its strong economic motivation. Rooted in business, its goal observed throughout the research seems to deal with transmission between creative ideas and profit. Human Touch emphasizes this also in the mission published online: <i>‘Human Touch – common DNA of business and education.’</i> Here again, it is interesting to see this through the filter of synergy</p>

			<p>generated by the collaboration between its members.</p> <p>The research team had access to this 2016 Concordia strategy document, but followed the deliberate approach of not reading it before the research findings elaboration. The comparison provides an interesting conclusion, namely that the strategy is very much unintentionally correlated with the qualitative research outcomes. The place is defined in this document as a centre of creativity (!), design and business, with stress on the design component of its identity. Design is positioned as a strategic value and creativity as a method. Creativity is intended to be delivered to business organisations, and to kids and adult individuals spending their free time or developing skills. The design festival for kids and other education activities are positioned as an important part of the strategy. While the major business strategy component is focused on consulting, workshops and creative process-oriented services for enterprises, another essential component is the promotion of design to the wider public and providing even more open access to the place. The target of the case study organisation is defined very broadly. The profile of the Concordia user is delineated as a modern person – a ‘humanist’ in a very extended sense, multidimensional, curious, complex, having multiple interests, and wanting to fulfil needs in the fields of work, family, body and spirit. Concordia Design is defined with as much complexity as a contemporary person is defined with. Multidisciplinarity is one of the strongest pillars of the organisation. The place is strategically oriented to connect knowledge from humanities, design and business to provide an offer for the modern human being. 5 values are involved in this process (also well-defined in the research activity): (1) openness, (2) honesty and truth, (3) cooperation & partnership, (4) creativity and (5) professionalism. The strategy also expresses being open as a state for others, not for us—being open to other’s ideas, discussions, and communities. The mission of the institution is to breakthrough possible barriers. The essence is not to pretend, but rather to really do things and follow transparent methods. A small team manage the fast communication and decision process. There is a mission that will need to be financed from the income they make as a private institution. Co-creation of services with clients takes place in dialogue. Educating, consulting, but predominantly going through processes with their clients, together. The organisation is especially focused on building a team of experts working professionally in their well-defined domains, providing trustworthy services. Concordia is considered as a meeting point and educational spot for many individuals in work and private contexts, a place of inspiration. Its offer provides an opportunity for the personal development of their clients, for finding new things, and spending her/his time productively.</p> <p>The balanced capacity of the place organizes on a yearly basis: over 20 big projects, hosting over 2000 workshop participants, consulting over 4000 enterprises. The flagship events produced by the CDC are open events such as as Textiles Festival, Ene Due De Kids Creativity Festival, Polish Design Exhibition, Design Open, Concordia Taste food events projects, lectures on design, and a collection of workshops for kids and adults. Moreover this is the place for hosted conferences that fit with Concordia’s mission.</p>
<p>I1 – 2. REPUTATION OF THE CASE STUDY ORGANISATION as CHANGE INSPIRER</p> <p>A ‘change makers’ place with the case study organization having the reputation among business</p>	<p>INCUBATOR ENTREPRENEURS</p> <p>BUSINESS RELATIVES</p> <p>BUSINESS CLIENTS</p>	<p>FGI – Adjectives</p> <p>MDA</p>	<p>After 6 years of activity, Concordia Design Centre became one of the most influential creative industry organizations that, according to evidence, brought about positive change in the entrepreneurial and social environment in the city of Poznan, in Poland. (witnessed by both qualitative research participants examples and MDA outcomes). This place is having a serious impact on the trends in business approach and organizational models followed in the city. The quality of some public services has also changed due to their activities and example. They promoted and shared a more creative and design-thinking innovative approach among important parts of the professional elite, and with many organizations, projects and public offices located in the city of Poznan, which ultimately apply to solutions far beyond the field of design.</p>

<p>organisations in the city as the place to learn from</p>	<p>CASE INSIDERS</p>		<p>CONCORDIA STIMULATES THE DESIGN SECTOR MOST INTENSELY. Concordia works as a stimulus for designers, and as an effect of (some) solutions there is a huge bank of feedback information that can be used to design the next solution.</p> <p>BOOSTING ENTREPRENEURSHIP IS BASED ON PASSION. To create with passion, you need to meet the passionate person first. Concordia is the kind of place where you can cultivate that. The producer of dice for games that runs his enterprise in the Concordia office space declared that he was himself 'infected' by the aesthetics and topics of games to the extent that today it has become the centre of his business interests.</p> <p>CHALLENGING ROUTINES. Creative processes are about questioning routines and prototyping realities. Creativity is liberated through the negation of the existing models. This can be illustrated by one of the many phrases expressed in the research dialogue: 'Take the screwdriver and unscrew'. The place itself (again) in its look and style is seen by business people as supporting the rejection of schematic thinking, and well-known patterns of work environment that people have become accustomed to. The CDC is an inspiring case study of injecting the spirit of creativity into a predominantly business and trade oriented city, breaking some old standards of the routines for operating businesses, convincing thousands of professionals and part of the general public of the major importance of creativity, aesthetics and design-thinking in business behaviour and workplaces.</p>
<p>I1 – 3. SUPPORTING CULTURAL PROFESSIONALS</p> <p>Type and quality of support for private entrepreneurs</p>	<p>SOCIAL ENVIRONMENT</p> <p>BUSINESS CLIENTS</p>	<p>FGI - Analogy</p>	<p>CONCORDIA AS A PRIVATE CULTURAL SECTOR SUPPORTER Concordia supports private cultural activity enterprises that have no support from public funding; business independence is preferred and supported. This organisation' members feel better the condition of the private entrepreneur, a risk taker with no public subsidy at hand,' as one of the private theatres said in the research workshops.</p>
<p>I1 – 4. CONSULTING AND BUSINESS PROCESS DESIGNING</p> <p>The number and quality of consulting projects, product creation processes and training sessions that have an impact on business organisations</p>	<p>BUSINESS CLIENTS</p> <p>CASE INSIDERS</p>	<p>IDI – Analogy</p> <p>FGI – Analogy</p> <p>FGI - Paper</p>	<p>OVER 4000 ENTERPRISES HAVE WORKED WITH CONCORDIA CREATIVE CONSULTING! The core information on the businesses and the processes is confidential, but the scale and the unique top quality and reputation of the consulting services (based on the design-thinking method) is transmitted through the business communication channels in Poland. Concordia consulting goes through processes of change in organizational culture, branding, products, and services together with its clients</p>

5. Methodological reflection / methods application / research recommendations

<p><i>Tested research method components (for details – Fig. 1)</i></p>	<p><i>Methodological reflection / the application of methods / research recommendations</i></p>
<p>1. Desk Research – CCS Genealogy, Content and Context Analysis</p>	<p>360 DEGREES TRANSPARENCY. OPEN ACCESS TO CASE FEATURES. <u>Feedback on the collaboration with the case study institution</u>. The whole research process and full access to the most influential and experienced respondents would have been possible without the work of some key people from the case study organisation, with the central role of the Marketing Manager, Justyna Lach. Such a person is a necessary component in reaching the data and the appropriate people for executing the experimental methods. The researchers themselves would not have been able to access all researched organisation partners so quickly, or the clients, people influencing and applying creative processes, who were able share their insights and be ready to take part in experimental exercises, without the CDC staff’s recommendations and network. The case study institution was excited and helpful in every possible aspect of the cooperation, appreciating the fact that the organisation was selected for testing with experimental methods. The research team decided to conduct the research activities mainly within the location of the case study organisations, to provide an authentic context that facilitated discussions and reflections ‘in situ’. The CEO of Concordia Design Centre, Ewa Voelkel – Krokowicz, with her team of over 15 people involved in cooperation within the research project, helped and facilitated the research process in a discrete and very effective way, responding promptly to every need addressed, in order to collect the data, provide connections and give access to places, at the same time taking care to not interfere in the research procedures, and providing conditions for a well-balanced, realistically valued, non-advertisement-like picture of the processes and impact taking place in and through the creative business organisation - Concordia Design as the creative spillover case study object.</p> <p>Applying this method to other cases - the desk research and further actions directed towards qualitative research would need a key person from the case study staff to be a facilitator in contacting people and accessing data (for MDA, Desk research)</p>
<p>2. Mediated Discourse Analysis and VSM – Virtual Settlements Map</p>	<p>The synthetic approach is well presented in the MDA research (Media Discourse Analysis). Its aim was to integrate the picture of communication directed from and to the case study institution through the Internet. In principle, this synthetic approach aimed to bring different kind of findings than those delivered through the analytical approach of the FGIs. The integrated approach of the method applied to Internet explained spillover effects through electronic, digitally mediated communication. Synthetic methods are treated as complementary cognitive paths. The MDA methods collected particular communications and assigned them to cognitive categories related to spillover effects. This is when mention should be made of the initial research approach, for which MDA was also an introductory component. Genealogy, selected to be the initial contact question, is based on the reconstruction of facts, stories, opinions regarding the foundation actions, motivations, impacts, etc. of the organisation. This was collected through critical discourse analysis and verified in interviews with founders and process facilitators who are familiar with the case study organisation’s origins.</p> <p>MDA research verified positively the following spillover types as being interactively communicated and bringing the public social resonance. This is the method that has no limitations with regard to case study objects in the MDA and internet transmitted content analysis.</p> <p>This approach and set of tools is easy to adapt and develop.</p> <p>Within the presented sequence of research activities, MDA & VSM were executed on three levels. 0 = Case study organization as the author and sender of the message:</p>

	<ul style="list-style-type: none"> - hard data content analysis (PR and marketing tools) - the role of promo narratives (range: self-promotion, relation building process, networking, sharing, involving others parties with events and projects) - identifying the large number of stakeholders and partners involved in the case study organization activities <p>1 = Mapping media communication</p> <ul style="list-style-type: none"> - (journalism: traditional and internet, including words and visual representations), impacting the image of the case study organisation: elitist, professionally oriented, egalitarian; Semiotics (as a filter to data) = interpretation of the hidden meaning behind the data. <p>2 = VSM mapping virtual communication; its multidimensional shape: imposing</p> <ul style="list-style-type: none"> - information and managing response: interactions, feedback to case study organization narratives via social media: perceptions, receptions and viral behaviours: likes, shares, comments; scheme of the content & values considered by respondents as hot or cold. 2nd level of shareholders identification. <p>The majority of communication processes, building, maintaining and developing human and project relations are done in the mediated, Internet-based sphere. To track the creative spillover effect we shall use Media Discourse Analysis and the semiotics of communication processes, including social media, or some netnographic tools, to catch the dynamics of creativity spread.</p>
<p>3. Focus Group Interview (FGI) - final discussion</p>	<p>A panel discussion of key CCS terms with Co:office incubator creative entrepreneurs was the FINALE of every session as a summarizing verbalization of the session participants' opinions on questions posed and the exercises employed. No exercise was left without comment on, or explanation of, its aims and ends. Every single workshop (and described creative exercise) always led to a final discussion and the exercises led the way to this final verbalisation of reflection that cumulated in the participants' experiences of interacting with the workshop moderators and other participants. It was also necessary for the participants of sessions to have a summarized sense of their contributions. The whole meeting was recorded as a video and audio file, and then analysed.</p>
<p>4. FGI extended with an Analogy exercise (tailored experimental method): <i>Virus – Plant - Magnet</i></p>	<p>The workshop methods inserted into groups and individuals' research encounters were adjusted to explore the creative spillover effects as a multidimensional experience of creativity diffusion. For this reason, in the qualitative approach being tested, the research team used the concepts of: <i>phenomenology, the anthropology of organisation, organisational aesthetics and heuristics</i>. This decision was a natural approach for a research team that is deeply rooted in the humanities, social and cultural studies, and which is focused on researching organisations' communication processes, organisational culture and value transfers.</p> <p>The creative spillover could be metaphorically seen as a whirlwind of stakeholders that should be taken into consideration when starting the spillover evaluation process.</p> <p>The analogy of 3 creativity diffusion methods was very well received by the respondents, there was no person who rejected the sense of the metaphor in the case of Concordia. The respondents were reflecting on the dilemma of choice, selecting usually two options as characteristic for Concordia's performance and strategy, either magnet and plant or virus and magnet.</p> <p>This method was very effective regarding collection of opinions and data for the majority of findings regarding the two main spillover types tested, especially Knowledge spillover 1 – focused on the stimulation of creative processes.</p> <p>This metaphorical exercise was a part of the innovative workshop components (with a heuristic approach: the practical use of a selection of techniques originating in the theories of discovery) to gather content that is not available through direct interrogation and deals with the object studied on the theoretical level, through</p> <ul style="list-style-type: none"> a) anthropological approach: experiencing creativity transfer through patterns of organisational cultures, and the behaviour of groups members; b) phenomenological approach: experiencing creativity transfer through artefacts and works as exceptional, non-replicable phenomena, unrelated to knowledge and references;

	<p>c) aesthetic approach: experiencing creativity transfer through memorising aesthetic, sensual experiences of colours, sounds, shapes and rhythms, explicitly expressed work constructions.</p> <p>Operations with analogies and metaphors are tools that are well-integrated in the procedures of the social sciences' research methods. Their presence in the creative spillover research project is, again, in accordance with John Holden's cultural ecology approach manifesto for cultural and creative sectors. These 'poetic' techniques are cultivated for the detection of similarities and differences in researched objects, phenomenon and processes, when confronted with other objects, processes and phenomenon. The imprecisely defined time duration of creative spillover processes, as well as the blurred contours of their presence in space, mean that analogies are becoming preferred research tools. Following John Holden's ecological concept adjusted to cultural and creative sectors, metaphors of regeneration, symbiosis, growth and the life cycle could bring a much more fruitful picture of processes in the broad field of cultural and creative practice, explained in studies of cultural policy and creative industries.</p> <p>All the workshop exercises with analogies and metaphors employed in the focus group interviews meetings were aimed at making it possible for other research teams to use these types of activities in their research. We could assume that the analogical reasoning method is relevant only when performed under the supervision of a person with the relevant trainer experience, who leads the group discussion in a way to expose, select and identify only those components of the conversation that function as premises of analogical reasoning. This condition is difficult to fulfil as this task requires a preparation process, and both a researcher and trainer with experience in conducting creative sessions based on heuristic techniques. The problem from the perspective of the research participant is one of expressing not purely information and factual objects, but also opinions and judgements that are integrally contained in the basis of the analogies or metaphors. The facilitator of the workshop sessions has to direct participants back to the track of a proper reasoning within the topic frames, without interrupting the discussion stream. This also requires a sensitive, attentive approach from the researcher, who, when there is a very dynamic unfolding of plots, should not ignore or stop some marginal, anecdotal directions in the narration that could, at an unexpected moment of the discussion, bring an insight into discovery of new features of the reflected phenomena—features that are unexpected and unknown to the participants, observe and moderators of the exercise.</p> <p>UNEXPECTED RESPONSES and TIMING. There was a certain space of actions and responses from research that, as in every case of qualitative research, did not run exactly according to the plan or intention of the researchers. Fortunately, there were no major misunderstandings or gaps here. This is mostly the question of the research participant over-interpreting or misinterpreting some of the researcher's intentions or expectations. There were also questions concerning not having responses to the questions from the meeting scenario, but instead sometimes having unexpected content enriching the process and bringing a new dimension to the creativity diffusion and spillover effect topic. There is a question of complicated timing, and the scheduling of the IDIs' and group FGI combined with workshops methods. This must be treated with a flexible approach, keeping the general time frame, but letting some components consume more time and some less, according to the respondents' accessibility, their experiences and the topic of the content delivered in the research. Some respondents sometimes misunderstood the role of the research meetings, seeing the research more as being on the <i>corporate image</i> of Concordia, than an investigation on real influence. We suspect that due to the overuse, abuse or misuse of the term 'creativity' – for some, especially social environment or media representatives – the topic of creativity was mentally generalised as only being a question of place branding. This was resolved quickly by other workshop participants bringing dozens of examples of factual arguments proving Concordia to be a place of real action, creative processes and PR strategies. This image effect is also a paradox due to the fact that usually if somebody is as successful in communication and branding as Concordia is, the enterprise is suspected of being just well promoted. In this regard we have a hundreds of cases and facts from the last 5 years providing evidence of real activities carried out with an intentional creative spillover impact.</p>
<p>5. FGI extended: with Adjectives / Verbs exercise (tailored experimental method): What is <i>Concordial</i>?</p>	<p>The method proposed here is the one of creating (collecting) a random (free) list of term definitions: connotations, invocations [summoned, tabling] and calls. Then, the next stage was looking for definitions of the common field in the set, file of varied notions and meaning dimensions allowed by the group of researched individuals. Then in this experiment all the invoked proposals are discussed and hierarchised in order, according to their logical sequence and rank, and their significance in terms of creative impact on the system of the case study organisation</p> <p>The effective research 'ploy' here involves working with the dictionary to explain the adjective 'concordial' or 'concordia type' - treated as a fragment of professional jargon creators and receivers, the audience of the CDC.</p>

	<p>Explorations: Spreading creativity is connected with the questions: What (kind)? Whose? “What does it do?” “what’s happening to it?” “what’s its condition?”</p> <p>Research questions: What does it mean when some type of activity can be described with an adjective formed from the name of the institution, as in “Concordical” / “Concordial”, when referring to features of the institution as an example of spreading creativity? In our research we look for words – verbs which best describe activities which serve for spreading creativity, aesthetical patterns and types of creative thinking.</p> <p>PROVIDING IMAGINARY RESPONSES through asking for object specific adjectives.</p> <p>One of the questions that participants responded to with unexpected engagement was the one about adjectives, and the characterization of the Concordia Design Centre as a place that shares creative content to remote professional ‘locations’. This method provided many emotional, aesthetic, imaginary and sensual qualities and values to the discussion on the Concordia creative spillover effect in the urban, social and entrepreneurial context of the city of Poznan. The research process in this case also left some longitudinal memories in the respondents’ heads, which will keep the adjectives for future thoughts and conversation on the topic of Concordia and its impact.</p> <p>In the use of this method we assume a specific role of language in spreading creativity. These things that are created by people and understood as art are transferred as descriptions of these things, by means of words which give an aesthetical impression; words that are simple and used in explaining and describing the methods and techniques of creative thinking.</p>
<p>6. FGI extended: Workshop session with heuristic exercise 1: Paper Figures (tailored experimental method)</p>	<p>FGI / workshop participants (Concordia clients and partners – business organisations) experiments with A4-sized paper, illustrating the progress in creative processes and the spillover of creative discoveries</p> <p>Use of heuristic creative exercises is effective in pushing respondents through elements of the creative process itself – as it resembles and has elements of typical-for-case activities, for participants to be more consciously involved in the re-calling of their associations, experiences and judgments concerning the researched CCS case study organisation.</p> <p>The collection of figures was the basis for a group discussion on how creativity patterns and schemes are independent from other concretisations given in the developmental processes of the A4-shaped paper. Even though they are inspired by the sequentially presented versions of figures, every next one creates an independent structure of creative thinking process, diffused with the intention of being a component of the spillover to different spheres of life other than art of culture. This effect was prepared through an anecdotal story about the piano keyboard as a phenomenon in the change process pushed through standardisation practices. One of the most important outcomes of this workshop exercise was to find out that the spillover of patterns of creative thinking is not derived from simply copying the pattern. The creative thinking process becomes a pattern infused in activities of a different character and social applicability.</p> <p>Qualitative methods are extended to heuristic techniques = targets are invited, involved in creative processes themselves (FGI with creative workshop elements) first and then being interviewed and interrogated about the research case study (Concordia Design Centre) as an example of cultural and creative spillover.</p> <p>The experimental, qualitative methods selected for this project has the potential to be applied to other cases – but this will require a special transfer in a method session, in order to explain the researchers’ aims and forms of interaction.</p> <p>RESEARCH ITSELF AS A CREATIVE SPILLOVER. ACCESS TO A MULTIDISCIPLINARY EXCHANGE OF INSPIRATIONS. Creative activities are integrating with each other regardless of different fields. During the FGI and workshop meetings every participant presented his/her goal of professional activity. There was a variety of interest and fields, such as, for instance: energy distribution, education, jewellery, furniture, webpages, regardless of the substantial differences, the participants believed that their activities could be integrated in a logical sequence (this was done through visual arts experiments with A4-shaped paper), illustrating the progress in creative discoveries.</p>

	<p>To clarify the essence of the method for further development there is a need of in-depth comments on the productivity of the experimental methods that are based on the classical philosophical–aesthetics rooted disciplines.</p> <p>It is recommended that work be done on a broader selection of possible empirical tools – to be worked through in the workshop sessions and providing a portfolio for different groups with a varied range of experiences.</p>
<p>7. FGI extended: Workshop session with the heuristic exercise 2: The Map (tailored experimental method)</p>	<p>Map scheme sketching – the appearance of the area and paths of CCS: executed with the Social environment Concordia design partner organisations</p> <p>The workshop methods inserted into groups and individuals’ research encounters were adjusted to explore the creative spillover effects as multidimensional experiences of creativity diffusion (from high concentration to low concentration).</p> <p>This exercise requires space for the map to be drawn by hand and for all members of the session to be allowed to actively take part in the drawing and explaining. This session always needs a direct follow-up in the discussion – summarizing the efforts of exercise participants. Translation of these drawn relations should be clarified in the context of the case study organisation studied.</p>
<p>8. FGI extended: Workshop session with the heuristic exercise 3: The Bus (tailored experimental method)</p>	<p>This is a performative experiment - staging exercises - city bus passengers - ‘infecting with a creative bits virus’ and was done with the representatives of the case study organisation’s SOCIAL ENVIRONMENT – Target group 5</p> <p>This is one of several performative (staging) experiments, exercises of the theatre or drama games type, which are proposed in the cultural & creative spillover test. The first one was based on a row of chairs resembling the passenger seats on a city bus. Then the game participants were asked to sit in the way so as to have somebody in front who they would like, prefer and select to ‘infect’ with creative virus. Analysis of the results detected systemic linkages, showing the path to more successful distribution, diffusion and infiltration of <i>creativity bites</i>. This was a very effective tool to discuss the CDC’s impact on the social environment, as the CDC is an initiator of spillover effects on other organisations, institutions, people’s behaviours and opinions.</p> <p>The game is an excellent, objective medium (object) of Creative Spillover research, especially for games based on direct communication (interaction).</p> <p>It is recommended that evaluating spillovers should include as a basis methods that are relevant to the humanities and social sciences, including ethnographic methods such as the anthropology of organization or a heuristic approach that will provide access to real-life situations in decision processes.</p>
<p>9. FGI extended: Workshop session with the heuristic exercise 4: Mannequin’s Heads (tailored experimental method)</p>	<p>This workshop is based on a scripted scenario and requires physical objects such as plastic mannequins heads. It was as adjusted to the creative spillover topics for gathering content that is not available or difficult to access through direct interrogation. The exercise on ‘what values resonate in the heads of the creative organisation’s clients – CCS in the city district neighbourhood – was proposed to Target group 5 – Social environment. Apart from plastic heads simulating different types of the public (old man, young women, etc.), this exercise requires a number of post-its that participants can write on and stick to heads or locate inside heads. The content of the pieces of paper should relate to values, functions, needs, ideas and opinions.</p> <p>The collection of written expressions is then read aloud to the exercise participants and provokes questions and explanations from the authors of the written content. The whole situation created by the method produces a multi-staged content description of the case study organisation’s performance in having an impact on and relating to the social environment in the city or district of its location.</p>
<p>10. IDI extended:</p>	<p>In-depth interviews based on the scripted scenario with questions and tasks for the interviewed participant - are very valuable component for collecting the precise characteristics of an</p>

<p>the Analogy exercise (tailored experimental method): <i>Virus – Plant – Magnet</i></p> <p>the Adjectives / Verbs exercise (tailored experimental method): What is <i>Concordial?</i></p>	<p>organisations’ QUALITATIVE impact and the spillover of its creative business and educational activities. However, one thing was challenging in the case of Business Clients and Case Study Organisation staff we talked with—this problem could be called ‘the qualified content dilemma’.</p> <p>The CHALLENGE of the unresolved problem we were facing in the whole research process concerned the protected, qualified content of the consultancy activities that are essentially of a creative spillover type. Some data on activities related to the creative spillover effects are restricted by business organisations, and the case study organisation’s clients. THE CASE STUDY ORGANISATION’S CLIENTS are willing to—and creative content providers (the CDC in our case) are obliged to—protect CONFIDENTIAL DATA OF CREATIVE Consulting PROCESSES, that are in fact examples of creative spillover. Both parties are ultimately protecting their creative content and the methods of changes they went through, as they are considered as a very valuable asset on the highly competitive global market. The respondents were ready to talk about a very general approach, but were not allowed to talk about the detailed shape of the processes and their effects.</p> <p>According to the CDC representative, 80-90% of business clients of creative consultancy processes are not sharing their knowledge on the processes they are taking part in with the creative business consultants from Concordia. Some have a strategy of even keeping confidential the fact that they went through creative processes based on the methods provided by the CDC. There was the case of the well-known national brand, a business organisation, that preferred to stick to the narrative – shared through the mass media – that the radical, sensational change they went through as a business organisation with their products, communication process and the vastly transformed brand itself, was brought about through their intrinsic self-organised power as an organisational bottom-up change. It was, in fact a very advanced work of different units of the CDC with the client in the CDC spaces, including reshaping packaging, testing new products with clients, etc. The CDC brand is thereby faced with a dilemma, as it is an institution that prefers to share creative ideas openly, but cannot really share some of its most advanced and sophisticated processes. Organisational change is activated in the business sphere; it really works, but it cannot be communicated to the public. This is usually never the case with publicly funded institutions, which are obliged to transaction transparency, and whose confidential approach is rarely excused by the presence of competitors who could use this information against the transparent organisation. The question of confidence is more a problem for researchers than for the organisation itself. Information concerning the impact and range of organisations influenced by the creative content of a private organisation is rarely transparent and open to the public domain.</p> <p>Apart from this challenge, the IDI with the heuristic analogies and adjectives exercises bring into the research process an irreplaceable quality of thoughts and experiences that not only describe and verify the impact and values of the case organisation in individual practice, , they also provide stories of people changing their approach to life and work. CCS is based on the attraction of people similar to each other—in aesthetic taste, thinking style, feeling common needs of freedom, independence, expression and sharing opinions. The most rewarding aspect of the research processes based on conversation and workshops are the observations that provide proof that people’s attitudes, approaches, hierarchies, and orders of values in their life practice and work environment are changing.</p> <p>This method will work for every future case study as a final verification of the impact of spillovers on individual lives and particular organisational cultures.</p>
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Appendix 1. Photo documentation of the Experimental Methods tested in CDC



Fig. 6. Tailored experimental methods. Panel discussion of key CCS terms with Co:office incubator creative entrepreneurs – screenshot from the video (Altum)



Fig. 7. Tailored experimental methods. Map scheme sketching – appearance of the area and paths of CCS: Social environment Concordia design partner organisations - screenshot from the video (Altum)



Fig. 8. Tailored experimental methods: FGI / workshop participants (Concordia clients and partners – business organisations) experiments with a4-sized paper, illustrating the progress in creative processes and spillover of creative discoveries (Altum)



Fig. 9. Tailored experimental methods: Exercise with the mannequins heads - what values resonates in creative organisation's clients heads – CCS in the city district neighbourhood (Altum)



Fig. 10. Tailored experimental methods: staging exercises - city bus passengers - 'infecting with creative bits virus' (Altum)

Appendix 2. Detailed findings from Mediated Discourse Analysis (MDA), *semiotics* and Virtual Settlements Map (VSM) as the tool tested for Cultural and Creative Spillovers

In the examined mediated discourse Concordia Design (CDC) appears as a coherent, self-conscious and well-communicated brand. The term '*brand*' is not used here accidentally. The strong brand-oriented thinking structures CDC's approach towards its audience and environment.

The scope of the research is mostly local (city, regional and national) due to the fact that the communication attached to CDC is, with some exceptions, limited to Polish language and, hence, is addressed to Polish speaking receiver.



Fig. 11. Concordia Design official website

CDC's expansion over the Internet

The conducted research results in the core conclusion that Concordia Design's Internet expansion effect definitely exists and is based on systemic and consequent work that one could call a specific philosophy. What surprises, it is not generated by a grassroots movement or some kind of viral interest as it could had been predicted, but based on a solid, well-structured strategy.

As already stated, in case of Concordia Design we can definitely see and discuss its spillover effect, which appears to be strong but unconventional. Among CDC's environment, there is a visible, large need to be attached to its brand (to collaborate with / be a member of its network). It applies to all: representatives of creative and cultural sector, design professionals, business and finally - individual people. Yet it creates a sensation that its offer even if communicated to a broad audience ('CDC open to everybody'), in fact it is addressed to a certain social group, which is genuinely interested and fully engaged. Therefore, it might be seen exclusive. The overall communication attached to CDC, is mostly driven by design market participants. This is a strong phenomenon especially on social media, where the most active profiles related to CDC belong to professionals.

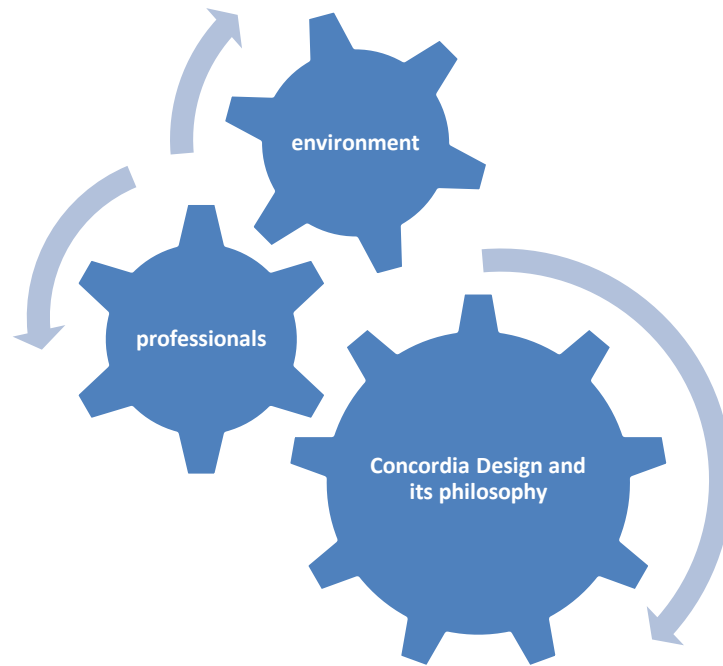


Fig. 12. Concordia Design and its systemic expansion

Spillover founded on networking

The CDC's success seems to be related to its outstanding skills to integrate design-related communities. For those, CDC centre plays a role of a platform for integration. It creates good conditions for a feeling that 'It's good to be around'. This effect of synergy starts from the capital hold by Human Touch Group. It uses the potential of all group members and associated organizations to share the creativity, experience, material and intellectual capital within each other as well as with the external partners and environment. The hubs support each other and contribute to the group in many ways, e.g. Da Vinci / SWPS does it with its potential in the field of education, VOX – finance and well-designed furniture, Concordia Taste restaurant – space for events and extraordinary catering. This synergy boosts CDC's power to impact others and in a large extend multiplies the spillover effect.

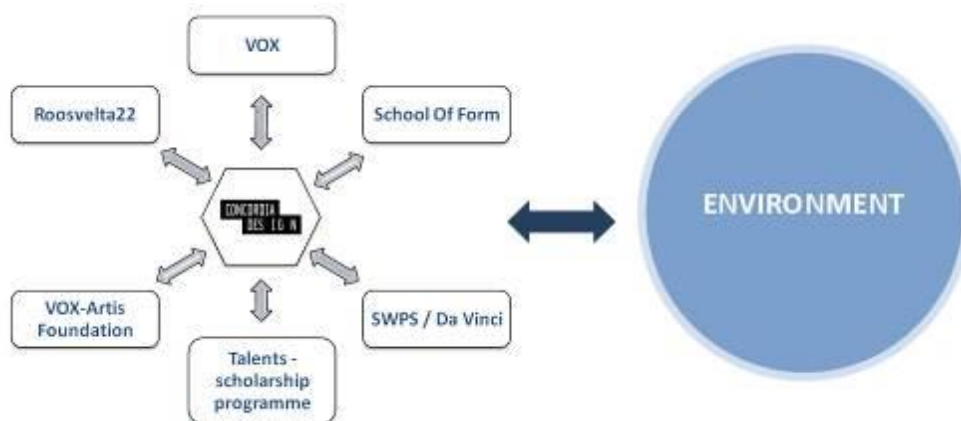


Fig. 13. The internet expansion based on the synergy of the capital group

Concordia Design can be compared to a recognized impresario, a prestigious cultural centre or a concert hall that hosts visiting play and artists - offering space for organizations to realize their projects under or with CDC brand. The collaboration is based on vast promotion of events taking place in the building. The cooperation with others is very dynamic; the network expands by developing internal and external activities. A good example of such mechanism is the idea of residency at the Concordia Taste restaurant – the concept taken from art galleries where cook is treated as curator. The cook-resident creates a special menu that is offered by CDC’s restaurant.

Design rooted in the process of creation

Among the associated entities there is a vast range of disciplines that they represent. This is due to the fact that Concordia Design defines design as a broad concept having at the centre of its definition the process of creation. This concept can be easily applied to many fields, e.g. food, teaching, products, services, innovations, management or event organization. Also the methods of dealing with networking and partnership are numerous: personal engagement, being present on national and international fairs, co-creating of events within several cultural festival or organizing networking events.



Fig. 14. Concordia Design’s environmental expansion in Internet



Fig. 15. The synergy effect caused by cooperation of School Of Form and Concordia Design – the Human Touch Group members (*Recently we announced GRADUATION SHOW – the first show of our graduates from School Of Form. Now we remind that is any of you would like to become one of those, the recruitment process is taking place just now. The nearest recruitment starts 27th of July. Details and applications here: <http://sof.edu.pl>*)

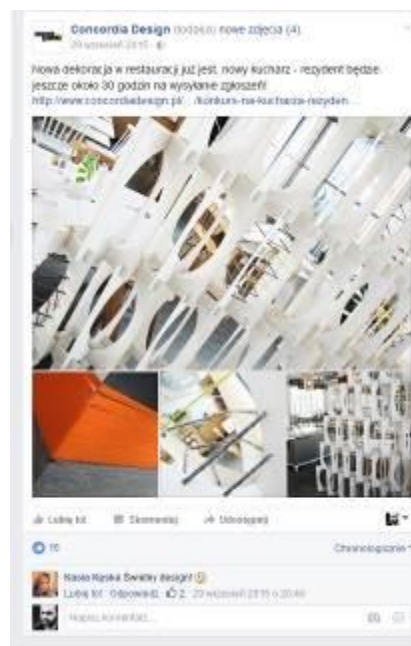


Fig. 16. The idea of residency at the restaurant (*New decoration in our restaurant is already here, the new cook – will be there soon. There's only 30h left to send the application!*)

Business-oriented thinking

What clearly distinguishes Concordia Design from many other organizations focused on design and creativity is its strong economic motivation. Rooted in business, its goal observed throughout the research seems to deal with transmission between creative idea and profit (i.e. VOX furniture industry - a part of the same business family HTG Group - is gaining visibility and new dimension of their impact on the market). Human Touch emphasizes this also in the mission published online: *'Human Touch – common DNA of business and education.'* Here again, it is interesting to see this through the filter of synergy generated by the collaboration between its members. Among some good examples there is the 'Cinema on beds' project within Transatlantyk movie festival, the idea developed by Concordia Design with the usage of furniture provided by VOX Company or the temporary decorations at the Concordia Taste restaurant designed by students of School Of Form.



Fig. 17. Łózkoteka ('Cinema on beds') on Transatlantyk festival
Source: <http://www.meble.vox.pl>

The described business-oriented thinking is visible in most if not each of the project hosted in Concordia Design and is does not omit nor the events addressed to children. The creativity of the youngest generated within of the workshops resulted in a painting contest supported by BZ WBK bank. The most impressive drawings were used as covers of credit cards produced by the bank. CDC encourages companies to join the circular workshops for children. The idea that stands behind that is to allow the interested firms to test and develop their products at the early stage of creation.



Fig. 29. Business-oriented thinking

Education based on the MASTER-FOLLOWER model

At many levels of its communication, Concordia Design emphasises the importance of education. It is treated as a crucial component of all actions taken by the centre. In the offer and the programme there are different consulting services, workshops, meetings, festivals. Education is addressed to different social groups: from children to professionals.

However, one of the key observations (gained through MDA and confirmed through IDI interviews with key case study organisation clients and co-operators) is that the education is not distributed horizontally but rather vertically. It means that in this model one shares knowledge that has a certain value. Even if the process stays interactive one has to 'pay' the other for the knowledge transfer. It is therefore based on the Master-Follower model.

Here again one is able to distinguish business-oriented thinking where education cannot function as a common good. In such case co-working hub, where everybody is equal would not allow CDC to remind an expert in the field of design and creativity. This hierarchic model is needed and plays a strategic role in generating profit. CDC is closer to private teacher than an experienced and wise friend one has and can ask for advice.

In the internet communication Concordia Design creates an image of a representative of some sort of modern lifestyle whose message is 'You can be like us'. A significant number of events at the restaurant have an educational aspect, e.g. meeting with a sommelier or the one dedicated to production of goat cheese (sponsored by its producer), the workshops where everybody can feel like a designer and change something in his own house, etc. In other words CDC stands for a certain status, which is worth to follow.

In order to keep the mentioned status, CDC needs to be constantly active and prove its position. This is achieved by active participation in national and international design forums, debates, contests, festivals, getting in partnerships with professionals, and finally: exposing its employees as experts. The strongest components of CDC's position are personal brands. Ewa Voelkel (CEO), Zuzanna Skalska or Anna Wróblewska is frequently presented as specialists, trend watchers and experts. They are therefore exposed in media and broadly presented on photos and films from workshops, expert panels, conferences, etc.

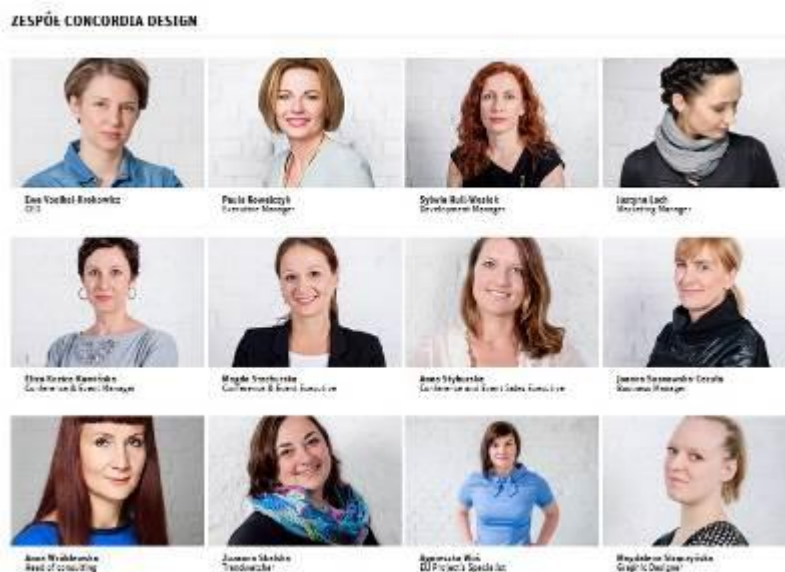


Fig. 18. Concordia Design and its experts

The CDC's paradox – egalitarian and elitist at the same time

Interestingly, communication attached to Concordia Design is based on the duality of values: egalitarian-elitist. At first sign, CDC's approach towards its environment is well-defined: to be open to everybody (*'Concordia Design. Design centre. For business. For everybody.'*). However, the deeper we go, the more we see that the target groups are rather specific.

Potential individuals interested in what CDC has to offer are probably intellectuals and well-educated people with aspirations. The offer is certainly not addressed to e.g. excluded social groups. Arguments for this hypothesis can be vastly supported with empirical findings. Most of the materials shared online present experts, elites, celebrities rather than ordinary people. In the offer CDC

emphasizes one's uniqueness. For many, taking part in CDC's activities may stand for following its values and expressing individual's status or aspirations. E.g. Concordia Taste in its offer for private events provides its guests with red carpet and hired paparazzi. Even the Christmas Fair organized in CDC each December presents wares produced by professional designers, hence, the ones that not everybody can afford and has common access to.

CDC's philosophical framework could be concluded in the following statement: there's no creativity left alone. By stating that, it is to say that CDC cares in details for professional effects of anything it is involved in. Even if amateurs do initial work, when it is presented it must be previously visually boosted, re-made and prepared to be seen by a larger audience.



Fig. 19. The footage promoting FoodLab - a part of Concordia Taste restaurant's offer

MDA research verified positively following spillover types as being interactively communicated and bringing the public social resonance:

Industry Spillover 1: Improved business culture and boosting entrepreneurship

Knowledge Spillover 4: Increase employability and skills development in society

There is evidence from the social media of the strong public response and the quality appreciation of offered open workshops, seminars, trainings in the field of entrepreneurial, teamwork, leadership and creative skills, including workshops for selected creative professions. Bringing the well-shared education offers to the core business of this private institution and locating it pragmatically within well-defined creative ideas bring the magnetic attraction effect. The data collected through MDA and CDC social media analysis shows that it convince participants of being able to improve and capitalize their carriers, professional appeal and well designed relation

Knowledge Spillover 5 (partially): Strengthening cross-sector collaborations.

This is well seen through the network synergy and internal spillover (a type of spillover mentioned by J. Vickery in 'To be debated. Creative Spillover, ECCE 2015') within the family of enterprises - Human Touch Group that CDC is a part of. The broad, well calibrated networking, strong CDC brand, and attractive location is helping in accessing all leading festival events in the city and region – having them as partners makes CDC visible through all the year on the festival city 'stage'. The media coverage and social media feedback of workshops on urban, city issues, interest and future of city

and district inhabitants, their quality of life is building a strong, trustworthy and transparent position of CDC when related to public cultural institutions, city hall, regional government and civic organisations.

Knowledge Spillover 7: Facilitating knowledge exchange and culture-led innovation

The knowledge transfer is confirmed, but as indicated in the MDA analysis above, it is much more vertical than horizontal (master – apprentice / student)

Network Spillover 3: Creating an attractive ecosystem and creative milieu, city branding and case place making. CDC is a very strong brand and represents the certain status and style of life, the most evidence fort hat is seen in the egalitarian-elitist dilemma describe in the analysis above.

Network Spillover 4: Stimulating urban development, regeneration and Infrastructure

This last evident spillover type is seen in the whole perception of t he new infrastructural development in the closest neighbourhood oft he case location, inspired by the CDC founders and integrated with their strategy – Roosvelt22 plot brings new dimension of visible communication through media channels that bring again CDC on the surface, including the story of what will integrate old building with the new one – the plaza for open space cultural activities. This spillover in the city space is seen recently, as the content most preferred to become a shared viral content, as the screenshots evidence shows below:

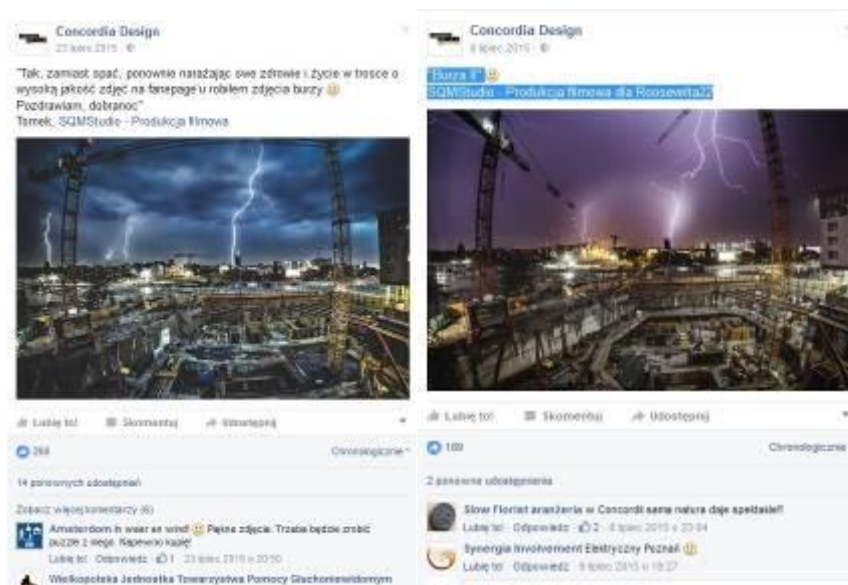


Fig. 20. Photography of the construction site as seen from the CD building co:office space, regardless of dangerous weather conditions, intensely appreciated (FB)



Fig. 21. CD social media announcement inviting to hand in offers of cuisine strategy, restaurant entrepreneur's fort he new Roosevelt22 space – this its o be coordinated with and by the Concordia Taste from CD. (FB)



Fig. 22. CD related to Roosevelt22 // Baltyk skyscraper – discussions including sharing architectural taste and opinions on urban space. (FB).

Appendix 3.

Detailed list of findings on CREATIVE SPILLOVERS TYPES⁸

VERIFIED IN THE CASE STUDY through Qualitative / Experimental Methods

The set of methods based on qualitative dialogic tools (FGI – workshops and IDI's with experimental interactive methods) confirmed several spillover categories within the 9 selected in the case study hypotheses. This is to be presented below in the sequence of previously selected: knowledge, industry and network spillovers types.

Knowledge Spillover 1:

Stimulating creativity and encouraging potential

Stimulating creativity is much about the **spreading techniques** of creative thinking. Concordia Design Centre is an excellent example of the private institution focused on encouraging creative potential through a well calibrated set of methods deeply immersed in creative design thinking techniques (processes). This concept of promoting *design thinking* approach was the foundational idea of the place initiated over 5 years ago and dynamically developed. Advanced, applied and constantly upgraded concept of the design management, merging with other creative processes, is the strategic idea – the organisation's hardware and software. Concordia is a top reputation place that is a pioneer and avantgarde disseminator of DT - design thinking methods applied through workshops, consulting, coaching, product creative processes, open events (based on their events design concept) delivered to well defined and varied public. This is done with the careful balance of keeping constant the equilibrium of elitist and egalitarian offer of the place. That is why CDC is offering both: the sophisticated, dedicated (confidential content) creative workshops and consulting for business competitors as well as open, free access creative lectures, workshops, city strategy consultation sessions and festivals for kids, senior citizens, city inhabitants of different social class, income status, profession or age.

There is a set of selected⁹ research outcomes from IDI's and FGI-workshop sessions bringing the evidence of an existence of the first type of Knowledge Spillover¹⁰ in the Concordia case, that is *stimulating creativity and encouraging potential of creative talents*.

1. IMPACTING INDIVIDUALS. Generous approach of person-to-person creative impacts. Creative processes are about and for humans. Creators cooperating or co-working with and in Concordia are very serious about promoting and sharing their styles of work. CDC is exceptional for being able to apply the same creative work method to both professional and amateur activities - this is the practice in both vertical (within their business group organisations) and horizontal (broader range of clients and social stakeholders) dimension of the CDC impact.

⁸ After TFCC 2015 Report.

⁹ The full range of outcomes much extending the agreed size of this report is archived in the source files.

¹⁰ Tom Fleming Creative Consultancy Report 2015;

2. CREATIVE PRIVATE LIFE. Private life is catalytic in creativity diffusion.

Concordia events that are attractive for people's free time are attracting professionals to get their work life changed, too. This is like integrating more the professionals approach towards the place, the one expressing its focus on design thinking processes.

3. LOOK & STYLE OF THE PLACE – CHANGING BEHAVIOUR THROUGH AESTHETIC EXPERIENCE.

The role of the interior design in creative processes dissemination.

The workshops are changing thoughts through the space, interior design of Concordia and its look and style is of the strategic value. These are powerful aesthetic ingredient of approach change in people's minds. Minimalism – also the one of the Concordia style is exploring options for creation of the presented world in every condition. Providing creative space is already providing condition for actualising creative, imagination activities of human mind through sensual experiences.

4. CHALLENGING ROUTINES. Creative processes are about provoking routines and prototyping realities.

Creativity is liberated through negation of the existing models. This can be illustrated by one of many phrases expressed in the research dialogue: 'Take the screwdriver and unscrew'. The place itself (again) in its look and style is supporting the breaking through schematic thinking, and well known patterns of work environment people get used to.

5. BREAKING THROUGH THE ARTWORK-CENTRED STATUS OF CREATIVE PROCESS. The essence of creativity spread in Concordia is the approach, the change process and action.

Creativity is not creating the artworks. It is the approach, the action method, it's also resolving problems, responding with clever solutions. The way the things are done is the medium of creativity.

6. CHILDREN CREATIVITY AS THE SPILLOVER IMPETUS – EDUCATION FIRST!

Well-profiled offer for children is helping in creativity diffusion processes – making them more engaged in creative processes. Linking creativity diffusion with children life energy is one of the best ideas in creative dissemination processes. This is related to the theatre workshops for children offered every weekend in the Concordia venue space by the partner private art entrepreneurs – Blum Theatre Studio. Moving theatre to homes through children is a best creative idea of engaging parents and families. There is a strategic (however not openly expressed) correlation of children theatre with other workshops in Concordia directed to adults, professional. These are elements of the block of creative influences provided by the institution. Minimalist aesthetics of theatre production that is so much in accordance with Concordia design look & style is helping in creativity transfer.

7. CREATIVE SPILLOVER – CONCORDIA AS A MAGNET, OR AS A PLANT?

Virus – Plant – Magnet metaphors were proposed to respondents to let them decide which model is a proper analogic description of creativity dissemination processes of Concordia. The majority of them reacted with a dual perspective, the one of combined: virus – magnet, or magnet – plant descriptive answer. But the special focus was on the magnet analogy with certain people ready to respond in a purposeful way, conscious of the sense and value of creative skills, design approach, aesthetics, and other values that Concordia is emanation of. People, who are polarized in a way to respond and are taken with Concordia tools to further development, upgrade their talents, abilities, sensitivity, and taste. The paradox and uniqueness of this place is that in the same time, Concordia keeps its multi-functional, or at least bi-functional creative business profile. It sends energy of the people from Concordia in at least in two directions: business organisations with the magnet or virus type of

influence, and broad dissemination – sending creative seeds in different directions to people, inhabitants of city or region, from different social strata, educational and professional experience, kids, that is future professionals or change makers in organisations and communities.

Unquestioned advantage of Concordia, that this is not just a project, but all-year-long runned place. It attracts people constantly as this is the visible material object of reference to people that is not seasonal. It's an advanced multidimensional investment process started only 5 years ago, that is transmitting the magnetic field of an increase power – as being developed with new events, activities, workshops, units – getting to be more in a spotlight in next years - due to the opening of the Baltyk skyscraper and creating a new area around it, the open space shared with the new building.

8. TRANSPARENT, OPEN, HONEST ORGANISATION, BASED ON THE SIMPLE CONCEPT. For successful, inspirational transportation of creative activity approaches you need a clear, witnessed, visual or sensual presentations of processes. It openly expresses values and beliefs in the role of 'humanities' people in big changes and trends setting. Simplicity is evident in the way Concordia is well communicated, well understood by opinion leaders, who are rather operating in adjectives within the same sphere of positive connotations, very essential for creative spillover effects.

9. CONCORDIA AS A PERFECT MATCH FOR CREATIVE SPILLOVER OF ENCOURAGING POTENTIAL.

It fits with the spillover type description as it is definitely *embedding creativity in the learning process, sociability and openness*. Respondents list these qualities when they answer to the wording exercise about adjectives related to 'Concordia' as keywords, they are as follows:

open, cordial, sensitive, cooperative, creative, process-oriented, business-oriented, intelligent, well designed, minimalist "with the colour drop", personalized, flexible, networking, cute, modern, it's a well regulated engine, it's one step ahead organisation, inspiring, meeting point, its need researcher, conversation spot, innovative, overtaking, warm and people-friendly; These short emblems are complimented with the word interfusion or synergy. This place is a ready space and human professional community for mutual influence and inspiration. The values behind defined by respondents are circling around modernity understood from the humanistic perspective, related to human ecology, human future life conditions and quality.

This spillover type research outcome could be supplemented by the comment on the strategic approach of the CDC. The research team have an access to this 2016 Concordia strategy document, but have an intentional approach of not reading it before the research findings elaboration. The comparison gives an interesting conclusion, that the strategy is much unintentionally correlated with the qualitative research outcomes. The place is defined in this document as the centre of creativity, design and business, with a stress on design component of its identity. Design is positioned as a strategic value and creativity as a method. Creativity is intended as delivered to business organisations, kids and adult individuals spending their free time or developing skills. Design festival of kids and other education activities are positioned as an important part of the strategy. While the major business strategy component is focused on consulting, workshops and creative processes oriented services for enterprises, other essential component is the promotion of design to broad public and providing even more open access to the place. The target of the case study place is defined very broadly. The profile of the Concordia user is delineated as modern person – 'humanist' in a very extended sense, multidimensional, curious, complex, having multiple interests, wanting to

fulfil needs in the fields of work, family, body and spirit. The Concordia Design is defined as complex as contemporary person. Multidisciplinary is one of the strongest pillars of the organisation. The place is strategically oriented to connect knowledge from humanities, design and business to provide offer for the modern human being. Is following in this process 5 values (well defined also in the research activity): (1) openness, (2) honesty and truth, (3) cooperation & partnership, (4) creativity, (5) professionalism. The strategy is expressing also openness as activity for others and not for us, being open to other's ideas, discussions, and communities. The mission of the institution is to breakthrough possible barriers. The essence is not pretending anything, but really doing things and following transparent methods. Small team will keep the fast communication and decision process. There is a mission that will need to be financed from the income they want to make as a private institution. The things indicated in the strategy are i.e.: co-creation of services with clients in dialogue, educating, consulting, but predominantly going through processes with their clients, together. The organisation is especially focused on building team of experts working professionally in their well-defined domains, providing trustworthy services. Concordia is considered as the meeting point and educational spot for many individuals in work and private contexts, place of inspiration. Its offer is giving a chance for clients for their personal development, finding new things, and spending her/his time with sense.

10. OPEN TO NEEDS MEANS FOR CONCORDIA - FOLLOWING TRENDS AND SYNERGISING CREATIVE PARTIES ON THE MARKET. Concordia is explicitly following and promoting main (recent) marketing theories like: cultural branding and iconic brands, cultural strategies in marketing (Holt, Cameron), aesthetics in marketing (Schmitt and Simonson, Guillet de Monteaux), creative consumption, co-creation in branding (Bilton, Schroeder), polysemy in marketing (Puntoni), experience economy (Pine and Gilmore) etc. This is all focused on capitalizing and pragmatically using creativity to develop creative sectors, bringing creative processes into business to effectively work on needs and to really deliver them. Bank services tested and developed by kids or ENE DUE DE festival of creativity of kids, where moderate but active participation of businesses partners providing services for kids and parents are invited. This is effective, efficient, integrated with different parties involved, having interest and being ready to offer help, facilitation, and what is foremost - innovation! This is the situation that is not seen in education events organised in public institutions promoting creative thinking. Concordia is conscious of the necessity of efficiency in talks and deeds within creative sectors. When organizing events it's focused on knowing needs and profiles of all parties involved in the process. This organization is prepared and trained to react with flexible solution to changing reality.

11. INTEGRATION AS A KEYWORD IN CONCORDIA IDENTITY. PERFECT PLACE-BASED HYBRID TO PROMOTE EFFECTIVE CREATIVITY

Concordia is a unique tested example of the place where practicing creativity in one sphere translates into bringing a more creative approach to the other spheres of activity. Development and integration of different activity fields of city and district inhabitants and in the same time business clients is that part of the organization DNA. This is an hybrid solution – humanistic values, psychology, cognitive studies, sociology, anthropology experts and practitioners invited to find solution for business or for individuals life, their careers, their passions. On the other side kids and local people invited to events and project characterized as high quality, well organized according to most professional methods and standards delivered usually only to business clients. Well identification of clients' creative needs is the patent to provide high quality and well-attended events. Concordia is

trusted as a good organization provider with the innovative component in event design. One of the event hits is the Textile Festival that is offered to very broad audience, where the models are non-professionals, women that you can see in the city space in offices or houses everyday, our aunts, colleagues or neighbors. There not so many places that you can find in one beautiful building: open lectures for adult, workshops or theatre shows for kids, where you can spend your time in restaurant with your friends or alone, or read something inspirational, see well communicated exhibition. Finally it's ultimately all about our workplaces, but in its visual form does not looks like workplace...

12. RAISING ASPIRATIONS OF CITY CITIZENS.

Concordia is the place where there were workshops on city future – and the team of experts invited very broad range of people, city inhabitants of different background, profession, interest, living conditions, economic status, privileged and defavorised, to work on the new city strategy for Poznan. The place attracts inhabitants, while struggling with the elitist-egalitarian dilemma. It's consequent in building the communication bridge with new groups of clients, art school students, women leaders from the city district, parents with small kids who are numerous on Sunday when the theatre studio for kids in performing. The beauty and openness of the building renovated building and its well-organized interior makes people feel safe, warm, having good feelings. The space was able to provide condition for a 400 car factory line workers, or pharmaceutical industry workers taking part in workshops and dining together in the Concordia space

13. BUSINESS IN HANDS – EDUCATION IN THOUGHTS. PEDAGOGIC, PSYCHOLOGY BACKGROUND AND INTEREST OF THE KEY STAFF.

The team of Concordia is a very sensitive to human development processes; Concordia management people have a broader vision on education and human life changes. The majority of the staff is graduates of humanity studies, some key people responsible for education having experience in pedagogy and psychology. This is the place people get inspired to start a new professional way of life. There is a case of a rare sense-branding specialist Marta Siembab, who confessed that she developed some of the ideas of her professional development inspired by Concordia existence. Lot of people escaped here from the corporation work conditions. Meeting the Concordia inspired ideas, styles, models, and cases is like domino effects for some – considering changes in their life.

Sylwia Hull – Wosiek the key person responsible for Concordia workshops and training tells the story of the wooden mini spinning top with Concordia logo, she gives to people attending her events as a souvenir that's got a mnemotecnica function – letting people keep in memory what they learned, took with or changed through the process to which they were introduced by Concordia workshop. This symbolic toy is the memory emblem of creative abilities, creative bits we all can offer. According to Ms. Hull relation, many people she have a chance to see again, are saying that they keep it on the desk, playing with it – this gadget resonates in their heads with the serious messages. Another exemplification of the workshop methods strengthening the creative processes in Concordia workshop public is the letter, that the trainer from Concordia is asking people to write in very last minutes of the workshops. Let's imagine how surprised they are when taking this letter out from their mailbox 3 months later... sent from Concordia. In this place creativity was put down to Earth, as the process that works and is effective when properly approached and persistently elaborated with proper tolls, in right conditions, with professional and generous people. Creative activities transmitted by the case study object has particular stages and is graspable, effective, practical and visible in applications done by Concordia clients themselves. It's very hard to find, not only in Poland

such a place that offers so well packed creativity bites or bits to be further developed by package user (professional, amateur, passion or career oriented).

This starts from Kids and their parents staying in cues to get into Concordia located theatre venue on Sunday morning – the fact observed by the cleaning lady, desk info person and security officer, employed in the center.

Knowledge Spillover 4:

Increase employability and skills development in society

This spillover type is much correlated and much exploited in descriptions in within other neighboring spillover types. On the individuals level with the Knowledge Spillover 1 as its extension in the explicitly professional sphere. In the context of individuals involved in professional teams within organisation it is also much developed in the Industry Spillover 1 description – improving business cultures and boosting entrepreneurship. Concordia design prepares people for well-paid job – the condition is first to engage and capitalise the knowledge chance offered. There are some points that could be emphasised instead.

14. TEAMWORK SKILLS, COOPERATION SKILLS

The essential believe being the milestone in Concordia genealogy is the one of people in well-constructed teams that is unbelievably creative and efficient in resolving many complex problems. This works on the level of big teams, small teams, or no formalised teams of kids. This something that could be called Leonardo da Vinci collected from pieces, having brilliant, genius brain through many brains.

15. IMPACT THAT IS LONGITUDINAL AND DEFERRED IN TIME

Concordia impact is measured in longitudinal perspective of individual discoveries, hard to be counted in. There are accessible numbers for 5 first years of the place, such as over 4000 enterprises being under careful supervision of Concordia consulting, or thousands of kids and their parents attending theatre performances and workshops, thousands of people taking part in workshops, attending open lectures or festival events. But this is all immeasurable when we talk about qualitative changes of attitudes, behaviours, aesthetic judgments, interpretations, concretisations and meanings relevant for people's private and professional life.

16. BEING ENGAGED, BELIEVE IN THE SENSE OF WORK DONE – THE EXAMPLE OF THE CONCORDIA TEAM SUCCESSFULLY CORELATING DESIGN AND BUSINESS.

This is all starting from Concordia organisational culture, management model and leadership style from which Concordia has grown. This far from elitism, it's a flat structure of individual experts being directly responsible and engaged in the fields covered with their professional skills and personal styles. People recruited in a careful way to form a team, individuals are well aware of the institutions of a comparable profile, like the one in Eindhoven. They are well inspired by new ideas on combining design and business, community values and organisational values, social and economic context of creative spillovers.

17. KNOWLEDGE BANK

The imaginary knowledge bank located in Concordia is offering to people information and skills of how to treat the old topic with the new solution and resolve an issue we were struggling with for a longer time. The centre is also working on inspiring teams, delivering knowledge on how apply successful interdisciplinary team performance. How services, products could be creatively developed in the well-tested process, and with the use of humanistic, cultural-led creative processes.

On the margin of the CCS research: two CDC stories - illustrations to the employability and skills spillover type

+ IMPACTING CHANGES IN LIVES AND CAREERS. THE STORY OF THE CLEANING SERVICE EMPLOYEE.

The researchers were moved by the unexpected confession of the person employed in the cleaning service, who is working in the public sector and due to low salary decided to work for Concordia as a cleaning lady in the evenings and weekends. She confessed that spending last months in Concordia, observing people's approach in the place, listening to their aspirations, the way they work and communicate, she used her free time to take part in several open creative workshops offered by the place. What is even more essential to the skill development spillover effect, she also decided to quit her main job and change her profession, inspired by Concordia climate, effect. She changed perspective and way she perceives her working environment to activate herself.

+ COOPERATORS BEING INFECTED BY THE CONCORDIA SPACE AND WORKING METHODS.

Another story is the one of the advertisement film producer, who was interviewed in this research project. The film crew was employed by the sister company from the Human Touch Group – a business group to which Concordia belongs, and the movie advert was shot in Concordia interiors. The unexpected consequence of this job was the fact that the whole film crew were attracted by design thinking methods and after shooting they decided to take part in the whole cycle of Concordia workshops.

Knowledge Spillover 5 (partially):

Strengthening cross-sector collaborations.

The cross-sectorial experience is mostly evident in the sense of public –private sectors crossing. This includes bilateral relations, cooperation, trust, but also legal and mental challenges and barriers. Concordia tested many of these conditions and went through different better or worse circumstances.

18. THE QUESTION OF TRUST AND FEAR. PUBLIC – PRIVATE PARTNERSHIPS – GENEALOGY – ORIGINS OF THE CENTRE.

First foundational idea of the Concordia Centre was initiated in the discussion with the Regional Government leaders who wanted to create the creative hub, the center for design. They were traveling to visit design centers in Eindhoven, Bilbao, Milan and Barcelona, looking for inspirations from best practices. These centers, mostly publicly funded or subsidized were generously sharing their experiences, that the public officers from Poland wanted to learn from and apply in the Polish version of such a centre, planned to be located in Poznan. All best practice institutions proved, that such a place could be impacting the industrial, business, educational environment, talents development and urban policies if there would be guaranteed a certain, well-balanced synergy. The success formula was to provide optimal conditions for permanent cooperation of science institution, like technical university, design school as the second component and finally, the special place, the meeting platform for these worlds inhabited by scientists, artists or creators and business or industry

and distribution practitioners. This space was intended for workshops, trainings, knowledge transfer and incubation use. Such an institution was seen as indispensable in Poznan, and Regional government leaders wanted to initiate and co-finance such an inventory. Concordia founders were taking part in these meetings and discussions as industry partner, being well developed in innovation processes in furniture industry and design. The first idea was to locate in such a place several enterprises and higher education institutions, who would own it. Then the cooperative intentions of several parties involved in conversations vanished and the initiative was left in the hands of Piotr Voelkel. His first step was in 2007. Voelkel family created the new organization Pro Design that was an enterprise through which design development oriented topics were started. This was coincidentally merged with the fact that the businessman purchased the land in the city centre with the old printing house in the poor technical condition. This localization was chosen to construct the new centre with the support of regional government as a private public partnership with the financial contribution from the EU funds. Finally, the process ended up in revitalization of the old printing house, create some infrastructural conditions. As in majority of such a case in Europe, there was an expectation from private partner that the public funds will be also partially engaged in the providing funds for knowledge transfer projects involving all parties: science, creative and art education plus business. But this was not the area the public authorities wanted to engage. In practice Concordia owners were investing much more than they were planned to invest in running the place, and in the first 3 years the activity was worked as financially not stable, the loss was covered from private pocket. The organization learned in first years how to run such an inventory as a commercial place.

Knowledge Spillover 6:

Testing new forms of organisation and new management structures.

19. CONCORDIA ORGANISATIONAL VALUES PROMOTED.

Concordia created a new culture of team working. Community like work climate of Concordia is based on the personally motivated and in the same time common interest – that is design issues.

The set of examples and opinions collected in the IDIs and FGIs with 4 target groups confirms that Concordia organisational culture is facilitating exchange of experience, partnership like system of internal communication. Predominating values of Concordia organisational culture – promoted to other organisms – is: a) teamwork, b) cooperation. Teamwork or consensual approach is easy to observe through physical artefacts such as the office shape, interior design, and organisation structure. Cooperation within the CDC structure itself is understood as mutual relations of employees, it is not top down regulated, it's inspired by work experience and everyday practice that goes constantly through improvement processes. Speed and accuracy in decision process is based on teamwork experience. Key issue in creativity dissemination activities is calling the project 'our' instead of attributing name of the singular author. This is, by the way, a very characteristic feature making the CDC a very unique component of HTG Group, due to its organisational culture that is seriously inspired by their best practices in design thinking process applications.

20. ORGANISATIONAL CLIMATE. FORM OF THE NETWORK THINKING MODELS

Concordia climate helps in prototyping patterns, models, and creative organisational solutions. Exceptional network of creative humans in Concordia is overcoming the climate of competition. It

has an open transparent way of perfecting skills with the use of methods elaborated through workshops.

21. WOMEN STYLE ORGANISATION? CONCORDIA AS A WOMAN?

The Concordia core team of managers is 90% women. The domain of predominance of men is Concordia Taste restaurant. This raises a very intriguing topic of a special quality of organisations managed by women. Several questions were posted and answers given to this topic that need further investigation in the context of creative business organization. The feminization seems rather a circumstance and a coincidental question, not a strategic one. The practice of organizational performance seems to shape it in such an effect.

22. CO:OFFICE SPACE OF OVER 20 ENTREPRENEURS AS NETWORKING CORE OF CONCORDIA AND BASIC TALENT ASSET

Concordia 'incubator' of over 20 creative sector enterprises created a very specific core quality of the CDC organizational climate and the solid basis of the effective networking of highly skilled talents. This has several issues that could be also point of reflection, reorganization that needs further development of research activities.

23. CONCORDIA INSPIRING CULTURAL INSTITUTIONS – INTEGRATING CITIZENS AND CIVIC ORGANISATIONS THROUGH OPEN ACCESS PROJECTS

Concordia is seen as effective in soft and long-term partnerships. It has a method of attracting different civic and public partners in educational projects and social initiatives. This was proved by the workshop on city strategy commissioned by the city hall of Poznan.

Knowledge Spillover 7:

Facilitating knowledge exchange and culture-led innovation

24. RESEARCHERS INVITED TO CO-CREATE CONCORDIA EVENT.

Creative work needs cooperation with researchers. This is provide through the intense knowledge transfer with School of Form School and SWPS University, modern prestigious, fast developing private higher education institutions having advanced schools of design, psychology, cognitive studies and other disciplines operating within social, economic, cultural domains of practice.

25. THE CORE OF DESIGN PROMOTION - DISCOVERING RELATION OF PEOPLE AND OBJECTS

Everyday life objects appearing in theatre productions offered to children and their parents in the Concordia events venue every weekend, are inspiring public to discover relations between people and objects. This is also rooted and than extended in design thinking approach.

26. SELECTING TARGETS FOR INSPIRATION – CONCORDIA WAY?

Creativity diffusion process is related to a certain respondent's selection strategy. If we want to infect everybody, than this what we want to infect with is exposed to generalisations, generic, gets flat, loosing its exceptional and explorative character, features. There is a difference here of creators of systemic solutions, where the spillover does not have limits, and projects creators, who are doing

essential strategic choices, offering to selected receivers selected creative solutions (‘You cannot design everything for everybody’). In the diffusion process, initially creators are directed to convince everybody, gradually, as they are more experienced – they start to listen to the receiver and select receivers who are characterised by readiness to receive accept proposed style and design specific content (at first not being able to convince somebody to my project was blocking me, now I choose clients, who I know that I can convince’).

Industry Spillover 1:

Improved business culture and boosting entrepreneurship

27. CREATIVITY AND THE CAPITALISATION OF SUCCESS – CONCORDIA LOGIC?

Creativity is the way to obtain the economic success – that is a key identity component of Concordia mission. Disseminating creativity is in the same time disseminating effective forms of business development, growth. One of the research workshop participants from Concordia Co:office with advanced professional experience is informing the researcher that ‘30,000 of enterprises are using his solutions for ‘transactions intelligence services’ due to the effective use of design thinking processes initiated through Concordia influence).

28. BOOSTING ENTREPRENEURSHIP IS BASED ON PASSION.

To create with passion you need to meet the passionate person first. The producer of dices for games that is running his enterprise in Concordia office space declared that he was himself ‘infected’ by the aesthetics and topics of games, through for today became a centre of his business interests.

29. CONCORDIA STIMULATED DESIGNERS SECTOR MOST INTENSELY.

Concordia works as a stimulus to designers, as an effect of (some) solution there is a huge network of feedback information that can be used to design the next solution.

30. CONCORDIA AS CULTURAL PRIVATE SECTOR SUPPORTER

Concordia is supporting private enterprises in cultural sector (i.e. private theatres, art production agencies) that are with no public money support; business independence is preferred and supported. ‘The feel better the condition of the private entrepreneur, a risk taker with no public subsidy at hand’ as one of the private theatre said in the research workshops.

31. OVER 4000 ENTERPRISES WORKED WITH CONCORDIA CREATIVE CONSULTING!

The core information on the businesses and the processes is confidential but the scale and the unique top quality and reputation of the consulting services (based on develop design thinking method) is transmitted through the business communication channels in Poland. Concordia consulting is going together with its clients through processes of change in organizational culture, branding, products, and services.

Network Spillover 3:

Creating an attractive ecosystem and creative milieu, city branding and case place making.

Concordia is recognized in Poland as one of the few top brands of creativity to the environment, this reputation is far expanding the local and regional level. There are no serious competitors in Poland when looking for such a multidimensional activity based on design issues applied to business and social context. This is one of the very few top creative sector brands in the city. Its unique, phenomenal position in Poland is the one of being the knowledge transfer space that attracts all creative sector parties: industry, advertisement, research, art, designer, educators etc.

Network Spillover 4:

Stimulating urban development, regeneration and Infrastructure

Concordia is changing Jeżyce district of the city. The first impulse was the old printing house, 19th century origin building, revitalisation. The second step is Concordia involvement in shaping the whole area around its location. Baltyk skyscraper in relations with the Concordia building and the yard in-between aimed for public, socialisation, free time events, will all create a new developmental context, bringing a new public and media interest in this location. The iconic, provocative, Baltyk office building is a piece of architectural art. It attracts city inhabitants and tourist with its interpretative potential – having different look from every perspective of the viewer.

There is also a space of impact in non-infrastructure activity of Concordia circles of experts. The flagship event for urban reflection engagement was the City strategy workshop mentioned in this report several time, inviting multiple circles of city inhabitants to prototype the future of the their city. This has a chance of having strong impact in the city hall future decisions, as the workshop was a part of the Concordia consultancy work on official strategy document for the metropolitan city. Concordia design is also influencing some branding and visual communication qualities in the city space.

KUULTO AND TAMPERE TOGETHER: ACTION RESEARCH AND SYSTEMIC THINKING AS TOOLS FOR IDENTIFYING SPILLOVERS AND UNDERSTANDING THEIR GENERATION AND SUSTENANCE

Center for Cultural Policy Research Cupore / Helsinki, Finland <http://www.cupore.fi/en/>

Executive Summary

The research team in Cupore tested and developed a qualitative approach and method based on action research for the evaluation of spillovers produced within participatory cultural projects. The research was based on already implemented projects (KUULTO & Tampere Together) and added a new round of analysis on selected cases to enable a longitudinal study of the spillovers. The selection of the analysed cases was based on the knowledge that they had involved cross-sectoral collaboration and participation. The focus was especially on the sub-categories of network and knowledge spillovers (cf. TCFE 2015) based on the nature of the projects. The research examined what kind of spillovers investment (public and private) in cultural projects generated and what mechanisms and conditions foster (or hinder) the emergence of spillover effects. As a policy-oriented development work, this also meant reflection on the consequences of spillovers, on how to foster (or even prevent) spillovers and how to render spillovers visible in the political agendas of city/community development. This endeavour to recognise spillovers was concurrently further organisational development of the work started by the projects and community organisations. Below, we summarise our research questions and key findings.

What kinds of spillovers of their respective projects do the cultural actors and researchers recognise in retrospect (after the closure of the actual project)?

- A diverse group of spillovers was mutually recognized by the local actors and researchers (report table 1). Many of the spillover sub-categories are interconnected in multiple and complex ways. However, it was sometimes difficult to make a distinction between spillovers and project outcomes.
- Certain spillovers may function as prerequisites for the emergence of other types of spillovers and many spillovers come together with others rather than appear alone. Especially knowledge but also network spillovers can be requisites for many of the ‘industry’ spillovers. Cross-sectoral collaboration is important for both the production of spillovers and the potential to recognise them.
- Only through a holistic approach can the wide spectrum of spillovers be captured. Diverse angles have to be combined to get a holistic view of the phenomenon. It is difficult for individual actors to become aware of all the developments, interdependencies or connections, let alone the causalities, that a cultural project may produce.

Which kind of elements and processes make cultural projects successful in a way that they produce spillovers?

- We need to understand social and cultural factors and community development to understand the evolution of spillovers. Also the roles of civil society/third sector, the private sector and public administration should be evaluated. Action research allows mutual learning and research findings to emerge without the restraints imposed by top-down structured methodologies.
- Participatory solutions increase cooperation between the public sector, the third sector and/or private firms. For example, participatory administration models give a face to public sector actors and bring new knowledge for administration to develop its services. Community artists function as developers of participatory processes and mediators between different environments.
- Cultural actions benefit from comparative discussions between different programmes and action plans in distributing and diffusing best practices. Opportunities for discussion and feedback and cross-sectoral meetings are needed on a regular basis. The participants should include also “atypical” actors. Such forums also provide an evaluation platform for spillovers and can be a way to generate spillovers per se. It is important to include people of varying backgrounds and from different positions in different organisations in the evaluative actions.

What kinds of obstacles and barriers restrain the emergence of spillovers?

- Negative and resistant attitudes, prejudices and biases are major obstacles for achieving positive spillovers. Defensive attitudes towards other sectors and their actors can hinder potential wider spillover effects from cultural projects. When the cooperation and movement of people (knowledge, new ideas, openness) between sectors is not working, a major obstacle to spillovers can arise. Also uncertain situation with (public) funding can form an obstacle to project spillovers.

- Unclear distinction between collective/public (societal) and private/individual benefits of the spillovers may create an obstacle for recognizing and exploiting spillovers. More reflection on the interconnections between the vertical/horizontal categories of spillovers is needed. For example, the TFCC diagram does not recognise softer “community economies” which would have been needed to embrace the economic or industrial aspects of our cases.
- Key themes such as different spillovers may be obscured, reframed or left invisible because of the preconceptions in the data collection and data analysis procedures imposed by the investigators.

How would the recognition of spillovers change the administration and organisation of cultural services?

- As we gain knowledge about the spillovers that artistic and cultural activities generate, it becomes easier to point out the importance of art and culture to societies. Systemic knowledge about the emergence of spillovers can also be used to argue in favour of public spending on art and culture. It brings the longer-term societal effects and the deeply rooted (implicit, latent) role of culture in the flourishing of regions/cities/communities into light. Spillover-related thinking, evaluation and action research and analysis of project spillovers in relation to organisation development could bridge the gap between technocratic accountability and responsive evaluation, and also contribute to the instrumental/intrinsic debate.
- Meetings with experts and representatives of other fields and other projects generate important knowledge and network spillovers through new ways of thinking and working methods. In many places the cultural projects succeeded at activating citizens, which eventually worked towards the general development of the respective municipal organisation and funding arrangements.
- Exploitation of spillovers requires multidisciplinary research to capture the variety of spillovers and the mechanisms through which they are generated: soft and hard approaches, both cultural research, economics and statistics, preferably hand in hand. Economic measurement alone is insufficient for understanding spillovers, but it can be applied complementary to action research (and other qualitative methods). Measuring the non-economic effects (for example subjective well-being) is also important.

Statement on Methods

We combined multiple methods (**systemic thinking, action research, mini-Delphi and logic model**) for recognition and development of spillovers stemming from participatory and local-level cultural projects.

Systemic thinking illuminates how the evaluation of spillovers through action research is inevitably connected to understanding the interconnected elements of the system that makes the emergence of spillovers possible. Systemic awareness grows from understanding the context and boundary conditions: conceptualisation of the system is produced through conversations and actions of those involved. Systems are taken to describe the interconnections between people, processes and the environment within which they are situated. The cultural projects (or other creative, artistic and cultural activity) always have a social context and historical background within which they operate.

Action research proceeds from the idea of working collaboratively with local actors as fellow researchers. The starting point is to address issues and solve problems recognised mutually by the actors together with the researchers. Through conceptualisation and previous research on the subject matter and by analysing local information and conditions, researchers take part in the situation undergoing change. Action research is an approach that endeavours to induce change in social practices and to study these changes and the processes that have led to successes or failures in bringing change into effect. The research is a systematic dialogue between practice and theory aimed at solving a practical problem. Action research paired with organisation development is based on a collaboration between the researcher(s) and the people from the organisation on exploring issues related to the development of the organisation.

Empirically we draw upon two Finnish projects (KUULTO action research and ERDF-funded Tampere Together) that fostered citizen activation and participation. The study utilised a large scale action research project KUULTO that was conducted in Finland during the years 2011–2015. KUULTO was targeted at increasing cultural participation in small, distant localities where the level of municipal cultural funding was low. The research team also identified spillovers of an ERDF funded cultural development project “Tampere Together” that was carried out in the city of Tampere from 2008 to 2013. To identify and analyse the diverse spillovers deriving from these projects, we employed local actors (ten local experts from seven localities) participating in them as co-researchers to design a methodology that emphasises micro-level observations, qualitative aspects, reflexivity and mutual learning processes. The participating experts had acted in the projects as administrators, cultural entrepreneurs and civil society activists. Each of them had long experience with cultural projects. The local actors have provided both the material and

embedded a large part of the methodology of this experimental study on spillovers.

We deployed an additional round of action research on the effects of earlier culture projects for longitudinal perspective. Both the Tampere Together and the KUULTO project have already been documented and analysed in light of the goals and aims of the local cases. This research was conducted approximately a year after the closure of the implementation of the original KUULTO action research program and three years after the closure of Tampere Together. The main idea was that the researchers (Cupore) and the stakeholders from the selected communities (KUULTO projects) would begin analysing spillovers together. The urban Tampere Together was an interesting complementary case study for KUULTO that we wanted to include in the research to render the contemplation on spillovers more diverse. Through interviews, context analysis, preliminary questionnaire, reflexive group work and mini-Delphi discussions the research team analysed the selected cases to develop an evaluation model and give recommendations for the future spillover-oriented action research.

Following the ideas of action research used with organisation development, the gathering of the new empirical data during the spillover research comprised the following stages, or “cycles of examination”, in 2016: (a) the results from the interviews (similar to KUULTO) carried out in Tampere in June, (b) the answers to the preliminary questions (e-mail) prepared for the mini-Delphi sessions in August, (c) the material produced by a group of local actors in Tampere Together and KUULTO by applying the mini-Delphi method in September and (d) the feedback from the local actors on our spillover matrix in November. The mini-Delphi discussion (September), as well as the preceding questionnaires (July), were dialogic and interactive. The same applied to the feedback discussion via email (November) following the mini-Delphi. The ideas of action research gave us a model for a dialogic evaluation of spillovers mixing practice (local actors), theory (researchers), dialog (mini-Delphi) and self-evaluation (feedback).

The Delphi-method was already used in the actual KUULTO action research to gather material from an expert group. Our approach built on this background and called for an additional estimation round. A mini-Delphi was selected as a research method/platform to bring together the empirical knowledge established in the original action research (KUULTO) and possessed by the stakeholders (6 KUULTO cases & Tampere case), the expertise from the researchers (Cupore and JyU) and the concept/definition of spillovers (stemming from TFCC). Together with the local actors from the chosen cases, we have also discussed how the identification of spillovers might change the organisations and in which ways the identified spillovers initiated by and within the cultural projects affected the community organisations and the further development of the cases. Moreover, the process included cross-fertilisation of ideas between the representatives of the two projects and finding ways to create awareness and complementary viewpoints. The diversity of the mini-Delphi group and the participants’ experience on cultural projects and collaborative working models contributed to understanding the quality of the spillovers and the mechanisms that produce or prevent them. The question of whether the individual projects had reached their original goals was of less importance. Throughout the meeting we encouraged the participants to be critical and constantly rethink the made choices and categorisations.

The mini-Delphi meeting clearly illustrated how cultural projects often have multiple effects that go beyond (both in time and in scope) the articulated project goals and initial action plans. To analyse and evaluate the spillover process of cultural projects in a systemic framework we drew upon the Logic Model that allows us to depict how change occurs and to illustrate how actions (or sometimes inactions) cause social and economic outcomes and wider impacts. With the help of the logic model, we analytically separated the goals, inputs, implementation and direct results of the cultural projects from the spillovers. Spillovers can generate from the beginning of the individual projects without direct relation to the actual project goals. The emergence/continuation of networks and the level of cooperation within them should be evaluated from the beginning of the cultural projects, and followed up on at regular intervals during and after the project. Thus, spillovers may also spill over into the wider economy and society without directly rewarding those who created them (cf. TFCC 2015). However, even a project output (or even different stages of implementation) can develop into a spillover if it benefits different (even surprising) groups in society.

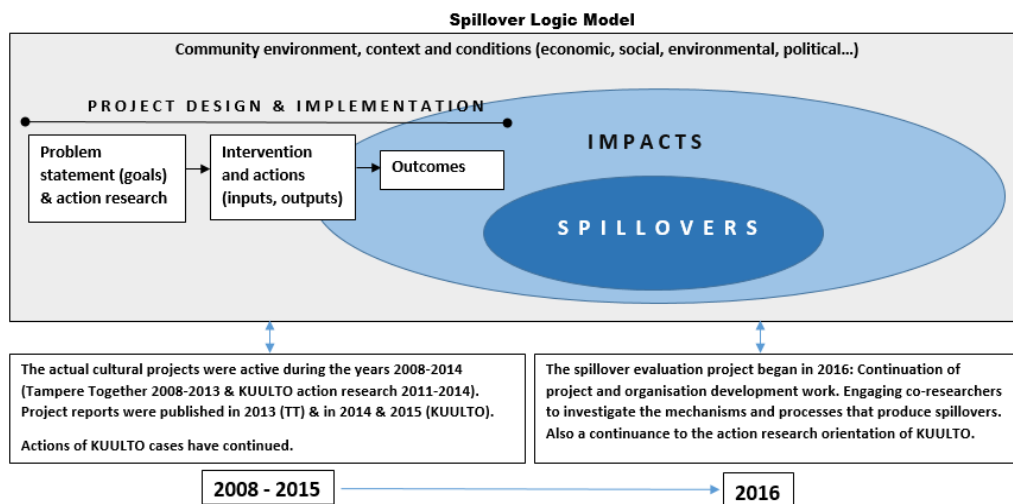


Figure 3. Spillover Logic Model for KUULTO & Tampere Together spillover research.

Action research is a feasible method for analysing the emergence of spillovers. The “mini action research” described in the report was conducted on a broad action research project (KUULTO) and an ERDF-funded development project (Tampere Together). The results demonstrated the usefulness of action research as a tool for identifying and fostering spillovers. Using action research in the evaluation of spillovers enables dialogue with local actors already in the planning of cultural projects. Based on the experiences and knowledge gathered during this small-scale research project, a following recommendation is given for a future spillover-oriented action research process and a clarification its phases. One has to take into account the resources and the relatively long time span needed for this type of research.

- 1) **Diagnosis** refers to detection of a societal/organisational/communal problem and a need for change that the action research is aimed to provide a solution/solutions for. It is crucial that local actors (people of varying backgrounds and from different positions) are co-researchers from this stage on. During this phase, a logic model can be deployed to illustrate the problems, goals, actions and expected outcomes (in relation to possible spillovers).
- 2) **Action plan** refers to the framing of the goals and constellating the agreement on the actions.
- 3) **Action** refers to the actions taken according to the action plan.
- 4) **Analysis and interpretation** (1st round) refers to the achieved and unachieved goals.
- 5) **Reflection** (specified round of diagnosis with the local actors) refers to the analysis of the achieved results in relation to the detected problems, target groups and operational context. Also a mutual identification of spillovers and possible new actors related to the achievement of the project goals.
- 6) **Improved action plan** (version 2.0) refers to the interplay between achieved and unachieved goals and spillovers. Improving the action plan includes the evaluation of the meaning of spillovers for the achievement of the actual project goals and a re-framing of the responsibilities of the (original and newly identified) actors according to the mutual, reflective evaluation.
- 7) **Action** (2nd round) refers to the revised actions, including the possible new actors.
- 8) **Analysis and interpretation** (2nd round: achieved goals, unachieved goals and spillover interlinking/relations).
- 9) **Reflection** (with the local actors).
- 10) **Improved action plan...** etc.

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Testing innovative methods to evaluate cultural and creative spillovers in Europe - Case studies 2016



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KUULTO AND TAMPERE TOGETHER: ACTION RESEARCH AND SYSTEMIC THINKING AS TOOLS FOR IDENTIFYING SPILLOVERS AND UNDERSTANDING THEIR GENERATION AND SUSTENANCE

Research team

Cupore
Helsinki, Finland

Sari Karttunen / Senior Researcher
Sakarias Sokka / Senior Researcher
Olli Jakonen / Researcher

University of Jyväskylä
Jyväskylä, Finland

Anita Kangas/ Professor, em.



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Introduction

In this report our aim is to combine **systemic thinking, action research, logic model** and **mini-Delphi** for recognition and development of spillovers stemming from participatory cultural projects. Empirically we draw upon two Finnish projects (KUULTO and Tampere Together) that fostered citizen activation and participation. Their objective was to also make the municipal cultural organisations change their practices and develop new working methods, which they could assess together with the researchers. To identify the spillovers deriving from these projects, we employed local actors participating in them as co-researchers to design a methodology that emphasises micro-level observations, qualitative aspects, reflexivity and mutual learning processes. As Rosenstein (2014, 8) states, “[e]valuation is akin to action research in that both fields promote learning about and from our actions, which can be used to improve our actions”.

Action research proceeds from the idea of working collaboratively with local actors as fellow researchers. The starting point is to address issues and solve problems recognised mutually by the actors together with the researchers involved. Through conceptualisation and previous research on the subject matter and by analysing local information and conditions, researchers take part in the situation undergoing change. Action research is an approach that endeavours to induce change in social practices and to study these changes and the processes that have led to successes or failures in bringing change into effect. The research is a systematic dialogue between practice and theory aimed at solving a practical problem.

Our goals have been to (1) recognise the spillovers that cultural projects generate and the mechanisms through which they emerge and; (2) scrutinise the role of organisation development in this process. The approach is in line with recent attempts to develop participant-led evaluation (see, e.g., Hope 2015; IMLS 2017). Action research paired with organisation development (e.g. Coghlan 2014) is based on a collaboration between the researcher(s) and the people from the organisation on exploring issues related to the development of the organisation. We have additionally deployed systemic thinking to illuminate how the evaluation of spillovers through action research is inevitably connected to understanding the interconnected elements of the system that makes the emergence of spillovers possible (see Ison 2011). To deepen our understanding of spillovers, we have engaged actors from the grass root level in our research. We have been interested in finding ways to detect spillovers that may take time to become seen on a more general level. Most of the participating co-researchers had also taken part in the KUULTO action research (2011-2015), which offered a feasible ground for a collaborative constellation in realising our research.

Together with ten local experts we have identified and analysed diverse spillovers that were generated by the two Finnish cultural projects. The research was conducted approximately a year after the closure of the implementation of the original KUULTO action research program (actions 2011–2014, first report 2014, second 2015) and three years after the closure of Tampere Together (final report 2013).¹ The participating experts acted in the projects as administrators, cultural entrepreneurs and civil society activists. Each of them had long experience with cultural projects. We chose the analysed cases also based on knowledge that they had involved cross-sectoral collaboration and participation among different groups. This gave us a reason to hope that we could detect many kinds of spillovers.

¹ These projects are described in more detail in the case studies chapter.

In spring 2016 we selected six interesting cases from KUULTO to participate in the spillover research. One criterion for selection was that the established measures and actions had still continued after the closure of the initial action research. The main idea was that the researchers (Cupore & JyU) and the stakeholders from the selected communities (KUULTO projects) would begin analysing the spillovers together. Tampere Together was an interesting complementary case study for KUULTO (the starting point, funding of the project and the urban context were different from those of KUULTO), which we wanted to include in the research to render the contemplation of spillovers more diverse.

Our researcher group represented a high level of expertise in action research and the evaluation of cultural projects. The group of co-researchers (ten people)² had experience and knowledge on cultural projects and different development projects both in rural and urban areas. The group of co-researchers included experts with different backgrounds.

KUULTO

Cultural producer/entrepreneur x 2
Civil society activist
Cultural manager
Cultural secretary
Civil society activist/cultural producer
Producer at production centre for professional art
Director of library services

TAMPERE

Director of culture and youth services
Purchasing manager for promotion
of culture & quality of life

Especially social cohesion and remodelling of collaborative organisational structures stood out as their expertise areas. The co-researchers came from seven different localities. We selected cases that were known to have generated new kinds of activities and organisational changes, to guarantee that we would be able to find some kind of spillovers (not knowing yet what in what types and volumes they might appear).

This report presents an outcome of the discussions, through reflection on the experiences of the co-researchers against previous research on the topic (and vice versa). Based on this collaborative work, we have defined various categories of spillovers and considered both what produces them and how they are interconnected.

Based on our goals, **our hypothesis is that the actions of organisations change once they become aware of the spillovers they can generate.** We are interested in the organisational and contextual factors that produce spillovers. In particular, we aim to understand the **change that recognition of spillovers could bring** in the organisation of cultural projects. Instead of limiting ourselves to the spillover categories identified in the TFCC report (2015), we have chosen to draw upon the experiences of local-level actors in line with the “grounded” approach. With our team of co-researchers we have discussed the factors that foster (or hinder) spillovers and how they could work as a positive changing force in society. We also ask how the favourable effects of spillovers could be sustained.

² In Tampere we also interviewed (see Appendix 1) a project coordinator for Tampere Together and a coordinator for cultural services and associations. They did not participate to the preliminary questions, mini-Delphi sessions or feedback round.

Our research questions have been:

- What kinds of spillovers of their respective projects do the cultural actors and researchers recognise in retrospect (after the closure of the actual project)?
- Which kind of elements and processes make cultural projects successful in a way that they produce spillovers?
- What kinds of obstacles and barriers restrain the emergence of spillovers?
- How would the recognition of spillovers change the administration and organisation of cultural services?

The report *Cultural and creative spillovers in Europe: Report on a preliminary evidence review* stresses that **longitudinal intervention studies** “which last beyond the life of a particular programme would be especially beneficial [for the development of methodologies for measuring spillovers] as the effects of cultural participation and engagement may be felt over a longer term” (TFCC 2015, 50). This is a fundamental starting point in our research, in which we have deployed an additional round of action research on the effects of earlier culture projects. The preliminary evidence review (TFCC 2015) also notes (10, 46) that **action research** can and should be used to evidence spillovers. We draw upon multiple methods within the overall methodology of action research to identify spillovers of local-level culture projects. The TFCC report also highlights the importance of understanding the **complexities in how spillovers interrelate and the mechanisms by which they operate**. The report suggests further research where “spillovers should be seen as flows which can occur in multiple directions, involving a complex network of partners, collaborators and co-creators.” (TFCC 2015, 24.)

In this research, we have focused on cultural and creative spillovers that relate to social capital, cross-border collaborations and networks. We base our insights on observations and discussions with participants and stakeholders in cultural projects who are active members of their respective communities. As a group, we have reflected upon the change that awareness of spillovers might generate within their particular organisational environments. A common definition of social capital³ as “the capital accumulated by individuals and groups through their social interactions that can be used to smooth cooperation among people and foster collective action” (Ferragina & Arrigoni 2016, 2) is in line with our emphasis on the importance of (system-related) networks and collaborations for the emergence and sustenance of spillovers from cultural projects. As the preliminary evidence report states, new guidelines are needed on how public funding can best be directed towards the generation of arts and cultural activities that stimulate social capital.⁴

Our approach to the evaluation of spillovers is inspired by the **systemic approach** to action research (see Flood 2010; Ison 2011; Burns 2014). We have aimed to position the two target projects, KUULTO and Tampere Together, in their context, making visible the structures that frame them and finding ways to create

³ Social capital is by no means an unambiguous or apolitical concept. Some critical views argue that the neoliberal political agenda is incompatible with the aim to generate social capital (see e.g. Ferragina & Arrigoni 2016).

⁴ Social capital formation can include for example social connectedness, social reconstruction, community identity and multicultural understanding (Jeannotte 2008, 7). The impact of volunteering is believed to be particularly strong in generating social capital (TFCC 2015, 28). Especially in Tampere Together volunteering was one of the key elements through the actions of the city district associations. Within the limits of this research project we're unable to examine the generation of social capital in detail as we focused mainly on the organizational/community level developments.

awareness and complementary viewpoints (Flood 2010, 277–280; also Thomas & Parsons 2016). Similarly to “cultural valorisation” (cf. Petrova 2016, 2), this approach builds on the participants’ perspectives and values. Theoretically, we draw upon the idea that **systemic awareness** grows from understanding the context and boundary conditions: conceptualisation of the system is produced through conversations and actions of those involved (Ison 2011). This way “systemic thinking may become the source of a common reflective competence of professionals and citizens” (Ulrich 2000, 251). Here systems are taken to describe **the interconnections between people, processes and the environment within which they are situated** (Burns 2014, 5).⁵

In complex adaptive systems many agents (who are free to act also in unpredictable ways) are continually interacting with each other. They are adapting to one another but also to the environment as a whole. In these social systems we find coexistence of cooperation and competition as well as interdependence and independence. From an evaluation point of view, one has to be aware that, besides predictable outcomes, unexpected patterns and outcomes can emerge. (Thomas and Parsons 2016, 7.)

Via action research we can detect various aspects that are crucial to the generation, identification and maintenance of spillovers: reflective practice (individuals reflect on their own practices), action learning, science and inquiry (group process to support individual reflection), co-operative inquiry (group reflection on group endeavour), participatory action research (community-based generation of knowledge for community action), and systemic research (system-wide learning) (Burns 2014, 4).

To analyse the spillover process in a systemic framework we need a methodological tool that allows us to depict how change occurs and to illustrate how actions (or sometimes inactions) cause social and economic outcomes and societal impacts. We have deployed and developed the logic model in the evaluation of the spillovers. A mini-Delphi was selected as a research method/platform to bring together the empirical knowledge established in the original action research (KUULTO) and possessed by the stakeholders (6 KUULTO cases & Tampere case), the expertise from the researchers (Cupore and JyU) and the concept/definition of spillovers (stemming from TFCC).

In this paper, we outline a novel approach to the evaluation of the conditions and mechanisms that create spillovers. The systemic approach also helps us to understand why causalities behind spillovers are often difficult (if not impossible) to describe in detail: systems are dynamic beings that change all the time at multiple levels (see also Sacco & Crociata 2013). Our viewpoint is also in line with public policy research, where the evaluation of public sector via “the system view”, i.e. viewing the public sector as a system, is common (see, e.g., Vedung 2006, 397).

Our understanding of spillovers

The concept of ‘spillover’ has a manifold and complicated history. It involves a broad range of subjects from the geo-politics of industrial development in European integration and the impact of media on social

⁵ In other words: “A system is a perceived whole whose elements are ‘interconnected’. Someone who pays particular attention to interconnections is said to be systemic...” (Ison 2011.) See also Sacco et al. 2014 for systemic effects and systemic coordination in culture-led development.

behaviour to the more recent ‘effects’ of creative and cultural industries policy and practice.⁶ Due to the heterogeneity in its uses and definitions, ‘spillover’ is by no means an easy concept for cultural research. It has been widely used in different spheres of inquiry and for a multitude of purposes.

The current dominant use of the spillover concept derives from economics and cluster theory (see Jacob, 1960; Porter, 1990), where it has conventionally been used to point to industrial and economic development (see also Sacco et al. 2014). Often, it has become diluted as a near synonym of externalities.⁷ This, according to Vickery, has made many cultural researchers averse to ‘spillovers’. The economic emphasis became only recently (May 2015) manifest in the meeting of the Education, Youth, Culture and Sport Council of the Council of the European Union, where spillover was referred to as “cultural and creative cross-over” (Vickery 2015, 7–10). At times the term is used interchangeably with such terms as e.g. ‘cross-over’, ‘value-added’ or ‘subsumed within a wider set of outcomes, impacts or values’ (TFCC 2015, 14).⁸

Spillovers cross over conventional borders and can have the capacity to generate new conditions for change or stimuli for shifting perceptions. For example, the framework of spillover has been used in identifying how patterns and forces of integration in some industries generate multiple causal motions in other industries. This has attended to the impacts of cross-border and multi-sector collaborations. As a term used in human psychology research, spillover might involve complex human interaction and multiple variables in ways that cannot easily be modified by one policy area or directive or one agency. The term is also used in media theory. (Vickery s.a., 8–10.)

More empirical research is needed to understand the full potential of culture for the whole society. To cover the full range of potential spillovers, this should be achieved without approbation of the “intellectual imperialism of economics” (see Dekker 2015, 314). According to Vickery (s.a., 11), we should “differentiate spillover from the pervasive effects of the ‘culture industries’ and identify specific spheres of professional or market activity into which ‘spill’ generates value”. Spillovers need to be approached from a broad perspective to analyse the role of culture in its very essence: making meaning as embedded in a broad range of societal activities. As Vickery (2015, 9) writes:

“While using the prevailing economics lexicon of policymakers is obviously practically necessary, – , our research arguably needs to locate the capabilities and propensities of culture itself as a means of addressing the rank deficiencies of other, particularly the economic, realms (after all, where economics hanker after innovation, new ideas, and even creativity, it is not from economics they derive these concepts, but culture).”

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 British Cultural Value Project (2016) makes inspiring observations on the role of culture in society and economy, emphasising seemingly minute and soft impacts, many of which could be defined as spillovers.⁹ As the final

⁶ http://blogs.warwick.ac.uk/ccpsresearch/entry/final_report_meeting/

⁷ See also Pigou 1932 & Buchanan 1962 on ‘externalities’. In economics, an externality is “the cost or benefit that affects a party who did not choose to incur that cost or benefit.” https://en.wikipedia.org/wiki/Externality#cite_note-5

⁸ See also O’Hagan 2016 on societal benefits and outcomes of art and culture in relation to “economic spill-over effects”.

⁹ <http://www.ahrc.ac.uk/research/fundedthemesandprogrammes/culturalvalueproject/>

report of the project notes: “[s]ome of the most important contributions of arts and culture to other areas are embedded in individual experience: perhaps not economic impact but rather the capacity to be economically innovative and creative; perhaps not urban regeneration driven by large new cultural buildings but rather the way small-scale arts assets and activities might help communities and neighbourhoods...” (Crossick & Kaszynska 2016, 7.)

Related to the idea of individual experience, one interesting area of studies deploying also the concept of spillover is a statistical/quantitative research that explores the relationships (correlation of variables) between engagement in arts, culture and sport, and subjective well-being (SWB). This empirical research deploying large-scale data can focus on measuring spillovers between the different “domains” of life (“domain spillovers”). This means, for example, spillovers from arts, cultural and sporting activities into job satisfaction. Using SWB data allows non-economic impacts to be analysed. (See e.g. Wheatley & Bickerton 2017.)¹⁰

Spillover is not just a process that needs explaining, but a series of situations that require management and a strong rationale for the actors involved. There are also other values than economic values at stake here (see, e.g. Petrova 2015; Throsby 2010). For cultural policy actors, cultural and creative spillovers promise new arguments for the case of culture; spillover research could provide a means to mainstream culture. The final report of the *Cultural Value Project* (see Crossick & Kaszynska 2016) contained a meta-analysis of previous research on the topic, and dealt also with the concept of spillover in relation to the different components of cultural value. The report concludes that “rather than working on a simple trajectory of an isolated intervention causing easily delineated effects, art and culture often create conditions for change through a myriad of spillover effects.” (Ibid., 159.)

There are two main areas of cultural value where spillovers are discussed in more detail in the report. The first concerns “the engaged citizen” and the claim that participation in art and culture fosters civic engagement. Arts are seen to generate a variety of spillover effects that can increase social capital and community capacity. This part of the report also notes that art and culture do not so much affect direct changes but rather create conditions for change. (Crossick & Kaszynska 2016, 58–70.)

The *Value* report secondly discusses spillovers in relation to the economic contribution of art and culture. This relates to the growing interest in the so-called “creative industries”, and includes the cultural sector’s ability to generate spillover effects across the economy as a whole. The discussion is seen driven above all by political need for attention – to support public policies and funding. Culture, economy and spillovers are also dealt under such topics as “agglomeration and attractiveness”, “creative industries and innovation”,

The project looked into the question of why the arts and culture matter, and how we capture the effects that they have. The project had two main objectives: 1) to identify the various components that make up cultural value, and 2) to consider and develop the methodologies and the evidence that might be used to evaluate these components.

¹⁰ In the research conducted by Wheatley and Bickerton, the dependent variables analysed comprised life satisfaction, amount of leisure time, job and a measure of general happiness. These depended variables were regressed against variables measuring engagement with the arts, cultural and sporting activities. Control variables were selected based on findings drawn from other SWB research and included personal characteristics such as gender, age, disability, working hours and overtime, relationships, including whether a person has dependent children and what age they are. Control variables also included level of education and economic activity. See <https://www.ukdataservice.ac.uk/use-data/data-in-use/case-study/?id=214>

“cultural sector innovation and the rise of co-production” and “nurturing talent and ideas”. (Crossick & Kaszynska 2016, 87, 92–96.)

The economy-oriented discussion centres on the question of how “innovation is fostered through network, knowledge and talent spillovers from creative sector to the broader economy” (Ibid., 153). On the other hand, arts, culture and engagement “also bring value to individuals and society by creating conditions for change; a myriad of spillover effects that include an openness, a space for experimentation and risk-taking at the personal, social and economic levels, an ability to reflect in a safer and less direct way on personal, community and societal challenges, and much else” (Ibid., 159).

We refer to the TFCC report (2015, 8), which defines spillovers to be “**the process by which an activity in one area has a subsequent broader impact** on places, society or the economy through the overflow of **concepts, ideas, skills, knowledge and different types of capital**. Spillovers can take place over varying time frames and can be intentional or unintentional, planned or unplanned, direct or indirect, negative as well as positive.” This broad definition allows many kinds of approaches. It aptly suits our aim **to understand the diverse, yet interlinking, action levels and interconnections that have effect upon the emergence of spillovers**.

The discussion on the effects of cultural activities is dominated by economic reasoning. The broader societal impacts and especially the small-scale social changes that may induce wider effects have been neglected. In this research, we have been particularly interested in knowledge and network spillovers. According to the TFCC report, **knowledge spillovers** refer to the new ideas, innovations and processes developed within arts organisations and by artists and creative businesses that spill over into the wider economy and society without directly rewarding those who created them. **Network spillovers** relate to the impacts on and outcomes to the society and economy that spill over from arts and/or creative industries in a specific location. The benefits are particularly wide, ranging from economic growth to regional attractiveness and identity. Negative outcomes are also common – e.g. exclusive gentrification of urban areas. (TFCC 2015, 8.) These definitions provide a starting point, but we have not however limited the analysis to the categories of the report. Through our case studies (both rural and urban) we aim to critically reflect the spillover categories presented in the TFCC-report.

Research material and methodology

Case studies: Tampere Together and KUULTO

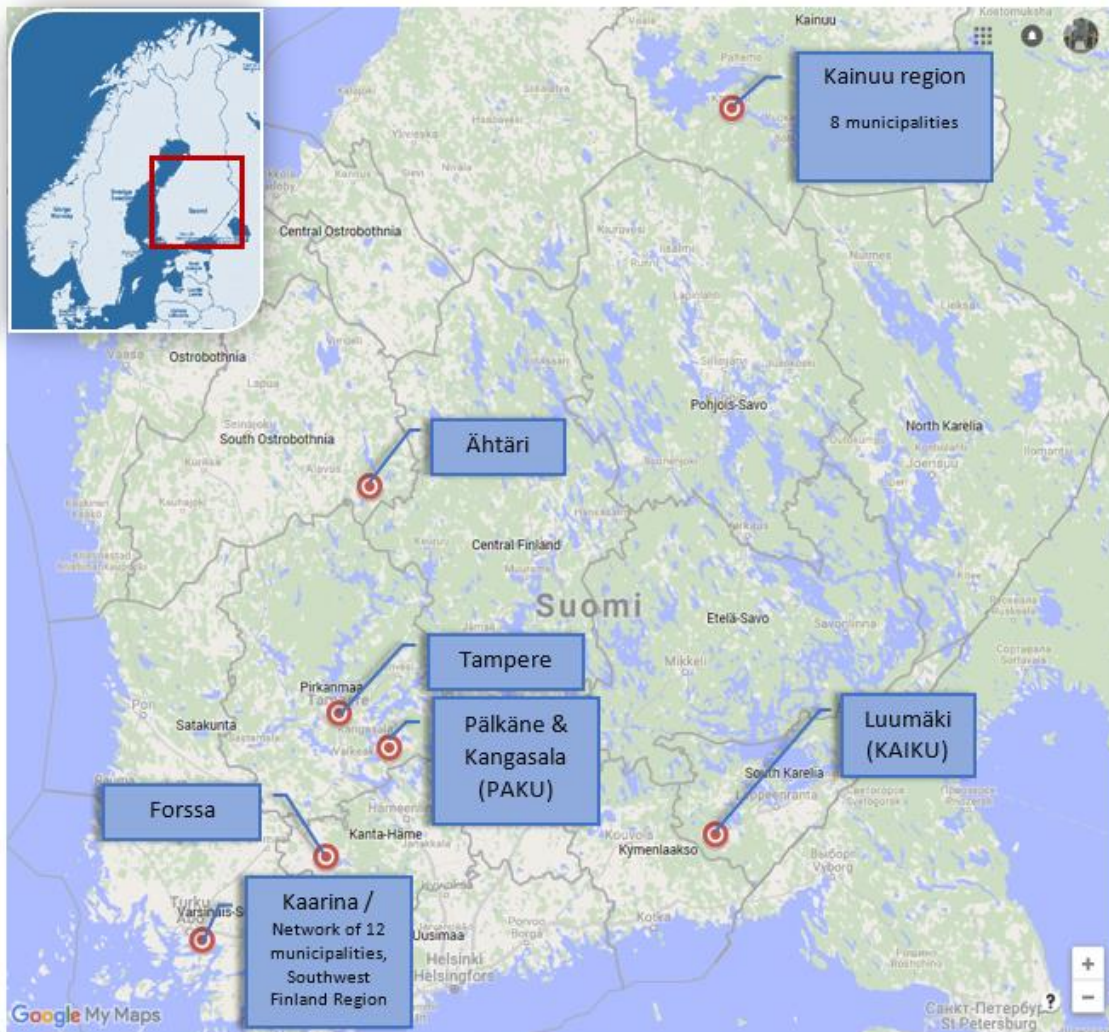
We have analysed an ERDF¹¹-funded cultural development project “Culture for City Districts - **Tampere Together**”¹², which was carried out in the city of Tampere from 2008 to 2013 (the whole project is here analysed as one case) and six individual cases from a large-scale action research project, **KUULTO**¹³, **which** was conducted in several localities in Finland between 2011 and 2014. (See the Map 1 below).

¹¹ European Regional Development Fund.

¹² <http://www.tampere.fi/english/culturalaffairs/citydistricts/tamperetogether.html>

¹³ <https://www.jyu.fi/ytk/laitokset/yfi/oppiaineet/kup/tutkimus/tutkprojhank/kuulto>

Both the KUULTO cases and Tampere Together strongly emphasised cultural/citizen participation, but in some respects the cases differ and thus complement each other. Tampere is the third-largest city in Finland and the largest inland centre in the Nordic region,¹⁴ whereas the KUULTO action research analysed citizens' access and participation to cultural services in those municipalities in Finland where cultural funding remains very low.¹⁵ Tampere Together was also targeted at districts facing various challenges (such as unemployment, disadvantaged immigration and a growing number of elderly residents).



Map 1. Spillover case studies in Finland: KUULTO cases and Tampere Together.

¹⁴ There are nearly 250 000 inhabitants in the city and close to 400 000 inhabitants in the Tampere Region. Tampere is known for its active cultural life, institutions and attractions. The city has become a very popular target for internal migration in Finland because of its various opportunities to study and work but also due to its cultural and leisure services and activities.

¹⁵ See: http://www.minedu.fi/OPM/Julkaisut/2011/Kuntien_kulttuuritoiminnan_tuki-ja_kehittamispolitiikka.html?lang=fi&extra_locale=en

KUULTO

The aims of the **KUULTO action research** were to increase people's participation in cultural activities, remove various obstacles to participation and solve problems related to these issues, interlinking action and research. The obstacles were seen as connected to increasing inequality between regions or as caused by social and financial problems/factors in people's lives. Another important objective was to offer municipal residents opportunities to participate in decision making concerning cultural activities and services and in the development of cultural activities through different systems of feedback provision. KUULTO included 22 cases (carried out by associations and municipalities) covering a total of 44 municipalities.

In the KUULTO action research the approach of incorporating theory with practice was hoped to change conditions by developing new measures that would increase participation in culture. The starting point was to make the municipal cultural organisations change their practices and develop new methods, which they could assess together with the researchers. The work towards change was to be linked in with interaction with the municipal residents, hearing their opinions and enabling them to take part in the decision making within the development process (Kangas 2015). KUULTO was funded by the Finnish Ministry of Education and Culture and conducted at the University of Jyväskylä by professor Anita Kangas. It was a 'laboratory' for local cultural policy and cultural work, which aimed to explore and increase participation in cultural activities. The individual KUULTO cases were designed at the local or regional level. According to their action plans, the local and communal activities (22 cases in total) received altogether 550 000 euro as subsidy from the Ministry of Education and Culture (there was additionally separate funding for coordination and action research activities and also self-financing from the municipalities).

Our analysis here builds upon **six selected KUULTO cases**. Their summaries and main goals are presented below. The ministerial subsidies for these individual cases fluctuated between 14 000 and 59 000 euro. The researchers and stakeholders/actors had collaborated two years in the KUULTO action research: they had generated research data, examined it, developed action plans to address the issues, implemented these action plans and also evaluated the outcomes. This evaluation led again to further cycles of examination, planning and taking action and reflection. All of the actors involved engaged in the intended change (actions, means etc.), the reasoning and justifications behind it, as well as in the analyses on possible intended, unintended and even unwanted impacts of the actions.

Forssa.¹⁶ The Wahren Centre¹⁷ (which comprised of five operational units of the city's leisure time services: town library, museum, school of visual arts, music school and adult education centre) developed one of its events (Family Saturday) towards a tool for enhancing citizen participation. To strengthen the participation of citizens in the planning of actions and activities the actors in the Wahren Centre planned and applied a method called "culture probe" (*Kulttuuriluotain*). Information and wishes were gathered through the culture probe from the families living outside the town centre for the purpose of developing the event. These families were not actively taking part in the Family Saturday, or other cultural activities in general. The actors in the city units altered their actions concerning cultural content and ways to collaborate.

KAIKU¹⁸. A company (to which the community of Luumäki had outsourced the organisation of municipal cultural services) emphasised the hearing of inhabitants and associations in the planning and organisation of

¹⁶ ca. 17000 inhabitants.

¹⁷ http://www.forssa.fi/in_english/services/leisure_time_services/

¹⁸ Luumäki ca. 5000 inhabitants.

cultural activities. A new model was built to extend the number and range of actors organising cultural activities and to widen the cooperation. To reinforce participation, a new group called “Käskassara” consisting of representatives of the local residents (people active in voluntary associations) was developed. The Käskassara group both disseminated the residents’ opinions for the further development of cultural activities and also functioned as a coordinating inspirer for the collaboration among the different actors.

PAKU.¹⁹ Two established voluntary-sector associations committed themselves to the development of a new model for the production of municipal cultural services in distant localities (remote villages) and/or for activating elderly people living in nursing homes. The aim was to also regenerate co-operation between municipalities. Action research was used for organisational development around the new collaborative model. PAKU, as a professionally operating instrument, was described as an actor floating above the association, meaning that it could operate swiftly enough alone in a complex network of cooperation. Particular attention was paid to the participatory actions at the grass root level and to designing the services accordingly. In addition, the goal was to see to it that the model would ensure income creation for the participating associations as they collaborated with the public sector.

Kaarina. 12 municipalities networked to develop a working model, which aimed to bring art into the lives of individuals who had had only scarce opportunities to take part in artistic activities. Small children in family daycare in small localities were selected as the first target group of the activities: this group did not have the same range of facilities at their disposal as the public daycare centres and city/municipal centres could offer. Artists were hired as “coach artists” for selected groups of children and their family daycare givers. Their task was to produce participatory workshops and circulate them around the region. This created a relationship between the children and the artist, which could not have been achieved with one-off artist visits. The model demanded cross-sectoral collaboration between the municipalities to function properly.

Ähtäri.²⁰ The goal of the action research in Ähtäri was to increase the number of cultural services offered for different age groups and opportunities to use these services in the sparsely populated areas of the community. The target of the development work was a new type of model for basic local cultural services in collaboration with the communal cultural, library, youth and sport services, the school of music, the adult education centre, the third sector and the private sector. The development work was concretised as a “Culture Bus”, which used to be a library on wheels. The equipment and contents of the Culture Bus were developed in cooperation with the residents of the sparsely populated areas. The bus made it possible to bring concerts and theatre performances organised in the town’s cultural centre as well as various lectures, courses and workshops to these areas either in their entirety, as previews or as small-scale live performances. At the same time, the library card was developed into a cultural card application for rewarding the audiences with discounts and used for getting feedback from the residents.

Kainuu.²¹ The aim of the project in Kainuu was to take art and culture to localities where opportunities to enjoy culture are infrequent. Villages around the Kainuu region were turned into meeting places. A professional dance group,²² an amateur theatre group and a cooperative of artists used dance, theatre, music, cinema, and literary art to come together with the residents of the villages. The artists used the concept of

¹⁹ Took place in two municipalities: Kangasala ca. 30 000, Pälkäne ca. 7000 inhabitants.

²⁰ ca. 6000 inhabitants.

²¹ Kainuu region ca. 75 000.

²² <http://www.routacompany.fi/?lang=en>

“outreach cultural work” to describe the activities. At first, the professional artists set up workshops at the villages where active groups could be found. Then the actions expanded into all the municipalities of the region and created artist-led, participatory workshops for different age groups.

TAMPERE TOGETHER

Tampere Together was a partnership between the city of Tampere and voluntary organisations and non-profit associations. It was an experimental grassroots cultural development project that contained a total of 25 mini-projects²³ in different city districts.²⁴ Tampere Together was a project that addressed various forms of exclusion, fostering citizen activation and lowering thresholds of participation in communities in the different city districts. The mini-projects were approved and run by local associations and citizens. (See Council of Tampere Region 2013; AIEDL 2012b.) Tampere Together was also a coordination project which collected grass root projects into clusters to help them apply for funding from the European Regional Development Fund (ERDF). The call was initially open to all local non-profit associations. The activities promoted social engagement and cohesion under three headings: 1) activating people with an immigrant background; 2) activating people with various disabilities and diminished capabilities; and 3) enhancing social cohesion in the neighbourhoods (see AIEDL 2012b, 3). There were separate budgets for the coordination of the mini-projects and for the mini-projects themselves, totalling altogether approximately 360 000 euro²⁵ (self-financing was additionally required from the associations).

A preliminary analysis of the Tampere Together project was conducted by CUPORE in 2014 (see Jakonen & Mitchell 2014). In this report, Tampere Together was categorised thematically as a project of “culture and well-being”. In these projects culture was seen to enhance and promote “participation, communal spirit, creative everyday activities or environments” (see also Pekkala 2012, 9.) Tampere Together was also recognised as an experimental project for inclusive growth by the European Commission in 2013 (see European Commission 2013, 22; cf. “endogenous growth”, see Vickery 2015, 13).

Five selected examples of the Tampere Together city district mini-projects (for further information and more mini-projects see Council of Tampere Region 2013; AIEDL 2012a; 2012b) are presented below. One must note that we analysed Tampere Together as whole from the organisational perspective instead of individual city-district mini-projects.

Introduction to Russian culture. The aim of the mini-project “Privet” (“hello” in Russian) was to diminish

²³ The mini-projects had a wide-ranging approach to culture and they could contain multiple objectives, such as the organisation of various cultural and sports events as well as the development of training and the promotion of activities aimed at environmental improvement, sustainable use of natural resources, and the production of publications and other outputs (poems, visual and environmental art, city district histories etc.)

²⁴ All the mini-projects and their budgets can be found (in Finnish) at:

<http://www.tampere.fi/kulttuuripalvelut/material/tampereyhdeassa/vpcdM0EsL/budjetit.pdf>

²⁵ European Regional Development Fund (ERDF) projects typically combine both public and private activities. As the preliminary evidence report suggests, the use of EU funds and spillovers have a close relationship that has already been pointed out (TFCC 2015, 51). The structural funds are an instrument through which the EU implements structural policy, not cultural policy as such. The ERDF supports projects that develop companies, encourage innovation, boost networking and improve regional accessibility. Generally speaking, the activities of the EU structural funds and the implementation of different kinds of structural fund projects had a strong impact on the Finnish culture sector in the programme period 2007–2013 (see Pekkala 2012). In Tampere Together, 63 % of the budget of the coordination projects was funded by the ERDF, and 27 % by the City of Tampere. The excess share covered by the project operators was only 10 %.

prejudices towards and exclusion of schoolchildren of Russian background and to raise interest in Russian culture and language. A local non-profit Russian club organised cultural performances and interactive events in nurseries and primary schools. The project was implemented together with schools and daycare centres in three city districts. It was so successful that the Russian Club has adopted it as a permanent method, and the idea has spread to other parts of the city in the context of other cultures.

The Somali mini-project. The Somali mini-project was targeted at the Hervanta district where many of the city's Somalis live. During the project, the participating Somalis distributed information about Somalia and Somali history and culture at interactive events. The project turned out to be especially meaningful for the young Somalis themselves, living in diaspora with weakened ties to their original culture.

Tesoma community theatre. Tesoma is a suburb of Tampere that has a bad reputation due to a history of problems. The "Stories of Tesoma" mini-project was especially targeted at young people to help them see their neighbourhood in a new way. The project was implemented together with housing committees, school pupils, youth centres, voluntary organisations and a professional theatre group specialising in community-oriented theatre. The core group went to Tesoma and invited people to talk about their everyday life and tell stories about the suburb – in words, in pictures or in songs. With professional support, the stories were turned into a theatre performance, which was presented several times by the participants in building yards and at events held in Tesoma.

Art performances by mental health patients. "Searchers of Light" was a mini-project run by a foundation specialising in 'open care' (care in the community) for patients recuperating from mental illnesses. The activity resulted in a poem and a music performance tour performed by the patients themselves. They had been writing poems as part of their care process, and with Tampere Together funding and the encouragement of the coordinator, alongside professional help, the poem writing was transformed into a new service concept where the open care association and the patients went out to community events to perform their works.

Nekala community gardens. The parish of Nekala, where immigrants, unemployed people and pensioners are under the threat of exclusion, wanted to do something good in the community and restore the area. There was unused land that could serve as a meeting place right in the middle of the residential area. The idea that emerged combined community work and gardening. The parish organised together with an association for unemployed people, the residents' association and a nearby agricultural college a mini-project to create small 'city gardens' in certain parts of parish property. The concept brought people of different ages, both unemployed and employed naturally together throughout the year. Pensioners, young people, school children, families and immigrants engaged in planning in the winter, planting in the spring and weeding in the summer and had a harvest party in the autumn.

New round of analysis for lengthening the evaluation perspective

In Finland, the municipalities face the responsibility of providing cultural activities as a basic service²⁶, with designated people in charge of them. The analysed cases provide us insights into the kinds of measures the local-level actors wanted to develop and implement with the aim of increasing the municipal residents' participation in cultural activities and enabling their involvement in the development of the activities. The new practices created in the projects that we have analysed brought new focuses to the organisation of municipal cultural activities by hiring community artists and enhancing communal working practices, through new forms of hearing the residents and by acknowledging the necessity of cooperation with local associations and private enterprises. A great deal of proposals, recommendations, advice and ideas were produced as standards for the organisation of local cultural activities while aiming to remove (regional, social and structural) barriers that restrict participation in cultural activities.

Both the Tampere Together and the KUULTO project have already been documented and analysed in light of the goals and aims of the local cases (see Kangas 2017 upcoming; Kangas 2015; Kangas et al. 2014; Jakonen & Mitchell 2014; Council of Tampere Region 2013; AIEDL 2012a; 2012b). **Our research added a new round of analysis on selected cases to enable a longitudinal study of the spillovers** (see figure 1). We ask which measures became rooted and what kinds of spillovers emerged. Our cases were chosen on the grounds that they contain a promise of diverse spillover effects in terms of social capital, capabilities and knowledge. The idea was to learn from successful and long-lasting local-level projects aiming at organisational development.

A LONGITUDINAL PERSPECTIVE TO IDENTIFY SPILLOVERS FROM KUULTO AND TAMPERE TOGETHER

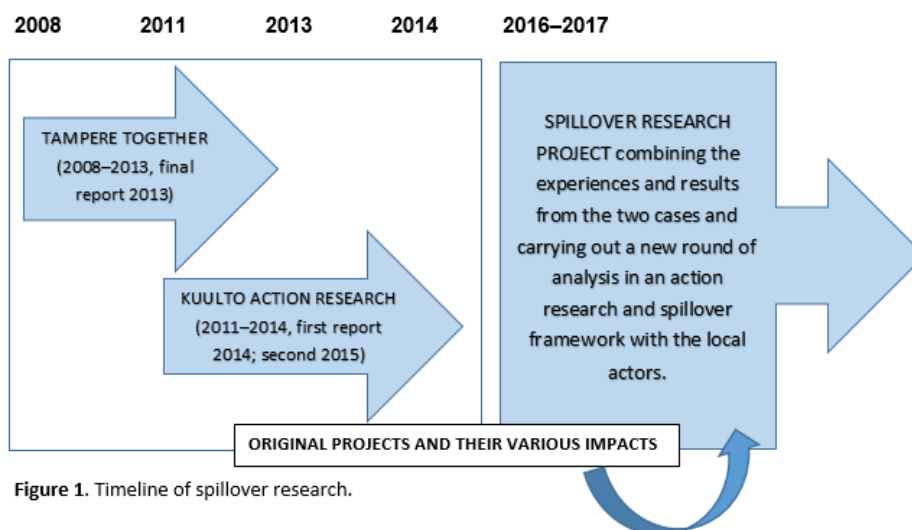


Figure 1. Timeline of spillover research.

²⁶ Municipal Cultural Activities Act (728/1992). See the Ministry of Education and Culture - Legislation on Culture: http://www.minedu.fi/OPM/Lainsaetaento/voimassa_oleva_lainsaetaento/kulttuuri/?lang=en

Prior action research complemented with a mini-Delphi round

The goal of our case study and its experiments with an action research approach has been to connect research with cultural practitioners whose position in the field allows them to work cross-sectorally (cf. Vickery 2015, 10). These local actors have had an essential role in the KUULTO action research: their actions have provided both the material and embedded a large part of the methodology of this experimental study on spillovers. As Ison (2011, 21) brings out in his notions on systems thinking and action research, methodology involves conscious braiding of theory and practice in a given context. A method depends on “many people working on it, developing and refining it, using it, taking it up, recommending it, and above all finding it useful” (Ison 2011, 22).

This explorative research on spillovers was conducted approximately a year after the closure of the implementation of the original KUULTO action research program (actions 2011–2014, first report 2014; second 2015; Kangas 2017 upcoming in English) and three years after the closure of Tampere Together (final report 2013). In spring 2016 we selected six interesting cases from KUULTO to participate in the spillover research. One criterion for selection was that the established measures and actions still continued after the closure of the initial action research. The main idea was that the researchers (Cupore) and the stakeholders from the selected communities (KUULTO projects) would begin analysing spillovers together. As described earlier, Tampere Together was an interesting complementary case study for KUULTO (the starting point, funding of the project and the urban context were different from those of KUULTO) that we wanted to include in the research to render the contemplation on spillovers more diverse.

A mini-Delphi was selected as a research method/platform to bring together the empirical knowledge established in the original action research (KUULTO) and possessed by the stakeholders (6 KUULTO cases & Tampere case), the expertise from the researchers (Cupore and University of Jyväskylä) and the concept/definition of spillovers (stemming from TFCC). One of the advantages was that the selected individual cases from KUULTO action research project were already familiar with cooperating with research.

One of the primary purposes of our research was to allow research findings to emerge without the restraints imposed by structured methodologies. Key themes may often be obscured, reframed or left invisible because of the preconceptions in the data collection and data analysis procedures imposed by the investigators. We wanted to avoid imposing the TFCC spillover diagram on our co-researchers “from above”. Accordingly, it was our task to translate the ideas of the local actors to the language of the spillover diagram and its structured categories. The concept and categories of spillovers as such were not introduced to the participants before the final mini-Delphi session. However, as our co-researchers were experts in the cultural field and projects, with a long track record in these areas, it was not difficult to achieve mutual understanding along the way.

We used interviews, e-mail enquiries and mini-Delphi sessions to identify together with the local actors in the selected cases which kinds of spillovers their respective projects have produced. In addition, we placed the analysed projects into their context to explain what kinds of factors can make a project successful (or be harmful) in terms of spillovers. Together with the local actors from the chosen cases, we have also discussed how the identification of spillovers might change the organisations and in which ways the identified spillovers initiated by and within the cultural projects affected the community organisations and the further development of the cases. Moreover, the process included cross-fertilisation of ideas between the

representatives of the two projects, contributing to our list of recommendations.

Following the ideas of action research used with organisation development (Reason & Bradbury 2008; Coghlan 2014), the gathering of the new empirical data during the spillover research comprised the following stages, or “cycles of examination”, in 2016: **(a)** the results from the interviews carried out in Tampere in June, **(b)** the answers to the preliminary questions prepared for the mini-Delphi sessions in August, **(c)** the material produced by a group of local actors in Tampere Together and KUULTO by applying the mini-Delphi method in September and **(d)** the feedback from the local actors on our spillover matrix in November. (Figure 2.) The mini-Delphi discussion (September), as well as the preceding questionnaires (July), were dialogic and interactive. The same applied to the feedback discussion via email (November) following the mini-Delphi.

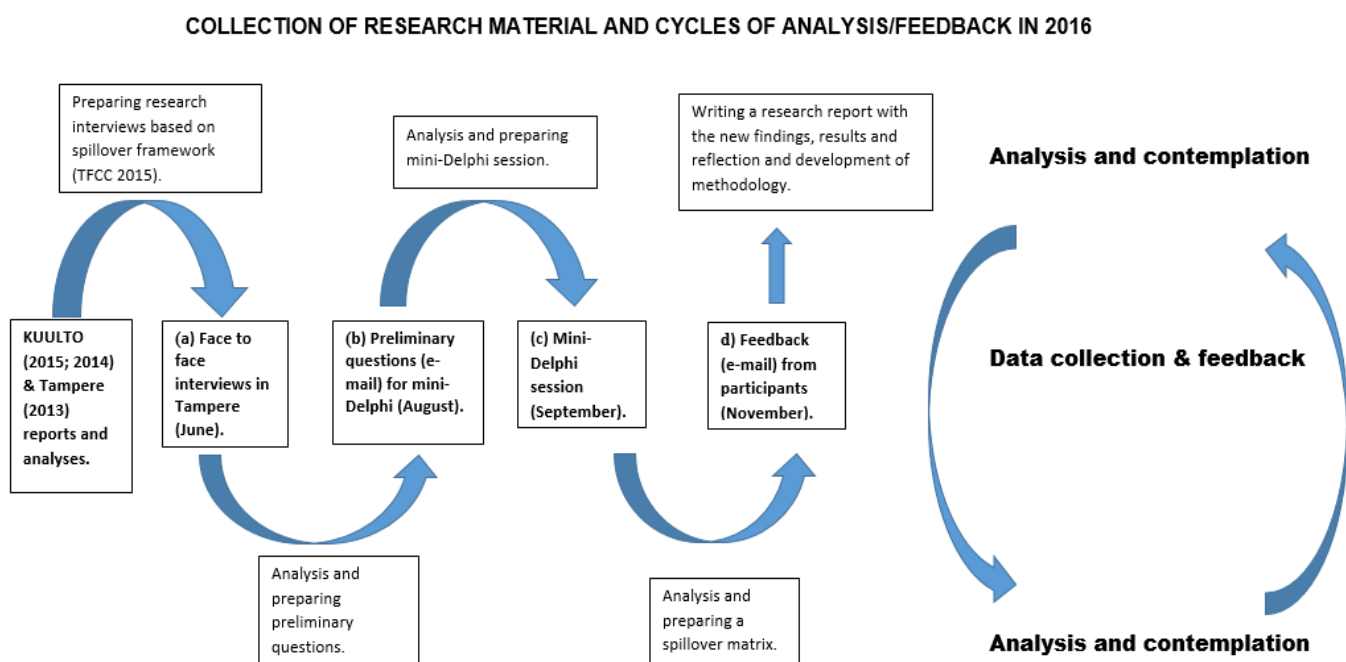


Figure 2. Collection of research data and cycles of analysis/feedback.

In Tampere we interviewed²⁷ the coordinator and two key members of the diverse steering group²⁸ to get a similar kind of basic understanding of the project as we had already gained from the KUULTO project. This

²⁷ See Appendix 1: Interview questions.

²⁸ For the line-up of the diverse steering committee, see Council of Tampere Region 2013, 25–26.

way we have been able to assess the overall effects of the projects in a comparable mode. In addition, we used this background knowledge to prepare the preliminary questions for the participants of the mini-Delphi-panel. In Tampere, although we wanted to know about the spillovers the project generated, we did not direct the discussion with the local actors to any specific spillover types from the TFCC diagram. Yet, the interviewees stressed effects that could clearly be classified as knowledge and network spillovers.

The Delphi-method was already used in the actual KUULTO action research to gather material from an expert group. Our approach built on this background and called for an additional estimation round. A mini-Delphi discussion was organised in September. It gathered together a group of local actors from both projects and our research team to analyse and identify spillovers. The diversity of the mini-Delphi group and the participants' experience on cultural projects and collaborative working models contributed to understanding the quality of the spillovers and the mechanisms that produce or prevent them. The question of whether the individual projects had reached their original goals was of less importance. The mini-Delphi brought into the discussion 10 local actors: two from Tampere and eight from six KUULTO cases²⁹ (sub-projects). Prior to the actual discussion, the participants answered a number of questions.³⁰ We coded their answers according to the spillover sub-categories (TFCC 2015) and analysed them. 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.³¹ After the meeting, we offered the participants the possibility to add ideas and insights. Throughout the meeting we encouraged the participants to be critical and constantly rethink the made choices and categorisations.

We draw upon a broad conceptualisation of the Delphi method (Linstone & Turoff 1975) where it is essential that:

- the group members can change their opinions
- the influence of opinion leaders is cut down by the arrangement of the discussion
- hierarchies remain low and also members who might feel pressured by their lower status outside the panel know that they will be listened to
- new ideas will be compiled from diverse perspectives

There are three main characteristics that have been fundamental in our “reduced-scale Delphi” approach, which was implemented as a face-to-face group meeting: anonymity, iteration, and feedback (Kuusi 1999, 71). We approached all the participants beforehand, and they delivered us first-hand impressions and ideas on their projects that were elementary for the planning of the actual mini-Delphi meeting. The identities of the participants were not disclosed prior to the occasion. Based on previous research, it is an advantage of face-to-face meetings that these kind of reduced scale Delphi studies provide more carefully considered viewpoints than single-round surveys. The idea being that a group of experts provides more accurate information than information gathered from unstructured informants. (Pan et al. 1995.)

²⁹ Two actors took part from two Kuulto cases and one from each of the other four Kuulto cases.

³⁰ See Appendix 2: The mini-Delphi pre-questions.

³¹ See Appendix 3: The mini-Delphi programme.

Spillover Logic Model

The mini-Delphi meeting clearly illustrated how cultural projects often have multiple effects that go beyond (both in time and in scope) the articulated project goals and initial action plans. Spillover is defined as “the process by which an activity in one area has a broader impact on places, society or the economy through the overflow of ideas, skills, knowledge and different types of capital” (TFCC 2015). We use a systemic approach to embrace all the spillovers; this means that phenomena, here spillovers, are understood to be an emergent property of an interrelated whole. Moreover, a systems approach entails modelling of the social systems, which can then be employed for purposes of research or decision making. (Flood 2010, 269-270.)

To analyse the spillover process in a systemic framework we need a methodological tool that allows us to depict how change occurs and to illustrate how actions (or sometimes inactions) cause social and economic outcomes and societal impacts. We felt that we needed an analytical scheme for positioning spillovers in the chains of actions and effects (a heuristic tool for separating the intended results of the project activities from the (wider/long-term) impacts, some of which can be regarded as spillovers). For this purpose, we have deployed and developed the logic model in the evaluation of spillovers. The logic model is a tool that is used widely in evaluation but scarcely in the arts and culture sector,³² let alone in research on spillovers.

Logic model can be described in terms of three components that can usually be presented graphically. The first component is the problem statement. The second component of the logic model is an intervention, or actions directed toward resolving a problem. Outcomes that are expected as a result of providing specific programming represent the final component of the logic model. Outcomes answer the questions “What difference does the project/program make? What does success look like?” They **reflect the core achievements you hope from your project/programme** (see Innovation Network). However, we can add a fourth component to the logic model, impacts. Impacts are long-term results that are observable at the community level. The logic model provides a feasible way to consider linkages between problems/conditions, activities, outcomes and impacts. This is one of the major strengths of the logic model as a planning and evaluation tool. (Julian et al. 1995, 335; s.a. McCawley) Logic models address the issue of complex, uncontrolled environmental variables because they describe the concepts that need to be considered when we seek desired (or undesired) outcomes. Logic models link the problem (situation) to the intervention (our inputs and outputs), and the outcome. Further, the logic model helps to identify partnerships critical to enhancing the process.

The questions of temporal dimension and level of analysis must also be dealt with (see, e.g., Kangas & Hirvonen 2001 on impacts of Structural Funds). According to the logic model, changes in conditions reflect longer-term results (economic, social, environmental, political etc.) of intertwined actions. Especially when we move beyond the actual project goals, it is also important to notice how institutional, community and public policies have (either supporting or antagonistic) effects on the projects. This requires investment of time in linking the medium and longer term outcomes of the evaluated projects to their institutional conditions. (McCawley s.a., 4-5.) This is also a point where we have to leave the frame of evaluating the goals of an individual project (or a set of projects) in order to identify their external influences and

³² <http://www.nesta.org.uk/publications/arts-impact-fund-insights-first-year#sthash.7r3KeJUhdpuf> One of the rare examples is the evaluation of Arts Council Ireland (*Value for Money and Policy Review of the Arts Council*, 2015). See: <http://www.ahrrga.gov.ie/app/uploads/2015/09/value-for-money-and-policy-review-of-the-arts-council.pdf>

relationships against the system that provides the working environment. In our case this means the community organisation (the KUULTO communities and the City of Tampere) which the projects aim to develop by means of participatory processes.

The suggested definition of spillover in the TFCC report (2015, 8) equates spillovers with impacts: “the process by which an activity in one area has a subsequent broader impact on places, society or the economy through the overflow of concepts, ideas, skills, knowledge and different types of capital...” With the logic model, we can **analytically separate the inputs, implementation and direct results of the cultural projects from the spillovers**. Impacts result from the accumulation of project outcomes (the core achievements you hope from your project/programme), but spillovers can generate from the beginning of the individual projects without direct relation to the actual project goals. Thus, spillovers may also spill over into the wider economy and society without directly rewarding those who created them. However, even a project output can develop into a spillover if it benefits different (even surprising) groups in society.

Julian et al. (1995, 340) emphasises that the logic model provides a mechanism for articulating the difficulty of achieving long-term community impacts. **Collaborations** are seen as important for achieving significant community impacts. Solving complex social problems at the local/community level requires a coordinated community effort and concerted actions. These efforts in turn require actions on the part of **key stakeholders** and other **community organisations**. We emphasise the importance of **system-related networks** and collaborations to the emergence and sustenance of spillovers from cultural projects. Also the TFCC report states that new guidelines are needed on how public funding can best be directed towards the generation of arts and cultural activities that stimulate spillovers. This is difficult to achieve without **policy-level understanding** of the emergence of spillovers.

Our **Spillover logic model** (see figure 3) **separates the actual project goals from the logic of spillovers**. The logic model can be used in both formative evaluations (during the implementation to offer a chance to improve the project/programme) and summative evaluations (after the completion of the project/program) (see Crossick & Kaszynska 2016). The model illustrates temporal dimensions and longitudinal interventions within the cultural projects in an overall context of system/organisation development. Short funding cycles are a reality of today’s world; the projects/programmes are often too short in duration to observe change at systemic level (i.e. spillovers) (see Renger and Titcomb 2002, 501).

Thomas and Parsons (2016, 2) note that many “hidden factors” can foster or constrain a project’s design, implementation and impacts. Longitudinal action research oriented intervention enhances and creates tools for recognising spillovers and the mechanisms that produce and prevent them from the beginning of implementation of cultural projects. It allows us to scrutinise the institutional conditions and organisation mechanisms as potential sources of spillovers from the beginning of individual projects. With the help of the spillover logic model we are able to analytically approach the whole process that generates actual project effects and spillovers, not just the planned effects. The identification of any significant unplanned or unanticipated effects or side effects arising from project implementation can be seen as an important evaluation task (Thomas 2006, 238). Miller emphasises the importance of articulating the historical, political, economic, geographic, community and cultural contextual issues in the project context. It is important to notice that organisations, projects, and policies operate within a larger ecology of resources and relationships. (Miller 2013.) This means that the generation of spillovers does not happen in a vacuum. The

cultural projects (or other creative, artistic and cultural activity) always have a context and historical background within which they operate.

The individual project contexts were embedded in this evaluation by the mutual discussions with the project experts and stakeholders from Tampere and KUULTO. In the preliminary questionnaires and mini-Delphi session the participants expressed their viewpoints on the context of the each project: factors that fostered or constrained a project’s design, implementation and impacts. Earlier reports and research from the Tampere and KUULTO projects also added to the context analysis. One of the researchers in our team was a long-time expert on KUULTO cases. In addition, Tampere Together had been evaluated earlier on by one of the researchers. It has to be noted that the participants from Tampere and KUULTO were also experts on matters related to their local communities and the factors that affect actions in these contexts. Our research team included people with long-time expertise especially on KUULTO cases and communities.³³

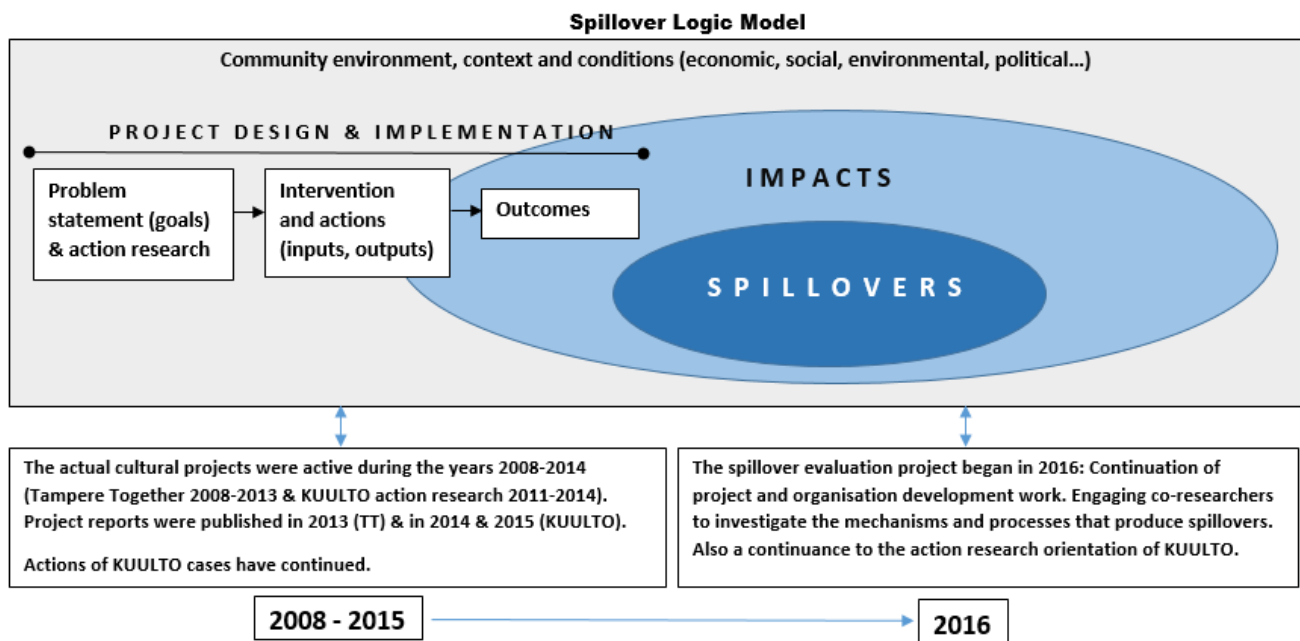


Figure 3. Spillover Logic Model for KUULTO & Tampere Together spillover research.

³³ In this research project the context analysis made by the researchers was not as comprehensive as it could have been if the resources and timetables had allowed more document searching and interviews with different stakeholders, also with actors from different levels of administration in the communities (top administration but also associations). Context analysis benefits also from high-quality statistical and comparable data related to the problem at hand.

Spillover matrix: spillovers identified from Tampere Together and KUULTO

The following matrix (see table 1 below) summarises the findings and breaks down the spillovers that we identified from the KUULTO and Tampere Together projects together with the local cultural actors as co-researchers. The matrix is based on a diagram of spillover categories and subcategories presented in the preliminary evidence report (TFCC 2015, 9). The numbering follows the logic of the original diagram but we have added the category “other results” at the end of each category, since we could not place all of our findings into the existing framework. We have also made note of interesting links between different spillovers which our fellow-researchers pointed out (e.g. 1.1. → 2.2). Following the spillover definition (TFCC 2015), our focus has been on illustrating **processes where an activity in one area leads to broader impact(s)**. With the help of the matrix we aim to answer the first research question: *What kinds of spillovers of their respective projects do the cultural actors and researchers identify in retrospect (after the closure of the actual project)?*

Table 1 summarises our observations concerning the spillovers from the two case projects. All the spillovers recognised and listed in the matrix derive from the mutual exchanges between the local actors and researchers. The local experts were requested to keep their focus on the two projects, and they tended to give very detailed statements. Thus ‘broader impact’ was understood to be something spreading outside the original scope of action and actors, still often remaining within the field of culture and/or in the same locality. The spillover logic model is a feasible model for recognising spillovers, but it cannot be deployed without understanding the context and having knowledge about the original project goals, beneficiary groups and invocation of the “spin-offs” that the projects might have generated. To gain its full potential, spillovers should be detected from the beginning of the projects. It was sometimes difficult to make the distinction between spillovers and project outcomes, as the projects were often expected to produce lasting effects and models to be applied elsewhere.

On the whole, the list of spillovers presented in Table 1 should be seen as tentative and would need to be investigated further via complementary data and methods. Our methodological experiment here aims to show the potential of action research as a heuristic, contextual, participant-based and reflexive means to bring light on the huge variety of spillovers that may derive from any successful cultural project over time and on the mechanisms that may be involved.

Table 1.

Main results from the KUULTO and Tampere Together projects: spillovers identified together with the local cultural actors.

1. Knowledge	Tampere	Forssa	Kaarina	Kainuu	Paku	Kaiku	Ahtari
1.1. Stimulating creativity and encouraging potential	New associations and societies became visible and recognised. This stimulated voluntary work.	.	New working models to invigorate employees were adopted in the health care sector	Cross-sectoral actions enhanced the motivation and self-confidence of the residents in the area, including immigrants and rural young people, creating a base for development of professional abilities (→ link to 1.4). New appreciation for local resources created new ideas for cultural tourism (→ 2.6).	Engagement of cultural actors in a collaborative professional working group created enthusiasm among and appreciation between professions.	Public-private partnership stimulated local cultural (and other) associations to plan and execute new actions for new groups of people.	
1.2. Increasing visibility, tolerance and exchange between communities		The project resulted in a photography exhibition that was taken to the different villages of Forssa, creating new interaction within the local communities.	Knowledge of and feedback from different parts of the community were adopted by artists and communicated with the governance.	The actions generated new collaboration models with marginalised people, immigrants and Romani people.	Collaborative working methods broadened the boundaries of professional thinking, including knowledge on special groups.		The Culture Bus increased a sense of togetherness in the villages in relation to the city governance. Unexpectedly, the bus proved important for communication about all city sectors and services.
1.3. Changing attitudes in participation and openness to the arts		The project actions produced new activating and empowering cultural events.	The participants in the activities became aware of the potential of community art. This inspired organisations to take further actions, which generated new skills and knowledge for recognising new audiences.	An improvisation theatre concept engaged new groups in community development.			Residents in villages were able to influence the contents of the Culture Bus. Still, cuts in the services of other sectors created tension and critical attitudes towards the experiment (“is the bus replacing other services?”).

1.4. Increase in employability and skills development in society		Spread knowledge about the skills of the staff of art and culture organisations has strengthened their invocation in city planning.	Inter-municipal cultural activities generated new collaboration methods that have created new possibilities to hire artists.	Documentation of the activities created knowledge capital available to the local actors. The artist facilitators found employment in the area.	Members of the work group developed their skills and ideas and found employment in the area. This transformed the activities of the third sector towards more professional working models.	The project created job opportunities for workers of a private cultural company. The role of the company has generated impacts in the area.	
1.5. Strengthening cross-border and cross-sectoral collaborations	Associations from the social and health care sector learned new ways of cross-sectoral collaboration.	Cross-sectoral cooperative models between culture and leisure departments and city planning have become established.	Inter-municipal collaboration was introduced during the project activities. Currently, it is becoming rooted successfully (yet in an unexpected manner).	New models for collaboration between social and health care and cultural sectors were created and have since been enhanced throughout the area.	Collaboration between municipalities (public sector governance), the new private actor (PAKU), voluntary associations, the regional training centre, and the social and health care sector has been generated.	Establishment of public-private partnership.	New kind of collaboration beginning between the central administration of the city, the cultural actors, and the health care and social sector.
1.6. Testing new forms of organisation and new management structures	The importance of local actors in the generation of welfare and quality of life resulted in a re-thinking of the role of the city. Recognition of marginalised groups resulted in new (bottom up) governance models, developed to hear the people themselves (→ 3.2 & 3.1). New, small scale policy instruments (funding), developed to react faster to local-level needs.	The use of new working tools (the culture probe, in particular) strengthened the role of the coordinating organisation and brought new approaches to governing. Essentially, it was a working tool to map citizen opinions. Currently, the probe is deployed to upgrade the city strategy. The use of more participatory approaches has now spread to many places within the city organisation.	Cooperation between the different municipalities in the area has evolved and become established. This includes clarifying the leadership roles and the allocation of resources and responsibilities.	Organisations have started to change their attitudes towards mutual collaboration. Readjustment of the role of the public authorities has taken place. The municipalities in Kainuu have started to grant more power to other actors in the production of cultural services. One of the new means is a public discussion forum for cross-sectoral and public-private interactions.	New means to reduce bureaucracy were tested and developed but continuation of the activities turned out to be difficult. It is infeasible to allot an individual company a permanent role in publicly funded activities. The entrepreneurs now however continue the activities as private individuals.	The production of the services has been outsourced. A new model to organise and manage actions has been adopted. The private sector (a company) now collaborates with cultural associations (civil sector) in a working group focused on the content and production of cultural services. The group also compiles feedback from the residents, who can take part in the planning of the services.	A new collaborative management model for the library and other cultural services has been created as a spillover of the previous activities. Plans for attaching the social sector into the same model in the future.
1.7. Facilitating knowledge exchange and culture-led innovation		The culture probe developed as an innovation / working tool for passing knowledge and		Regional actions (based on the cooperation of associations) help the region to recognise the	Working methods of a professional group (PAKU) inside associations	Private company expands its operational concept to other pastime activities and	The Culture Bus has become a meeting place for the village residents and an environment for

		involving different groups in city planning. → the meanings of culture in the everyday lives of people.		role of culture in regional development. Cultural forums (seminars including artists, residents, representatives of communities and the region and sponsors) have been carried out in different communities of the Kainuu region.	stimulated deliberation on the professionalisation of the third sector and its problem solving. This led to actions which produced new knowledge about the actors in the cultural field.	boosts its actions through local associations (Käskassara). The associations implement the cultural actions for the development of the city.	exchanging knowledge and ideas.
1.8. Other results related to knowledge		The Culture Probe was developed towards further applications in different situations and locations → the knowledge and ideas from the community residents were utilised in the strategic programme development work of the community (knowledge spillover) → incorporating the views of inhabitants to the strategies.	The importance of community art was recognised widely → the margins have been identified and communal methods have been taken to the margins.	The concept of Kulttuurikerros (cultural tour/round) is spreading and applied to new situations → The appreciation of local potential (1.1) has turned into renewed ideas on cultural tourism (the cultural tours have included for example art museums and sites of cultural heritage and some of the tours have also extended outside the Kainuu area).	The working and learning process/method called “Aistikylpy” (sensation bath/workshop) has been taken outside the original project community. The amount of cultural supply and the overall production of culture are decreasing after the key persons behind the activities have moved to other locations.		Culture Bus as a resident-based method for collecting ideas and influencing communities → social cohesion and communal development (3.1), people started to meet spontaneously after the Culture Bus visits.
2. Industry	Tampere	Forssa	Kaarina	Kainuu	Paku	Kaiku	Ahtari
2.1. Improving business culture and boosting entrepreneurship					An organised/professional third sector group created a new operational model, “modus operandi” (and returning to the earlier course of action based solely on voluntary work was found to be difficult.)	A cultural company developed its concept in cooperation with communal and associational/voluntary actors.	

2.2. Impacts on residential and commercial property markets							
2.3. Stimulating private and foreign investment							
2.4. Improving productivity, profitability and competitiveness							
2.5. Boosting innovation and digital technology							The Culture Card was developed through brainstorming as a method for collecting customer feedback and participation. However, at this point the technological application proved to be unsatisfactory.
2.6. Other results related to industry				(→ 1.1)			
3. Network	Tampere	Forssa	Kaarina	Kainuu	Paku	Kaiku	Ahtari
3.1. Building social cohesion, community development and integration	The sense of community and tolerance increased in the suburbs where the activities were taken. An important aspect was the improved attitude within the city administration towards marginal groups . This relates to the creation of new management structures presented above → see 1.6.	Residents living in the fringe areas benefited from the new kinds of activities. Another benefiting group was families with small children. New knowledge on their everyday life has changed the action models. Currently, this is happening also with elderly people.	A new, until now largely unrecognised, group has been identified as an important user group of the cultural services (children in family daycare or home care and living outside the municipal centres). At the moment, new approaches are being deployed to improve the situation of the elderly people.	Cultural actors have got to know each other. A new approach to be deployed in cultural work was developed and art education and artistic activities were taken to remote villages. New approaches have now become adapted to local level, which has strengthened the role of the civil sector.	Associations were able to recruit new volunteers → the amount of voluntary work increased. Different sectors are helping each other more. The cultural activities were also taken from the centre to different communities.	The actions influenced city development. They enabled cultural activities for all the community residents and reinforced the (cultural) identity of the city as an independent community → see 3.3.	The Culture Bus activated villages as well as developed communities and communal spirit. As a consequence, people started to casually meet increasingly often after the Culture Bus encounters. Also the health care sector became interested in the concept and wished for the establishment of a new stop on the line (this wish was materialised later).

3.2. Improving health and well-being	Improvement in quality of life and well-being can be detected in the groups that took part in the activities. This was said to have resulted from the increase in social contacts and decreased levels of loneliness.	Improved well-being has been reported in the feedback from residents.	Improved well-being has been reported in the feedback from residents.	Improved well-being has been reported in the feedback from residents and was also documented during the project.	Improved well-being has been reported in the feedback from residents.	Improved well-being has been reported by the working group that was established as a result of the activities.	The project induced positive activities in the villages, which have reportedly improved the well-being of those taking part.
3.3. Creating an attractive ecosystem and creative milieu, city branding and place making				Regional development around cultural identity and heritage, including the development of cultural tourism. → Kainuu as a “cultural region”. (→ see also 1.7. & 3.4)		City branding around culture.	The project produced tools for the residents of the villages to strengthen their communal identities.
3.4. Stimulating urban development, regeneration and infrastructure				Link to 3.3.			
3.5. Boosting economic impacts of clusters				Increase in cultural tourism both during and after the project	New action models are becoming adopted by civil society actors.	Growth of a local enterprise that produces cultural activities. Improved employment at local level.	
3.6. Other results related to networks							

Linkages between spillovers

The coding of spillovers detected by our co-researchers served as a test of the TFCC spillover diagram (2015, 9). To begin with, people mentioned spillovers that were difficult to place into the matrix (sometimes it was also hard to decide whether it was a question of a spillover or not). It is evident that some of the sub-categories are loosely defined and overlap. This point was made by the local actors themselves. They moreover noted that the original TFCC diagram does not show that spillovers are often linked to each other. Our mini-Delphi discussion confirmed that many of the spillover categories are **strongly tied to each other**

both vertically and horizontally (for example, knowledge → industry). Circulation of ideas, talents, and competences is at the core of creation. These include different types of social relations that range from competition to collaboration and from markets to non-markets. All this requires organisational dynamics and ability to change the boundaries of open innovation when long-term advantages are built through externalities created by complementarities between private and public investments. Moreover, we should not forget the civil society actors (like the voluntary associations in Tampere Together, Paku and Kainuu) that often produce co-operative and mutualist models that are contributive to creation. (Bérard, du Castel & Cormerais 2012, 82–85, 96.)

The effect that boundary conditions have on the emergence of spillovers is crucial for realising how the diversity of spillovers is rooted in context. Certain **spillovers may function as prerequisites for the emergence of other types of spillovers** and **many spillovers come together with others rather than appear alone**. It is difficult to understand how this happens without having an idea of the system that we are dealing with and that produces spillovers. Here systemic thinking and action research offer helpful viewpoints.

Previous research has detected many kinds of spillovers that resemble knowledge and network spillovers as they are described in the evidence report. For example, training spillovers have been identified as results of “collective process of skill enhancement”, and artistic spillovers have been recognised to obtain “an indirect influence on the professional practice of the other participants”. Activities related to art and culture may also generate product spillovers. Cumulative characters of resources become linked to cognitive capabilities of contributors, which are important for the formation of any kinds of spillovers. (Bérard, du Castel & Cormerais 2012; cf. Dekker 2015 about the valorisation processes outside the market place.)

In fact, during the Delphi-sessions, **the local actors in our individual cases noted that especially knowledge but also network spillovers (such as well-being) can be requisites for many of the ‘industry’ spillovers** (cf. Hwang 2013). They suggested that especially urban environments are favourable to industry spillover effects of art and culture. However, many industry spillovers stem from other spillovers (e.g. knowledge spillovers) that create conditions for economic development, such as creativity, openness and skills. Creativity, happiness and satisfaction of employees, based on services and developments fostered by the city, are very important to many businesses. This came out especially in the case of Tampere Together. From this perspective, economic impacts or industry spillovers derive from the capacity of individuals (employees, community residents) to be innovative and creative (see also Crossick & Kaszynska 2016). Representatives of the Tampere Together project noted that particular knowledge spillovers bring change to the modus operandi of companies. Thus a culture-based knowledge spillover may eventually turn into an industry spillover; for example, spillover 1.1. may foster the emergence of spillover 2.1. In the terms of the TFCC diagram of spillovers, this would be an example of a horizontal connection between two spillover categories. The Kainuu case provided an example of a vertical connection between spillovers within the same category. The participation and boosted motivation of immigrants were seen to encourage cooperation between immigrants, Romani people and other marginal groups (1.1. → 1.2.).

Our research and Delphi session indicated that interesting developments happened with respect to **organisational development** in Tampere. The actions around the Tampere Together project made the city administration more open-minded towards citizen participation. This was clearly stated by the city officials

who had witnessed a change of attitudes.³⁴ The perception that cultural participation, well-being and quality of life are best advanced at city district and neighbourhood level with the help of associations was strengthened. The need to find new ways of hearing associations and residents (regarding, for example, what services are lacking in different parts of the city) and to develop more adaptable and less bureaucratic subsidy instruments was identified. The associations, which had not been properly recognised before, gained a new kind of visibility and appreciation. Cross-sectoral cooperation was developed in ways that had not been planned before the start of the project. This means that an interesting mixture and chain of project actions and spillovers contributed to the organisational development of the city of Tampere (1.1. Stimulating creativity and encouraging potential, 1.2. Increasing visibility 1.5. Cross-sectoral collaboration → 1.6. Testing new forms of organisation and management structures). Of course, strategic embeddedness at the city level was an important background to all this, as the city strategy emphasised participation and hearing its residents.³⁵ This means that the city organisation was prepared to enhance the positive but unexpected spillovers from the project.

Reflection on the TFCC spillover framework and suggestions for new sub-categories

Apart from recognising and identifying spillovers from our case studies that fit the existing spillover categories, **we critically reflected together with the local actors, as part of our research, on the whole diagram of spillovers and the sub-categories.** Since the idea of action research is to constantly develop circles of theory and action, we did not wish to propose the spillover diagram as a given. The idea was to have many people working on it, developing and refining it based on empirical evidence and experience. There is 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 particular sub-category are we talking about effects on individuals, organisations, communities or larger areas in society? Over what kind of a time span?

As we expected, nearly all the spillovers that we detected were either knowledge or network spillovers. Of the TFCC spillover categories, especially frequently mentioned were the categories 1.6 (Testing new forms of organisation and new management structures) and 3.1 (Building social cohesion, community development and integration). This was in line with the original project descriptions both in KUULTO and Tampere Together, which also sometimes made it hard to distinguish between the outcomes and the spillovers.

As was predicted, we found hardly any industry spillovers. This might however be due to the fact that industry spillovers are defined with a hard, “capitalist” and urban emphasis in the TFCC report. The TFCC diagram does not recognise softer “**community economies**” (cf. Hwang 2013), which would have been needed to embrace the economic or industrial aspects of our cases. As Hwang (2013, 504-505) brings out, for example the multiplying effect of the artist and artisan’s “noncapitalist economy” extends far beyond just

³⁴ During the actual project (2008-2013) the role of the diverse steering group of Tampere Together was important, as well as the role of the project coordinator as an intermediary between the city and the grass root voluntary associations. See Council of Tampere Region 2013.

³⁵ The city strategy 2009–2020 was called “Tampere flows” and it strongly emphasised developing citizen participation and a sense of community. The current Tampere city strategy 2013-2025 is called “Tampere, working together for a bright future.” See http://www.tampere.fi/tiedostot/k/P11FwM6Al/Tampere_City_Strategy.pdf

the artists and artisans (Hwang's example includes farmers, hospitals and restaurants). These relationships with other actors are reciprocal and symbiotic. "Networking platforms" in some form or another are crucial for the development of new kinds of economics. That was evident, for example, in the case of Kaiku (see table 1 / Kaiku), where the challenge was to find common principles for action between the municipality, private sector actors and the civil society organisations. In terms of research, this would mean taking community-based and participatory approaches to "industry" spillovers. Secondly, our co-researchers were stakeholders in the original small-scale cultural projects, so they might have remained unaware of distant (both in space and time) spillover effects on the creative or other industries.

During the Delphi discussions, completely **new spillover types** were brought up. We would need a category for the **exchange of experiences**, which appears to differ from the categories of knowledge spillovers in the TFCC report. Another missing category is **a possibility to influence/ability to influence/empowerment to act** (this is related to the ideas of participation and involving/engaging).

As our spillover matrix (see above) shows, we identified a number of spillover effects that we had trouble placing in the TFCC sub-categories. They all qualified as knowledge spillovers, and in most cases it was a question of new working methods or concepts that started to spread from the original incubating environment to the wider cultural sector, to other administrative sectors, to the overall municipal level or even across regional borders. Some of these could be defined as social innovations and are comparable to certain industry spillovers. There were also some new education concepts that could be included in this group.

- **Forssa: The culture probe** was developed towards further applications in different situations and different locations → incorporating the views of residents to the strategic programme development work (knowledge spillover).
- **Kaarina:** The importance of community art was recognised widely → via new cross-sectoral collaborative models the margins have been recognised and communal methods have been taken to the margins.
- **Kainuu:** The concept of "Kulttuurikierros" (culture tour/round) is spreading and applied to new situations → The appreciation of local potential (1.1. stimulating creativity & encouraging potential) has turned into renewed ideas of cultural tourism (industry spillover).
- **Paku:** The working and learning process/method called "Aistikylpy" (sensation bath/workshop) has been taken outside the original project community.
- **Ahtari:** "Culture Bus" as a resident-based method for collecting ideas and influencing → social cohesion and communal development (network spillover).

We further detected some spillovers that could be labelled as "cross-institutional". They had a certain resemblance to the working methods mentioned but they involve administrative activities or public funding instruments. The Ministry of Education and Culture, for instance, adopted the idea of hiring community artists and introduced a new funding tool for the purpose.

- Introduction of a new funding tool by the Ministry of Education and Culture (regional and community artists).
- Introduction of new quick-reaction funding instruments at municipal level.
- Emphasis on cross-sectoral activities (working groups, etc.).

- Increased co-operation with the third/voluntary sector in the production and management of cultural services.

The spillover process: mechanisms of enhancement, sustenance and obstacles

The final report of the *Cultural Value Project* stresses the importance of art and culture in creating conditions for change that yield a myriad of spillover effects (Crossick & Kaszynska 2016, 159.) But how do the conditions for change emerge? Systems orientation emphasises a holistic and contextual approach. This is an important perception for the analysis of different mechanisms that can foster spillovers. Systems are seen to describe the interconnections between people, processes and the environment within which they are situated. As the TFCC report recommends, network spillovers should be evidenced by taking a contextual approach to the complex interplay of the factors that produce spillovers. We have placed the analysed projects into their context to explore together with the local actors what kind of factors have an effect on the emergence of spillovers.

When it comes to the theory of evaluation, we wanted to highlight an understanding and inductive approach. In this “understanding perspective”, the evaluation identifies and analyses especially the mechanisms by which the program under evaluation produces (or fails to produce) various outcomes and effects (Berrier-Solliec et al. 2014.) Our goal was to also gain a better understanding of certain “hidden factors” and intangibles, such as relationships, attitudes, expectations, political structures and social norms that can foster or constrain a project’s design, implementation, impacts, and in our case, the spillovers (cf. Thomas & Parsons 2016, 1–2). In the following chapters the findings in **bold type** are based on the empirical research conducted with the co-researchers, i.e. they are examples from the case studies. These findings are supported by existing theory and literature.

Systems orientation can also be used to detect the obstacles that hinder (or even prevent) the emergence of spillovers. It emphasises also those interconnections that are not evident when focusing only on the specific activities of a programme/intervention and its results. For example, **inefficient institutions and mechanisms can act as barriers to the evolution of spillovers** (c.f. Döring & Schnellenbach 2006, 376–380.) On the other hand, **spillovers are feasible when a project can build on the experiences of earlier work and get support from the institutional level**. This also implicates the importance of continuity in the age of “project society”. Tampere Together is a good example of how the **strategic embeddedness lays ground for the emergence of spillovers**. The project was run under the umbrella of the city strategy, *Tampere Flows*, which emphasised community work and cohesion. Referring to Crossick & Kaszynska (2016, 159), spillovers can generate openness and space for experimentation and risk taking at personal, social and economic levels. This also works the other way around: the very same factors create preconditions for the emergence of spillovers.

According to the experiences of the local actors, there are several factors that lay ground for spillovers. It should be noted that systemic factors have effect on the emergence of spillovers both during and after the implementation of the actual project. According to our research, **collaborative networks generate possibilities for the continuance of actions** that have been established during the fixed-term projects. Earlier research suggest that knowledge spillovers and network spillovers occur as closely intertwined since

knowledge often diffuses through social networks of communication. Knowledge is acquired in cumulative processes where the micro-level conditions are important in determining which kind of spillovers become dominant (see Döring & Schnellenbach 2006, 380–389).

People get to know each other in networks. Networks do not, however, function spontaneously. They **are a matter of commitment as much as interaction**. It is a question of the capabilities of individuals and their opportunities to join and commit themselves. Evolution of knowledge through social networks thus depends both on the boundary conditions and the individual-level abilities. (Döring & Schnellenbach 2006, 376–380.) Systemic approach does not suppose linear causalities. The term “mutual causality” (Ison 2011; see also Sacco et al. 2014 for the critique of mono-causal thinking in culture-led development) is often more appropriate, as was also confirmed in our mini-Delphi discussions. Changes in systems can be described as circular patterns of interaction.

Factors like **work atmosphere (openness) and “encouraging management culture”** were recognised as having effect on the emergence of both knowledge, network and industry spillovers. Management culture can have an impact over time and on various levels of organisation. **Good management and leadership skills can enhance an open atmosphere** that gives space and time for knowledge to cumulate and networks to grow. It is also a question of building commitment and trust.

On the other hand, **negative and resistant attitudes, prejudices and biases** are major obstacles for achieving positive spillovers. Potential project spillovers can fade away because of strong prejudices, but certain prejudices can also generate (negative) spillovers. The Culture Bus in Ahtari, as discussed in the mini-Delphi sessions, was an example of resistant attitudes enhancing possible (negative) spillovers. Some people criticised the bus for being a “charity” offered up by the community administration at a time when public cultural services were cut from remote areas. The opponents formed a new grouping and started to act together.

The local actors in our research emphasised that **coordinators/facilitators of cultural projects have an important position in the light of spillover generation**. The success of projects often relies on encouragement and facilitation by the project manager who mediates between civil society actors and public administration as was the case in Tampere. Also the project evaluation of Tampere Together emphasised that a continual, devoted hands-on facilitation, encouragement and coordination turned out to be one of the key factors, together with the existing devotion of the various associations to working with their respective target groups. Without this kind of ‘go-between’ facilitation, help and encouragement, and also special professional input, the small initiatives (from the associations or the citizens themselves) would run the risk of never surfacing or of dying out. (AEIDL 2012a; 2012b.)

Many things come back to personal level: **there must be a designated person in charge**. Moreover, spillovers are more likely when this person shows **genuine enthusiasm to push things forward**. This is in line with the notion that people with similar enthusiasm for action are drawn to work together (Ison 2011, 16). There are lots of situations where there is only one person pushing the action generated within the project and keeping it going. **The networks are often too dependent on a limited number of active individuals**. This raises questions about the openness and inclusiveness of the networks. According to previous research, open innovation and cultural activities relate to the development of capabilities and competences to socialise and communicate (Béraud et al. 2012, 98; Petrova 2016, 13–14). 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. **Changes in personnel can prevent the spilling of experiences and knowledge further.** On the other hand, **mobility may foster spillover when knowledge and ideas travel with people to other sectors and localities.**

Our results are in line with Petrova (2016, 6): “...mobility of ideas or cross-fertilisation is a process which facilitates the diffusion of skills and transfer of knowledge... The process is encouraged by the creation of formal and informal networks and/or institutions.” This requires both an open environment and communication and networking skills from the staff.

A spreading of know-how can take place when individuals move from one place (location/sector/organisation) to another. Locally confined innovative networks are important also for the diffusion of tacit knowledge (see Döring & Schnellenbach 2006, 379–380). The **cooperation between (policy) sectors** proved to be important for knowledge and network spillover: The best examples of new models and new kinds of organisational arrangements in our cases demonstrated how important it is to **persuade actors from other sectors** (such as social/health care³⁶) **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.

Defensive attitudes towards other sectors and their actors can hinder potential wider spillover effects from cultural projects. When the cooperation and movement of people (knowledge, new ideas, openness) between sectors is not working, a major obstacle to spillovers can arise; after all, spillover is essentially about crossing borders. All cultural projects usually operate in relation to some other societal sectors and sectoral thinking. It is essential for the effectiveness of innovative cultural projects that the sectors with which they operate have not only strong foundations but also the ability to alter their ways of working and course of actions (see Kangas 2015; 2016; 2017). In our research the problem of defensive attitudes towards other sectors and their actors was brought into discussion from several perspectives. It was discussed through the following context examples: The relationship and cooperation between cultural services/actors and health care sector; the cooperation between different communal sectors such as culture, leisure, education, planning and construction etc.; the cooperation between communities and third-sector associations.

Both the role of citizen activists and people from non-profit associations is important. It was seen as crucial that the ideas and development measures stem from the grassroots level/the community residents. According to the mini-Delphi discussion, it is **important to have actors from civil society included in the networks.** It facilitates the transfer of know-how and the diffusion of best practices between the different parts that

³⁶ In Finland there are at the moment several *key projects* in a governmental programme. The objective of the current one-percent rule is to facilitate the acquisition of art and culture-based well-being services in the social welfare and health care sector. See “Action plan for the implementation of the key project and reforms”

<http://valtioneuvosto.fi/documents/10616/1986338/Action+plan+for+the+implementation+Strategic+Government+Programme+EN.pdf/12f723ba-6f6b-4e6c-a636-4ad4175d7c4e>

constitute the system. It may even strengthen civil competencies (see Ulrich 2000). **A top down attitude, forcing ideas from above, can hinder** potential spillovers.

Another important factor for the emergence of spillovers is **a real need for the spillover in an area/community**. This can be regarded as a fostering “hidden factor” (see Thomas & Parsons 2016). Cooperative models that favour the emergence of spillovers have proven to be efficient in such circumstances where agglomeration effects are needed to enhance territorial differentiation (Béraud et al. 2012, 86–88). This reflects the idea that spillovers relate to topics like agglomeration, innovation, co-production, talent and ideas (TFCC 2015, 92–96). Our research brings also another viewpoint into discussion: in order to survive, actors may have no choice but to create new models that in the end generate also spillover effects. This was especially true in the many KUULTO cases that were tackling the problem of providing cultural services in an environment with scarce resources. It was generally discussed in the mini-Delphi sessions that **an uncertain situation with (public) funding can form an obstacle** to project spillovers. The wider issues of politics, policies and economy make up an important context also for spillovers. In Finland, the public sector has a major role in financially supporting the third sector and art and cultural associations. The funding from the municipalities and the state to third-sector organisations executing cultural projects is significant. Thus, the changes/cuts in public funding can have significant effects on the third sector especially in small localities.

Discussion and recommendations for spillover-recognising action research

Spillovers for policy improvement and organisation development

Our research project was also a policy-oriented development work continuing the measures taken within KUULTO, and also through Tampere Together. In the mini-Delphi situation it was an essential part of the research to not just discuss and examine the spillovers generated within the projects but to also reflect on the generation of spillovers from the perspective of policy development. This meant reflection on the consequences of spillovers, on how to foster or even prevent spillovers and how to render spillovers visible in the political agendas of city/community development.

At policy level, positive spillover effects are often a desired outcome. As a consequence of the societal development during the last few decades, which could be referred to as the “commodification and instrumentality in cultural policy” (Gray 2007), many cultural projects aim to produce, even at the level of expressed goals, “spillovers outside art and culture”. The emphasis has been on the use of culture as a tool for attaining non-cultural objectives (Gray 2007, 203). This is often a precondition for funding in cultural projects. In addition, as we know, the EU’s cohesion policy/structural funds aim for many different societal developments also through culturally oriented projects: “...a broader approach to culture has been advanced with the aim of improving the links between cultural investment and economic, social and innovation goals” (KEA 2012; see also Pekkala 2012). As we gain knowledge about the spillovers that artistic and cultural activities generate, it becomes easier to point out the importance of art and culture to societies. Systemic knowledge about the emergence of positive spillovers can also be used to argue in favour of public spending

on art and culture. Hence, one might ask, should there be a clearer distinction made, if possible, between public (societal) and private benefits in the TFCC spillover framework (cf. O'Hagan 2016)? How about spillovers generated via public funding on the one hand, and private funding on the other?

The discussion on and improved identification of spillovers generated within cultural projects provide a way to implement participatory evaluation within cultural policies in an era of accountability (see Chouinard 2013). In the evaluation there is still a stark contrast between participatory and collaborative approaches that are more sensitive and responsive to community needs and so-called "accountability-driven technocratic approaches" (Chouinard 2013, 238). Spillover-related thinking, evaluation and action research and analysis of project spillovers in relation to organisation development could bridge the gap between technocratic accountability and responsive evaluation, and also contribute to the instrumental/intrinsic debate (cf. Crossick & Kaszynska 2016). The pressure towards instrumentalising culture might ease up, as we learn that engaging in the arts may as such generate manifold spillovers.

As Anita Kangas (2015, 16) mentions, many final reports on cultural projects only describe the results achieved during the project funding period and try to provide justification for new funding. Usually the funding has to be channelled into upcoming projects. This is the logic of the so-called "project society". As this is the situation there is a danger that knowledge and expertise won't cumulate to the sector or to wider society but will instead remain hidden or even disappear. As we have argued, with the systemic logic model these aspects can be brought into discussion. Researching (knowledge and network) spillovers and communicating them widely might for their own part help to solve this problem.

As the original definition by the research partnership emphasises, in this project context the interest was on those spillover effects that arise as a consequence of investment by public or private stakeholders in the arts, culture and creative industries. Our research project have examined what kind of spillovers (mainly public but also private) investment in cultural projects (KUULTO and Tampere) generates, but also what the mechanisms and conditions that foster (or hinder) the emergence of spillover effects are.

As public policy and evaluation researcher Evert Vedung (1994, 14) states: "[p]olitical action produces unexpected spillovers which in turn constitute or create fresh problems that must be subjected to novel government programs..." This was also true with KUULTO, as the Ministry of Education and Culture developed a new funding tool for regional and community artists as a consequence of the KUULTO project activities (see the chapter "Reflection on the spillover framework"). It also became evident that some spillover effects (especially knowledge but also network spillover effects) were fostered by the new thinking generated by cultural activities in the city organisation (which can be regarded as a spillover effect of the project), as was the case in, for example, Tampere. The city officials began to understand the grass root level needs from a fresh perspective already during the project. These impulses developed during cooperation with the grass root level. This in turn led to actions at the administration level towards reforming subsidies (subsidy policy) directed at the associations and local actors. The local actors in turn gained new skills and contacts in the renewed working environment.

The KUULTO project contained many cases all over the country and the KUULTO research team organised several seminars for the participants. At the seminars the local actors presented the contents of their action plans, and explained the reasons why they had come up with the particular concept, to be commented on by the other actors, the KUULTO expert group and the researchers. As the expert group was made up of public

officials and experts, the potential solutions in the KUULTO action research were expected to especially concern new practices relating to restrictive administrative obstacles and their removal.

For example, in Kainuu, a “cultural forum” was developed. Local cultural forums have, so far, been organised in six different municipalities of the region, bringing around 100 people (artist, residents, municipal officers, representatives of the regional administration, and funders) together each time. This is conducive to cross-fertilisation between different art forms and cultural fields as well as the public, private and third sector actors. Cross-sectoral meetings provided opportunities for the exchange of information and experiences, as well as served as an important platform for comparison and benchmarking. The experiments with organisational innovations started to spread further from these meetings and were usually modified on the way.

In KUULTO, also voluntary work³⁷ gained a more important role in the planning and provision of cultural services at local level. In other words, the cultural projects worked towards the reconstruction of the cultural policies of a welfare state. In many localities the cultural projects gave birth to new working methods at the municipal level, e.g., collaboration across administrative sectors. It was important that people got to know experts in other fields and learn about their way of thinking and working methods. The projects have now ended, but cross-sectional co-operation continues. The cultural projects raised the esteem for cultural actors and strengthened belief in the impacts of culture among the municipal administrators and decision makers.

Many of the KUULTO action plans included the goal of employing artists to activate people and take part in the development of content for the cultural activities. In the discussions with the local actors, it became clear that meetings with representatives of other projects generate important knowledge and network spillovers. In many places the cultural projects succeeded at activating citizens, which eventually worked towards the general development of the respective municipal organisation and funding arrangements. The organisational changes pursued more participatory models, and new participatory methods and tools were developed as part of the cultural projects, which were adopted more widely in the other municipal sectors.

Key observations concerning the organisation of projects and spillovers:

- Our cases demonstrate that cross-sectoral collaboration is important for both the production of spillovers and the potential to recognise them.
- Participatory solutions increase cooperation between the public sector, the third sector and/or private firms.
- Participatory administration models give a face to public sector actors and bring new knowledge for administration to develop its services.
- Community artists function as developers of participatory processes and mediators between different environments.
- Cultural actions benefit from comparative discussions between different programmes and action plans in distributing and diffusing best practices. Forums for discussion and feedback are needed on a regular basis. The participants should include also “atypical” actors.
- Forums can provide an evaluation platform for spillovers (what kinds of spillovers are generated from different actions in various contexts). Forums can also be a way to generate spillovers per se.

³⁷ There is an interesting link between voluntary work, social capital and neoliberalism (see Ferragina & Arrigoni 2016).

- Forums are needed both on communal/mutual occasions and for measurement and evaluation.

Diversity and interconnectedness of spillovers

We have aimed at a systemic, holistic analysis of the spillovers that stem from publicly funded cultural projects. Our empirical data comes from seven cases deriving from two major Finnish projects. We have thus far mostly interviewed and had discussions with people from the cultural field (including cultural administration & entrepreneurs). Their perspectives might be limited: the people acting in cultural projects cannot recognise all of the spillovers generated by the projects. In fact, it is practically impossible for individual actors to become aware of all the developments, interdependencies or connections, let alone the causalities, that a cultural project may produce. The TFCC report brings up this fact when defining spillovers as impacts and outcomes that spill over into the wider society: "...without directly rewarding those who created them" (TFCC 2015, 8). For example, people who are active in the cultural sector cannot necessarily recognise (all) industry spillovers stemming from culture and art. On the other hand, people in the industry sector may have no idea of the original sources and catalysts of creativity and innovations. The question of causalities (e.g. Ison 2011; Sacco et al 2014) is not easy in the case of spillovers. For example, arts can be seen to generate a variety of spillover effects that can increase social capital and community capacity, but the loop also works the other way around: social capital and community capacities provide conditions for creating art. It is worthwhile to conduct multiple rounds of action research in order to gain cumulative understanding of the spillover processes.

Spillovers are created through diffuse, complex and long-term chains of effects. One must notice that it is not always a simple operation to separate the different kinds of spillovers from the actual expressed goals and desirable results of art and cultural projects. Our effort to apply the Logic Model showed that it is sometimes difficult to distinguish between the concepts of outcomes, impacts, and spillovers (cf. figure 3).

The concept of spillover presented in the TFCC report is inspiring but rather indefinite on closer inspection. Based on our empirical "testing", the categories and especially the sub-categories and their interconnections in the TFCC framework need modification. They often overlap, which makes it difficult to decide where to place particular empirical findings. For example, in the TFCC framework there seems to be an emphasis on industrial applications and private financing for further development of product and service ideas. We instead witnessed several instances of further publicly financed projects that often are of cross-sectoral nature. This is the common means of survival for the cultural field in our country. The question is: could this be seen as a spillover and where could we place it in the matrix (stimulating public investment, cf. sub-category 2.3)?

There still are several difficult questions left to be tackled with in the measurement of spillovers. Many themes and questions emerged in the course of our research. For example: Can the context-dependent individual experiences be generalised? Is it possible to measure these aspects quantitatively?³⁸ What is the importance of mobile creative actors, like artists who travel both within and between systems? How could we gain more knowledge about the learning (generation of knowledge spillovers) that occurs during the

³⁸ Wheatley & Bickerton (2017) is an interesting research also in this respect.

projects?

Key observations concerning the interconnectedness of spillovers and the type of research required to capture the diversity:

- Diverse angles have to be combined to get a holistic view of the phenomenon: “only through a holistic approach can the wide spectrum of spillovers be captured” (TFCC 2015, 51.)
- We need both soft and hard approaches, both cultural research, economics and statistics, preferably hand in hand.
- More reflection on the vertical/horizontal categories of spillovers is needed.
- Many of the spillover sub-categories are interconnected in multiple and complex ways.
- We need multidisciplinary research to capture the variety of spillovers and the mechanisms through which they are generated.

Evaluation and measurement of spillovers

We strived to embed spillover research into participation-led mapping and evaluation tools (see the spillover logic model and the spillover matrix) (cf. TFCC 2015, 52). The whole process has been dynamic and based on dialogue. All in all, we can say with certainty that we could not have detected as many spillovers without the collaborative research design, which was also reflective. The categories and mechanisms presented in this are not based on the individual experiences of a given group of stakeholders. Nor are they mere reflections of theoretical literature. Rather, they are a matrix of all the mentioned aspects in a package that was made together with our co-researchers.

With action research we can grasp temporal dimensions and grass root perspectives. Action research provides a way to analyse the development of projects in collaboration with the local actors. It means dialogue, continuous discussion and reflective feedback among the stakeholders. This is conducive to the identification of spillovers and the generation of ways to foster the positive ones and block the negative ones. After all, generation of spillovers is not just a process that needs explaining, but a series of situations that require management and a strong rationale from the actors involved (cf. Vickery 2015). This is exactly why action research, as a creative practice itself, can contribute to the research of art and culture spillovers. As Donald Schön emphasises, professionalism and expertise develop through reflection either before, within or after the actions and measures taken: “The practitioner allows himself to experience surprise, puzzlement, or confusion in a situation which he finds uncertain or unique. He reflects on the phenomenon before him, and on the prior understandings which have been implicit in his behaviour. He carries out an experiment which serves to generate both a new understanding of the phenomenon and a change in the situation” (Schön 1983, 69.)

The actions aiming at organisational change cannot rely solely on the information possessed by the organisational actors themselves, because there is a risk that this information is biased; shaped heavily by the local conditions: attitudes, experiences and cultural habits. At the same time, solely theoretical knowledge may ignore the local relevance, needs and the vital knowledge defining these needs. The organisational change and the local context could end up being in conflict with each other. This is why the mutual understanding, cycles of planning, actions and evaluation and constant dialog between researchers

and stakeholders (co-researchers) of action research is important.

Within the limits of this relatively brief research project it was not possible to include, for example, the grass-root level activists from the individual Tampere Together mini-projects as co-researchers. This could have provided more valuable information on the generation of social capital within cultural activities and volunteering, which formed the basis for the actions of city district associations.

In many of our cases, the artists' work and interaction with the communities are interlinked. The artists used activation methods within the communities (villages and city districts, retirement homes, young people and children in daycare) to develop cultural activities. In addition, the work methods were also characterised by cooperation/partnerships with members of other professions and public administration. This constructed a feasible setting for us to examine the meaning of art and culture at a system level, and to consider how to measure spillovers in such a setting.

Contemplation on spillovers refers to a multidisciplinary approach and different methods. Spillover action research means further research of long-term outcomes, impacts and participatory evaluation of the spillovers of cultural projects. This endeavour to recognise spillovers is concurrently further development of the work started by the projects and community organisations. (See also Crossick & Kaszynska 2016; Rosenstein 2014; Coghlan 2014; Chouinard 2013.) Another important aspect to consider are feedback loops for continuous learning and change (see e.g. Murray 2008, 63). If the evaluation is started alongside the project a timeline could be built from the very beginning, out of which crucial points for the emergence of spillovers could be detected and placed in the spillover logic model to clarify the conditions that produce spillovers.

Key observations concerning the evaluation of spillovers:

- Individual cultural experiences and their effects are difficult to measure. It is important to include people of varying backgrounds and from different positions in different organisations in the evaluative actions.
- We need to understand social and cultural factors and community development to understand the evolution of spillovers. Economic measurement alone is insufficient for understanding spillovers, but it can be applied complementary to action research (and other qualitative methods). Measuring the non-economic effects is also important.
- Systemic understanding of attractive ecosystems brings the longer-term societal effects and the deeply rooted (implicit, latent) role of culture in the flourishing of regions/cities/communities into light.
- Emergence/continuation of networks and the level of cooperation within them should be measured and evaluated from the beginning of the projects, and followed up on at regular intervals during and after the project. It is our recommendation to include evaluation of the role of civil society, the private sector and public administration in the following up of the activities. For example, a specific form could be used all the way during the project where the participants could record/log project activities and outcomes, including also unexpected effects as they come up.
- Action research is a feasible method for analysing the emergence of spillovers. The “mini action research” described in this report was conducted on a broad action research project (KUULTO) and

an ERDF-funded development project (Tampere Together). The results demonstrated the usefulness of action research as a tool for identifying spillovers. Using action research in the evaluation of spillovers enables dialogue with local actors already in the planning of cultural projects.

Our recommendation for a spillover-oriented action research process

Clarification of the phases of the action research model:

- 11) **Diagnosis** refers to detection of a societal/organisational problem and a need for change that the action research is aimed to provide a solution/solutions for. It is crucial that local actors are included from this stage on.
- 12) **Action plan** refers to the framing of the goals and constellating the agreement on the actions.
- 13) **Action** refers to the actions taken according to the action plan.
- 14) **Analysis and interpretation** (1st round) refers to the achieved and unachieved goals.
- 15) **Reflection** (specified round of diagnosis with the local actors) refers to the analysis of the achieved results in relation to the detected problems, target groups and operational context. Also a mutual identification of spillovers and possible new actors related to the achievement of the project goals.
- 16) **Improved action plan** (version 2.0) refers to the interplay between achieved and unachieved goals and spillovers. Improving the action plan includes the evaluation of the meaning of spillovers for the achievement of the actual project goals and a re-framing of the responsibilities of the (original and newly identified) actors according to the mutual, reflective evaluation.
- 17) **Action** (2nd round) refers to the revised actions, including the possible new actors.
- 18) **Analysis and interpretation** (2nd round: achieved goals, unachieved goals and spillover interlinking/relations).
- 19) **Reflection** (with the local actors).
- 20) **Improved action plan...**
- 21) **Action...** etc.

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Appendices

Appendix 1

Question pattern (abbreviated version) for Tampere Together key members in June 2016 (face-to-face interviews)³⁹

Basic idea of the project

General impressions of the project and the overall effects

Role of art/culture in the project

Continuity of the project

Characteristics of a successful project? What makes things work/fail?

 The role of administration/organisation?

 The role of grass root/voluntary activities?

 Barriers? Challenges?

 Unexpected effects or side effects? Failures?

Appendix 2

Preliminary questions for mini-Delphi panel in August 2016 (by e-mail)

The most important effects of Tampere Together/KUULTO?

 In an area/sector of the project?

 Wider in society?

The desired/intended effects that were not realised?

The unexpected effects? Were these effects positive or negative?

The means and techniques to measure the effects of different cultural projects? The temporal dimension of measurement?

³⁹ The full question / interview form is available only in Finnish at the moment.

Appendix 3

Mini-Delphi sessions in September 2016 with co-researchers from cultural projects

The schedule of the day

- Coffee and an introduction to the subject
- Work group session 1: Spillover categories, the emergence and continuity of spillovers
- Going through session 1 and comments from the researchers
- Lunch
- Introduction to the afternoon
- Working group session 2: The measurement of spillovers
- Going through session 2 and a discussion on measurement
- Round-up of the discussions and ending of sessions

Working group session 1: Spillover categories, the emergence and continuity of spillovers

Themes:

- New examples of spillover categories?
- New sub-categories of spillovers?
- What is missing from the spillover diagram? Are the presented categories practical?
- The most important factors and mechanism for the emergence of spillovers? Why spillovers arise and disappear?

Working group session 2: The measurement of spillovers

The aim of this discussions is to take a step forward: How to measure different spillovers? What kind of indicators could be developed?

Themes:

- Reflection on the examples and on ways to identify and measure spillovers from art and culture (projects)?
- What kinds of indicators could be created? What would be suitable indicators for the different sub-categories of spillovers (especially for knowledge and network spillovers)? Is it possible to measure all spillovers and if it is, how? What kind of spillovers especially require qualitative or quantitative methods of research/measurement?

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Executive Summary

cultural
and
creative
spillovers
in europe

a follow-up review

Nicole McNeilly



this report was commissioned
by the european research
partnership on cultural and
creative spillovers

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 time¹. 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 14 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 within and between the arts, culture and creative industries and between those sectors and 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 creative industries.

partners

Arts Council England is the national development body for arts and culture across England, working to enrich people's lives. Arts Council England supports a range of activities across the arts, museums and libraries - from theatre to visual art, reading to dance, music to literature, and crafts to collections. Great art and culture inspires us, brings us together and teaches us about ourselves and the world around us. In short, it makes life better. Between 2018 and 2022, Arts Council England will invest £1.45 billion of public money from government and an estimated £860 million from the National Lottery to help create these experiences for as many people as possible across the England.

The **Arts Council of Ireland** is the Irish government agency for developing the arts. It works in partnership with artists, arts organisations, public policymakers and others to build a central place for the arts in Irish life.

Creative England invests in talented people and their creative ideas, nurturing England's richly diverse games, TV, film and digital media industries. The organisation helps identify future opportunities to grow the economy and generate jobs. Creative England aims to grow the brightest, the best, and those with the most promise so that individuals and businesses can achieve their full creative and commercial potential.



¹<http://ec.europa.eu/transparency/regdoc/rep/1/2012/EN/1-2012-537-EN-F1-1.Pdf>

Creative Scotland is the public body that supports the arts, screen and creative industries across all parts of Scotland on behalf of everyone who lives, works or visits there. It enables people and organisations to work in and experience the arts, screen and creative industries in Scotland by helping others to develop great ideas and bring them to life. It distributes funding from the Scottish Government and The National Lottery.



ALBA | CHRUTHACHAIL

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 economy as an essential pillar of its programme and part of cultural diversity. ecce supports the creative economy and the development of creative locations and spaces in the region. A central part of the work of ecce is to organise debates on culture and the creative industries in the Ruhr region that are relevant across Europe. ecce is funded by the Ministry of Culture and Science of the State of North Rhine-Westphalia.



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



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.



research partners

Lyudmila Petrova (Erasmus University, Rotterdam, the Netherlands) is a co-founder of the Centre of Research in Arts and Economics (CREARE) and a director of the CREARE School of Cultural Economics. She holds a MA in cultural economics and cultural entrepreneurship and is an active member of the cultural economics community. She is also a research associate at Erasmus School of History, Culture and Communication (ESHCC), Rotterdam, the Netherlands. Being passionate about arts, she is teaching, researching, presenting and publishing in the areas of the creative economy, spillovers of cultural and creative industries, cultural entrepreneurship, financing of the arts and culture, creativity and innovation and international cultural policy. For the last 5 years, she is working on the design and implementation in different contexts of a culture (e)valuation tool “The Value-Based Approach”.

Dr Jonathan Vickery (University of Warwick, England) is director of the masters programme in Arts and Development at the Centre for Cultural and Media Policy Studies, at the University of Warwick, UK. He has acted as consultant for cities and arts organisations, and involved in management of a community theatre, a community festival, two arts research organisations, and the collaborative Shanghai City Lab (2013-15). He has edited and written on contemporary art, cultural politics, development and the public realm. He was co-editor of the journal *Aesthesis* (2006-9) and from 2017 he is co-Editor in Chief of the *Journal of Law, Social Justice and Global Development*.

The term ‘spillover’ is used as a synonym for economic ‘externalities’, signifying a power of influence, impact or effects of one area of production on areas outside the limited orbit of that one area. The term has since been adopted by other disciplines (psychology and media the most notable), and the ‘spill’ metaphor has maintained a sense of the unexpected or accidental effect. However, the first major commission of the European Research Partnership resulted in the landmark study by the Tom Fleming Creative Consultancy (TFCC) in 2015, which identified a range of both intentional and unintentional spillover effects when it came to the arts and culture. The study proposed that spillover research worked towards a ‘holistic’ approach, aiming to comprehend not just the role of specific arts or cultural organisations but the whole ‘ecology’ of culture of a place. This involved policy frameworks and the role of discourse, value chains, networks and organisational fields. Consequently, the Partnership has attempted to identify and measure the hybrid means by which the arts and culture interconnect social life and economic activity, industry with community, and human with technological development, and so define a broader measure of value.

›How do spillover research methods provide useful tools in understanding the value, impact and effects of the arts and culture in specific places?‹

The purpose of this new report, authored by Nicole McNeilly, is not simply to track the progress of the European Partnership since the initial TFCC 2015 report. It serves the following, more complex, research aims: it assesses the areas of spillover research promising to be the most productive and of impact - this is particularly important for new rising policy areas (such as knowledge and industry spillovers, and creative milieu and place branding); it assesses how evolving methodologies are being refined and directed as more effective research instruments - how do spillover research methods provide useful tools in understanding the value, impact and effects of the arts and culture in specific places? Do these evolving methods continue to cohere with the ‘holistic’ approach recommended by the TFCC 2015 report with its 17 identified spillover categories? Is the European Partnership closer to identifying proven spillover effects, or are the ‘effects’ becoming diffuse and more complex?

This present report also represents a key stage in the European Partnership’s strategy for commissioning research. Are further commissions required to identify unexplored spillover phenomenon? Or, has commissioned research provided evidence and a range of recommendations that remain to be scrutinised, assessed or acted upon? What tangible future actions might be delivered by the European Research Partnership on Cultural and Creative Spillovers in response to this assessment? In doing this, this follow-up research also serves another crucial function - to identify the discourse of spillover research. The production of discussion, reports, analysis and intellectual debate is itself a form of cultural value, and a contribution to broader social and economic spheres. As a European Partnership in an age of ‘Brexit’, the continued alliance of UK cultural funders with European colleagues is of political significance - that culture can remain ‘European’ and a space of cooperation and collaboration on value is significant.

The initial motivation for a Europe-wide research project on cultural and creative spillovers emerged from the need to meet persistent demands by government and municipal authorities for evidence and detailed justification on public investment in the arts, culture and the creative industries. The key members of the European Research Partnership on Cultural and Creative Spillovers are cultural funders, and all operate within a framework determined by both stakeholder and governmental policy demands within which they need to devise ever more robust arguments for continued expenditure on culture - hopefully an increasing expenditure on culture and creative industries. The Partners are driven by a commitment to the arts and culture, and are so more ‘motivated’ than ‘objective’ observers. But their motivation does not emerge from self-interest so much as a deep experience of the transformative power of arts and culture on places, people, cities,

regions and countries. In 2017, the Partners commissioned four major evidence studies (from Poland, the Netherlands, Italy and Finland), and with much discussion on the need for development in the area of methodology, have commissioned this summary review to capture the sum total of progress made so far in the study of cultural and creative spillovers.

On one level, cultural funding bodies all over Europe have become accustomed to the demands for evidence – of value, impact, return on investment, and the role of the arts and culture in economic or social development. There is a consensus, both across EU member states and within the European Parliament, that the arts and culture are sources of unique value and can also deliver on other public policy aims – whether in stimulating new enterprise, integrating minority communities, or contributing to urban development. In recent years, new research advances have been made in positioning culture as a vital component to civil society and democracy (the new Council of Europe Indicator Framework on Culture and Democracy), urban development (the European Commission’s Joint Research Centre’s Cultural and Creative Cities Monitor) and International Relations (the EU’s New European Cultural Diplomacy Platform).

Culture and the arts are therefore being analysed and monitored more closely than ever before. In parallel, they are also being re-defined as a strategic resource and means of value production for a whole range of political, social and economic contexts. While this serves to give creative and cultural professionals a greater role and share of public funds, it also serves to position culture within a matrix of political obligations, and to potentially over-inflate the capacity and capability of cultural organisations and sectors.

For the Partners, a greater visibility for the arts, culture and creative industries within national and regional political orders of priority is potentially productive and potentially a source of both capacity-building and creative empowerment. But cultural and creative sectors and organisations across the EU need to match the determination of governmental and public funding organisations in their powers of analysis, monitoring and strategic advocacy, not least in funding strategies to empower creative practitioners and cultural managers in research and representation. Why should a government or city municipality provide special protections, spaces and resources for culture – how, where, and to what extent? This common if multifaceted question demands a theorised and defensible understanding of the role of the arts, culture and creative industries in public, civil and democratic life, as well as its impact on (or, powers of intervention in) social and economic development.

We need a substantive response to this question, so often taken to be a matter of political principle and not political argument. We need a response that is grounded in research and which will stand up to the further (predictable) demands for evidence (however ‘evidence’ is defined). Moreover, we do not regard this question simply as a matter of bureaucratic diktat and the ‘audit society’ obsession with measurement and monitoring so beloved of American-influenced New Public Management. It is a question central to cultural value as represented in the public sphere, and where the distribution of public resources is conducted on defensible common interests (not sectorial or minority privilege). Moreover, ‘society’ across Europe is rapidly changing in form and complexion. New social phenomenon as well as crises (health, security, immigration, digital media and education, and so on) are rightly demanding radical increases in public resources. The arts and culture should, the Partners believe, not only stand alongside social services (like health provision and education) of equal value, but play a role in redefining what those services are and mean and how they produce value.

Arts, culture and creative industry policies across Europe have remained for the most part the remit of member states and their national traditions (the principle of subsidiarity as established in the Treaty on European Union, 1992), and now with Brexit and the rise of populism in Eastern Europe, national sovereignty has been reinforced. UNESCO and the Council of Europe have, in the past, been the principle actors in policies for international or pan-national cultural cooperation. But it has been the rise of the creative industries, creative cities and cultural globalisation in general that seems to have convinced most countries of the need to share or collaborate on strategic approaches to the arts and culture. Indeed, the concept of ‘spillover’ emerged through a set of observations on post-War Europe that despite post-war nationalism, increasing innovations in industrial activity were resulting in productive cross-border cooperation. And moreover, cross-border cooperation was generating dynamics later defined as ‘functional spillovers’, with unexpected impacts creating further possibilities for innovation, as well as shared interests and an integration of resources and capabilities.

Within cultural production (and management and organisation) is latent intelligence, knowledge, know-how and social potential to effect change and contribute to broader development needs – from obvious areas like training and skills to the less-than-obvious place-making and social cohesion.

The Partners are concerned with the historic ‘autonomy’ of the arts and culture – a hard-won autonomy from state co-option or political interference. And yet, they are equally concerned that arts, culture and creative industry organisations, along with their national or municipal funders, do not have the methodologies or research tools for thinking strategically and delivering on the full spectrum of value for their public or for society. Within cultural production (and management and organisation) is latent intelligence, knowledge, know-how and social potential to effect change and contribute to broader development needs – from obvious areas like training and skills to the less-than-obvious place-making and social cohesion.

The European Research Partnership on Cultural and Creative Spillovers – following the initial 2015 report – is particularly interested in knowledge spillovers, industry spillovers and network spillovers. Indeed, spillover research will attend to a range of value forms and their production in specific contexts. It aims to evolve methodologies as much as the gathering and use of evidence in advocacy and argument. It aims to define the spillover of individual arts and cultural organisations, as well as cultural value chains, cultural ecology and ecosystems. It also aims to maintain European research cooperation and our common cultural heritage and creative discourses and to understand how spillover can expand through the increasing condition of diversity and need for interculturalism.

In 2014, the European Research Partnership on Cultural and Creative Spillovers was launched. The Partners shared a desire to demonstrate the value and effects of the arts, culture and creative industries on society and the wider economy. In collaboration with researchers 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. In 2015, the Partnership published a preliminary evidence review, conducted by Tom Fleming Creative Consultancy (TFCC), the focus of which was an analysis of the documents in the evidence library. The Partnership aspired to better understand the evidence (and reasons for the lack of evidence) on cultural and creative spillovers, and in response, develop innovative methodologies and so create a deeper, more robust and shared European evidence base. This aspiration remained of particular relevance and timeliness for arts organisations, cultural sectors and EU cultural policymaking, given the increase in political expectation on creativity and culture and demands for evidence.

The Partnership therefore instigated a secondary research stage, building on the recommendations of the 2015 TFCC report. It funded qualitative and mixed methods research in the form of four case studies from across Europe, the aim of which was to interrogate a range of methodologies that have and can be used to identify and evaluate the relationship between creative activity and its spillover effects.

During this stage, the Partners were part of a comprehensive exchange of ideas, methods and discussions, obtaining new insights into research as a field of practice, its challenges and alternative approaches. Many new projects and funding opportunities for spillover effects were uncovered, involving innovations in health and wellbeing, in creative milieus or in place branding. This was registered by the conclusions of the Council of the European Union, 2015². An increasing need emerged, therefore, to articulate in detail cultural and creative spillovers as a research area as it has evolved since the 2015 report, with significant updates and contextual considerations.

² Council of the European Union Conclusions, 30 April 2015 (OR. en) 8346/15: Conclusions on cultural and creative cross-overs to stimulate innovation, economic sustainability and social inclusion

Three years since providing the preliminary evidence review (TFCC, 2015), the Partnership decided to commission this follow-up evidence research review, with the aim of tracking the extent to which research in the cultural and creative industries has progressed against the findings and recommendations in the 2015 report. It scrutinises and acts upon the following questions:

Does the definition of spillover as articulated in the 2015 report remain accurate in the context of current research?

Have the research focus and priorities remained strong?

Can we identify progress both in the development of more robust qualitative methods and empirical causal approaches?

Have new spillover methodologies or other methods pertinent to the research of spillover effects in CCIs emerged?

Are there any new or additional areas of research emerging that can be mapped against the original 17 spillover categories as identified in the 2015 report?

What additional perspectives or contextual changes might contribute or help advance research into spillovers?

The Partners would like to thank Nicole McNeilly for her dedication and collaboration in delivering this review, for asking the right questions and being eager to find their answers.

This report has been commissioned by the European Research Partnership on Cultural and Creative Spillovers, a consortium of partners from 14 countries, composed of national cultural funding agencies, regional cultural development bodies, foundations, universities and organisations operating Europe-wide.

The first Preliminary evidence review on cultural and creative spillovers (TFCC, 2015). This set out a definition of spillover co-created with the Partnership and informed by evidence gathered by the partners and peers from across Europe, as follows:

‘We understand a spillover(s) to be the process by which an activity in one area has a subsequent broader impact on places, society or the economy through the overflow of concepts, ideas, skills, knowledge and different types of capital. Spillovers can take place over varying time frames and can be intentional or unintentional, planned or unplanned, direct or indirect, negative as well as positive.’ TFCC (2015: 15)

This follow-up review provides a snapshot of how the debate on spillover has progressed. It has the objective of responding to the core research desires of the Partnership and tracking the extent to which research in the arts, culture and creative industries has progressed against the findings and recommendations in the preliminary review.

This document is informed by an analysis of 73 reports providing a range of geographical perspectives. Each report was analysed using content analysis, presenting the findings and a short summary in a template that documented the contribution of the report to the topic. The evidence library is available separately to this report.³

spillover mapping

Like in the preliminary review, the evidence library for this report was established by the inclusiveness of the preliminary definition, not because each report actively sought to comment on or demonstrate spillover effects (see also TFCC, 2015: 23). Nonetheless, a mapping exercise provided insight into new areas of research strength and negative spillovers.

Knowledge spillovers are found most often in the evidence library, followed by network spillovers. Industry spillovers are found least.⁴ Evidence was found that could reflect almost all of the spillover sub-categories identified by TFCC in 2015. There is **also continuity in evidence strengths** (innovation via knowledge spillovers, health and well-being via network spillovers, creative milieu and place branding via network spillovers), and new areas of strength also emerge.

In this review, **as an area of spillover strength, knowledge spillover sub-categories are most strongly represented in the evidence library.** Many network spillover sub-categories are also found multiple times. Industry spillovers are found least often in the evidence library, but only one spillover sub-category was not found in any report (*Stimulating urban development, regeneration and infrastructure*).

³https://docs.google.com/spreadsheets/d/1-VKJE-DGss1TaUNyPrT-JZkoFHqKtNvItiA-Y_GNhkFY/edit?usp=sharing

⁴This was also noted in the case studies commissioned by the Partnership (*European Research Partnership on cultural and creative spillovers, 2017*), where knowledge and network spillovers were found most often.

New spillover areas were identified that should be further explored to see if they have wider significance. Suggestions of where they might fit in the industry/economic/network spillover classification are added in italics.

- **Pro-civic, democratic and political behaviours and participation** (*knowledge spillover*) where the arts, culture and creative industries promote civic and democratic engagement as well as European values.
- **Influence through soft power** (*network spillover*) where the arts, culture and creative industries play a key (but often difficult to measure) role in facilitating dialogue and economic and political interactions between nations.
- **Environmental awareness and pro-environmental behaviour, sustainable growth** (*knowledge or industry spillover*) where the arts, culture and creative industries promote sustainable practice and engagement with environmental issues.
- **Culture as sustainable international development tool or a method for inclusive growth** (*network or industry spillover*) where the arts, culture and creative industries play a core role in international development and inclusive growth.

⁵ See for example, *Julie's Bicycle in England*
<https://www.juliesbicycle.com/resource-ace-report1617>

Increasingly, research seems to be taking into account the full spectrum of impact when evaluating activity. **More negative spillovers** emerged in the course of this review. Many of them are dichotomies: for example, the arts, culture and creative industries have negative implications for the environment and are at the same time suggested to be leaders in bringing environmental issues to the forefront of civil society and doing their bit to reduce their environmental impact.⁵ The following **negative spillovers** were noted:

- The precarity of a career in the arts, culture and creative industries, in this case music, can have **negative implications for mental health and well-being** (Gross and Musgrave, 2017: 33). As precarity can be said to be a working condition for many creative professions, this has significant implications.
- The arts, culture and creative industries can have **negative implications for the environment** (Ecorys, 2014: 2).
- Investment in the arts, culture and creative industries often leads to clustering which can **worsen rather than improve regional imbalances** (Garcia et al, 2018).
- New digital dissemination and consumption mechanisms spurred by the creative industries have resulted in a **loss of value throughout the creative supply chain**, affecting SMEs in particular (Ernst and Young, 2014: 24).
- Regeneration is usually accompanied by the **exclusion of pre-existing communities** (Crossick and Kaszynska, 2016: 8).
- **Culture can be a source of conflict**, playing a part in initiating and perpetuating antagonisms (Crossick and Kaszynska, 2016: 70).
- Artists can be **'perpetrators of 'place taking' and 'artwashing'** especially in communities of colour in majority-white countries' (World Cities Culture Forum, 2016: 8).
- The agglomeration of digital platforms makes it **hard to find and access Europe's rich, diverse, digital cultural output** (imec-SMIT-VUB, KEA and IDEA Consult, 2017: 14; see also Vlassis, 2018: 426).

Not all of the reports included in the evidence library consisted of primary research, thus the positive and negative spillovers identified should be tested for their relevance. The existing framework should be evaluated and as part of this, the existing spillover sub-categories could be mapped against alternative impact frameworks or indices, with a view to understanding how they further or hinder the measurement of spillover. Future research should consider the further development of the framework or investigate how an understanding of spillover effects in existing indices or frameworks could add value and progress the debate.

the relationship between the arts and cultural sectors and the creative industries – and the role of public funding

Understanding the links between the arts and culture sectors and creative industries is impeded by a lack of a shared definition, the difficulties of measurement and the challenge of understanding multi-level and multi-directional linkages. The varied arguments presented show that the need to be accountable for public investment continues to be a major driver behind evaluation in the arts, culture and creative industries. Multiple sources note the challenge of evidencing positive effects as the result of public investment. Others continue to question the assumed role of public funding as leverage for private investment and the requirement for evaluation to demonstrate non-cultural value from public funding. These debates add perspective to a much fuller picture of the ecology of the arts, culture and creative industries, but do not prove a positive spillover-generating role for public funding within it.

findings from the methodological review

Qualitative methodological approaches appear to be increasingly valued in their own right, and for their contribution to a more rounded and robust mixed methods approach in which qualitative data can add the nuance and sometimes, the indications of causality that quantitative data can lack. The benefits of quantitative methodological approaches include testing hypotheses or findings from a micro-scale on a national scale. Demonstrating outcomes and attributing causality to activity in the arts, culture and creative industries remains challenging.

The case for longitudinal data collection continues to grow but is hindered by the short-term project-ism of the sector. This challenges the attribution of causality between long-term goals and provides little robust evidence in other respects. Proxies have potential but in the case provided in the evidence library (University of Edinburgh, 2017), the findings are reductive of the complexity of the research area (soft power), potentially lacking insight that is gained from mixed or qualitative approaches (e.g. McPherson et al., 2017). Similarly, and as suggested by TFCC (2015), economic evaluations (e.g. social return on investment) may provide interesting insights for the sector. They have a mixed reception but may be of interest if applied rigorously in specific contexts (e.g. health) to provide insight into cost savings. Such methodologies may be of interest to further the case for the cultural commissioning of health and well-being projects.⁶

⁶ <https://knowhownonprofit.org/funding/commissioning/cultural-commissioning/evidencing-the-social-value-of-arts-and-culture>

The challenge of evidencing of causality is a continuing theme. This is accompanied by calls for the further use of experimental methods, including the use of randomised control trials (RCTs). These rarely feature in the evidence library and other evidence reviews find a lack of such methods (See and Kokotsaki, 2016; Tsegaye et al., 2016). This is nonetheless combined with a 'backlash' against RCTs as the gold standard of research approaches (Crossick and Kaszynska, 2016; All-Party Parliamentary Group on Arts, Health and Wellbeing, 2017).

Some of the reports in the evidence library emphasise the need to have a wide range of methodological approaches at hand to respond to the huge variety of practice in the arts, culture and creative industries. There is no one-size-fits-all approach. As such, we see a focus on the need to tailor (primarily qualitative or mixed-methods) research approaches to the project and furthermore, to the creative outputs that emerge.

These methods include embedded ethnographic methodologies like observation and the valuation of creative outputs. There is great potential for an understanding of spillover at an individual level and for mapping how (quality of) participation leads to impact, but such methods have to be further rigorously developed and validated (Goethe Institut, 2016). Increased confidence in the application of rigorous qualitative methodological approaches, even when they are not strictly replicable, may allow for further understanding and wider social valuing of the intrinsic value of the arts, culture and creative industries.

The very identification of spillover is challenging. As seen in the evidence library, and from the case studies commissioned by the Partnership in 2016, logic modelling has the potential to delineate spillovers from project outcomes but this needs to be further explored.

There is also no simple way to further progress the identification or measurement of cultural and creative spillovers. Rather, there are some principles that could be borne in mind regarding the future measurement of spillover effects:

- The measurement of spillover will only be possible when it is easily understood by the sector and presented in a framework that accounts for temporal and contextual dynamics.
- There is no one-size-fits-all approach to spillover evaluation and methodological approaches should be designed to be appropriate to the activity. This includes having confidence in the rigorous application of qualitative methods.
- Professionals in the sector should be able to understand, and perhaps even apply, their own methodological approaches (Vickery, 2017). An increased understanding of methods will support a better objective assessment of the reliability of findings (Oman and Taylor, 2018) and remove the potential for over-claiming.
- Partnerships with universities can provide opportunities for rigorous and longitudinal mixed-methods approaches to evaluation.
- Pre-emptive mapping of spillover effects before project activity begins has value. In particular, this can isolate project activity goals from spillover. This also supports a longitudinal approach by building measurement in from the beginning of activity.
- Longitudinal approaches are necessary to show the duration and value of spillover impact over time.

The Research Partnership should continue to advance its goals for a holistic approach and for the progression of robust qualitative methods in the measurement of spillovers in the arts, culture and creative industries. This should help further the conversation about the core value of culture itself. However, the sector should be actively encouraged to contribute to conversations about the importance of culture to society (e.g. Schrijvers et al., 2015: 20).

definition

Debates on the definition of the arts, culture and creative industries continue to dominate the European cultural and creative research sphere. In this context, the proliferation of multiple understandings and usages of the term spillover and the duality of the crossover/spillover argument has not been beneficial. The term ‘spillover’ is not used extensively in cultural and creative policy or research, whereas the term ‘crossover’ is the focus of various research and policy considerations (e.g. Lazzaro, 2018; HKU, 2016). Progress on the spillover debate has thus been hindered by definitional uncertainty. Rather than presenting a new definition, the Research Partnership is confident that there is value in keeping a broad, malleable definition in order to capture new dimensions of value and to provoke new debate around value.

final thoughts

Communicating the value of spillover in the arts, culture and creative industries

Communication of value is a weakness in the sector (Levä in NEMO, 2016) - good news does not reach beyond sectoral boundaries. Levä writes that institutions may do more for other sectors, but this will not always be matched by funding from non-cultural budgets (in NEMO, 2016: 20). In UNESCO (2014) it is written that advocacy of cultural value should not come from only the cultural sector (2015: iii). Evidence is ‘momentarily’ impressive (Sacco et al., 2017: 2), and almost outweighed by the need for political will (All-Party Parliamentary Group on Arts, Health and Wellbeing, 2017: 49).

Culture as an intrinsic part of growth

Investment in the arts, culture and creative industries can be a driver and enabler for sustainable development (UNESCO, 2015), creating growth that is not (as) harmful to the environment (as other industrial sectors) by maximising the potential of human capital (Bucci et al., 2014). Many assert the intrinsic (and independent) value of culture and cultural outcomes as a precondition for the generation of other types of value (e.g. Trends Business Research Ltd et al., 2016; Culture Action Europe and Budapest Observatory, 2018: 2). Understanding how quality affects that interaction is particularly important (e.g. BOP Consulting, 2017).

Implications for diversity

Inequality of access to the arts, culture and creative industries is a necessary consideration when considering the value of investment, participation and consumption. It is important when discussing outcomes like education and health benefits because of the imbalance in engagement across the (UK’s) social strata (Gordon-Nesbitt, 2018: 317). Anheier et al. write that the ‘strength of a country’s cultural industry is related not only to the level of cultural participation, but also - even if less so - to the level of equality of access’ (2016: 28). Research needs to embrace intersectionality and go further to consider how outcomes for different social groups are or could be affected by trends in participation.

recommendations for future research

1. Continue to explore definitional challenges

Debates on the very definition of the arts, culture and creative industries continue to dominate the European cultural and creative research sphere. We cannot measure the sector if we do not share an opinion about what it is. Likewise with spillover: this report shows that **progress on the spillover debate has been hindered by definitional uncertainty** but continued collaboration and discussion is recommended to explore what is problematic with the existing definition of cultural creative spillover.

2. Further test the spillover framework

The identified spillovers (from TFCC 2015 and this review) should be tested for their relevance. The framework presented in 2015 by TFCC of 17 spillover sub-categories could be further developed to make it multi-dimensional and to capture the complexity of spillover effects (e.g. time, affected actor, negative spillover). The 17 spillover sub-categories and newly identified spillovers could also be mapped against alternative frameworks with a view to investigating if this will provide additional perspective or further the measurement of spillover.

3. Collaborate and involve all actors in research

A debate on the full value of culture and creative spillover should support a **continued discussion around the methodological means to capture spillovers**. It should not, however, remain abstract from the processes and ‘the interconnected elements of the system that makes their emergence possible’ (European Research Partnership on cultural and creative spillovers, 2017: 9). **This is where collaboration with others actively researching this field is important**. Partnerships between universities should be promoted. Furthermore, future research will benefit from collaboration with those working in the arts, culture and creative industries outwith the policy and research field.

4. Promote a holistic approach and the progression of robust qualitative methods

The evidence library shows that qualitative and mixed-methods approaches are increasingly valued because this adds nuance to economic understanding and provides insight into the dynamics of clustering. Nonetheless, the challenge remains of demonstrating the value of activity and investment in the arts, culture and creative industries. **The Research Partnership should continue to advance its goals for a holistic approach and for the progression of robust qualitative methods in the measurement of spillovers in the arts, culture and creative industries.**

5. Support risk and innovation at policy level

Policy-making and new research developments take time. Thus, ambitions to advocate for the further holistic measurement of spillover effects must be balanced with an understanding that further work is required to support this case. The call for ‘a policy-level appreciation that the types of spillover generated can not always be predetermined’ (TFCC, 2015: 17) is still relevant. **Policy-makers and funders should be encouraged to fund activity that is risky and that could have benefit in multiple unknown ways**, including ways that are not critical to project success (also King’s College London, 2017; Gielen et al., 2015; Sokka et al., 2017).



To read the full report please see
<https://ccspillovers.weebly.com/>

For more information email
ccspillover@gmail.com



CCS

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Full Report

cultural
and
creative
spillovers
in europe

a follow-up review

Nicole McNeilly



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 time¹. 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 14 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 within and between the arts, culture and creative industries and between those sectors and 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 creative industries.

partners

Arts Council England is the national development body for arts and culture across England, working to enrich people's lives. Arts Council England supports a range of activities across the arts, museums and libraries - from theatre to visual art, reading to dance, music to literature, and crafts to collections. Great art and culture inspires us, brings us together and teaches us about ourselves and the world around us. In short, it makes life better. Between 2018 and 2022, Arts Council England will invest £1.45 billion of public money from government and an estimated £860 million from the National Lottery to help create these experiences for as many people as possible across the England.

The **Arts Council of Ireland** is the Irish government agency for developing the arts. It works in partnership with artists, arts organisations, public policymakers and others to build a central place for the arts in Irish life.

Creative England invests in talented people and their creative ideas, nurturing England's richly diverse games, TV, film and digital media industries. The organisation helps identify future opportunities to grow the economy and generate jobs. Creative England aims to grow the brightest, the best, and those with the most promise so that individuals and businesses can achieve their full creative and commercial potential.

Creative Scotland is the public body that supports the arts, screen and creative industries across all parts of Scotland on behalf of everyone who lives, works or visits there. It enables people and organisations to work in and experience the arts, screen and creative industries in Scotland by helping others to develop great ideas and bring them to life. It distributes funding from the Scottish Government and The National Lottery.

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 economy as an essential pillar of its programme and part of cultural diversity. ecce supports the creative economy and the development of creative locations and spaces in the region. A central part of the work of ecce is to organise debates on culture and the creative industries in the Ruhr region that are relevant across Europe. ecce is funded by the Ministry of Culture and Science of the State of North Rhine-Westphalia.

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

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.

research partners

Lyudmila Petrova (Erasmus University, Rotterdam, the Netherlands) is a co-founder of the Centre of Research in Arts and Economics (CREARE) and a director of the CREARE School of Cultural Economics. She holds a MA in cultural economics and cultural entrepreneurship and is an active member of the cultural economics community. She is also a research associate at Erasmus School of History, Culture and Communication (ESHCC), Rotterdam, the Netherlands. Being passionate about arts, she is teaching, researching, presenting and publishing in the areas of the creative economy, spillovers of cultural and creative industries, cultural entrepreneurship, financing of the arts and culture, creativity and innovation and international cultural policy. For the last 5 years, she is working on the design and implementation in different contexts of a culture (e)valuation tool "The Value-Based Approach".

Dr Jonathan Vickery (University of Warwick, England) is director of the masters programme in Arts and Development at the Centre for Cultural and Media Policy Studies, at the University of Warwick, UK. He has acted as consultant for cities and arts organisations, and involved in management of a community theatre, a community festival, two arts research organisations, and the collaborative Shanghai City Lab (2013-15). He has edited and written on contemporary art, cultural politics, development and the public realm. He was co-editor of the journal *Aesthesis* (2006-9) and from 2017 he is co-Editor in Chief of the *Journal of Law, Social Justice and Global Development*.



¹<http://ec.europa.eu/transparency/regdoc/rep/1/2012/EN/1-2012-537-EN-F1-1.Pdf>

The term ‘spillover’ is used as a synonym for economic ‘externalities’, signifying a power of influence, impact or effects of one area of production on areas outside the limited orbit of that one area. The term has since been adopted by other disciplines (psychology and media the most notable), and the ‘spill’ metaphor has maintained a sense of the unexpected or accidental effect. However, the first major commission of the European Research Partnership resulted in the landmark study by the Tom Fleming Creative Consultancy (TFCC) in 2015, which identified a range of both intentional and unintentional spillover effects when it came to the arts and culture. The study proposed that spillover research worked towards a ‘holistic’ approach, aiming to comprehend not just the role of specific arts or cultural organisations but the whole ‘ecology’ of culture of a place. This involved policy frameworks and the role of discourse, value chains, networks and organisational fields. Consequently, the Partnership has attempted to identify and measure the hybrid means by which the arts and culture interconnect social life and economic activity, industry with community, and human with technological development, and so define a broader measure of value.

›how do spillover research methods provide useful tools in understanding the value, impact and effects of the arts and culture in specific places?‹

The purpose of this new report, authored by Nicole McNeilly, is not simply to track the progress of the European Partnership since the initial TFCC 2015 report. It serves the following, more complex, research aims: it assesses the areas of spillover research promising to be the most productive and of impact – this is particularly important for new rising policy areas (such as knowledge and industry spillovers, and creative milieu and place branding); it assesses how evolving methodologies are being refined and directed as more effective research instruments – how do spillover research methods provide useful tools in understanding the value, impact and effects of the arts and culture in specific places? Do these evolving methods continue to cohere with the ‘holistic’ approach recommended by the TFCC 2015 report with its 17 identified spillover categories? Is the European Partnership closer to identifying proven spillover effects, or are the ‘effects’ becoming diffuse and more complex?

This present report also represents a key stage in the European Partnership’s strategy for commissioning research. Are further commissions required to identify unexplored spillover phenomenon? Or, has commissioned research provided evidence and a range of recommendations that remain to be scrutinised, assessed or acted upon? What tangible future actions might be delivered by the European Research Partnership on Cultural and Creative Spillovers in response to this assessment? In doing this, this follow-up research also serves another crucial function – to identify the discourse of spillover research. The production of discussion, reports, analysis and intellectual debate is itself a form of cultural value, and a contribution to broader social and economic spheres. As a European Partnership in an age of ‘Brexit’, the continued alliance of UK cultural funders with European colleagues is of political significance – that culture can remain ‘European’ and a space of cooperation and collaboration on value is significant.

The initial motivation for a Europe-wide research project on cultural and creative spillovers emerged from the need to meet persistent demands by government and municipal authorities for evidence and detailed justification on public investment in the arts, culture and the creative industries. The key members of the European Research Partnership on Cultural and Creative Spillovers are cultural funders, and all operate within a framework determined by both stakeholder and governmental policy demands within which they need to devise ever more robust arguments for continued expenditure on culture – hopefully an increasing expenditure on culture and creative industries. The Partners are driven by a commitment to the arts and culture, and are so more ‘motivated’ than ‘objective’ observers. But their motivation does not emerge from self-interest so much as a deep experience of the transformative power of arts and culture on places, people, cities,

regions and countries. In 2017, the Partners commissioned four major evidence studies (from Poland, the Netherlands, Italy and Finland), and with much discussion on the need for development in the area of methodology, have commissioned this summary review to capture the sum total of progress made so far in the study of cultural and creative spillovers.

On one level, cultural funding bodies all over Europe have become accustomed to the demands for evidence – of value, impact, return on investment, and the role of the arts and culture in economic or social development. There is a consensus, both across EU member states and within the European Parliament, that the arts and culture are sources of unique value and can also deliver on other public policy aims – whether in stimulating new enterprise, integrating minority communities, or contributing to urban development. In recent years, new research advances have been made in positioning culture as a vital component to civil society and democracy (the new Council of Europe Indicator Framework on Culture and Democracy), urban development (the European Commission’s Joint Research Centre’s Cultural and Creative Cities Monitor) and International Relations (the EU’s New European Cultural Diplomacy Platform).

Culture and the arts are therefore being analysed and monitored more closely than ever before. In parallel, they are also being re-defined as a strategic resource and means of value production for a whole range of political, social and economic contexts. While this serves to give creative and cultural professionals a greater role and share of public funds, it also serves to position culture within a matrix of political obligations, and to potentially over-inflate the capacity and capability of cultural organisations and sectors.

For the Partners, a greater visibility for the arts, culture and creative industries within national and regional political orders of priority is potentially productive and potentially a source of both capacity-building and creative empowerment. But cultural and creative sectors and organisations across the EU need to match the determination of governmental and public funding organisations in their powers of analysis, monitoring and strategic advocacy, not least in funding strategies to empower creative practitioners and cultural managers in research and representation. Why should a government or city municipality provide special protections, spaces and resources for culture – how, where, and to what extent? This common if multifaceted question demands a theorised and defensible understanding of the role of the arts, culture and creative industries in public, civil and democratic life, as well as its impact on (or, powers of intervention in) social and economic development.

We need a substantive response to this question, so often taken to be a matter of political principle and not political argument. We need a response that is grounded in research and which will stand up to the further (predictable) demands for evidence (however ‘evidence’ is defined). Moreover, we do not regard this question simply as a matter of bureaucratic diktat and the ‘audit society’ obsession with measurement and monitoring so beloved of American-influenced New Public Management. It is a question central to cultural value as represented in the public sphere, and where the distribution of public resources is conducted on defensible common interests (not sectorial or minority privilege). Moreover, ‘society’ across Europe is rapidly changing in form and complexion. New social phenomenon as well as crises (health, security, immigration, digital media and education, and so on) are rightly demanding radical increases in public resources. The arts and culture should, the Partners believe, not only stand alongside social services (like health provision and education) of equal value, but play a role in redefining what those services are and mean and how they produce value.

Arts, culture and creative industry policies across Europe have remained for the most part the remit of member states and their national traditions (the principle of subsidiarity as established in the Treaty on European Union, 1992), and now with Brexit and the rise of populism in Eastern Europe, national sovereignty has been reinforced. UNESCO and the Council of Europe have, in the past, been the principle actors in policies for international or pan-national cultural cooperation. But it has been the rise of the creative industries, creative cities and cultural globalisation in general that seems to have convinced most countries of the need to share or collaborate on strategic approaches to the arts and culture. Indeed, the concept of ‘spillover’ emerged through a set of observations on post-War Europe that despite post-war nationalism, increasing innovations in industrial activity were resulting in productive cross-border cooperation. And moreover, cross-border cooperation was generating dynamics later defined as ‘functional spillovers’, with unexpected impacts creating further possibilities for innovation, as well as shared interests and an integration of resources and capabilities.

›Within cultural production (and management and organisation) is latent intelligence, knowledge, know-how and social potential to effect change and contribute to broader development needs – from obvious areas like training and skills to the less-than-obvious place-making and social cohesion.«

The Partners are concerned with the historic ‘autonomy’ of the arts and culture – a hard-won autonomy from state co-option or political interference. And yet, they are equally concerned that arts, culture and creative industry organisations, along with their national or municipal funders, do not have the methodologies or research tools for thinking strategically and delivering on the full spectrum of value for their public or for society. Within cultural production (and management and organisation) is latent intelligence, knowledge, know-how and social potential to effect change and contribute to broader development needs – from obvious areas like training and skills to the less-than-obvious place-making and social cohesion.

The European Research Partnership on Cultural and Creative Spillovers – following the initial 2015 report – is particularly interested in knowledge spillovers, industry spillovers and network spillovers. Indeed, spillover research will attend to a range of value forms and their production in specific contexts. It aims to evolve methodologies as much as the gathering and use of evidence in advocacy and argument. It aims to define the spillover of individual arts and cultural organisations, as well as cultural value chains, cultural ecology and ecosystems. It also aims to maintain European research cooperation and our common cultural heritage and creative discourses and to understand how spillover can expand through the increasing condition of diversity and need for interculturalism.

In 2014, the European Research Partnership on Cultural and Creative Spillovers was launched. The Partners shared a desire to demonstrate the value and effects of the arts, culture and creative industries on society and the wider economy. In collaboration with researchers 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. In 2015, the Partnership published a preliminary evidence review, conducted by Tom Fleming Creative Consultancy (TFCC), the focus of which was an analysis of the documents in the evidence library. The Partnership aspired to better understand the evidence (and reasons for the lack of evidence) on cultural and creative spillovers, and in response, develop innovative methodologies and so create a deeper, more robust and shared European evidence base. This aspiration remained of particular relevance and timeliness for arts organisations, cultural sectors and EU cultural policymaking, given the increase in political expectation on creativity and culture and demands for evidence.

The Partnership therefore instigated a secondary research stage, building on the recommendations of the 2015 TFCC report. It funded qualitative and mixed methods research in the form of four case studies from across Europe, the aim of which was to interrogate a range of methodologies that have and can be used to identify and evaluate the relationship between creative activity and its spillover effects.

During this stage, the Partners were part of a comprehensive exchange of ideas, methods and discussions, obtaining new insights into research as a field of practice, its challenges and alternative approaches. Many new projects and funding opportunities for spillover effects were uncovered, involving innovations in health and wellbeing, in creative milieus or in place branding. This was registered by the conclusions of the Council of the European Union, 2015². An increasing need emerged, therefore, to articulate in detail cultural and creative spillovers as a research area as it has evolved since the 2015 report, with significant updates and contextual considerations.

² Council of the European Union Conclusions, 30 April 2015 (OR. en) 8346/15: Conclusions on cultural and creative cross-overs to stimulate innovation, economic sustainability and social inclusion

Three years since providing the preliminary evidence review (TFCC, 2015), the Partnership decided to commission this follow-up evidence research review, with the aim of tracking the extent to which research in the cultural and creative industries has progressed against the findings and recommendations in the 2015 report. It scrutinises and acts upon the following questions:

Does the definition of spillover as articulated in the 2015 report remain accurate in the context of current research?

Have the research focus and priorities remained strong?

Can we identify progress both in the development of more robust qualitative methods and empirical causal approaches?

Have new spillover methodologies or other methods pertinent to the research of spillover effects in CCIs emerged?

Are there any new or additional areas of research emerging that can be mapped against the original 17 spillover categories as identified in the 2015 report?

What additional perspectives or contextual changes might contribute or help advance research into spillovers?

The Partners would like to thank Nicole McNeilly for her dedication and collaboration in delivering this review, for asking the right questions and being eager to find their answers.

biography

Nicole McNeilly is a cultural and creative industries professional working in The Hague, the Netherlands. Originally from Northern Ireland, she has studied at the University of Glasgow and City University, London. She has worked in the Policy and Research team of Arts Council England, at Europeana Foundation - the European Commission-funded platform for Europe's digital cultural heritage, at PRS for Music Foundation - the UK's largest funder of new music, and in various freelance research and project roles that have taken her to Sri Lanka, Latvia and Morocco. From June 2018 - April 2019, she will be based in Russia as part of the prestigious Alfa Fellowship Programme, undertaking a professional development placement in the cultural and creative sector in Moscow.

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Many thanks to the European Research Partnership on Cultural and Creative Spillovers for the opportunity to work further on the area of spillovers, and for their constructive comments in the final drafting stages of the report. Nadine Hanemann should be acknowledged in particular for her support throughout the review. I'd like to thank my colleagues at Europeana Foundation, particularly Nienke, for their flexibility and support.

This report has been commissioned by the European Research Partnership on Cultural and Creative Spillovers, a consortium of partners from 14 countries, composed of national cultural funding agencies, regional cultural development bodies, foundations, universities and organisations operating Europe-wide. The Partnership has centred on a shared desire to demonstrate the value of public funding for arts and culture and to investigate how to map the value chains within and between the arts, culture and creative industries and between those sectors and the wider economy and society.

The first action of the Partnership was to commission Tom Fleming Creative Consultancy in 2015 to deliver the *Preliminary evidence review on cultural and creative spillovers* (TFCC, 2015). This set out a definition of spillover co-created with the Partnership and informed by evidence gathered by the partners and peers from across Europe, as follows:

›We understand a spillover(s) to be the process by which an activity in one area has a subsequent broader impact on places, society or the economy through the overflow of concepts, ideas, skills, knowledge and different types of capital. Spillovers can take place over varying time frames and can be intentional or unintentional, planned or un-planned, direct or indirect, negative as well as positive.‹ TFCC (2015: 15)

This follow-up review provides a snapshot of how the debate on spillover has progressed. It has the objective of responding to the core research desires of the Partnership and tracking the extent to which research in the arts, culture and creative industries has progressed against the findings and recommendations in the preliminary review.

This document is informed by an analysis of 73 reports providing a range of geographical perspectives. Each report was analysed using content analysis, presenting the findings and a short summary in a template that documented the contribution of the report to the topic. The evidence library is available separately to this report.³

spillover mapping

Like in the preliminary review, the evidence library for this report was established by the inclusiveness of the preliminary definition, not because each report actively sought to comment on or demonstrate spillover effects (see also TFCC, 2015: 23). Nonetheless, a mapping exercise provided insight into new areas of research strength and negative spillovers.

Knowledge spillovers are found most often in the evidence library, followed by network spillovers. Industry spillovers are found least⁴. Evidence was found that could reflect almost all of the spillover sub-categories identified by TFCC in 2015. There is **also continuity in evidence strengths** (innovation via knowledge spillovers, health and well-being via network spillovers, creative milieu and place branding via network spillovers), and new areas of strength also emerge.

In this review, **as an area of spillover strength, knowledge spillover sub-categories are most strongly represented in the evidence library**. Many network spillover sub-categories are also found multiple times. Industry spillovers are found least often in the evidence library, but only one spillover sub-category was not found in any report (*Stimulating urban development, regeneration and infrastructure*).

³ https://docs.google.com/spreadsheets/d/1-VKJE-DGssITaUNyPrT-JZkoFHqKtNv1tiA-Y_GNhkFY/edit?usp=sharing

⁴ This was also noted in the case studies commissioned by the Partnership (*European Research Partnership on cultural and creative spillovers, 2017*), where knowledge and network spillovers were found most often.

New spillover areas were identified that should be further explored to see if they have wider significance. Suggestions of where they might fit in the industry/economic/network spillover classification are added in italics.

- **Pro-civic, democratic and political behaviours and participation** (*knowledge spillover*) where the arts, culture and creative industries promote civic and democratic engagement as well as European values.
- **Influence through soft power** (network spillover) where the arts, culture and creative industries play a key (*but often difficult to measure*) role in facilitating dialogue and economic and political interactions between nations.
- **Environmental awareness and pro-environmental behaviour, sustainable growth** (*knowledge or industry spillover*) where the arts, culture and creative industries promote sustainable practice and engagement with environmental issues.
- **Culture as sustainable international development tool or a method for inclusive growth** (*network or industry spillover*) where the arts, culture and creative industries play a core role in international development and inclusive growth.

Increasingly, research seems to be taking into account the full spectrum of impact when evaluating activity. More negative spillovers emerged in the course of this review. Many of them are dichotomies: for example, the arts, culture and creative industries have negative implications for the environment and are at the same time suggested to be leaders in bringing environmental issues to the forefront of civil society and doing their bit to reduce their environmental impact.⁵

The following **negative spillovers** were noted:

- The precarity of a career in the arts, culture and creative industries, in this case music, can have **negative implications for mental health and well-being** (Gross and Musgrave, 2017: 33). As precarity can be said to be a working condition for many creative professions, this has significant implications.
- The arts, culture and creative industries can have **negative implications for the environment** (Ecorys, 2014: 2).
- Investment in the arts, culture and creative industries often leads to clustering which can **worsen rather than improve regional imbalances** (Garcia et al, 2018).
- New digital dissemination and consumption mechanisms spurred by the creative industries have resulted in a **loss of value throughout the creative supply chain**, affecting SMEs in particular (Ernst and Young, 2014: 24).
- Regeneration is usually accompanied by the **exclusion of pre-existing communities** (Crossick and Kaszynska, 2016: 8).
- **Culture can be a source of conflict**, playing a part in initiating and perpetuating antagonisms (Crossick and Kaszynska, 2016: 70).
- Artists can be **'perpetrators of 'place taking' and 'artwashing'** especially in communities of colour in majority-white countries' (World Cities Culture Forum, 2016: 8).
- The agglomeration of digital platforms makes it **hard to find and access Europe's rich, diverse, digital cultural output** (imec-SMIT-VUB, KEA and IDEA Consult, 2017: 14; see also Vlassis, 2018: 426).

⁵ See for example, *Julie's Bicycle in England* <https://www.juliesbicycle.com/resource-acereport1617>

Not all of the reports included in the evidence library consisted of primary research, thus the positive and negative spillovers identified should be tested for their relevance. The existing framework should be evaluated and as part of this, the existing spillover sub-categories could be mapped against alternative impact frameworks or indices, with a view to understanding how they further or hinder the measurement of spillover. Future research should consider the further development of the framework or investigate how an understanding of spillover effects in existing indices or frameworks could add value and progress the debate.

the relationship between the arts and cultural sectors and the creative industries - and the role of public funding

Understanding the links between the arts and culture sectors and creative industries is impeded by a lack of a shared definition, the difficulties of measurement and the challenge of understanding multi-level and multi-directional linkages. The varied arguments presented show that the need to be accountable for public investment continues to be a major driver behind evaluation in the arts, culture and creative industries. Multiple sources note the challenge of evidencing positive effects as the result of public investment. Others continue to question the assumed role of public funding as leverage for private investment and the requirement for evaluation to demonstrate non-cultural value from public funding. These debates add perspective to a much fuller picture of the ecology of the arts, culture and creative industries, but do not prove a positive spillover-generating role for public funding within it.

findings from the methodological review

Qualitative methodological approaches appear to be increasingly valued in their own right, and for their contribution to a more rounded and robust mixed methods approach in which qualitative data can add the nuance and sometimes, the indications of causality that quantitative data can lack. The benefits of quantitative methodological approaches include testing hypotheses or findings from a micro-scale on a national scale. Demonstrating outcomes and attributing causality to activity in the arts, culture and creative industries remains challenging.

The case for longitudinal data collection continues to grow but is hindered by the short-term projectism of the sector. This challenges the attribution of causality between long-term goals and provides little robust evidence in other respects. Proxies have potential but in the case provided in the evidence library (University of Edinburgh, 2017), the findings are reductive of the complexity of the research area (soft power), potentially lacking insight that is gained from mixed or qualitative approaches (e.g. McPherson et al., 2017). Similarly, and as suggested by TFCC (2015), economic evaluations (e.g. social return on investment) may provide interesting insights for the sector. They have a mixed reception but may be of interest if applied rigorously in specific contexts (e.g. health) to provide insight into cost savings. Such methodologies may be of interest to further the case for the cultural commissioning of health and well-being projects.⁶

The challenge of evidencing of causality is a continuing theme. This is accompanied by calls for the further use of experimental methods, including the use of randomised control trials (RCTs). These rarely feature in the evidence library and other evidence reviews find a lack of such methods (See and Kokotsaki, 2016; Tsegaye et al., 2016). This is nonetheless combined with a 'backlash' against RCTs as the gold standard of research approaches (Crossick and Kaszynska, 2016; All-Party Parliamentary Group on Arts, Health and Wellbeing, 2017).

⁶ <https://knowhownonprofit.org/funding/commissioning/cultural-commissioning/evidencing-the-social-value-of-arts-and-culture>

Some of the reports in the evidence library emphasise the need to have a wide range of methodological approaches at hand to respond to the huge variety of practice in the arts, culture and creative industries. There is no one-size-fits-all approach. As such, we see a focus on the need to tailor (primarily qualitative or mixed-methods) research approaches to the project and furthermore, to the creative outputs that emerge.

These methods include embedded ethnographic methodologies like observation and the valuation of creative outputs. There is great potential for an understanding of spillover at an individual level and for mapping how (quality of) participation leads to impact, but such methods have to be further rigorously developed and validated (Goethe Institut, 2016). Increased confidence in the application of rigorous qualitative methodological approaches, even when they are not strictly replicable, may allow for further understanding and wider social valuing of the intrinsic value of the arts, culture and creative industries.

The very identification of spillover is challenging. As seen in the evidence library, and from the case studies commissioned by the Partnership in 2016, logic modelling has the potential to delineate spillovers from project outcomes but this needs to be further explored.

There is also no simple way to further progress the identification or measurement of cultural and creative spillovers. Rather, there are some principles that could be borne in mind regarding the future measurement of spillover effects:

- The measurement of spillover will only be possible when it is easily understood by the sector and presented in a framework that accounts for temporal and contextual dynamics.
- There is no one-size-fits-all approach to spillover evaluation and methodological approaches should be designed to be appropriate to the activity. This includes having confidence in the rigorous application of qualitative methods.
- Professionals in the sector should be able to understand, and perhaps even apply, their own methodological approaches (Vickery, 2017). An increased understanding of methods will support a better objective assessment of the reliability of findings (Oman and Taylor, 2018) and remove the potential for over-claiming.
- Partnerships with universities can provide opportunities for rigorous and longitudinal mixed-methods approaches to evaluation.
- Pre-emptive mapping of spillover effects before project activity begins has value. In particular, this can isolate project activity goals from spillover. This also supports a longitudinal approach by building measurement in from the beginning of activity.
- Longitudinal approaches are necessary to show the duration and value of spillover impact over time.

The Research Partnership should continue to advance its goals for a holistic approach and for the progression of robust qualitative methods in the measurement of spillovers in the arts, culture and creative industries. This should help further the conversation about the core value of culture itself. However, the sector should be actively encouraged to contribute to conversations about the importance of culture to society (e.g. Schrijvers et al., 2015: 20).

definition

Debates on the definition of the arts, culture and creative industries continue to dominate the European cultural and creative research sphere. In this context, the proliferation of multiple understandings and usages of the term spillover and the duality of the crossover/spillover argument has not been beneficial. The term 'spillover' is not used extensively in cultural and creative policy or research, whereas the term 'crossover' is the focus of various research and policy considerations (e.g. Lazzaro, 2018; HKU, 2016). Progress on the spillover debate has thus been hindered by definitional uncertainty. Rather than presenting a new definition, the Research Partnership is confident that there is value in keeping a broad, malleable definition in order to capture new dimensions of value and to provoke new debate around value.

Final thoughts

Communicating the value of spillover in the arts, culture and creative industries

Communication of value is a weakness in the sector (Levä in NEMO, 2016) - good news does not reach beyond sectoral boundaries. Levä writes that institutions may do more for other sectors, but this will not always be matched by funding from non-cultural budgets (in NEMO, 2016: 20). In UNESCO (2014) it is written that advocacy of cultural value should not come from only the cultural sector (2015: iii). Evidence is 'momentarily' impressive (Sacco et al., 2017: 2), and almost outweighed by the need for political will (All-Party Parliamentary Group on Arts, Health and Wellbeing, 2017: 49).

Culture as an intrinsic part of growth

Investment in the arts, culture and creative industries can be a driver and enabler for sustainable development (UNESCO, 2015), creating growth that is not (as) harmful to the environment (as other industrial sectors) by maximising the potential of human capital (Bucci et al., 2014). Many assert the intrinsic (and independent) value of culture and cultural outcomes as a precondition for the generation of other types of value (e.g. Trends Business Research Ltd et al., 2016; Culture Action Europe and Budapest Observatory, 2018: 2). Understanding how quality affects that interaction is particularly important (e.g. BOP Consulting, 2017).

Implications for diversity

Inequality of access to the arts, culture and creative industries is a necessary consideration when considering the value of investment, participation and consumption. It is important when discussing outcomes like education and health benefits because of the imbalance in engagement across the (UK's) social strata (Gordon-Nesbitt, 2018: 317). Anheier et al. write that the 'strength of a country's cultural industry is related not only to the level of cultural participation, but also - even if less so - to the level of equality of access' (2016: 28). Research needs to embrace intersectionality and go further to consider how outcomes for different social groups are or could be affected by trends in participation.

recommendations for future research into cultural and creative spillovers

1. Continue to explore definitional challenges

Debates on the very definition of the arts, culture and creative industries continue to dominate the European cultural and creative research sphere. We cannot measure the sector if we do not share an opinion about what it is. Likewise with spillover: this report shows that **progress on the spillover debate has been hindered by definitional uncertainty** but continued collaboration and discussion is recommended to explore what is problematic with the existing definition of cultural creative spillover.

2. Further test the spillover framework

The identified spillovers (from TFCC 2015 and this review) should be tested for their relevance. The framework presented in 2015 by TFCC of 17 spillover sub-categories could be further de-veloped to make it multi-dimensional and to capture the complexity of spillover effects (e.g. time, affected actor, negative spillover). The 17 spillover sub-categories and newly identified spillovers could also be mapped against alternative frameworks with a view to investigating if this will provide additional perspective or further the measurement of spillover.

3. Collaborate and involve all actors in research

A debate on the full value of culture and creative spillover should support a **continued discussion around the methodological means to capture spillovers**. It should not, however, remain abstract from the processes and ‘the interconnected elements of the system that makes their emergence possible’ (European Research Partnership on cultural and creative spillovers, 2017: 9). **This is where collaboration with others actively researching this field is important**. Partnerships between universities should be promoted. Furthermore, future research will benefit from collaboration with those working in the arts, culture and creative industries outwith the policy and research field.

4. Promote a holistic approach and the progression of robust qualitative methods

The evidence library shows that qualitative and mixed-methods approaches are increasingly valued because this adds nuance to economic understanding and provides insight into the dynamics of clustering. Nonetheless, the challenge remains of demonstrating the value of activity and investment in the arts, culture and creative industries. **The Research Partnership should continue to advance its goals for a holistic approach and for the progression of robust qualitative methods in the measurement of spillovers in the arts, culture and creative industries.**

5. Support risk and innovation at policy level

Policymaking and new research developments take time. Thus, ambitions to advocate for the further holistic measurement of spillover effects must be balanced with an understanding that further work is required to support this case. The call for ‘a policy-level appreciation that the types of spillover generated can not always be predetermined’ (TFCC, 2015: 17) is still relevant. **Policymakers and funders should be encouraged to fund activity that is risky and that could have benefit in multiple unknown ways**, including ways that are not critical to project success (also King’s College London, 2017; Gielen et al., 2015; Sokka et al., 2017).

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In an increasingly uncertain world, culture can be seen as both a cause and cure of society's ails (Durer, Miller and O'Brien, 2018: 4). This is the context in which the debate on the value of the arts, culture and creative industries, and this report, should be seen. The indications are that spending in this area is increasingly legitimated in policy contexts, but the feeling remains that their value is still neither known fully nor appreciated. A conversation about the broader value of the arts, culture and creative industries - their benefits and weaknesses - is still to become part of the objective conversation about their value to society and the economy.

This report first considers the current value debate. It then presents the project brief, and methodology and limitations of the approach, one of which is the geographic concentration of the evidence library. The spillover mapping exercise is discussed in the findings, showing the evidence strengths compared to the preliminary evidence review. It also highlights new spillover areas and notes an increase in negative spillovers compared to the 2015 review. The research questions of the Partnership are then addressed, first discussing the challenge of defining and measuring the arts and cultural industries and creative industries (separately and combined), then considering the implications this has on our understanding of the links within the arts, culture and creative industries ecology and the relationship between spillover and public funding in this.

The report continues by discussing the methodological findings that show progress in the qualitative and mixed-methods approaches advocated by the Partnership, whilst noting that significant challenges remain in terms of demonstrating causality. This is followed by methodological recommendations that could help further the measurement of spillover in the arts, culture and creative industries. The final section presents how 'spillover' is understood in the evidence library, noting the lack of a shared definition. The report does not conclude with a revised definition of spillover but suggests a need to explore what is problematic with the existing definition of cultural creative spillover with wider stakeholders, including practitioners in the arts, culture and creative industries.

the valuing of arts and culture

In the UK context, Bakhshi and Cunningham (2016) argue that the value of the arts and culture has been threatened not only by austerity but by a 'systematic de-commitment by other parts of the government to our cultural life' (including on a local authority level, precipitated by central government cuts) (Bakhshi and Cunningham, 2016: 8). Yet, we can count progress in many respects. 2018 is the European Year of Cultural Heritage, a joint European Commission and sector-led initiative to celebrate the diversity of Europe's cultural heritage (European Year of Cultural Heritage, no date). The arts, culture and creative industries are more outward-looking than ever, thriving and benefitting from their natural capacity for collaboration with other stakeholders (Vecco and Konrad, 2017):

›Collaborations between cultural actors and non-cultural actors are nothing new; the CCS [creative and cultural sectors] are said to have a natural 'convergence or confluence culture'. However, the degree of integration and intertwining of creative value chains with other sectors has never been so high. The increased complexity of societal challenges and (the speed of) technological advances have been important drivers of this process.' imec-SMIT-VUB et al. (2017: 12)›

Since Frontier Economics' study, in which spillovers are presented in an economic framework as a 'positive externality' (Frontier Economics, 2007), the ways of talking about and demonstrating the value of the arts, culture and creative industries (in and of itself, within the sector and from the sector to other sectors) have understandably diversified. The report, Cultural and creative spillovers in Europe: Report on a preliminary evidence review (TFCC, 2015) (hereafter referred to as the preliminary evidence review or preliminary review) emerged from the idea that methodologies are available and being used (in or outside of the arts, culture and creative industries) that can firmly evidence spillover effects. In 2015, Tom Fleming Creative Consultancy (TFCC) and the European Research Partnership on Cultural and Creative Spillovers co-created a definition of spillover as follows:

'[T]he process by which an activity in one area has a subsequent broader impact on places, society or the economy through the overflow of concepts, ideas, skills, knowledge and different types of capital. Spillovers can take place over varying time frames and can be intentional or unintentional, planned or unplanned, direct or indirect, negative as well as positive.' TFCC (2015: 8)

This definition presents the Research Partnership's understanding of cultural and creative spillover for the purposes of this research project. The Partnership recognised that multiple definitions were possible (and debate was encouraged). Coming to a final definition was not the objective of this review - the complexity of the definition reflects somewhat the complexity of society and the challenge at hand and a malleable understanding has benefits in capturing new dimensions of value.

The preliminary review has had attention across Europe and its recommendations have been variously presented at different national and international policy and research events by the Research Partnership. This includes a dedicated hearing of the European Parliament Intergroup on Cultural and Creative Industries in January 2016 and a presentation at the European Cultural Forum in 2016. The concept of spillover was advocated for in the first report of the European Parliament on a policy for the cultural and creative industries in late 2016 (European Parliament, 2016).

Not surprisingly, the preliminary review has been cited or referenced in a number of reports in the evidence library, for example, Varbanova (no date), Austrian Institute for SME Research and VVA Europe (2016), SDG Economic Development (2017), CEBR (2017), Culture Action Europe and Budapest Observatory (2018) and Lazzaro (2018). This suggests that it has been a valuable contribution to the literature. Physical copies of the preliminary review were widely disseminated by the Research Partners, and the digital report was available on the former project website, ccspillovers.wikispaces.com and on project partner websites. Analysis undertaken by the author in February 2018 suggests that around 53 unique domains reference ccspillovers.wikispaces.com. Since June 2018, the Partnership has a new website: <https://ccspillovers.weebly.com/>.

Research into spillovers thus remains a legitimate line of enquiry for the Research Partnership for many reasons. As well as their relevance in the policy field, spillover is increasingly recognised for its potential to demonstrate value. Garcia et al. write that there is a risk that spillovers may not be taken into account in terms of the potential of the arts, culture and creative industries although ‘they are a positive outcome for UK creative industries regionally and nationally’ (2018: 33). In the context of understanding the value of the bookselling sector in the UK, CEBR write that spillovers may be even more important than economic measurement, despite challenges in ‘measurement, quantification and monetisation’ (2017: 9).

The latter quote reminds us that methodological challenges will not disappear. Discussions of methodologies rarely conclude with an ideal methodological approach (e.g. one that is replicable or one-size-fits-all) because evaluations can not be standardised (Goethe Institute, 2016: 7). The best models are customised to the project (and informed by clearly articulated goals or objectives) (Crossick and Kaszynska, 2016: 9, Tsegaye et al., 2016) and take advantage of the wealth of available methodologies. Measuring the value of the arts, culture and creative industries may never have a gold standard, and accepting this could present a way of progressing an understanding of spillovers and of valuing cultural research.

This was the position taken by the Research Partnership when commissioning four case studies in 2016. These case studies used varied qualitative and mixed-methods approaches to investigate how the spillover effects identified in the 2015 preliminary evidence review could be evidenced in discrete cultural activities across Europe (see European Research Partnership on Cultural and Creative Spillovers, 2017).

This follow-up report is informed by a review of 73 European and worldwide reports from the EU (eight countries), the USA, Switzerland, Eastern Partnership countries and global institutions. Each report was analysed using content analysis, presenting the findings and a short summary in a template that documented the contribution of the report to the topic. This report does not present the analysis of these reports, but these are available in a separate document. Similarly, the evidence library, including classifications such as country, methodological approach and funding context (if known), is also available in an alternative document. The evidence library can also be seen in the bibliography.

brief

In 2015, the European Research Partnership on Cultural and Creative Spillovers commissioned the first review of spillover effects in the arts, culture and creative industries from TFCC. This review, commissioned three years later, has a number of objectives:

- Track the extent to which research in the arts, culture and creative industries has progressed against the findings and recommendations in the 2015 TFCC report.
- Evaluate the current definition and understandings of ‘spillover’.
- Consider the methodologies used to identify spillover effects, and whether new areas of research strength are emerging.
- Address the questions that are still important to the Partnership, such as the linkages between the arts, culture and creative industries, and the role public funding plays in the generation of spillover.
- Propose recommendations for future research into cultural and creative spillover effects.

To answer these questions, a follow-up evidence review was agreed. There were key aspects of the preliminary review that were not required in this review, for reasons of time or of suitability. A thorough assessment of the quality of the methodologies presented (e.g. via a quality scale, as in TFCC, 2015) and the presentation of extensive methodological recommendations for the measurement of spillover effects were not an explicit part of the brief. The brief also did not require the in-depth evaluation of the case studies commissioned by the Partnership and published in 2017.

A large sample of published research from the arts, culture and creative industries was collected and analysed. Initial information (e.g. author, weblink, methodological focus, reference to spillover) was collected in a spreadsheet for each of the selected resources to form an evidence library. The reports were then reviewed, and those with the most to contribute to an understanding of how the debate on spillovers has progressed were included.

Existing literature was also consulted (see the additional bibliography). This is also referenced throughout the report. No distinction is made between these resources and the evidence library.

criteria for included materials

Responding to the brief, prioritisation was placed on materials published since 2015. As evident below, the Partners allowed relevant material published pre-2015 (not included in TFCC's review) to be included.

Year	2012	2013	2014	2015	2016	2017	2018	No date	Total
Count	2	1	6	13	22	22	5	2	73

Chart 1. Reports in the evidence library classified by year of publication.

As in 2015, content from Europe was to be prioritised. Reports were categorised by which country they referred to or originated from (whichever was most relevant in the report). There was no guidance on maximum or minimum number of reports, but the count stands at 73 items. The 2015 review considered 98 reports (TFCC, 2015). All types of reports or publications (e.g. open access or behind a paywall, digital or print) could be considered for their contribution to the debate on spillovers. The majority of reports are freely available.

contributed content

Members of the Research Partnership were invited to contribute research articles. No differentiation has been made in the evidence library between material contributed by the Research Partners or by the author. Only a small number of reports were presented for inclusion by members of the Partnership.

An important follow-up to the publishing of the preliminary evidence review in 2015 was the creation and maintenance of a dedicated Wikispace, from which a call was made for additional reports to be listed for the follow-up review. Additional reports or evidence suggested on the Wikispace have been included in the evidence library, with the exception of two that were judged to have little to contribute to the report (they were published long ago and the concepts presented were not relevant). Additional content that the author was aware of that had potential value for the debate was also added to the library.

resource search

The search was initiated with Google keyword searches for variations of 'cultural and creative spillover'. Secondly, a search on JSTOR brought up academic articles (open and behind a paywall) for review. Thirdly, the outputs of various creative research communication channels (e.g. newsletters about new publications) were searched for research and evaluation that referenced terms such as spillover, crossover, impact, value, benefits, etc. Searches were also conducted on ResearchGate and on the repository of the European Commission Joint Research Centre.

analysis of the evidence library and write-up

When texts were exceptionally long or contained sections not of relevance to this review, the analysis focussed on the parts deemed to have the most to say in terms of the brief. In some cases, this meant a focus on the executive summary and/or methodology, findings and conclusions. In others, this meant individual chapters. Undertaking content analysis, a template was made in which to structure the write-up of each item in the evidence library.

spillover mapping exercise

Unlike in the preliminary review, only first-hand research was included in the mapping exercise. This reflects why fewer reports were considered. This was proposed to and agreed by the Partners, and recognises the limitations of suggesting spillovers have been evidenced when in fact the claim being made is second or third-hand.

To respond to the project brief, the framework using knowledge, industry and network spillover and 17 identified sub-categories was followed for the mapping exercise. The process of mapping spillovers brings an additional perspective to the definition of the term. It also brought up new reflections on the utility of the framework. New and negative spillovers were assessed from the wider evidence library, as the results of this exercise would, in any case, need further validation.

limitations

The evidence library is a snapshot of the current debate, rather than a comprehensive review and as such the findings must be evaluated with this in mind. A different sample of reports may show different trends in the debate.

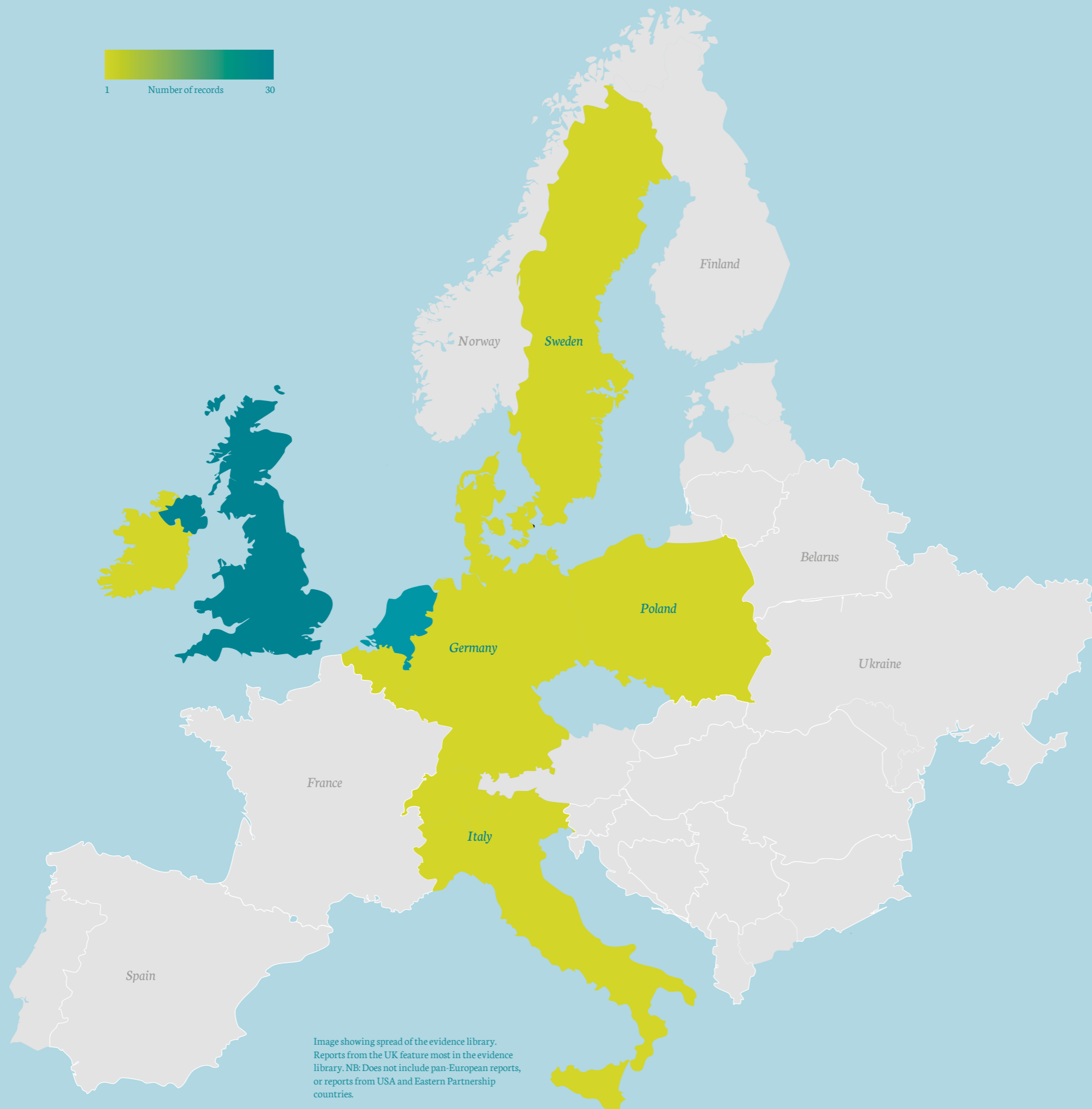


Image showing spread of the evidence library. Reports from the UK feature most in the evidence library. NB: Does not include pan-European reports, or reports from USA and Eastern Partnership countries.

Country/area	Count
Europe	18
UK (England)	13
UK (whole)	13
The Netherlands	9
Worldwide	5
Denmark	2
UK (Scotland)	2
USA	2
Eastern Partnership Countries	1
Germany	1
Ireland	1
Italy	1
Poland	1
Sweden	1
Switzerland	1
UK (Wales)	1
Belgium	1
Total	73

Chart 2. Reports in the 2018 evidence library categorised by their country of origin/country of focus.

geographic range

Geographical and language imbalance must be noted. All reports are in English (or at least have an English summary). The majority of reports (29) refer to the UK (if cross-UK, Scottish, English and Welsh reports are considered together). Europe (as a whole) is then the second largest at 18 reports, with the Netherlands following with nine reports.

Compared to TFCC (2015), the report has a more limited geographic coverage. Additionally, geographic classification was different. In this report, the EU was considered separately from global reports; proportionally there are also more EU-wide reports than in 2015. The Netherlands has since replaced Scandinavian countries and Germany as the country with the most reports after the UK.

At the same time, it replicates a UK dominance. This was perhaps inevitable due to both authors originating from the UK, but it is also reflective of the 'degree to which the UK has led the field in cultural evaluation and creative industries policy formulation' (TFCC, 2015: 20). This has been variously referred to in the literature. In the Goethe Institute report, it is noted that the UK's openness to and promotion of evaluation stems from an explicit policy direction that encourages the arts and culture industries to pursue wider cultural aims (Goethe Institute, 2016: 6). Although writing in the Dutch context, Grotenhuis also begins his article on the Dutch creative industries with a presentation of DCMS economic estimates, referencing growth as a global trend (2017).

In a report for the International Network for Contemporary Performing Arts (IETM), Shishkova writes that this 'distortion is predefined by the historic advantage given to the Anglosphere of the long-term tradition in evaluating public spending for culture. Most research reports on culture and performing arts published online originate from the English-speaking world: England, Scotland, Wales, Ireland, Canada, USA and Australia' (Shishkova, 2015: 5). The concentration of reports from Western Europe is a disadvantage of the report, even if the aim was to be illustrative.

challenge of the spillover mapping exercise

This was challenging in many respects. Firstly, not all of the reports included in the evidence library consisted of primary research. The inclusion of evidence reviews would create the possibility of duplications of spillover claims. Therefore, only a small amount of the evidence library was considered for mapping (see Appendix 1). Secondly, the challenge of presenting a spillover mapping is questionable when the reports themselves, more often than not, do not refer to spillovers. Thirdly, the definition of spillover is still contested, and including evidence referencing such a broad range of terms (e.g. impact, values, benefits) and not only spillover means that it gives a limited perspective on spillover strengths. For this reason, counts of spillovers identified in the evidence library are not given. Finally, the research brief did not require the evidence library to be assessed in terms of quality. Mapping is also challenged by overlapping spillover sub-categories.⁷

This report also attempts to show where new significant spillovers have emerged but this is more of an indication for future research than a definitive presentation of new spillovers. For that reason, the framework has not been updated with the new spillover themes. Similarly, negative spillovers were identified. The current spillover framework does not (but, arguably could) incorporate negative spillovers.

⁷For example, between the knowledge spillover of increasing visibility, tolerance and cultural exchange between communities and the network spillover of building social cohesion, community development and integration (see TFCC, 2015: 25).

spillover mapping exercise

...recognising that culture has various values and listing its positive effects does not automatically generate cultural policy targets. Culture - in all its many facets - may well achieve a certain impact, but government need not necessarily pursue that impact in its cultural policy.' Schrijvers et al. (2015: 10)

In 2015, a mapping exercise attempted to find where spillovers could be evidenced in the arts, culture and creative industries. TFCC categorised the identified spillovers into 17 sub-categories within the existing framework of knowledge, network and industry spillover (2015).

A similar mapping exercise was undertaken and is presented in Appendix 1, noting the caveats above. It shows that knowledge spillovers are found most often in the evidence library, followed by network spillovers. Industry spillovers are found least.⁸ Evidence was found that could reflect almost all of the spillover sub-categories found by TFCC. There is also continuity in the evidence strengths (innovation via knowledge spillovers, health and well-being via network spillovers, creative milieu and place branding via network spillovers) that were identified in 2015, and new areas of strength also emerge.

⁸This was also noted in the case studies commissioned by the Partnership (European Research Partnership on Cultural and Creative Spillovers, 2017), where knowledge and network spillovers were found most often.

2015 evidence strengths (TFCC, 2015: 10)	Comment on 2018 evidence library
Innovation via knowledge spillovers	A number of reports reflect innovation via knowledge spillovers
Health and well-being via knowledge and industry spillovers	Health and well-being not included in knowledge or industry spillovers in the 2015 report - so understood to refer to network spillovers. If so, there are a number of reports that demonstrate this.
Creative milieu and place branding/positioning via network, knowledge and industry spillovers	Strong, reflected only through network spillovers

Chart 3. Comparison of the spillover strengths noted in TFCC (2015), compared with findings from this review.

Reflection on the 2018 evidence library (see Appendix 1)

- The majority of knowledge spillovers are reflected multiple times in the evidence library.
- Network spillovers are also strongly found in the evidence library, particularly for the strength identified by TFCC in 2015, *Creating an attractive ecosystem and creative milieu, city branding and place making*. One spillover was not mapped in any of the reports, *Stimulating urban development, regeneration and infrastructure*.
- Industry spillovers are found least in the evidence library.

The spillover mapping exercise presents a ‘descriptive research ([of] what the arts already do)’ (Vickery, 2018) in terms of both positive and negative spillover effects. It is necessary to build on this and consider how to take what the framework and evidence shows and, where possible, make this useful for the sector.

Operationalising the spillover framework

The framework of 17 identified spillover sub-categories in the preliminary review was not designed to act as an evaluation framework, but rather to illustrate the findings of the review. Nonetheless, this framework was tested in the course of the commissioning of four case studies in 2016.

TFCC recognises the overlap between the identified spillover sub-categories (2015: 24). Clarity is required on the definitions of each spillover sub-category as well as the definitions of the overarching spillover categories (industry, knowledge, network). To be operationalised as a framework, there should be no overlapping terms (also Sokka et al., 2017: 31) and these should be easily understood by those in policy and research and by those working in the arts, culture and creative industries.

The commissioned case studies (European Research Partnership on Cultural and Creative Spillovers, 2017) tested the application of the spillover framework to a degree and thoughts on its operationalisation should be noted. Although TFCC also acknowledged the flow between spillover sub-categories (2015: 24), Sokka et al. (2017) critique the model for failing to show how spillovers are interlinked; they may depend on each other, emerge at the same time, and rarely come alone (2017: 31-32).

Lacking vertical and horizontal relationships, it also gives no perspective of whose value is being created and at what level, e.g. is this from an individual, wider community or governmental perspective (2017: 33)? The framework also does not give an indication of timespan or conceptualise how to distinguish between public and private funding (2017: 33). Sokka et al. also critique the framework for not recognising ‘community economies’ (2017: 33), in which knowledge and network spillovers can operate as preconditions to industry (harder economic) spillovers. The current framework means that barely any industry spillovers were mapped in their case study (Sokka et al., 2017: 33). Knowledge and network spillovers also dominated in the remaining case studies (European Research Partnership on Cultural and Creative Spillovers, 2017).

Summary

Knowledge spillovers are found most often in the evidence library, followed by network spillovers. Industry spillovers are found least. Evidence was found that could reflect almost all of the spillover sub-categories found by TFCC. There is also continuity in the evidence strengths (innovation via knowledge spillovers, health and well-being via network spillovers, creative milieu and place branding via network spillovers) that were identified in 2015, and new areas of strength also emerge.

In this review, as an area of spillover strength, knowledge spillover sub-categories are strongly represented in the evidence library. Many network spillover sub-categories are also found multiple times. Industry spillovers are found least often in the evidence library, and one spillover sub-category was not mapped in any of the reports (*Stimulating urban development, regeneration and infrastructure*).

An exploratory investigation of alternative frameworks in which to map spillover sub-categories was outwith the scope of this research. The existing framework should be evaluated and as part of this, the 17 identified sub-categories of spillover should be mapped against alternative impact frameworks or indices, with a view to understanding how they further or hinder the measurement of spillover. Future research should consider the further development of the framework or investigate how an understanding of spillover effects in existing indices or frameworks could add value and progress the debate.

new spillover areas

Four new potential spillover sub-categories emerged from the review that did not fit under existing classifications and were significant enough to be added separately (e.g. due to how often they were referenced or the importance of those references). These did not all come from first-hand research, therefore they should be further explored to see if they have wider significance. They are also not added to TFCC’s framework, but suggestions of where they might fit are added in italics.

- **Pro-civic, democratic and political behaviours and participation** (*knowledge spillover*). Cultural participation has been identified as having ‘a strong effect on democratic security at several different levels’ (Anheier et al., 2016: 12) - there ‘appears to be clear evidence of a link between cultural participation and indicators of inclusive societies, with the caveat that the direction of cause and effect is uncertain’ (Anheier et al., 2016: 23). Crossick and Kaszynska write that cultural participation ‘may produce engaged citizens, promoting not only civic behaviours such as voting and volunteering, but also helping articulate alternatives to current assumptions and fuel a broader political imagination’ (2016: 7, also 58). In a recent report by Culture Action Europe and the Budapest Observatory, democracy and political/civic engagement is described as one of four areas where cultural activity has reportedly had proven impact (2018). They write that culture is ‘inherently involved in the promotion of European values and healthy, inclusive democracies’ (2018: 7).
- **Influence through soft power** (*network spillover*). This is a further area identified by Culture Action Europe and the Budapest Observatory in which cultural activity has reportedly had proven impact (2018). Although debate remains over the definition of soft power and the terms cultural diplomacy and cultural relations, culture as soft power has been recognised at European policy levels and in the literature. Sacco et al. write that the connection between ‘soft power and cultural and creative

production (and participation) is so strong and direct that it does not need extensive justification' (2017: 16). Nonetheless, the challenge of measuring soft power influence remains and McPherson et al. note that increasing interest in an evidence base. A report by the University of Edinburgh sets out proxies by which to measure 'political, economic, and cultural outcomes', and after extensive statistical modelling, they found that 'soft power assets or influences matter in statistically significant ways for attracting international students, tourists, foreign direct investment, and for a country's political attractiveness around the world' (2017: 35). Bazalgette writes that the 'cultural and creative sectors are the engine of the UK's international image and soft power' (2017: 4), adding that soft power is an 'intangible benefit' (2017: 12). Crossick and Kaszynska (2016: 55) describe various sources that describe the challenge of measuring the impact of culture on soft power but the continued and growing belief in the importance of cultural relations.

- **Environmental awareness and pro-environmental behaviour, sustainable growth** (*knowledge or industry spillover*). Sacco et al. (2017) note that cultural participation can foster 'social mobilization and awareness about the social consequences of individual behaviours related to environmentally critical resources' (2017: 14). Duxbury et al. (2016) contextualise the powerful role of culture in sustainable urban development, including the power of 'local [traditional community] knowledge for contextualized resilience' in face of climate change (2016: 32). In Bucci et al. (2014), culture is propositioned as a growth engine without detrimental environmental effects but with significant spillover to society and the economy. In a short conference report by the World Cities Forum (2016), they note the increasingly important role of culture in city policy and planning, recognising that there are multiple benefits for the artist and for the government, including cohesion and environmental awareness and related positive environmental behaviours.
- **Culture as sustainable international development tool or a method for inclusive growth** (*network or industry spillover*). The authors of a UNESCO report write that evidence has been collected that can both show the positive contribution of culture to sustainable development and the negative impact of development that is not sustainable on culture (2014: iv). They write that culture should be protected due to the value it has for improving 'people's wellbeing and quality of life as a core dimension of sustainable development' (2014: iv, italics by the author). UNESCO's Culture for Development Indicators project reflects the institution's desire to 'broaden the debate about sustainable development and to document culture's contribution to providing core economic and non-economic benefits' (UNESCO, 2015: 3). In developing case studies about the value of public libraries to place-shaping, Shared Intelligence conclude that public libraries are a tool for inclusive growth (2017: 5).

negative spillover

'Over the centuries people have believed that the arts have profound effects, both positive and negative'. Broadwood (2012)

While many reports discuss the limitations or lack of evidence to substantiate the positive claims for the arts, culture and creative industries, many fewer discuss negative effects (found across policy fields, Levitt, 2013). That said, although some reports begin with the assumption that arts and cultural activity are positive (e.g. Calouste Gulbenkian Foundation, 2017: 11), more negative spillovers emerged in the course of this review than in the preliminary review.

In a guide to managing and increasing the social impact of arts projects, the authors write that 'art projects' outcomes are often unpredictable, and art does not lead automatically to good results (MAPSI, 2016: 11). This may suggest that cultural and creative industries research is becoming more self-critical accompanied by a stronger awareness that cultural and creative investment is not always positive (Garcia et al., 2018) and that the strength of impact generated may be limited (e.g. People United, 2017: 28; Gielen et al., 2015). In one report, the lack of research into the negative effects of arts and cultural activity was explicitly questioned (Gielen et al., 2015: 63). One interviewee referenced in the evaluation of Cultural Destinations challenged the assumption that the arts 'will deliver wonderful things' (The Tourism Company and SQW, 2017: 48-49).

In this context, the following negative spillovers were of note:

- The precarity of a career in the arts, culture and creative industries, in this case music, can have **negative implications for mental health and well-being** (Gross and Musgrave, 2017: 33). As precarity can be said to be a working condition for many creative professions, this has significant implications.
- The arts, culture and creative industries can have **negative implications for the environment**: 'the environmental impacts of activity may be negative, particularly in the context of an event or festival which draws a significant number of people to an area, although travel impacts could be mitigated by encouraging or facilitating use of public transport' (Ecorys, 2014: 2).
- Investment in the arts, culture and creative industries often leads to clustering which can **worsen rather than improve regional imbalances** (Garcia et al., 2018).
- New digital dissemination and consumption mechanisms spurred by the creative industries have resulted in a **loss of value throughout the creative supply chain**: 'value transfers along the chain of the creative economy are reshaping long established business relations: today, internet players and technical intermediaries are taking more and more value at the expense of content creators', and predominantly from the SMEs who make up the majority of the workforce (Ernst and Young, 2014: 24).
- Regeneration is usually accompanied by the **exclusion of pre-existing communities**: 'regeneration of places is usually accompanied by gentrification, the rise of the 'experience economy', and the disruption and exclusion of communities as those who live there and produce there are forced out by rising property prices' (Crossick and Kaszynska, 2016: 8).
- **Culture can be a source of conflict**, playing a part in initiating and perpetuating antagonisms (Crossick and Kaszynska, 2016: 70).

- Artists can be **‘perpetrators of ‘place taking’ and ‘artwashing,’** especially in communities of colour in majority-white countries’ (World Cities Culture Forum, 2016: 8).
- The agglomeration of digital platforms makes it **hard to find and access Europe’s rich, diverse, digital cultural output:** ‘online markets are becoming increasingly concentrated, at the potential expense of creators and traditional intermediaries’ (imec-SMIT-VUB, KEA and IDEA Consult, 2017: 14; see also Vlassis, 2018: 426).

⁹ See for example, *Julie’s Bicycle in England* <https://www.juliesbicycle.com/resource-acereport1617>

Many of these are part of a dichotomy. The arts, culture and creative industries have negative implications for the environment and are at the same time suggested to be leaders in bringing environmental issues to the forefront of civil society and doing their bit to reduce their environmental impact.⁹ Culture can be both a source of conflict and a tool for cohesion. Cultural programmes responding to themes of cultural cohesion have proliferated, even when culture has the potential to replicate inequality (O’Brien and Oakley, 2015). Being a musician can lead to negative mental health, yet also to increased attainment in children.

In a similar vein, ERS Research and Consultancy review evidence that shows that greater levels of participation in cultural activity are not always linked to increased positive effects and that active participation is not always more beneficial than consumption (2017: 34-35). Importantly, Lazzaro questions how we can encourage the generation of spillover/crossover effects while ensuring that these are positive (2016). These nuances are important to keep in mind, particularly when determining policy interventions.

definition of the arts, culture and creative industries

It is important to reflect on the often referenced argument that any understanding of value of the arts, culture and creative industries is impeded by the lack of agreement about what constitutes those industries and restricted by available data sources. This section considers what the evidence library adds to the debate, especially in reference to understanding spillover and the value of the arts, culture and creative industries. It is divided into two strands. Firstly, that the arts and culture industries should be measured (and thus better provided for in policy terms) separately to the creative industries. The second is that the arts, culture and creative industries are measured in various ways in different reports and in different contexts, removing the opportunity to compare and understand value at a pan-national or pan-European level. This weakens the overall potential of the arts, culture and creative industries.

a reclassification of the arts and cultural sector separately to the creative industries could allow for more nuanced valuation

Bakhshi and Cunningham write that a reclassification of culture as separate from the creative industries is a necessary precondition to allow better measurement of both sectors, and to fully understand the extent of cultural activity which to date remains poorly understood (e.g. volunteering) (Bakhshi and Cunningham, 2016: 4). The report suggests that reclassification could help policymakers understand the ‘widening range of further entanglements based on the undeniable role that culture plays in social inclusion, technological diffusion, and even health (whether the impacts are positive or negative)’ (Bakhshi and Cunningham, 2016: 7). They write that the ‘inadequate attention’ paid to the ‘cultural reasons for promoting the cultural wellbeing of the nation’ might be better addressed, leading to better policy conditions for which an understanding of cultural value is ‘unencumbered by an untoward economism’ (Bakhshi and Cunningham, 2016: 6).

However, methodologies and data sources present a challenge. Last suggests that in Scotland, a distinction is made in policy terms ‘not to treat the arts as a subset of the creative industries, but rather to recognise their distinct importance’, but the approach is nonetheless likely to be inaccurate due to data limitations (Last, 2016: 12). In a Welsh context, the challenge remains that ‘the Arts footprint is not neatly delineated in official statistical classifications and that there are cross-overs in terms of creative and cultural industries’ (ERS Research and Consultancy, 2017: 41). The authors of KEA’s feasibility study write that it is ‘notoriously difficult to measure the value of the output of non-industrial sectors such as museums, galleries and libraries but also performing arts’ (KEA, 2015: 7), even if they can be easily identified (Ehler and Morgano, 2016). SDG Economic Development (2017) write that one of the three ‘definitional and methodological issues to consider when studying the relationship between arts and culture and the creative industries’ is the varied understanding of the concepts of the creative industries, economy and occupations (2017: 10).

the lack of an agreed definition weakens the potential of the arts, culture and creative industries

In KEA’s 2015 feasibility study on data collection and analysis in the arts, culture and creative industries, the authors acknowledge over 20 years’ worth of activity to improve mapping. They write that despite these efforts, ‘the economic and social value of the CCS [cultural and creative sectors] remains largely underestimated due to the sectors’ specificities’ (KEA, 2015: 5). This has significant implications for an understanding of the value of the sector:

the European Union still has an incomplete and narrow picture of its creative capacity and the contribution of its cultural and creative sectors to its economic and social achievement. As a result, citizens and their political representatives often take the view that investment in culture is not a priority and have difficulties in linking culture and innovation. KEA (2015: 6)

In Stano et al. (2015), it is written that the lack of a clear definition of the arts, culture and creative industries is one of five factors that hinder the development of appropriate indices or a ‘proper way to monitor the cultural and creative activities in the cities’ (2015: 10).

Ehler and Morgano write that we lack awareness of the ‘real economic potential’ of the arts, culture and creative industries because we ‘are missing a clear definition of what “cultural and creative industries” are’ (2016, no page numbers). They call for the adoption of a ‘comprehensive’ and ‘enlarged’ definition of the creative industries (Ehler and Morgano, 2016), but write that ‘any innovative activity could bear a creative character and rely on creative input’ and thus be part of this understanding (Ehler and Morgano, 2016). This statement shows that any definition of the creative industries could easily incorporate an understanding of what has been conceptualised as the wider creative economy (see Bakhshi, Hargreaves and Mateos-Garcia, 2013).

Bakhshi and Cunningham commend steps taken to measure ‘cultural GVA’, ‘cultural employment’ and ‘cultural exports’ statistics in the UK, stating that this is the result of statistical harmonisation initiated by Eurostat (2016: 9). Nonetheless, the continued debate on what constitutes the arts, culture and creative industries is a challenge for understanding and measuring spillover and has implications at national and international levels.

the relationship between arts and culture and the creative industries

There are two key conceptual challenges to understanding the links between the arts and culture industries and the creative industries. Firstly, the challenge of measuring the arts and cultural sector as separate from the creative industries. Secondly, the arts and culture sectors are often conflated with the publicly funded sector, and likewise, the creative industries with commercial funding (if less so than the former).

In addition to definitions of the arts, culture and creative industries, spillover effects are one of the ‘definitional and methodological issues to consider when studying the relationship between arts and culture and the creative industries’ (SDG Economic Development, 2017: 10). There is an inevitable challenge in measuring ‘direct interactions between those operating in the two sectors’ (2017: 10). The report acknowledges the challenges of understanding the interactions between the arts and culture industries and the creative industries, noting the difficulty of ‘untangling the different categories of activity once research delves into the individual business or the individual artist – the statistical categories and definitions of sectors and roles often melt into air’ (2017: 32).

In a report for Nesta and the Arts Council of Wales, ERS Research and Consultancy (2017) state that the ‘reliable measurement of productivity gains or synergies with creative industries has not been conclusively demonstrated’ (ERS Research and Consultancy, 2017: 44). This is nonetheless an area of importance. Crossick and Kaszynska suggest that although economic measurement has proliferated, the quality and insight of such reports is still to be questioned. They call ‘for more attention to be given to the ways in which arts and culture feeds into the creative industries’ (Crossick and Kaszynska, 2016: 8).

To summarise, understanding the links between the arts and culture industries and the creative industries is impeded by poor definitions and the challenge of measurement, the challenge of the multi-level linkages and a lack of research into how these links could be better understood.

the value of public funding and the responsibilities of the funder

The brief shared a research question with the preliminary review: ‘to evaluate the relationship of public funding in the spillover context’ (TFCC, 2015: 10). The next section considers the calls in the evidence library and wider literature for the valorisation of informal cultural participation in addition to formal and traditionally supported activity in the arts, culture and creative industries and the challenge of attributing change to public funding investment.

informal cultural participation and public funding

In a report by King’s College London, it is suggested that informal culture is undervalued and unrecognised at a policy level (2017: 4). A number of reports in the evidence library take the perspective that an understanding of cultural value is dependent on the inclusion of informal participation (e.g. Bakhshi and Cunningham, 2016; Crossick and Kaszynska, 2016; King’s College London, 2016; Gielen et al., 2015: 64; Schrijvers et al., 2015: 22). This relates to a value hierarchy in which formal cultural participation is seen as most important, but which has significant implications in terms of diversity of access and perpetuating inequality (O’Brien and Oakley, 2015) and which is replicated in commissioned research (Oman and Taylor, 2018).

Some authors present the macro value of activity in the arts, culture and creative industries - that which has broader effects beyond individual participation. The writers of imec-SMIT-VUB et al. argue that activities in arts and culture should be considered ‘merit goods’ or ‘public goods’ because they do not only benefit those who see and pay for them but also for society in general (2017: 61). Nonetheless, relying on such a perspective can have negative implications for conversations about equitable distribution of funding and the increased focus on understanding the value of individual participation in the arts.

the challenge of differentiating publicly funded arts and culture from the commercial sector

The diversification of income and investment sources makes it challenging to identify changes that result from public funding (see European Research Partnership on Cultural and Creative Spillovers, 2017: 25). Shishkova, when creating a review into social impact studies, noted that there was ‘no evidence found for entirely private (without any public funding) organisations that have carried out any documented evaluation of their impact’ (2015: 5). Similarly, Anheier et al. note that ‘the link between direct or indirect funding for culture and cultural participation is unlikely to be direct...[because] many other factors mediate the relationship between investments in culture and the objective of high levels of participation’ (2016: 26), such as policy intention.

Furthermore, Crossick and Kaszynska write that it is ‘an error to see publicly-funded and commercial arts and culture as separate worlds, one dependent on the taxpayer and the other on the market. They operate as part of a complex ecology of talent, finance, content and ideas’ (2016: 8). This is supported by a report from King’s College London in which it is written that everyday cultural creation and participation ‘is inextricably linked with publicly-funded and profit-making culture’ (2017: 55). Writing about Crossick and Kaszynska’s report, the authors of CASE write ‘that [enforcing] the divide between the type of ‘supply’ (public/funded, private/commercial, voluntary/amateur, etc.) is less useful in determining how and what values are derived from cultural engagement’ (Trends Business Research Ltd et al., 2016). SDG Economic Development’s report for Arts Council England focuses on the transfer of value(s) between the publicly and commercially funded arts and culture sector to the creative industries (2017).

the value of public funding of the arts and culture to the creative industries

Value between the arts and cultural sectors, and in contexts related to public funding, is referenced elsewhere, for example: ‘The non-profit cultural sector contributes research and development for commercial cultural providers, while public funding enables them to take risks with creative content and ideas’ (Crossick and Kaszynska, 2016: 8). For example, Arts Council England’s report attempts to map how arts and culture - but not just publicly funded arts and culture - ‘supports the functioning and growth of the creative industries’ (SDG Economic Development, 2017: 6).

Public funding in the arts and culture can help to nurture ideas that are of value to the creative industries and support the development of individuals who move into the creative industries to work full-time or to work with the creative industries as suppliers of services or ideas (SDG Economic Development, 2017: 12). The report acknowledges the challenges of understanding the interactions between the arts, culture and creative industries, noting the difficulty of ‘untangling the different categories of activity once research delves into the individual business or the individual artist - the statistical categories and definitions of sectors and roles often melt into air’ (SDG Economic Development, 2017: 32).

Frontier Economics (2015) present an analysis of the BBC’s contribution to the creative industries, framed through the return on investment of the publicly funded licence fee to the creative industries (2015: 1). The key contributions the BBC makes to the UK creative industries are seen as support for British musical talent and investments in innovative digital content consumption technologies (2015). One news report suggests, in a similar vein, that Swedish musical talent (and its dominance in the global pop music industry) has been supported by the state provision of music education for pupils, inside and outside of school, and of an infrastructure to support music-making for adults (O’Kane, 2018).

Ernst and Young suggest that public investment in the creative industries has sustained the sector via a ‘modest...pump priming effect’ in the midst of economic turmoil (Ernst and Young, 2014: 25). They state that this has leveraged ‘private investment or support’ (without reference to specific evidence) (Ernst and Young, 2014: 25).

creating value in non-cultural and creative sectors

In some cases across Europe, there is a policy-level appreciation of the potential value of spillovers/crossovers of the arts, culture and creative industries. In a Dutch context, ‘creative solutions’ are acknowledged for their value in tackling ‘public issues while generating economic returns’ (Ministry of Education, Culture and Science, Ministry of Economic Affairs, 2014: 12). It is written that ‘the Netherlands’ creative power lies not only within the domain of the creative industries, but in particular in crossovers to other domains, where applied creativity generates value’ (Ministry of Education, Culture and Science, Ministry of Economic Affairs, 2014: 13). In a Welsh context, the sector is reliant on public funding, but generates spillover and multiplier effects to the wider economy through ‘potential gains to productivity, innovation and the visitor economy’ (ERS Research and Consultancy, 2017: 40).

evidencing the value of public funding

There are significant research challenges in terms of demonstrating causality between publicly funded arts activities and the broader economic (or economically quantified) impact that we may intuitively believe exists (ERS Research and Consultancy, 2017: 44). ERS Research and Consultancy write that the ‘suggestion for synergies with the creative sector are that there are spillovers, helping to drive practice in the creative sector through arts-inspired innovation. The influences of the arts here can be clearly attributed, but less easily measured’ (2017: 44). CEBR, in their report for Arts Council England, similarly write that the challenges of measuring spillovers have not changed since their 2013 report (CEBR, 2017: 9).

Thus, evidence remains a challenge (Grotenhuis, 2017). We lack ‘robust methodologies for demonstrating the value of the arts and culture, and... [need to show] exactly how public funding of them contributes to wider social and economic goals’ (Crossick and Kaszynska, 2016: 4), with the idea that clarity can bring about more effective support (2016: 5).

In a report for the Council of Europe on the Indicator Framework on Culture and Democracy (IFCD), the authors write that there is positive evidence between public funding of culture and cultural education and cultural participation (Anheier et al., 2016: 26). Various other positive effects are identified. Caveats exist, however, and future research to demonstrate causality in these and other linkages would benefit from longitudinal and more comparative data, and from ‘qualitative research at the national and sub-national level’ (Anheier et al., 2016: 29).

From Borin we learn that the leverage of private investment from public funding is not necessarily guaranteed, as she presents recommendations on how public funders must improve the image of public investment to remove the commercial sector perceptions of ‘inefficiency and ineffectiveness’ (Borin, 2015: 36). Ehler and Morgano write of the need for ‘the positive effects of public investment...[to be] understood more clearly [...] to provide the levels of analysis required to attract more private investment’ (Ehler and Morgano, 2016).

Schrijvers et al. (2015) argue strongly that ‘the publicly-funded culture sector should not be at the service of other fields of policy; it should be assessed on its own merits’ (2015: 10). They offer a conclusion that ‘we must lower our expectations of what culture and cultural policy are capable of achieving. Policymakers should concentrate more on the unique properties of culture and improve the culture sector’s ability to face new and existing challenges’ (2015: 13). The authors note

that the continued, somewhat paternalistic ‘civilisation’ perspective of the arts being good for you (or your social position and opportunities) has evolved into a desire to quantify the ‘assumed positive effects of cultural participation’ on people and society as a means of legitimising cultural policy and cultural spend (Schrijvers et al., 2015: 1), even when the evidence remains elusive (2015: 21).

In a report for Nesta and the Arts Council of Wales, it was recommended that public funders should be willing to ‘support what works, seeking to use methods that make clear links between inputs and outputs, in short demonstrating replicability when others take up these new ideas’ (ERS Research and Consultancy, 2017: 8).

summary

The varied arguments presented above show that the need to be accountable for public investment continues to be a major driver behind evaluation in the arts, culture and creative industries.

Multiple sources note the challenge of evidencing positive effects as the result of public investment. Others continue to question the assumed role of public funding as leverage for private investment and the requirement for evaluation to demonstrate non-cultural value from public funding of culture. These debates add perspective to a much fuller picture of the ecology of the arts, culture and creative industries, but do not prove a positive spillover-generating role for public funding within it.

spillover, the individual perspective and everyday participation

In the final report of the Arts and Humanities Research Council (AHRC) *Cultural Value Project*, the authors ground an understanding of value from the perspective (primarily) of individual experience of the arts and culture. Such a perspective takes in participation in funded and commercial cultural activity and also informal, amateur, participatory practices, noting that it is here ‘where most people find their cultural engagement’ (Crossick and Kaszynska, 2016: 7).¹⁰ What emerges is the ‘imperative to reposition first-hand, individual experience of arts and culture at the heart of enquiry into cultural value’ (Crossick and Kaszynska, 2016: 7; also Holst, 2017:4).

¹⁰ See also programmes like *Understanding Everyday Participation* <http://www.everydayparticipation.org/>

Drawing on the findings of the *Cultural Value Project*, Gordon-Nesbitt writes that to ‘unravel the association between arts engagement and health, much greater attention needs to be paid to the particular experience of engaging with art, film, music and theatre’ (Gordon-Nesbitt, 2018: 316). This has implications for measurement: ‘the individual, qualitative experience of arts engagement is taken to be paramount in manifesting health effects [that] may ultimately serve to focus attention away from quantitative measurements of cultural value’ (2018: 317).

King’s College London (2017) sets out a framework for a new understanding of the formal and informal cultural ecology, with a focus on the generation of ‘cultural capability’, understood as opportunities to be creative throughout an individual’s life (cultural democracy) (2017: 3). The authors suggest that a move towards cultural democracy in everyday life is predicated on a focus on what individuals actually do in their everyday lives (outside of publicly funded culture) (2017: 5). This creates both the potential for exponential returns on investment (2017: 8) and a need for new methodological approaches (2017: 9). Sacco et al. argue that active individual participation is key to the generation of strong positive spillover effects (2017: 12). In this context, they argue for a focus on how cultural access changes behaviour, rather than a focus on economic outcomes (Sacco et al., 2017: 10).

The complexity should not be underestimated (Sokka et al., 2017: 43; SDG Economic Development, 2017: 32). This has methodological implications. Awarding importance to the individual perspective lends weight to qualitative methodological approaches and to outcomes that can be classified as knowledge spillovers - which were identified as an area of strength in the preliminary review (TFCC, 2015). Lazzaro (2016), however, outlines that knowledge crossovers (new ideas and processes) are the most challenging to capture.

A focus on the individual perspective might fit within a spillover framework (it currently does not according to the authors of one of the case studies commissioned by the Research Partnership, Sokka et al., 2017: 33), but consideration must be given to how to incorporate and give equal weight to industry and network spillover, which Lazzaro suggests are more relevant to the creative economy field than knowledge crossovers (2016).

›The research could still use an upgrade in many areas. But what we know so far should cheer any arts advocate‹ Tsegaye et al. (2016)

The challenge of measuring the value of arts and culture pervades in both discussions about economic and quantitative (e.g. Oman and Taylor, 2018) and qualitative methodological approaches. Crossick and Kaszynska argue that many research methods ‘especially but not only in... qualitative methods’ do not ‘meet the necessary standards of rigour in specification and research design’ (2016: 9). The object of measurement, *spillover*, adds to this challenge.

Spillovers are described variously as being ‘indirectly measured’ (2015: 26) and ‘impossible to quantify’ (Frontier Economics, 2015: 44). Four years after their initial review, CEBR presented a revised economic assessment that did not include a refreshed evaluation of spillovers, noting the continued methodological challenges (2017: 9). This indicates a lack of progress regarding methodologies in this research area. Vickery, writing as the preliminary review was published, wrote that instead of giving up, we should address the methodological limitations of this area of research (2015).

the evidence library - an overview

The items in the evidence library were categorised according to the type of methodology presented. The largest group (n=25), were those reports that did not present any type of scientific methodology (e.g. advocacy documents, policy guidance, conference reports, feasibility studies, toolkits). Qualitative methodologies were the second most represented (n=18). This was followed by evidence reviews (n=11), primarily quantitative methodologies (n=10) and mixed-methods (n=9).

Methodological approach	Count
No scientific method used	25
Qualitative	18
Evidence review	11
Quantitative	10
Mixed-methods	9
Total	73

Chart 4. Reports by methodological approach.

It is challenging to compare this to the preliminary review because different classifications were used (see TFCC, 2015: 22). For example, above, qualitative classification includes surveys, interviews, etc, whereas in 2015 these were separated. Similarly, the classification above considers non-research based reports (e.g. policy reports) as ‘No scientific method used’, and this forms the largest category. TFCC’s classifications showed that the majority of reports (n=44) used mixed-methods, but this also included reports that may have been considered ‘No scientific method used’ in this context.

In the 2018 evidence library, 22 items referred to spillover directly. Noting the limitations of the evidence library approach, it is interesting that of the reports using primarily quantitative methodologies (n=10), half refer to spillovers and half do not (n=5 for both). This is not surprising considering the economic origins of the term. Similarly, for mixed-methodological approaches (n=9), just under half refer to spillovers (n=4).

progression of qualitative and mixed-methods approaches

There is evidence of a positive change in the increasing use of qualitative and mixed-methods approaches. Furthering the recommendations presented in the preliminary evidence review, Crossick and Kaszynska state that qualitative and quantitative methods can be ‘fruitfully combined’ (2016: 9). Reports like that of the Goethe Institut note the increase in research quality from mixed-methods approaches (2016: 9).

Holst notes that in the Danish and Nordic context, quantitative-only evidence frameworks and an accompanying favouritism or ‘evidence hierarchy’ are being replaced by a ‘combined qualitative and quantitative paradigm combining research approaches’ (2017: 4). In a review of performing arts impact evidence, Shishkova writes that that quantitative/economic research dominates despite ‘numerous assertions for a shift from estimating economic impact towards assessment of the social value of culture and the arts’ (2015: 5). She suggests that there is an increased use of mixed-methods approaches, and for more research to be ‘confident enough to put the stress on the intrinsic’ (i.e. non-economic impacts measured qualitatively) (2015: 5).

Qualitative methods used by BOP Consulting on a programme for young people with additional challenges or barriers to access do not attempt ‘to prove that specific approaches will definitely lead to specific outcomes’ (2017: 2) but rather show the complexity of experiences encountered, putting value on collecting and learning from participant experiences in-depth (BOP Consulting, 2017). The collection of intrinsic impacts is harder to measure than short-term quantifiable outcomes (BOP Consulting, 2017: 7). Their report on ‘how the ‘journey’ to extended skills and capacities begins through the aesthetic experiences of participations’ (2017: 9) goes some way towards illuminating the gap in our understanding of how participation transforms into impact (ERS Research and Consultancy, 2017: 7) and makes us consider the role of quality of experience in the generation of positive spillover effects.

qualitative approaches give necessary perspective to quantitative findings

The value of qualitative research in providing crucial and valuable perspectives to quantitative data is noted in many reports. The All-Party Parliamentary Group on Arts, Health and Wellbeing recommends that quantitative data approaches are made more robust by rigorous sampling of individual testimonies, which in themselves could be further strengthened by observation and tools such as reflexive diary writing (2017: 36) and a non-biased array of case studies (2017: 37). The authors of CEBR (2017a) note that a qualitative research approach (surveys/interviews) was instrumental in creating an understanding of the spillover effects of bookselling (2017a: 12). Similarly, a 2016 Culture, Heritage and Sport Evidence (CASE) review calls for qualitative evidence to substantiate and give further insight into the economic findings presented in their

report to investigate the nuances that influence the strength of outcomes (Trends Business Research Ltd et al., 2016: 4).

In a report on the *Indicator Framework on Culture and Democracy (IFCD)*, Anheier et al. write that ‘if one assumes that cultural participation contributes to the development of inclusive societies, then strengthening the cultural industries would make sense’ (2016: 25). However, to better demonstrate the direction of correlation, future research would benefit from longitudinal and more comparative data, and from ‘qualitative research at the national and sub-national level... to unpack and more closely examine the circumstances behind the relationships’ (2016: 29).

Ernst and Young themselves take a mixed-methods approach when measuring cultural and creative markets in the EU; interviews help them account for missing quantitative data (2014: 10). In a report on cultural relations, McPherson et al. write that existing metrics fail to give the necessary perspective on soft power outcomes, requiring qualitative approaches (2017: 17; see also Doeser and Nesbitt, 2017). Tanner writes that existing measurements (e.g. page visits) are not meaningful or indicative in understanding impact (Selwood, 2010 in Tanner, 2012: 23), later presenting a mixed-methods evaluation approach (2012: 24).

progression of more robust, causal approaches

Attributing causality is not straightforward. This is the case irrespective of the specific field or sector, or whether the evidence is quantitative, from, say, large statistical data sets, or qualitative, from, say, service users’ views. Attributing causality is so tempting, and leads some people to claim stronger links than are actually in place, especially where the causality seems, to them, so plausible. Levitt (2013)

Gaps in causality are frequently referenced in the evidence library, for example, between increased exports and soft power outcomes (McPherson et al., 2017: 9; see also Doeser and Nesbitt, 2017) and between cultural investment and tourism increases (The Tourism Company et al., 2017: 48). Schrijvers et al. (2015) write that ‘there is no convincing evidence of the positive impact of cultural participation, in part because sound methodologies for measuring that impact have yet to be developed’ (2015: 25). Olsberg SPI and Nordicity (2017) agree, acknowledging the significance of spillovers to an understanding of the total value of the screen sector, but note that this understanding is limited by the lack of robust methodological approaches.

The challenge of attributing causality between activity and outcomes is at the centre of the argument: Schrijvers et al. write that ‘the hard evidence for what are often highly specific impacts is too sketchy and patchy to serve as a basis for real policy choices’. Instead there should be continued investment ‘in research and innovative methods for investigating what culture actually achieves’ (2015: 35). This is reflected in an article by Oman and Taylor (2018) who question the presentation of causal relationships in commissioned research, partly due to the application of econometric methods but also due to the lack of research objectivity in responding to such briefs (Oman and Taylor, 2018).

See and Kokotsaki write that ‘at the moment there just isn’t enough robust evidence to be able to demonstrate a causal link between arts education and academic attainment’ (2016: 1, see also Greene, 2018), attributing this to a lack of ‘rigorous and robust evaluations’ (2016: 11). Methodological weaknesses of the arts education evidence base include the lack of RCTs, lack of comparative or scalable results and bias in reporting and evaluation (See and Kokotsaki, 2016: 3-6). In one report, it was noted that the ‘unexpectedly positive’ results from one randomised control trial still does not provide the causality of arts participation directly affecting academic attainment in young people (Greene, 2018).

proxy approach and experimental approaches

Soft Power Today (University of Edinburgh, 2017) tries to find causal links and to set a framework for the tangible measurement of how attraction (introduced as the core component of soft power, 2017: 7) results in influence. Setting out proxies by which they measured ‘political, economic, and cultural outcomes’ and after extensive statistical modelling, they find that ‘soft power assets or influences matter in statistically significant ways for attracting international students, tourists, foreign direct investment, and for a country’s political attractiveness around the world’ (2017: 35). They also used emerging research techniques and data sources, such as discourse analysis, social media analytics, network analysis and data science (2017: 26-27). They suggest that the proxy approach is more effective (than a qualitative approach) as the concepts at hand (‘perceptions, understandings, or trust’, University of Edinburgh, 2017: 26) are challenging to define and easily misunderstood.

Gielen et al. advocate a move from generalised research to experimental, project-specific measurement frameworks (2015: 65). We can see that this is already happening in some cases. People United (2017) benefit from a partnership with an academic partner to create a robust approach that meets the requirements of each project activity, using mixed methods in experimental approaches that include randomised control trials (RCTs) (2017: 12-14).

Crossick and Kaszynska present recommendations that differ from TFCC by standing against the application of a ‘gold standard’ being given to research using experimental methods and/or randomised control trials, noting that context and research objectives are most important for designing research approaches (2016: 9). This is a view shared by the All-Party Parliamentary Group on Arts, Health and Wellbeing who write that ‘Medical research criteria – in which large-scale randomised controlled trials are the gold standard and qualitative assessments are often viewed sceptically [sic] – are unsuited to evaluation of the arts in health’ (2017: 5). It is clear that there are concerns and inconsistencies surrounding the generation of evidence in this field, and note a ‘recent shift away from RCTs...in favour of good observation data’ (2017: 35).

This is furthered by an evidence review by the North American think tank for arts and society, Createquity, in which the authors write that they ‘support methodological diversity, and are not dogmatic about valuing “gold standard” study designs such as randomized controlled trials at the expense of all other types of research’ (Tsegaye et al., 2016). Nonetheless, they note that studies with causal designs are more valuable than ‘descriptive and case-study-based research’ due to their scarcity and the more challenging measurement approach (although guidance is now being published on RCT design that could be of use to the sector, see Edovald et al. (2016)). Because their research objective was linked to causality, it ‘is appropriate to privilege designs that make a convincing attempt to rule out alternative hypotheses for any observed effects’ (Tsegaye et al., 2016).

the macro vs the micro perspective

The majority of the evidence library suggests that the arts, culture and creative industries have value, for the sectors themselves and/or in other sectors. Most evaluations focus on project-level activity, without evidence of how impacts can be scaled. Only a few reports look at a potential spillover effect in scale. These include two reports that investigate the causal relationship between cultural participation and well-being (Węziak-Białowska and Białowski, 2016; Węziak-Białowska, 2016) and one that investigates associations between (broader) cultural participation and educational attainment in young people (ERSI, 2017) using national-level datasets.

Węziak-Białowska writes that ‘reported evaluations of a causative influence of creative engagement with the arts or passive cultural participation on population health and well-being... are scarce’ (2016). Research approaches are criticised: research on the benefits of active/passive engagement with culture often fails to determine causality by not considering ‘unobserved individual level factors from cross-sectional analysis (often regression) or the phenomenon of reverse causality’ (Węziak-Białowska, 2016) (a limitation noted, for example, by the authors of ERSI, 2017). This study using Swiss data shows that although some positive correlation is found (‘a positive relationship between cultural participation or engagement with the arts’ and self-reported health and general life satisfaction), when methods to determine causation are applied the results ‘showed that long-term health and well-being outcomes were not significantly improved by indulgence in any particular cultural activity’ (Węziak-Białowska, 2016).

Irrespective of type and nature of involvement, these findings do not discount the possibility that ‘frequent and various engagements with the arts in general may be of benefit to social participation and social inclusion’ (Węziak-Białowska, 2016). However, the results ‘showed that long-term health and well-being did not improve significantly as a result of any specific activity in the cultural arena’ and this provides ‘little evidence to justify health promotion messages for involvement with the arts’ (Węziak-Białowska, 2016).

The second study, this time in a Polish context, finds that there was a ‘positive association between cultural attendance and self-reported health’ which was found to be ‘very weak...[but] highly significant, owing to the very large sample size’ (Węziak-Białowska and Białowski, 2016). However, it disproves the ‘often suggested positive causative relationship’ because ‘no evidence was found to corroborate a positive impact from cultural attendance on physical health’ (2016). The authors conclude with a recommendation that policymakers should not consider ‘passive cultural participation as a measure of health promotion’ (2016).

In the third study, ERSI use Irish longitudinal data for two age cohorts to understand the impact of cultural participation linked to outcomes in ‘academic skills and socio-emotional wellbeing’ (2017: vi). They write that this helps mitigate the challenge of disentangling ‘the direction of causality when cultural activities and outcomes are measured at the same point in time’ (ERSI, 2017: 98). A longitudinal perspective provides an opportunity to ‘examine the effect of earlier participation on later outcomes’ (ERSI, 2017: 94). The research approach, however, can not provide evidence of causality (because it can not account for variables such as individual characteristics): the longitudinal approach only allows them to present evidence of association between cultural activity and positive and mixed outcomes (e.g. ERSI, 2017: 91). Despite the challenges presented in interpreting such data, and the potential that macro-level assessments of the effects of cultural activity are rarely positive or demonstrate causality, Crossick and Kaszynska call for ‘long-term questions about arts and cultural engagement [and positive health outcomes] to be included in major UK cohort studies in the future and for these questions to be stable over time to enable longitudinal research’ (2016: 8).

quantity versus quality

Gielen et al. (2015) note in their review that evidence strengths are often linked to quantity, not quality. In an evidence review by the North American think tank Createquity, a grid is created that plots quantity (for example, do the majority of reports support the finding?) against quality (Tsegaye et al., 2016). To assess quality, the authors understand quality to be *high* when evidence consists of ‘multiple studies with causal designs (experimental or quasi-experimental)’; *medium* when it is ‘a single study with a causal design, or multiple studies that otherwise make a compelling case for causal interpretation in the judgment of our team’; and *low* when none of these conditions are met (Tsegaye et al., 2016).

In their review, See and Kokotsaki (2016) focus only on quality, assessing their evidence library into three categories (2016: 7): firstly, areas of promise or potential; secondly, areas with inconclusive evidence; and finally, unpromising arts activity. They find that ‘at the moment there just isn’t enough robust evidence to be able to demonstrate a causal link between arts education and academic attainment’ (2016: 1). The rigour of their approach means that their findings are much more critical than those presented in Tsegaye et al. (2016) (or in other reviews like Culture Action Europe and Budapest Observatory, 2018). This is perhaps another finding that in many circumstances, quantity over quality of research pervades and is exacerbated by the sector’s inability to critically assess research approaches (e.g. Oman and Taylor, 2018).

progression of longitudinal measurement

›We want to emphasize that durable effects can only be achieved through long-term participation in (organized) culture – even if short-term effects can sometimes be measured.‹
Gielen et al. (2015: 63)

›[T]o capture spillovers in an ad hoc fashion ex post facto does not provide the level of or quality of evidence required by policymakers. Therefore it is important that studies based on established social science methodologies are established with clearly defined research hypotheses before artistic interventions occur.‹ TFCC (2015: 50)

The first quote above highlights views about the challenge of evidencing the effects of short-term projects, which often dominate in the sector (e.g. Sokka et al., 2017). It also refers to the idea that the arts create (by their very nature) positive impacts, but these may not be experienced in the long-term. The need for longitudinal approaches was mentioned extensively in the evidence library. Reflecting the challenge this has for the sector, at least one report called for longitudinal measurement as best practice but failed to provide the tools on how to incorporate this into evaluation (MAPSI, 2016).

In a summary of the commissioned case studies of the Research Partnership, it was noted that the longitudinal approaches taken by some of the cases were limited because they reviewed historic data rather than ‘building spillovers into longitudinal research from the outset’ (European Research Partnership on Cultural and Creative Spillovers, 2017: 25). This is a natural limitation of the case study commissioning process, highlighted in the second quote above.

progression of new methodologies

The recommendations from TFCC (2015: 11) concerning new methodologies should be reflected on. The first includes ‘Testing hypotheses around the process and means by which cultural and creative spillovers drive innovation in places and the wider economy through experimental methodological approaches utilising ‘big data’ and wellbeing (frameworks)’. The second involves increased use of ‘Consumer analysis utilising new technology to help us get a better understanding of culture’s role in driving the experience economy’ (2015: 11). These are reflected in other reports. For example, KEA note the potential benefits of using alternative data sources to map the creative industries, including ‘new distribution and sales patterns or innovative forms of cultural engagement’ (2015: 7). KEA also recommend the potential contribution of big data to a mapping of the creative industries but noted that this is so far unexploited (KEA, 2015: 7). From the evidence library, it can thus be inferred that such approaches have not progressed extensively.

New methodological approaches discussed in the evidence library include the use of observation and ethnographic methods (Goethe Institute, 2017: 7). They also include an incorporation of methods that analyse the created artistic or creative output and the requirements for methods to be developed to respond to this approach, a natural progression given ‘that the subject under scrutiny is the impact of the arts’ (All-Party Parliamentary Group on Arts, Health and Wellbeing, 2017: 37). People United also write that their mixed-methods approach included observations and the evaluation of artistic material (2017: 15). Gielen et al. write of the necessity to incorporate

professional artistic perspectives in cultural evaluation (2015: 75). Haastrup and Sørensen (2017) incorporated the aesthetic evaluation of drawings in their methodological approach. In their recommendations for better research into the benefits of arts education, See and Kokotsaki recommend the use of independent artistic evaluators (2016: 1-12).

›The deployment of ethnological methods such as field observations and “thick description”, which ensure participatory evaluation with the involvement of all stakeholders, is also the subject of intensive discussion and further development, as is that of art-based evaluation methods.‹
Goethe Institute (2016: 7)

New ethnographic methods have significant potential in the field but that they must be accompanied by conversations about scientific validity (Goethe Institute, 2016: 7).

quantifying spillover in financial terms (e.g. sroi)

Where it is mentioned, the evidence library is mixed over the use of economic quantification of non-economic effects (like sector responses in general, see Oman and Taylor, 2018). Several reports question the approaches of economic valuation in the sector (Ecorys, 2014) and the robustness of economic evaluations are questioned in one instance - the evaluators of the Cultural Destinations programme caution against the strikingly high economic impact estimations provided by the individual projects involved (2017). Gielen et al. note the challenge of using non-cultural methodologies (including Social Return on Investment - SROI) in the cultural sphere (2014: 64). On the other hand, regarding health and well-being, the All-Party Parliamentary Group on Arts, Health and Wellbeing (2017) state that this method provides weight to any evaluation of cultural intervention.

operationalising logic modelling to understand spillover

The European Venture Philanthropy Association (2013) presents a logic model approach to measuring impact using a mixed-methods evaluation approach. Like Tanner (2012), whose methods are also structured on a logic model, they do not address the challenge of measuring unintended or indirect impact. The Goethe Institut argue that evaluations should contain space for the measurement of unforeseeable impact, which is a fundamental component of project outcomes (2016: 9). This brings up a conceptual question about the utility and operationalisation of a logic model framework for measuring unintentional spillover effects.

Sokka et al. (2017), in writing their report for one of the case studies commissioned by the Partnership, suggest that a logic model approach ‘separated the goals, inputs, implementation and direct results of the cultural projects from the spillovers’ (2017: 3). They make the differentiation from impact by saying that ‘spillovers can generate from the beginning of the individual projects without direct relation to the actual project goals’ (2017: 24). In the project logic model, they appear to contextualise spillovers within wider long-term impacts, ‘some of which can be regarded as spillovers’ (2017: 23). Vickery (2017) challenges the focus on cause and effect as a linear construction for the arts, culture and creative industries, which are by their nature non-linear. The logic model exists to show linear causality between activity, outputs and outcomes: it may be most useful in delineating desired or potential project impact from spillover effects. Thus there remains the challenge of proving causality of spillover when it occurs at different points of the logic chain.

summary

Qualitative methodological approaches appear to be valued in their own right, and for their contribution to a more rounded and robust mixed-methods approach in which qualitative data can add the nuance and sometimes, the indications of causality, that quantitative data can lack. The benefits of quantitative methodological approaches include testing hypotheses or findings from a local or project scale on a national scale (e.g. well-being). Demonstrating outcomes and attributing causality to activity in the arts, culture and creative industries is challenging depending on the level at which you approach it. It is potentially easier using methods suitable for micro level project evaluation than at a national or international macro level, relying on large scale datasets. This national/macro perspective is necessary to challenge the 'positive' benefits mentality in the sector, as well as to drive further improvements on time-series data collection.

The case for longitudinal data collection continues to grow but is hindered by the short-term projectism of the sector. This challenges the attribution of causality between long-term goals and provides little robust evidence in other respects. Proxies have potential but, in the case provided in the evidence library (University of Edinburgh, 2017), the findings are reductive of the complexity of the research area (soft power), potentially lacking insight that is gained from mixed-methods or qualitative approaches (e.g. McPherson et al., 2017). Similarly, and as suggested by TFCC (2015) economic evaluations (e.g. social return on investment) may provide interesting insights for the sector. They have a mixed reception but may be of interest if applied rigorously in specific contexts (e.g. health) to provide insight into cost savings. Such methodologies may be of interest to further the case for the cultural commissioning of health and well-being projects.¹¹

The lack of evidence of causality is noted extensively. This is accompanied in many cases by a call for the further use of experimental methods, including the use of RCTs. These rarely feature in the evidence library - People United (2017) is one case where RCTs are used as part of a mixed-methods approach. Other reports note the rarity of such methods in the sector (See and Kokotsaki, 2016; Tsegaye et al., 2016). This is nonetheless combined with a 'backlash' against RCTs as the gold standard of research approaches (Crossick and Kaszynska, 2016; All-Party Parliamentary Group on Arts, Health and Wellbeing, 2017).

Some of the reports in the evidence library suggest the need to have a wide range of methodological approaches at hand to respond to the huge variety in activity in the arts, culture and creative industries. There is no one-size-fits-all approach. As such, we see a focus on the need to tailor research approaches to the project and furthermore, to the creative outputs that emerge. Such approaches are primarily qualitative, such as embedded ethnographic methodologies like observation and the expert valuation of creative outputs. There is great potential in this respect, in particular for an understanding of spillover at an individual level and for mapping how participation leads to impact, but such methods have to be further rigorously developed and validated (Goethe Institut, 2016). An increased confidence in the application of rigorous qualitative methodological approaches may allow for further understanding and wider social valuing of the intrinsic value of the arts, culture and creative industries.

¹¹ <https://knowhownon-profit.org/funding/commissioning/cultural-commissioning/evidencing-the-social-value-of-arts-and-culture>

The very identification of spillover is challenging. In the evidence library, and from the case studies commissioned by the Partnership, it appears that logic modelling has potential to be able to map spillovers as separate to project outcomes across the value and activity chain, but this needs to be further explored. Following on from the recommendation in the preliminary evidence review to explore action research, Sokka et al. write that this is also an effective tool for delineating potential spillover effects from broader project outcomes and impact (2017).

There is also no simple way to present methodologies to further progress the measurement of cultural and creative spillovers. Rather, there are some principles that could be borne in mind regarding the future measurement of spillover effects:

- The measurement of spillover will only be possible when it is easily understood by the sector and presented in a framework that accounts for temporal and contextual dynamics.
- There is no one-size-fits-all approach to spillover evaluation and methodological approaches should be designed to be appropriate to the activity. This includes having confidence in the rigorous application of qualitative methods.
- Professionals in the sector should be able to understand, and perhaps even apply, their own methodological approaches (Vickery, 2017). An increased understanding of methods will support a better objective assessment of the reliability of findings (Oman and Taylor, 2018) and remove the potential for over-claiming.
- Partnerships with universities can provide opportunities for rigorous and longitudinal mixed-methods approaches to evaluation.
- Pre-emptive mapping of spillover effects before project activity begins has value. In particular, this can isolate project activity goals from spillover. This also supports a longitudinal approach by building measurement in from the beginning of activity.
- Longitudinal approaches are necessary to show the duration and value of spillover impact over time.

In 2015, TFCC and the Research Partnership co-created the following definition of ‘spillover’, for the purposes of the review:

‘We understand a spillover(s) to be the process by which an activity in one area has a subsequent broader impact on places, society or the economy through the overflow of concepts, ideas, skills, knowledge and different types of capital. Spillovers can take place over varying time frames and can be intentional or unintentional, planned or unplanned, direct or indirect, negative as well as positive.’ TFCC (2015: 15)

The preliminary review explained that ‘spillover’ is ‘at times used interchangeably with terms such as cross-overs, value-added or subsumed within a wider set of outcomes, impacts or values’ (TFCC, 2015: 14). The holistic ground-up definition assisted in the generation of the first international evidence base on spillover effects. It should be noted that, like in this report, the evidence base was created because of the inclusiveness of this definition, not because each report actively sought to comment on or demonstrate spillover effects (see also TFCC, 2015: 23).

22 out of 73 reports in the evidence review use the term ‘spillover’,¹² yet TFCC’s statement that there is ‘no consistently recognised definition of the term ‘spillover’ in the context of the arts, culture and the creative industries’ (TFCC, 2015: 14) remains true. The references to spillover in the evidence library include various presentations of TFCC’s definitions, new definitions and reiterations of alternative definitions, as well as various connotations with crossover, impact, effect, value and benefit. The lack of definition is the initial conceptual limitation of the term. This review provides an opportunity to assess the definition, informed by the evidence gathered and the three years that have passed, in order to provide better direction for research in this area. This review presents what others say spillover is and chips away at *what it is not*.

what is spillover?

The lack of a shared definition may have negative implications for spillover as a research focus (e.g. Crociata et al, no date). Similarly, the case studies commissioned by the Partnership show that in applied settings, the practical identification and measurement of spillover is challenged by the lack of definition (European Research Partnership on Cultural and Creative Spillovers, 2017: 24; Sokka et al., 2017: 41).



Word cloud of the terms used in reports in the evidence library.

¹²This includes spellings like *spill-over*, *spillovers*, etc. In 2015, 28 out of 98 reports.

presented definitions

This section will attempt to further analyse the use and definitions of the term ‘spillover’ (and ‘crossover’, often used synonymously) in the material presented in the evidence library. Vickery presents the challenges of definition, writing that ‘the defined object of research (“creative and cultural spillover”) is an open question’ (Vickery, 2015). Sokka et al. write that the existing definition is ‘rather indefinite’ (2017: 41). Lazzaro (2016) states that there is no rigorous definition of spillover, and many publications in the evidence library do not clearly define their understanding of the term when using it.

Lazzaro defines spillovers as the ‘Unplanned or unintentional, positive/negative effects of actions with different purposes’ or externalities (2016, see 08:10). In The value and values of culture, the term ‘spillover’ is used interchangeably with ‘crossover’ but later linked to ‘transformative power’ (Culture Action Europe and Budapest Observatory, 2018: 36).

In a report by the Austrian Institute for SME Research and VVA Europe, the authors discuss the role of spillovers and crossovers in the same paragraph, without defining either (2016: 11). Later, they propose that spillover is representative of ‘cross-sectoral fertilisation’ (2016: 269) (also seen as ‘cross-sectoral innovation’ by imec-SMIT-VUB et al., 2017: 82). In a Goethe Institute report, a concept of ‘transfer’ is proposed that helps to conceptualise long-term impact ‘beyond the sphere of activity and into society’ (Goethe Institute, 2016: 13), which could be understood as spillover.

Ehler and Morgano (2016) write that the creative industries are recognised for their ‘ability to trigger noticeable positive effects in other industrial sectors, such as tourism, retail, and digital technologies’, which is understood as spillover (no page number). Levä in Nemo (2016) suggests that spillovers are the result of museums ‘purposefully...[striving] to be present in sectors other than cultural heritage’ (Nemo, 2016: 19). This is similar to Petrova’s understanding, where she suggests that entrepreneurs create knowledge spillover in the inevitable reshaping of their knowledge and skills in order to be better suited to and relevant in other sectors (2018).

In an economic impact evidence review for the Department of Culture, Media and Sport, Ecorys (2014) present but do not clearly define ‘wider economic effects’ - these can be considered as non-direct economic impact (part of the indirect value chain) or as spillover (outside of the value chain, e.g. livability of an area) (2014: 1). This is a similar situation for wider (non-economic) impacts (understood as spillover effects), such as media coverage leading e.g. to tourism, volunteering and environmental impact (2014: 2).

where can spillovers be found?

In most cases, spillovers are suggested to be found primarily in other sectors (Grotenhuis, 2017; Austrian Institute for SME Research and VVA Europe, 2016; Trends Business Research Ltd et al., 2016; imec-SMIT-VUB et al., 2017; Ehler and Morgano, 2016). The Dutch Ministry of Education, Culture and Science and Ministry of Economic Affairs (2014) suggest that crossovers are found in ‘other domains’ (2014: 13). Similarly, Crombie et al. write that crossovers play a ‘bridging role’ in stimulating innovation from the creative industries in other sectors (2016). Bazalgette uses the term ‘enablers’ (2017: 12), and Ernst and Young describe them as ‘powerful catalysts [of value] for other vital industries’ (2014: 27).

Borin (2015) writes that (positive) spillovers can be found in ‘networks that cut across several domains (public, private and non-profit) and create cooperation between related fields such as

[culture and] tourism, education and sustainability' (2015: 31). Spillovers and cross-sectoral fertilisation can be observed along the entire value chain (Austrian Institute for SME Research and VVA Europe, 2016: 3), but not necessarily mapped sequentially (imec-SMIT-VUB et al., 2017: 66). Furthermore, Olsberg SPI and Nordicity (2015) identify spillover as 'impacts beyond [the activity] ... supply chain' (2015: 15). This finding is shared by Sokka et al. (2017) when they write that spillover is discrete from impact because it can occur at any point of activity with no relation to the project goals (2017: 24).

Less attention is paid to the spillover effects of the arts, culture and creative industries on their own sector (except when the linkages between the arts and culture and the creative industries are explored). Bazalgette (2017) does not define spillover either, but it is understood that it can be found within the creative economy and in other sectors (e.g. 2017: 54, 66; also Varbanova, no date). Ernst and Young present a circular model of digital innovation, where activity in the creative industries spurs digital innovation in presentation, dissemination and consumption which in turns drives further innovation in creative content (Ernst and Young, 2014: 27).

In economic conceptualisations of spillovers, spillover is measured at a tertiary level. Consideration of spillover is often presented after direct impact, indirect impact and multipliers (e.g. Olsberg SPI and Nordicity, 2015; CEBR, 2017a). In a report by Frontier Economics on the contribution of the BBC to the UK's creative industries, spillovers are presented after first and second round impacts (Frontier Economics, 2015: 26). In Trends Business Research Ltd et al., spillover is considered after the delivery of direct and indirect impacts to be able to 'enhance the cumulative and total impact' resulting from investment in a culture, heritage and sport ecosystem (2016: 11).

Spillover is thus often seen as an indirect effect (Lazzaro, 2016; Ecorys, 2014), separate from direct economic effects. The authors of CEBR write that spillovers are 'impacts [that] are not captured in standard measures of value like price, turnover or GDP' (2017a: 12). Frontier Economics define spillovers as 'benefits to other organisations such as increased productivity' (2015: 26). In defining impact as 'positive outcomes', Trends Business Research Ltd et al. present spillover as separate from the 'direct and indirect impacts' of a culture, sports and heritage ecosystem (CS&H) (2016: 10). They write that spillovers can be generated 'which further enhance the cumulative and total impact of those assets and investment' (Trends Business Research Ltd et al., 2016: 11).

Spillovers can be economic and non-economic (e.g. Ecorys, 2014; Austrian Institute for SME Research and VVA Europe, 2016). Last argues that economic values are contingent on the creation of non-economic value (Last, 2016). When discussing spillover, Trends Business Research Ltd et al. most frequently refer to literature on economic or innovation spillover (2016: 61-62). This is not necessarily surprising considering the economic origins of the term (see e.g. Frontier Economics, 2007), but it could indicate that a broader understanding or use of non-economic spillovers is still not as accepted. This may have implications on the use and valuing of non-economic spillover in research and policy (see e.g. Sokka et al., 2017: 33).

Summary

Spillover can be generated by, within and outside of the arts, culture and creative industries. It can also act in a circular fashion, inspiring its own generation through innovation in other sectors. It can happen during any part of the activity, supply chain or value chain (separating it from impact). It is considered to be found at a tertiary level after direct and indirect impact. To arrive at a full understanding of spillover, it is necessary to define it in opposition to crossover.

how is spillover different from crossover?

Spillover is not conceptually so different from crossover (HKU, 2016). One core element is often referred to in the literature about crossover that is referred to less consistently in that of spillover: intentionality. In the Netherlands, programmes (e.g. see Grotenhuis, 2017, various *Crossover Works* articles) have been set up to stimulate crossover between the creative industries and other industries. This suggests an intentionality behind the activity. Vickery presents crossover as direct and intentional (2015). Similarly, in the commissioned case studies, when applying the framework from the preliminary evidence review, a separation was made of spillover from project goals, understanding spillover to occur 'when activities valorise other values than those that were initially intended' (European Research Partnership on Cultural and Creative Spillovers, 2017: 21; also Sokka et al., 2017: 24). Spillovers may thus fit more naturally within project evaluations like that of People United, for example, who present the need for an evaluation approach that leaves room for 'unpredictable outcomes' (2017: 13).

Projects that operationalise crossover take a somewhat different perspective. Lazzaro regards crossover as a type of strategic design strategy, suggesting intentionality (Lazzaro, 2016; HKU University of the Arts, 2016). Crossovers are also understood both as a process and an outcome of activity, which spillover is not (Lazzaro, 2016). Varbanova (no date) suggests that crossovers are not the outcome but the initiating activity or process, from which we should ask if crossover as intentional collaboration is one of several preconditions of spillovers.

In Crociata et al. (no date), the authors argue 'that crossovers are a crucial way through which culture and creativity can find a new role in European strategies by exploiting its yet untapped capacity to adaptively respond to broader societal and economic challenges'. This clearly confirms the intentionality behind the term, and the abstract suggests a push to move the debate beyond spillover to active crossover generation/capture (Crociata et al., no date).

› Crossovers: A design strategy to play a wider role, to exploit yet untapped capacity in response to economic and social challenges, to innovate.‹

conclusions

This report will not set out a new or revised definition of spillover. However, based on the above, it is recommended that the Partnership continues to explore what is problematic with the existing definition of cultural creative spillover. Issues around intentionality and its separation from existing (and often more used) terminology may continue to hinder a debate on measurement, which is the real focus of the Research Partnership. The framework presented in 2015 of three spillover categories and 17 sub-categories should be tested and improved. Future activity will benefit from collaboration with those working in the arts, culture and creative industries, while also including existing stakeholders the policy and research field.

Communication of value is a weakness in the sector (Levä in NEMO, 2016) - good news does not reach beyond sectoral boundaries. Levä writes that institutions may do more for other sectors, but this will not always be matched by funding from non-cultural budgets (in NEMO, 2016: 20). In UNESCO (2014) it is written that advocacy of cultural value should not come from only the cultural sector (2015: iii). Evidence is 'momentarily' impressive (Sacco et al., 2017: 2), and almost outweighed by the need for political will (All-Party Parliamentary Group on Arts, Health and Wellbeing, 2017: 49).

Culture as an intrinsic part of growth

Investment in the arts, culture and creative industries can be a driver and enabler for sustainable development (UNESCO, 2015), creating growth that is not (as) harmful to the environment (as other industrial sectors) by maximising the potential of human capital (Bucci et al., 2014). Many assert the intrinsic (and independent) value of culture and cultural outcomes as a precondition for the generation of other types of value (e.g. Trends Business Research Ltd et al., 2016; Culture Action Europe and Budapest Observatory, 2018: 2; also European Research Partnership on Cultural and Creative Spillovers, 2017: 10). Understanding how quality affects that interaction is particularly important (e.g. BOP Consulting, 2017).

Implications for diversity

Inequality of access to the arts, culture and creative industries is a necessary consideration when considering the value of investment, participation and consumption. It is important when discussing outcomes like education and health benefits because of the imbalance in engagement across the (UK's) social strata (Gordon-Nesbitt, 2018: 317). Anheier et al. write that the 'strength of a country's cultural industry is related not only to the level of cultural participation, but also - even if less so - to the level of equality of access' (2016: 28). Similarly, cultural diversity can be affected by fewer content platforms and funnelled access to limited content. Research, like that of ERSI (2017), needs to embrace intersectionality and go further to consider how outcomes for different social groups are or could be affected by trends in participation. This is a necessary and timely area of consideration for research into spillover effects.

1. Continue to explore definitional challenges

Debates on the very definition of the arts, culture and creative industries continue to dominate the European cultural and creative research sphere. We cannot measure the sector if we do not share an opinion about what it is. Likewise with spillover: this report shows that progress on the spillover debate has been hindered by definitional uncertainty but continued collaboration and discussion is recommended to explore what is problematic with the existing definition of cultural creative spillover.

2. Further test the spillover framework

The identified spillovers (from TFCC, 2015, and this review) should be tested for their relevance. The framework presented in 2015 by TFCC of 17 spillover sub-categories could be further developed to make it multi-dimensional and to capture the complexity of spillover effects (e.g. time, affected actor, negative spillover). The 17 spillover sub-categories and newly identified spillovers could also be mapped against alternative impact frameworks or indices with a view to investigating if this will provide additional perspective or further the measurement of spillover.

3. Collaborate and involve all actors in research

A debate on the full value of culture and creative spillover should support a **continued discussion around the methodological means to capture spillovers**. It should not, however, remain abstract from the processes and ‘the interconnected elements of the system that makes their emergence possible’ (European Research Partnership on Cultural and Creative Spillovers, 2017: 9). **This is where collaboration with others actively researching this field is important.** Partnerships between universities should be promoted. Furthermore, future research will benefit from collaboration with those working in the arts, culture and creative industries outwith the policy and research field.

4. Promote a holistic approach and the progression of robust qualitative methods

The evidence library shows that qualitative and mixed-methods approaches are increasingly valued because this adds nuance to economic understanding and provides insight into the dynamics of clustering. Nonetheless, the challenge remains of demonstrating the value of activity and investment in the arts, culture and creative industries. This is problematic when, according to general scientific principles, the evidence base is reportedly weak, and the debate is matched by those who argue that different research principles should be applied to the cultural and creative industries (e.g. those arguing against RCTs as a gold standard in the arts). **The Research Partnership should continue to advance its goals for a holistic approach and for the progression of robust qualitative methods in the measurement of spillovers in the arts, culture and creative industries.** This should help further the conversation about the core value of culture itself. The sector should be actively encouraged to contribute to conversations about the importance of culture to society (e.g. Schrijvers et al., 2015: 20).

5. Support risk and innovation at policy level

Policymaking and new research developments take time. Thus, ambitions to advocate for the further holistic measurement of spillover effects must be balanced with an understanding that further work is required to support this case. The call for ‘a policy-level appreciation that the types of spillover generated can not always be predetermined’ (TFCC, 2015: 17) is still relevant. Policymakers and funders should be encouraged to fund activity that is risky and that could have benefit in multiple unknown ways, including ways that are not critical to project success (also King’s College London, 2017; Gielen et al., 2015; Sokka et al., 2017).

appendix 1 – evidence library

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apendix 2 – general bibliography

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appendix 3 – spillover mapping

knowledge spillover

'Knowledge spillovers refer to the new ideas, innovations and processes developed within arts organisations and by artists and creative businesses which spill over into the wider economy and society without directly rewarding those who created them' TFCC (2015: 26)

Stimulating creativity and encouraging potential

- Study of the House Art Scheme (Hastrup and Sørensen, 2017)
- Liverpool Biennial 2016 - evaluation (BOP Consulting, 2016)
- Changing the world through Arts and Kindness (People United, 2017)
- How do you draw a rainbow the wrong way? BOP Consulting (2017)
- Cultural Entrepreneurship in the context of spillovers within the cultural and creative industries - Petrova (2018)
- Bookselling Britain: The contributions to - and impacts on - the economy of the UK's bookselling sector (CEBR, 2017a)
- Arts and cultural participation among children and young people - Insights from the Growing Up in Ireland study (ESRI, 2016)
- A more integrated approach - game jams for crossover innovation (Crombie, Renger and Mersch, 2016)

Increasing visibility, tolerance and exchange between communities

- Arts & Kindness (Jo Broadwood, 2012)
- Changing the world through Arts and Kindness (People United, 2017)
- Cultural Entrepreneurship in the context of spillovers within the cultural and creative industries (Petrova, 2018)

Changing attitudes in participation and openness to the arts

- Study of the House Art Scheme (Haastrup and Sørensen, 2017)
- Changing the world through Arts and Kindness (People United, 2017)
- Evaluation of Cultural Destinations (The Tourism Company and SQW, 2017)
- How do you draw a rainbow the wrong way? (BOP Consulting, 2017)
- Bookselling Britain: The contributions to - and impacts on - the economy of the UK's bookselling sector (CEBR, 2017a)
- Re-writing the story: The contribution of public libraries to place-shaping (Shared Intelligence, 2017)
- Creative People and places - Year 3 Ecorys Report: Impact, Outcomes and the Future at the End of Year 3 (Ecorys, 2017)

Increase in employability and skills development in society

- Study of the House Art Scheme (Haastrup and Sørensen, 2017)
- How do you draw a rainbow the wrong way? (BOP Consulting, 2017)
- Cultural Entrepreneurship in the context of spillovers within the cultural and creative industries (Petrova, 2018)
- Arts and cultural participation among children and young people - Insights from the Growing Up in Ireland study (ESRI, 2016)
- A more integrated approach - game jams for crossover innovation (Crombie, Renger and Mersch, 2016)
- Re-writing the story: The contribution of public libraries to place-shaping (Shared Intelligence, 2017)

Strengthening cross-border and cross-sector collaborations

- Liverpool Biennial 2016 - evaluation (BOP Consulting, 2016)
- Evaluation of Cultural Destinations (The Tourism Company and SQW, 2017)
- A more integrated approach - game jams for crossover innovation (Crombie, Renger and Mersch, 2016)
- Creative Nation (Mateos-Garcia, J., Klinger, J. and Stathoulopoulos, K., 2018)
- Creative People and places - Year 3 Ecorys Report: Impact, Outcomes and the Future at the End of Year 3 (Ecorys, 2017)

Testing new forms of organisation and new management structures

- Evaluation of Cultural Destinations (The Tourism Company and SQW, 2017)
- Cultural Entrepreneurship in the context of spillovers within the cultural and creative industries (Petrova, 2018)
- Creative People and places - Year 3 Ecorys Report: Impact, Outcomes and the Future at the End of Year 3 (Ecorys, 2017)

Facilitating knowledge exchange and culture-led innovation

- Evaluation of Cultural Destinations (The Tourism Company and SQW, 2017)
- Cultural Entrepreneurship in the context of spillovers within the cultural and creative industries (Petrova, 2018)
- A more integrated approach - game jams for crossover innovation (Crombie, Renger and Mersch, 2016)
- Creative Nation (Mateos-Garcia, J., Klinger, J. and Stathoulopoulos, K., 2018)
- Creative People and places - Year 3 Ecorys Report: Impact, Outcomes and the Future at the End of Year 3 (Ecorys, 2017)

industry spillover

›...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.‹ TFCC (2015: 32)

Improved business culture and boosting entrepreneurship

- A more integrated approach - game jams for crossover innovation (Crombie, Renger and Mersch, 2016)
- Cultural Entrepreneurship in the context of spillovers within the cultural and creative industries (Petrova, 2018)
- Creative Nation (Mateos-Garcia, J., Klinger, J. and Stathoulopoulos, K., 2018)

Impacts on residential and commercial property markets

- Bookselling Britain: The contributions to - and impacts on - the economy of the UK's bookselling sector (CEBR, 2017a)

Stimulating private and foreign investment

- Economic Contribution of the UK's Film, High-End TV, Video Game, and Animation Programming Sectors (Olsberg SPI and Nordicity, 2015)
- Bookselling Britain: The contributions to - and impacts on - the economy of the UK's bookselling sector (CEBR, 2017a)
- Soft Power Today (University of Edinburgh, 2017)

Improving productivity, profitability and competitiveness

- Economic Contribution of the UK's Film, High-End TV, Video Game, and Animation Programming Sectors (Olsberg SPI and Nordicity, 2015)
- Creative Nation (Mateos-Garcia, J., Klinger, J. and Stathoulopoulos, K., 2018)

Boosting innovation and digital technology

- A more integrated approach - game jams for crossover innovation (Crombie, Renger and Mersch, 2016)

network spillover

›[T]he 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).‹ TFCC (2015: 37)

Building social cohesion, community development and integration

- Changing the world through Arts and Kindness (People United, 2017)
- Cultural participation and inclusive societies - A thematic report based on the Indicator Framework on Culture and Democracy (IFCD) (Anheier et al., 2016)
- Cultural Entrepreneurship in the context of spillovers within the cultural and creative industries (Petrova, 2018)

Improving health and wellbeing

- Study of the House Art Scheme (Haastrup and Sørensen, 2017)
- Liverpool Biennial 2016 - evaluation (BOP Consulting, 2016)
- How do you draw a rainbow the wrong way? (BOP Consulting, 2017)
- Arts and cultural participation among children and young people - Insights from the Growing Up in Ireland study (ESRI, 2016)

Creating and attractive ecosystem and creative milieu, city branding and place making

- Economic Contribution of the UK's Film, High-End TV, Video Game, and Animation Programming Sectors (Olsberg SPI and Nordicity, 2015)
- Bookselling Britain: The contributions to - and impacts on - the economy of the UK's bookselling sector (CEBR, 2017a)
- Creative People and places - Year 3 Ecorys Report: Impact, Outcomes and the Future at the End of Year 3 (Ecorys, 2017)
- Evaluation of Cultural Destinations (The Tourism Company and SQW, 2017)
- Liverpool Biennial 2016 - evaluation (BOP Consulting, 2016)

Stimulating urban development, regeneration and infrastructure

- None mapped from the selection

Boosting economic impact from clusters and regions

- Liverpool Biennial 2016 - evaluation (BOP Consulting, 2016)
- Creative Nation (Mateos-Garcia, J., Klinger, J. and Stathoulopoulos, K., 2018)



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publications (2015-2018)

Compiled by Jonathan Vickery

With an Introduction by
Jonathan Vickery, Tom Fleming and Bernd Fesel

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