Summary – Research Workshop (June 11ᵗʰ, Essen/ Germany)

European Evidence Base on spillover effects of culture and the role of public funding

The belief that cultural activity has beneficial impacts beyond its own sector is currently one of the most important drivers for public investment in culture and in the cultural and creative economy. Despite this, there is a paucity of scientific research on these so-called spillover effects in terms of frequency, type, range and evaluation. For this reason, the Arts Council England and ecce in cooperation with the state of North Rhine-Westphalia have entered a research partnership to investigate examples of spillover effects across Europe. Based on that, qualitative methods will be developed to evaluate and fully comprehend these spillover effects beyond its quantitative measurability.

The aim of the project is also to strengthen the advocacy towards the Joint Research Centre of the European Commission in a large-scale research strategy on spillover effects within the Agenda 2020. In the course of the conference Forum d'Avignon Ruhr 2014, the outline of the project was presented during the research workshop.

1) Participants of the Research Workshop:

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Toby Dennett, Arts Council Ireland, Dublin
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Reinhard Krämer, Ministry for Family, Children, Youth, Culture and Sport of the State of North Rhine-Westphalia, Düsseldorf
Elisabeth Kremer, Actors of Urban Change program, Berlin
Nina Lakeberg, Multiplicities, Berlin
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Boris Meggiorin, Société d'Aménagement de la Métropole Ouest Atlantique, Nantes
Dorota Nigge, European Commission, Brussels
Dr. Stojan Pelko, EU Office in Kosovo, Prishtina
Stefanie Rogg, ecce GmbH, Dortmund
Richard Russell, Arts Council England, London
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Dr. Martin Schwegmann, Actors of Urban Change, Berlin
Johanna Suo, CUMEDIAE Culture & Media Agency Europe, Brussels
Agnieszka Surwillo-Hahn, Robert Bosch Stiftung GmbH, Stuttgart
Rasmus Wiinstedt Tscherning, Creative Business Cup, ECIA, Roskilde
Morgane Vandernotte, Région Nord-Pas de Calais, Direction of Culture, Lille Cedex
Dr. Jonathan Vickery, University of Warwick, Centre for Cultural Policy Studies, Coventry

2) Introduction to the Research Project

While there are assumptions about the existence of spillover effects of culture, there also is a **lack of available evidence and case studies** that allow learning about that phenomenon.

Therefore, the project proposes a two-step approach of a) evidence and b) logic:

a) **a preliminary study across Europe** to collect cases of spillover effects (with a full range of scale, types, art forms etc.) which will be the foundation for a longer and more fuller piece of research, and

b) a study to extract from this collection of evidence a **common logic model of spillovers** that could be used by stakeholders throughout Europe **to make decisions about public funding** in the art and cultural sector, which are more evidence-based, effective and efficient than before.

So, since it is a European topic, the Arts Council England and ecce aim to convince other persons/ institutions to join the research collaboration and – in doing so – optimize the existing resources (collaborative effort of learning). With this in mind, the organizers wanted to know more about the participant's experiences and how they were approaching the topic. Thus, within the introductory part of the workshop, the participants were asked to present their **view of the project concept** as well as their **interests in researching spillovers** and share questions regarding that subject with the others. The most relevant contributions were the following:

- The **excessive usage of these buzzwords** raises skepticism and causes a vague understanding of what spillover effects are (or are not)
- Regarding **effects of spillovers** like gentrification or loss of artistic autonomy: what can be done to counteract negative effects? What can be done to ensure it's a bottom-up process?
- In the cultural field spillover effects are acknowledged, but there is a need to focus on a more scientific way: **how can one measure the impact of art** and culture? What kind of research methods can be used? How can we **develop better evidence and better methods** to get the wide range of spillovers?
- **What kind of existing data could help?** There is no need of reinventing the wheel
- How do we get new partners and what are the parts/ sectors culture can partner with? Which sectors are more likely to collaborate?
- **What kind of culture do cities acknowledge/ support**? What's the city's role within spillover effects? When are cities barriers to spillover effects of culture? Need of case studies and urban development practices, which are open ended with pros and cons
- **How can one promote or even enforce spillovers?** How to manage the synergies? Can spillovers be a tool for policy or rather an option space enabled by policy?

Within that presentation, an exchange of ideas appeared regarding various **benefits of spillover effects** (as a tool for the development of CCIs, as a way of finding interesting projects, as an instrument for projects to get public funding etc.), **where to look for spillover projects** (artistic thinking, networks, places, events, skills, inter-zones) and **ways of enhancing/ enforcing spillovers** (How do we bring different players together?). Discussions also came up e.g. whether one should exclude the sectors where research about spillover effects already exists (e.g. tourism, image of cities) or **whether this kind of existing research is just based on assumptions rather than evidence**. Also the diversi-

ty of experiences and views of the participants in the field of spillover underlined the need for and the joint interest in a scientific precise definition of spillovers.

3) Working in Groups

Following this exchange of views and interests the participants formed into groups in order to discuss the research proposal and its definition of the research scope while **mapping evidence of spillover effects to define in a transparent way the research subject:**

- How do we define the parameters of this subject – do we structure our field of research in terms of sectors, industries, locations, activities (use terms like cultural economy, creative and cultural industries, arts sector) – OR shall we define our subject in terms of specific agencies or a specific range of spillover activities?
- What are the spatial coordinates of this research – do we attempt to construct a sample that represents the situation across the EU? Or do we select the most effective specific examples?
- What kinds of spillover agencies or activities should we cover (or not cover)?
- What typology of data is needed to identify, measure and evaluate spillover?
- What impacts and range of impacts should we aim to include?

Summary of the group's presentation:

Generally speaking, all groups raised more questions than they answered – however, the group work's intention wasn't to come up with answers but rather inputs that reflect the discussions and propose new research perspectives for this project. In the following, the outcomes of the group's presentation will be presented in bullet points (see also p5 for the reconstructions of each's group presentation):

- Struggle with defining the parameters of the research, because "Beginning without an understanding of what there is out there: **How do we first draw the lines before knowing what there actually is**?" Conclusion: rather more than less variety in the evidence base!
- Conflict of interest: artists don't usually measure and they don't look at parameters which fit into categories
- **Decision for a sector-specific or a general approach**: Do we structure the evidence in terms of different kind of spillovers and / or their impact?
- Geographical scope: Is there a need for an even geographical spread of case studies? Choices between rural and urban areas, cities (small vs. big, rich vs. poor, declining vs. ascendant or unexperienced or experienced stakeholders (Is a broader understanding of spillovers in a city a good research case?)
- Should the project include **countries that are not in the EU, but get European funding?** (and compare with the others)
- **Defining data typology of evidence base:** What kind of data to collect before one has identified the impact and the actors one is interested in? Can a bottom up and interactive research help to avoid this vicious circle?

- How to **share and compare the data** between different spillover projects
- Need of **qualitative data** (regarding quantitative data: use of the existing)
- How to maximize learning from evidence? **Failed cases might be interesting to analyze** (Why didn't they meet the expectations? etc.) – How to choose and how to analyze? How to get to know these cases?
- Giving the fact that health, economic development, etc. are spillovers that are only drawn up by past assumptions, there is the need of measuring impacts on the whole and then deducing what is or is not important and what is worth to deal in detail (from large evidence to selected analysis)
- Defining the starting option: Best to **begin with very diverse case studies instead of limit the research beforehand or to pick a few simple, but symptomatic cases** (of success) that show their qualities (and which are comprehensible) instead of picking too many cases with special features and exceptions – Questions: What is useful to investigate? Where are the interdisciplinary teams/ projects that are worth to look at? **How to find cases where measurement is possible from the starting point (level zero)?**

4) Involvement in research project/ Next steps:

The following questions regarding the upcoming research process were raised:

- **Selection of evidence samples/ case studies:** As some participants asked, at this point we don't want to limit the samples we pick regarding public funding (no matter which level of funding e.g. European, national or local government investments; also, in order to understand the role of public funding, we also need to look into project that haven't get any) or the different stages of life cycle (planned, ongoing or finished projects) etc.
- **Time perspective:** The initial work (finalizing the project outline etc.) that are based on the comments from the workshop will start in autumn 2014, and – on assumption that this would provide a platform for a larger scale (with European funding) –, the Arts Council England and ecce are planning to continuing onwards (at least 1 or 2 years)
- **Expectation of the research partnership**: Right now, it's all about active engagement and commitment in an open ended process for an unique and first time research initiative. No promises and expectations can be formulated about resulting evidence base in this stage of the project. However the results can be used by all partners later on for their own ongoing activities.
- Next steps: Potential partners
  - must name a representative for the working group governing the research project lead by ACE and ecce (mandatory to participate) and
  - can name a financial contribution (size depends on the amount of partners, project lengths, research methods etc.)

Project group 1:

Comparing different things in different places - **what is the shared thing you are studying**?
How do we identify shared data?
Definitions: **how to avoid studying silos through sector approach**?
"Actor/ agent" - terminology issues!
Heuristic approach - by e.g. skills, events, competences et.
How to categories spaces afterwards? e.g. declining vs. ascendant/ big vs. small cities
For EU funding - needs to be spatially balanced across Europe
How to further stratify space: are we only talking about cities?
Intended vs. unintended events
What support mechanisms are interesting? Finances/ network/ strategy etc.
Begin by collecting approaches to drivers - cluster and then approach case studies
Practical approaches: **be guided by partners** & available networks
Some work exists on value chains - there are existing assumptions & methodologies
Begin from starting point of **research not advocacy**
How much knowledge is enough for our needs? Best practice vs. complete understanding
Need to **begin by measuring impacts - then choose which ones to focus on**

Project group 3:

scope	• **not only economic impacts, but also**: • identity spillover effects • networking spillover effects • educational spillover effects • knowledge spillover effects • social spillover effects • environmental spillover effects • technlogical spillover effects
sample	• big AND medium-sized cities • EU only? • impoortant: **diversity**!
data	• Euro Stat • **case studies** • qualiatative data

Project group 4:

Quality of life, attractively, image

contribution in new quarter development, urban economy (mushroom effect)

wide economic effects (**domino effect**): National Theatre in London --> Commercial Theatre Sector --> Film economy

indirect effects of art & culture

What about the failed cases?

spillover effects

art & culture as **catalyst for innovation** (e.g. Design Thinking)

the effect of **artistic education** on people

what is artistic thinking and its impact of the economic world?