Creative Urban Renewal in NW Europe (CURE) Interreg IV B

Creative Zone Innovator (CZI)

Conceptual Framework
Criteria and Indicators

Theoretical notions

Impulse document
Rene Kooyman

July 2011

European Research and Training Centre for Cultural Entrepreneurship ERTCCE

Utrecht School of the Arts (HKU), Art and Economics
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A special guide on Conceptual Framework and Table of Indicators of the CURE project can be asked at the Research Group or ERTCCE.

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PREFACE

The Utrecht School of the Arts/Research Group Art and Economics together with the Study Group Art and Economics of the Utrecht University is the academic partner within the CURE project. CURE stands for Creative Urban Renewal in NW Europe. Cure partners are the cities of Bruges (BE), Colchester (GB), Dinslaken (DE), Dublin (IRL), Edinburgh (GB), Hagen (DE), Kettwig (DE), Lille (FR) and Utrecht (NL).
Within the CURE-project the Research Group has developed a Conceptual Framework (the Creative Zone Innovator) and a Table of Indicators, in order to support the entrepreneurial spirit within the creative zones.

With the help of these indicators the partner-cities can promote creative zones, supporting the interaction between Area, Building and Cultural and Creative Entrepreneurs (ABC). Each area in its own way, but with the impulses of cultural and creative entrepreneurship, innovative urban renewing and connectivity between the involved stakeholders as a common characteristic.

Framework and the Table of Indicators are based on the study done by Rene Kooyman, senior researcher and editing manager of our Research Group.

This research covers four different parts:

- The need for and use of indicators (section 2)
- The creative economy (section 3)
- The theoretical foundation (section 4)
- Data Collection Methods (section 5).

The Theoretical Notions presented here offer our partners the possibility to deepen their knowledge regarding the Creative Zone Innovator. Yet it is also an opportunity to share the more academic experiences within the CURE project.
Because of this we are pleased that some representatives of the involved partners are willing to participate in a specific CURE Academic Club (CAC), initiated to discuss the more academic approach of the CURE project. From Utrecht we will take the initiative to start this CAC.

I appreciate the research results of Rene Kooyman very much and hope that it will contribute to a thriving academic climate within and outside CURE.

Prof. Giep Hagoort
Chairman Research Group Art and Economics
Research leader CURE

1. Introduction

The CURE project develops innovative solutions to the question of how creative professionals and entrepreneurs can play an active role in urban renewal processes in medium-sized cities in NWE. As part of the CURE project the Utrecht School of the Arts (Research Group Art and Economics) is developing a conceptual model for measuring the development of a creative area for medium-sized North Western European cities, by emphasising the importance of the potentials of C SMEs. (Hagoort, 2011) During the CURE project, that covers a two year period, 2011/2013, this model – the Creative Zone Innovator (CZI) – will be used, further developed, tested in order to describe, analyse and judge the different developments within the project.

CREATIVE ZONE INNOVATOR (CZI)

- A Model to stimulate creative entrepreneurial activities in a specific urban area
- CZI is based on four core dimensions Learning lab, Cultural Value Chain, Flow of Diversity, Cultural Business Modelling (CBM), each dimension has specific values and indicators
- Based on this model a number of indicators will have to be developed which can used in a specific context
- Each urban area has a unique selection of indicators within the core values of CZI
- During the CURE project CZI will be improved by action research and case studies

Figure 1 The Creative Zone Innovator (CZI)

The Creative Zone Innovator is used as a theoretical framework. It consist of four dimensions: Learning lab, Cultural Value Chain, Flow of Diversity, Cultural Business Modelling (CBM), each dimension has specific values and indicators. Each of the CURE programme actors has its own responsibilities, its own areas of decision-making and therefore their own information needs. In total, however, we need a framework in order to evaluate the different actions and results within the project. In or der to evaluate the proceedings we will have to identify the specific elements that we will use to evaluate all actions involved.

1.1. Developing the Table of Indicators (ToI)

The CURE Project covers a large number of activities pursued in 6 countries covering 9 cities:

- City of Hagen, DE (Lead-Partner)
- Stad Brugge, BE (Partner)
- City of Colchester, UK (Partner)
- Edinburgh Chamber of Commerce, UK (Partner)
- City of Dinslaken, Grundstücksgesellschaft , DE (Partner)
- Kettwig, DE (Partner)
- Lille Metropole, FR (Partner)
- Utrecht School of the Arts, NL (Academic Partner)
- Dublin, IR (Observer)

As a result, not all indicators are useful at all projects and at all levels. On the contrary, by and large it is generally accepted that each actor requires an operating report with a **small number** of indicators, selected as **the most relevant** in relation to the nature of the decisions that have to be made within each (sub)project. (European Commission, 2008)[1]
In this document we will develop a theoretical background, needed to construct a Table of Indicators (TOI) that will be used to analyse, steer and evaluate the different project activities. In this document we will follow the guidelines published by the European Commission. [2]

[1] European Commission Regional Policy Guidelines, published at http://ec.europa.eu/regional_policy/sources/docgener/evaluation/evalsed/guide/methods_techniques /indicators/indicators_en.htm (retrieved July 26 2011)
[2] The actual Table of Indicators can be found at: HKU : Creative Zone Innovator: Conceptual Framework and Table of Indicators. (HKU, July 2011)

2. The need for and use of indicators

Since 1995 the European DG for Regional Development has worked on the MEANS Program (Means for Evaluating Actions of a Structural Nature). In 2004 this has culminated in the EVALSED Programme; Evaluation of Socio-Economic Development. Within in CURE Project we will comply with this resource for the evaluation of socio-economic development. This document is Based on the accompagning publications. (European Commission, 2008)[3]

Investing time, money and commitment in aporject has to be justified in several ways. Evaluation is part of this justification proces, noth at the beginning, during and at the end of a project.
In order to create a fair, clear and easy to communicate opinion regarding the development of a project we need explicitely defined indicators, applicable to all partners in the project. During the course of the Project in many instances programmes will have to be steered and kept on line by a continuous process of feedback from (potential and actual) users and from other stakeholders.

2.1. The definition of Indicators

An indicator can be defined as *'a characteristic or attribute which can be measured to assess an intervention in terms of its outputs or results'*. (EU, 2009) Output indicators are normally straightforward. Result indicators may be more difficult to derive, and it is often appropriate to rely on indirect indicators as proxies.
Indicators can be either quantitative or qualitative. An indicator produces quantified or qualitative information, with a view to helping actors concerned with public interventions to communicate, negotiate or make decisions. Within the framework of evaluation, the most important indicators are linked to the success criteria of project interventions.
In order to be useful it is preferable if an indicator has the following characteristics:

- The indicator definition is **closely linked to a policy goal, objective and/or target**. Indeed, indicators are most helpful when objectives have been specified in terms of targets or milestones that apply the definition of the indicator.
- The indicator is **measured regularly**. It is helpful to have time series information where the precise indicator definitions have been applied consistently. Ideally data should be available from prior to the adoption or implementation of the intervention. However, interventions often themselves call for new data to be collected.
- Steps are taken to ensure data gathered is **reliable**. For example, for output and some result indicators where data are provided directly by the projects, sample checks should **verify the data**.

An indicator identifies an element considered to be relevant to the monitoring or evaluation of a programme. (Verone, 2003) A good indicator should provide **simple information** that both the supplier and the **user can easily communicate and understand**. This is, however, a necessary but not sufficient quality. Indicators are signs of progress and change that result from your project. They provide some guidance about what would be useful evaluation information to collect. Some of this will involve collecting information along the way, which help you to gauge how well things are going, and possibly enable you to make improvements throughout the project. Others will involve collecting information at the start, during and end of the project.

> *"An indicator is a marker. It can be compared to a road sign which shows whether you are on the right road, how far you have travelled and how far you have to travel to reach your destination. Indicators show progress and help measure change."* (Feuerstein, 2006)

Usually indicators are expressed in numbers, eg:

- number of participants in a program, the proportion of which are male or female, or from different age groups or ethnic groups, or geographical areas
- % of clients satisfied with the information provided
- % of people who have settles or left a neighbourhood.

[3] The EU discussion on indicators for regional development projects can be found at: http://ec.europa.eu/regional_policy/sources/docgener/evaluation/evalsed/guide/methods_techniques/indicators/indicators_en.htm

It can also be useful to have indicators that are not numbers, eg:

- secundary analyses of policy documents and findings
- training seminar outline produced by a project
- summary of findings from a needs assessment
- documentation of policies, or networks developed.

2.2. Core indicators

The heterogeneity of programmes

The experience of the past EU projects has shown that it is difficult to choose indicators that are absolutely necessary for the monitoring and evaluation of a programme. Because the programmes are multi-sectoral and multi-objective, there is a tendency to want to measure everything and to design systems of indicators that are so heavy that it is impossible to make them work. (EU, 2009; European Comission, 2010)

In practice, it is impossible to produce and regularly use such a large amount of information. In several occasions evaluations have shown that a few dozen indicators are enough to meet the information needs of the authorities running the programme. This does not mean, however, that additional indicators may not be required to meet the operators' information needs.

Suggestions for limiting the size of systems of indicators are typically based on the use of generic or core indicators or on the grouping of indicators by category of beneficiary. A lighter system limits the collection and circulation of information to the most essential elements at the programme level. On the other hand, this means that the progress and results of each action will not be monitored in a detailed and centralised manner. It also means that the system focuses less on the decisions to be made by the operators and more on those to be made by the authorities managing the programme.

The European Commission – overlooking the vast differences in the consequent projects - introduced the concept of 'core indicators' in the relevant guidance documents. (European Commission, Aug 2006) The idea was to identify some basic (output and result) indicators which could be aggregated and compared (with caution) across regions and Member States. The core indicators were revised and developed in the Commission guidance on indicators for the 2007-2013 period. While urging the use of core indicators, the guidance paper also stresses the need for the responsible authorities to develop better quality result indicators, in line with programme objectives and with the stronger strategic focus of the new programming period.

2.3. Types of indicators

There are two main types of indicators - 'output/result/impact' and 'process' indicators. There are several typologies of indicators.

a. Output/result/impact indicators

Output indicators represent **the product** of the programmes activity. More precisely, an output is considered to be everything that is obtained in exchange for public investement and/or expenditure. Outputs are normally under the entire responsibility of operators who report on them through the monitoring system. Examples of output indicators include: number of houses realized; progress rate of the building of road and infrastructure; hectares of urban wasteland rehabilitated; capacity of square meters of entrepreneurial property realized; number of trainees whose training was initiated by the programme; and percentage of this training of which the quality is certified.

Result indicators represent **the immediate advantages** of the programme (or, exceptionally, the immediate disadvantages) for **the direct beneficiaries**.

An advantage is immediate if it appears while the beneficiary is directly in contact with the programme. The full results may be observed when the operator has concluded the action and closed off the payments. Result indicators are generally easily known to the operators, so they are generally quantified during monitoring. Result indicators provide information on changes which occur for direct beneficiaries, for example, money spent on creative activities; reduced rates for creative entrepreneurs; qualifications earned by trainees; new tourist activity generated by the activities; use of new cultural activities created by a firm; and the satisfaction of businesses which have received consultancy services or organisational support.

It is at the time that beneficiaries receive support or programme services that results can be quantified. Either direct measurements are made (e.g., by counting the number of visitors at a cultural events) or the direct beneficiaries are asked to state the advantages they have obtained (e.g., by means of a questionnaire at the end of a consultancy mission).

Impact indicators represent the **consequences of the programme beyond its direct and immediate interaction** with the beneficiaries. An initial category of impacts group together the consequences for direct beneficiaries of the programme, which appear or which last into the medium term (specific impacts), e.g., cultural participation in a new theatre one year after it is opened; the placement rate of artistic trainees after twelve months; sustainable jobs created in an creative enterprise built with programme support; and the survival rate of businesses created with programme support. Some impacts are unanticipated (spin-offs) but indicators are rarely created for unanticipated impacts.
A second category of **impacts** consists of all the consequences that affect, in the short or medium term, **people or organisations that are not direct beneficiaries**. These impacts may be similar (e.g., improvement of the quality of life for people living near a rehabilitated industrial zone; improvement in the quality of cultural life near a new art institution). They may, in contrast, spill over to affect people or organisations far from the programme, as in the case of macro-economic impacts.
The mechanisms of impact propagation can be further separated into two categories: **market effects** (e.g., impact on suppliers or sub-contractors of the assisted firms) and **non-market effects** (e.g., positive impact of the improved image of the region or negative impact of a deterioration in the environment). Because non-market effects or externalities are reflected in the price system on which individual socio-economic actors largely base their private decisions, and because these decisions have economic consequences for other actors, it is particularly useful to take these effects into account in the context of a public programme.
Because of the time lag or their indirect nature, impacts cannot easily be known to operators during their daily management of the programme. Impact indicators are therefore quantified from time to time only, usually during evaluations. One way of establishing impacts is to carry out a survey of direct beneficiaries, for example a year after they have left the programme. The questions asked might concern facts (e.g., how many new jobs have been created since the support was obtained?) or opinions (e.g., how many jobs would have been lost without the support?). When analysing values for impact indicators, a special problem is the identification of cuasality. To what extent do those values relate to the programme or, intervention being evaluate and what other factors may have had an influence?

b. Proces indicators
An different perspective is the use of Proces Indicators. (M.Feuerstein, 1986) Process Indicators are rooted in the body of knowledge of Organisation and Management threories. (European Commission, 2008) This body of thinking highlights issues of organisational design, inter-organisational co-ordination (e.g., through partnerships and consortia), and issues of motivation, ownership and participation.

Indicators of Process provide a sign about how well your activities (strategies) are going. Process indicators often fall into 3 main groups. They can be indicators of :

1. **Implementation** (what has been done), eg.
    - Workshop outlines
    - Procedures developed
    - Copies of media coverage

2. **Reach & scope**, (who & how many have been involved) eg.
    - Number of participants
    - Proportion of ethnic groups, age groups etc
    - Workers and organisations involved

3. **Quality**, (how well things have been done) eg.
    - Proportion of participants who report they are satisfied with products, materials or information produced, or the service provided
    - Certain (explicit) standards of quality have been met.

2.4. Quality criteria applicable to each indicator

When evaluating programme effects, the indicators chosen must be such that the programme is capable of bringing about a change in the indicator value. The capacity for interventions to impact on an indicator is known as **sensitivity**.

The results produced by applying the indicators need to be **reliable** and **credible**. Reliability tends to apply to facts and figures and can be defined as the fact that the same measurement, taken by two different people under identical conditions, will produce the same value for the indicator. In cases where indicators are quantified on the basis of questions put by one person to another, reliability can no longer be defined so mechanically, although the tests need to be credible. Credibility tends to depend on the soundness of the method, although the independence and reputation of the evaluation team may also be important.

The usefulness of an indicator depends largely on whether it allows for internal comparisons between different measures of the programme or inter-regional external comparisons. The comparability of the indicator is therefore a quality criterion.
A further quality criterion of an indicator is normativity. Indicators should relate to outcomes that can be judged to be satisfactory or not. Indicators should avoid ambiguity. Any indicator value must therefore be compared to a norm, for example: objective to be met; norm to be surpassed; or European average to be attained.

A good indicator must be understood by everyone who has to use it. In the minds of both decision-makers and the public, the meaning of the indicator must be the same as for the programme managers and the project promoters providing the source data. It must accurately reflect the concept to be measured. This is sometimes referred to as **validity**.

The following criteria are proposed to assess indicator systems:

- The indicators selected should cover **a sufficiently large proportion of the programme measures**. This coverage should be equal to or greater than three-quarters of the planned expenditure.
- The system should consist of **a good balance between indicators in the different categories**.
- The system of indicators **should be simple**. The selectivity criterion requires that the programme managers' capacity to absorb information be respected. The information must therefore be limited to a maximum of a few dozen indicators.
- The relevance of the system implies that the indicators are developed primarily for **those measures or themes that have significant implications** in terms of decision-making. For example, measures with a very high budget; innovative measures; themes considered to be strategic.

The use of indicators will be far greater if their quality is constantly improved. Evaluation has an important role to play in assessing the quality of systems of indicators and recommending ways to enhance them. In our case setting up of indicators does not start from scratch and wherever possible systems and indicators should be consistent with those already operating. The quest is to find comparibility, derived from the different criteria in use.

2.5. Using indicators to make comparisons between programmes

Due to various factors (the diversity of interventions within a programme, the diversity of regional or national contexts, or the incompatibility of definitions) it is important - but difficult - to use indicators to make valid comparisons between programmes. Comparability may be sought and obtained through exchanges between the individual managers in different cities or regions or countries.

Public communication
Systems of indicators should be useful for decision-making. They are also important for accountability purposes, for example to the European or national parliaments, to regional or local elected representatives, to socio-economic partners, to journalists and, through them, to citizens and taxpayers. (European Commission I, 2008)
If systems of indicators are to serve as a basis for public communication, a small number of indicators that can immediately be understood by lay people must be selected, quantified and published. The publication of such indicators is normally organised in the form of simple tables with accompanying commentary, for

example in an annual review. More detailed information can also be made available through an 'observatory' open to the public, or through a system of consultation on the Internet.
In defining these publicly accessible indicators, priority should be given to generic indicators (applicable to many different actions within the same programme) and standard indicators (allowing for comparisons between programmes in different regions or countries). Moreover, these indicators should be understood by all the partners without long explanations and without any misinterpretation of their meaning.

The selection and definition of adequate reliable, credible and valid indicators will create a system of indicators (see Figure 2).

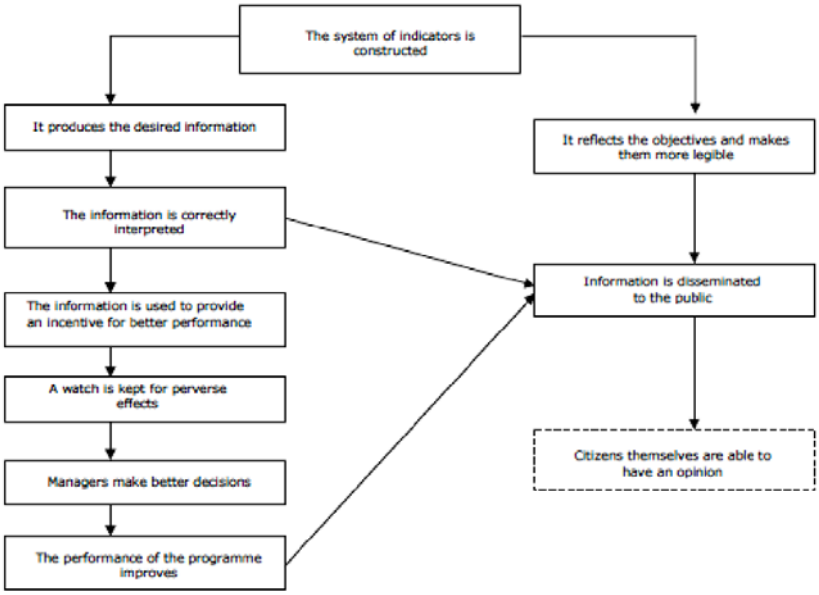

Figure 2 A system of indicators (EU Regional Policy)

2.6. Indicators and evaluation

Much of this information may have been gathered for purposes other than evaluation. Indicators are used at the beginning of the programme cycle to help to define actors and territories eligible for assistance, to analyse the regional context, to diagnose economic and social problems to be addressed, and to assess the needs that the programme has to meet. At this stage, indicators such as the unemployment rate or disparities between cultural supply and demand often play a decisive role.

The choice and validation of the intervention strategy constitute the second stage in the programming cycle. At this stage the programme designers should define the objectives precisely and – if possible - quantify them. In order to be clear and precise indicators often require quantification and are also very useful for clarifying objectives.

Once defined and adopted, the prorgramme is implemented. It is monitored and evaluated on an on going basis. At this stage indicators are indispensable for circulating, in a simple and condensed form, information required by programme managers. Typically, indicators serve to monitor the pace at which budgets are spent, the extent to which the schedule is adhered to, the proportion of the eligible population reached, the rate of satisfaction of beneficiaries, the number of jobs created, the annual turnover realized.

The programming cycle ends with an ex post evaluation, of which one of the main functions is to report on the programme results and on the extent to which aims have been achieved. The use of indicators is strongly recommended at this stage in so far as it allows the communication of simple information that is immediately understood by a wide public, e.g., cost per job created or rate of placement of jobless people assisted.

Types of evaluation
When we come to evaluate our project, we will need to focus on two aspects. We will need to look at firstly at the ***activities,*** and secondly the ***effect*** the project has had. As discussed in 2.3 this is known as ***process*** and ***impact/outcome*** evaluation. And at the end – when everything has been done – we will have to compose a final summative evaluation.

Process Evaluation
This involves judging the activities (or strategies) of our project. This often involves looking at what has been done, who has been reached, and the quality of the activities. It involves seeking answers to questions such as :

- Has the project reached the appropriate people?
- Are all the projects activities going to plan? If not, why not?
- Were any changes made to the intended activities? If so, why?
- Are materials, information, presentations of good quality?
- Are the participants and other key people satisfied?

Impact/Outcome Evaluation
This involves judging the extent to which our project has had an effect on the changes we were seeking. In other words, the extent to which our project has met its goal and objectives. Impact evaluation judges how well the objectives were achieved and outcome evaluation involves judging how well the goal has been achieved. It involves seeking answers to questions such as :

- What progress has been made toward achieving the goal?
- To what extent has the project met its objectives?
- How effective has the project been at producing changes?
- Are there any factors outside of the project that have contributed to (or prevented) the desired change?
- Has the project resulted in any unintended change?

Summative Evaluation
This is done at the end of the project and involves considering the project as a whole, from beginning to 'end'. It is meant to summarise and inform decisions about whether to continue the project (or parts of it), whether it is valuable to expand into other settings. It involves seeking answers to questions such as:

- what were the main benefits and disappointments?
- what things helped and hindered the project?
- in retrospect, what could have strengthened it?
- what would you advise others embarking on something similar?
- what aspects will be sustained and how?
- is it worth continuing in its current form? Why/why not?
- what recommendations have emerged about where to from here?

2.7. The evaluation process: Ex-ante, mid-term and ex-post evaluation

Once the developmental issues and objectives, the purpose and need of different indicators and measures are selected and outlined, the next step in the evaluation process is conducting a baseline assessment of each issue.

A baseline assessment defines the present conditions of an issue for that particular area. If the issue is a new one, then an initial monitoring program might need to be conducted to determine the starting point. For others, the baseline assessment may only need to consist of a review of the most recent reports on the issue. In these cases it is important to understand current conditions, so that trends can be identified.

Already started programs have normally already accomplished a baseline assessment, but should review the information to make sure it is up to date. In these cases the zero-state assessment should be compared with the defined indicators, in order to create a sufficient level of comparability with other project activities. For

new programs, how well the baseline assessment can be accomplished will depend on how well the issue has been studied in the area.

Within this baseline assessment a first evaluation is executed; the **ex-ante evaluation**. Ex-ante evaluation takes place at the beginning of the cycle before a programme has been adopted. This form of evaluation helps to ensure that the programme is as relevant and coherent as possible. Its conclusions are intended to be integrated into the programme when decisions are taken.

Ex ante evaluation focuses primarily on an analysis of the strengths, weaknesses and potential of the project member, the region or sector concerned. It provides the relevant authorities with a prior judgement on whether development issues have been diagnosed correctly, whether the strategy and objectives proposed are relevant, whether there is incoherence in relation to policies and guidelines, whether the expected impacts are realistic, and so on. It also provides the required foundations for monitoring and for future evaluations, by ensuring that there are explicit and, where possible, quantified objectives. It helps to specify selection criteria for the selection of projects and to ensure that priorities are respected. Finally, it helps to ensure the transparency of decisions by allowing for a clear explanation of choices made and their expected effects.

Mid-term and ongoing evaluation
Mid-term evaluation is performed during the second stage of the programming cycle, during the implementation of the interventions.

Depending on the conclusions of mid-term evaluation, adjustments may be made during the cycle. This evaluation critically analyses the first outputs and results of interventions. It also assesses the financial management of the programme and the quality of the monitoring and of its implementation. It shows how and whether original intentions have been carried out and, where relevant, checks whether de facto changes have been made to the initial objectives. By comparison with the initial situation, it highlights changes in the general economic and social context and judges whether the objectives remain relevant. Mid-term evaluation also examines whether the evolution of the priorities pose a problem of coherence, and helps to prepare adjustments and reprogramming, and to argue them in a transparent manner.

Mid-term evaluation relies heavily on information drawn from the monitoring system, but also on ex ante evaluation and on information on the context and its evolution. It generally consists of short and exhaustive exercises focusing primarily on the results of the programme evaluated, without attempting an in-depth analysis of impacts that have not yet had the time to emerge. Mid-term evaluation has a 'formative' nature, that is to say, it produces direct feedback into the programme that it is helping to improve as far as its management is concerned.

An evaluation plan should, ideally, outline responsibilities for evaluation, the budget, an indicative list of evaluations to be carried out (which can be reviewed and updated periodically), the mechanisms for designing and managing evaluations (tendering, steering groups, etc.), and arrangements for using evaluations (dissemination, responding to recommendations, monitoring the implementation of agreed recommendations, etc.). Evaluations plans can be established at the level of an individual programme or at a higher level, either regional or sectoral.
The concept of ongoing evaluation is extremely flexible. It is left entirely to the discretion of the programme authorities to decide what should be evaluated and when, evaluation should become more of a management tool to help the performance of the programme.

Ex post evaluation
Ex post evaluation recapitulates and judges the entire programme, particularly its impacts. Its aim is to account for the use of resources and to report on the effectiveness and efficiency of interventions and the extent to which expected effects were achieved. It focuses on factors of success or failure, and on the sustainability of results and impacts. It tries to draw conclusions that can be generalised and applied to other programmes or regions.

Ideally, the results of this evaluation should be available when the next programme is planned, that is, at least a year before the end of the programme. However, for the impacts to have been produced, ex post

evaluation would have to be performed two to three years after the end of the programming period. While waiting for this period to pass, a provisional review is often requested shortly before the end of the programming cycle, in liaison with the ex ante evaluation of the following cycle. Impact analysis is always a large-scale exercise if performed systematically. Ex post evaluations therefore tend to involve surveys in the field and to take place over long periods lasting from twelve to eighteen months.

2.8. Qualitative and quantitative indicators

Within EU policy evaluation there is a preference for quantitative measurements; translating and transforming indicators into statistical figures. Often qualitative measurements (the satisfaction of the audience visiting an exhibition) is turned into statistics by using questionnaires or secondary data analyses (number of visitors, demographic range and spread, etc).

In a number of cases it will be possible to find and/or create statistical data, in order to evaluate the changes, outcomes and results. Often however, in order to be useful in in-depth project evaluation, work indicators need to be used in conjunction with qualitative findings. To interpret indicators, it is necessary to consider the context as a whole, the factors which help to facilitate or hinder the performance of the programme, the rationales of the programme, and the process of implementation.

Given the diversity and scope of all our projects a range of evaluation methods can be implemented. When evaluating process indicators an inventory of actors can be made, described by identifying each organisation in its identity and its place within the organisational network, reflected in an organisational organogram, etc.

Each indicator sketched above has to be evaluated. For each one we can identify whether a quantitative instrument can be used (the indicator is defined at a measurable and/or countable level), or whether a qualitative evaluation is foreseen (an indicator defined at a describable level). (Marcus, 2002).

It is necessary to guard the quality of the quantitative or qualitative techniques and the appropriate combination of both. It is necessary to inquire if:

- the mixture of qualitative and quantitative data is appropriate for a valid analysis of the phenomenon;
- the "populations" used for data collection have been correctly defined;
- the survey samples or cases studied have been selected in relation to established criteria;
- the main data collection techniques have been implemented with appropriate tools and in such a way as to guarantee an adequate degree of reliability and validity of the results.

Whether the collection of data used quantitative or qualitative techniques or a combination of both, it is necessary to inquire if:

- the mixture of qualitative and quantitative data is appropriate for a valid analysis of the phenomenon;
- the "populations" used for data collection have been correctly defined;
- the survey samples or cases studied have been selected in relation to established criteria;
- the main data collection techniques have been implemented with appropriate tools and in
- such a way as to guarantee an adequate degree of reliability and validity of the results.

2.9. Remarcable topics regarding CURE

- Creating a theoretical framework for the selection of indicators is essential in order to create consistent topics
- The indicator definition is closely linked to a policy goal, objective and/or target
- Within the projects a selection will have to be made regarding type, quantity and relevance of the different indicators applicable in specific situations
- It offers fuel for the debate when evaluating and monitoring the CURE project.

3. The creative economy, urban area development, and the entrepreneurial dimension

The CURE Project aims to develop innovative solutions to the question how the creative economy can play an active role in urban renewal processes in medium-sized cities in NW Europe. (CURE, 2009) Creative Urban Renewal (CURE) is meant to facilitate triggered allocation of the creative economy in decayed urban areas. The strenghtening of the creative sector, the design of supportive networks for creative entrepreneurs and the provision of appropriate space and building will lead to revitalised urban quarters (creative zones) with a new identity and strong andd prosporous communities. (Koppejan, 2009)

3.1. The Creative Economy

The concept of the 'creative economy' is an evolving one that is gaining ground in contemporary thinking about economic development. (Dos Santos-Duisenberg, 2008/2010) It entails a shift from the conventional models towards a multidisciplinary model dealing with the interface between economics, culture and technology and centred on the predominance of services and creative content. Given its multidisciplinary structure, the creative economy offers a feasible option as part of a results-oriented development strategy for different policy actors. (Kooyman, 2009)
It calls for the adoption of effective cross-cutting mechanisms and innovative interministerial policy action. (UNCTAD, Oct 2006) Fundamental to an understanding of the creative economy — what it comprises and how it functions within the economy — are the concepts of 'cultural industries' and 'creative industries'. (European Comission, 2010)

Within the European Union the study '*The Economy of Culture in Europe'* commissioned by the European Commission in 2006 has been the starting point of a quick political revaluation of the Creative Industries in Europe and its member states. (KEA, Oct 2006) A distinction is made between '*culture*' and '*economy*'. The study argues that the EU has been formed on the basis of economical and market forces. It creates a distinction between the *cultural sector*, subdivided in an industrial and non-industrial sector; and the *creative sector*. (Kooyman, aug 2009)

a. The 'cultural sector'

- Non-industrial sectors producing non-reproducible goods and services aimed at being 'consumed' on the spot (a concert, an art fair, an exhibition). These are the arts field (visual arts including paintings, sculpture, craft, photography; the arts and antique markets; performing arts including opera, orchestra, theatre, dance, circus; and heritage including museums, heritage sites, archaeological sites, libraries and archives).
- Industrial sectors producing cultural products aimed at mass reproduction, mass-dissemination and exports (for example, a book, a film, a sound recording). These are 'cultural industries' including film and video, video-games, broadcasting, music, book and press publishing.

b. The 'creative sector'

- In the 'creative sector', culture becomes a 'creative' input in the production of non-cultural goods. It includes activities such as design (fashion design, interior design, and product design), architecture, and advertising. Creativity is understood in the study as the use of cultural resources as an intermediate consumption in the production process of non-cultural sectors, and thereby as a source of innovation.

The KEA Study proposes a new concentrical framework with the core art fields at the centre, expending through the *cultural industries*, *creative industries* into *related industries* at the outer circle. The core art field and cultural industries create the *cultural sector*; whose outputs are exclusively '*cultural*'. The creative and related industries are part of the creative sector; they use culture as an added-value for the production of non-cultural products.

The Study presents the economy of culture as a '*radiation process'*: '*a model of the cultural industries centred around the locus of origin of creative ideas, and radiating outwards as those ideas become combined with more and more other inputs to produce a wider and wider range of products*'. (KEA, Oct 2006 p. 63)

The radiation process enables identifying the different categories of activities/sectors covered by the economy of culture:

a. The centre is constituted of non-industrial cultural products, i.e. '*the arts field*'.
b. A first circle around this core includes industries whose outputs are exclusively cultural, namely '*cultural industries*'.
c. A second circle includes activities whose outputs are functional but which incorporate elements from the two previous layers into the production process, *'creative industries and activities'*. In this case, 'activities' are referred to, and not only '*industries*'.

Sectors that are included into the proposed definition:

- **Video games**. The games industry meets the two criteria of '*copyright*' and '*mass reproduction*'. As a result, it is categorised as a cultural industry, although some question whether video-games are '*cultural products*' or belong to another category of products (such as toys).
- **Design** is a key example of how cultural resources are used in an indirect way to contribute to innovation in non-cultural activities. People working in the design sector (fashion design, product design, graphic design, etc) often originate from either the visual arts or the audiovisual sector. Contrary to what was found in some studies, design is treated separately here to visual arts because the visual aspects of design are neither the sole nor the most important of its attributes.
- **Heritage** is part of the traditional arts field, providing for the consumption of 'on the spot' cultural experiences in the form of museums, exhibitions, visits to a heritage site or building, etc. In addition the sector is particularly important for cultural tourism, an issue which is explicitly addressed in the study.
- Similarly, **advertising** should be considered as part of '*creative industries'*. Different reasons trigger this choice: advertising techniques require essential 'creative' inputs and the contribution of creative skills (in 55 particular professionals coming from the following sub-sectors: film, television, design, etc.). Thus a sector can be considered a creative industry where culture adds value and fuels creativity as well as innovation into the production process.
- This is also the case with **architecture**. Although the objective is '*functional*', cultural resources and references contribute to enhancing the creative potential of this sector.

Sectors that are excluded from the proposed delineation:

- **Sport** is not taken into account as a relevant sector. Yet it is included by some Member States such as the UK in the most recent versions of the UK's DCMS classifications, as well as the Nordic approach.
- **Software databases** are not included as the input of cultural elements seems to be remote from the production process.

Related industries:

- **Related industries** are impossible to circumscribe, but they encompass industries that rely on *content production*. These are not captured in statistical classifications and comprise, for example, the production and distribution of 'blank media', cinematographic supplies, TV receivers, CD/DVD players, MP3 players, musical instruments, computer equipment and mobile phones. This broad category is not taken into account in the KEA definition of cultural and creative industries.

CIRCLES	SECTORS	SUB- SECTORS	CHARACTERISTICS
CORE ARTS FIELD	Visual arts	Crafts Paintings – Sculpture – Photography	• Non industrial activities. • Output are prototypes and "potentially copyrighted works" (i.e. these works have a high density of creation that would be eligible to copyright but they are however not systematicaly copyrighted, as it is the case for most craft works, some performing arts productions and visual arts, etc).
	Performing arts	Theatre - Dance – Circus - Festivals.	
	Heritage	Museums Libraries Archaeological sites - Archives.	
CIRCLE 1: CULTURAL INDUSTRIES	Film and Video		• Industrial activities aimed at massive reproduction. • Outputs are based on copyright.
	Television and radio		
	Video games		
	Music	Recorded music market – Live music performances – reverues of collecting soceties in the music sector	
	Books and press	Book publishing - Magazine and press publishing	
CIRCLE 2: CREATIVE INDUSTRIES AND ACTIVITIES	Design	Fashion design, graphic design interior design, product design	• Activities are not necessarily industrial, and may be prototypes. • Although outputs are based on copyright, they may include other intellectual property inputs (trademark for instance). • The use of creativity (creative skills and creative people originating in the arts field and in the field of cultural industries) is essential to the performances of these non cultural sectors
	Architecture		
	Advertising		
CIRCLE 3: RELATED INDUSTRIES	PC manufacturers, MP3 player manufacturers, mobile industry, etc...		• This category is loose and impossible to circumscribe on the basis of clear criteria. It involves many other economic sectors that are dependent on the previous "circles", such as the ICT sector.

: "the cultural sector"
: "the creative sector"

Figure 3 Delineation of the cultural & creative sector. Source: KEA 2005

3.2. Urban Area Development; the city as a starting point

Urban Planning starts with the assumption that social, economical, environmental developments can be identified by analyzing the territorial consequences. (World Planners Congress, June 2006) For several decades there has been a discussion amongst urban planners regarding the paradox of developing urban areas (a) on the basis of rational processes and (b) the place and position of the creative sector. Part of these discussions is based on the question whether developments can be invoked by rational planning mechanisms. (Etzioni, July 2009)

More persistent is the debate about the social characteristics of the cities developed. Jane Jacobs was one of the first who pointed at the contribution of creativity regarding the vital characteristics of a neighbourhood. (Jacobs, Feb 1993 [1961]) In her perspective cities are the unique places where innovations are promoted. In

het book *The Economy of Cities* she describes that cities – by nature – have the capability of supporting creative potential, because they can build upon the various diversified environments. (Jacobs, 1970) Attracting the creative class can put a hold on the ongoing decay of underprivileged neighbourhoods.

Richard Florida tries to build on the concepts of both Jane Jacobs and Pierre Bourdieu. Florida tries to grasp why creative and talented people settle in a certain city or region. He uses the sociological concept of the 'cultural class' introduced by Pierre Bourdieu. (Bourdieu, 1984) Bourdieu makes a distinction between 'financial capital' and 'cultural capital' and put these two on an equal footing.
In Florida's view, what cities and regions should attract is not the creative companies, but the people that work for these companies or might start such companies themselves; the creative class. Referring to Jane Jacobs (1961; 1970) as one of his main inspiration sources, Florida claims that creative and talented people prefer to live in cities with a diverse populations and a tolerant atmosphere. In more recent work Florida (2006) added that 'talent is not a stock, it is flow'. Talent can move from one place to another. Cities might try to attract talented and creative people but they could also try to invest in 'growing' them. The latter requires a tolerant climate. 'To create a growth region, you need the kind of place that people want to come to and can easily get to, where they can lead the lives they want and express themselves freely' (p. 26). Saris and Brouwer (Saris, 2005) summarize the change as follows: 'Formerly labour was tied to the company by the corporate culture, whereas now talent detaches itself and looks for the environment that is most suitable for its further development. The adage 'labour follows company' has been turned around and has become 'company follows talent' . (Saris, 2005 p. 113)

3.3. The economical perspective

Since the 1990s, the importance of geographic location and context has enjoyed a revival in economic and economic-geographic theories. (Gritsai, 2007) The traditional agglomeration concept as introduced by Marshall in the late 19th century and used to explain the rise of new urban-economic clusters and centres no longer applies in its original sense. Instead, we should speak of new types of agglomeration economies in the current 'post-industrial' era. Phelps and Ozawa (Phelps, 2003) have highlighted the main shifts in agglomeration factors from the late industrial to the post-industrial era. They refer amongst others to shifts in geographic scale (from town with suburbs to the global city-region), shifts in the intra-regional structure (from hierarchically organised monocentric structures to polycentric structures that have a more complementary organisation), shifts in economic specialisation (from manufacturing to services), and shifts in the mode of production and the division of labour (applying new principles and increasingly complex labour inputs with major impacts for labour composition within firms and for relations between firms, within and between sectors and within and between cities and regions).

However, it is not just economic structure, specialisation, mode of production and scale which are important. Creativity as such seems to have also gained status and be required to attain success in the economy and in urban development. In his paper Törnqvist (Törnqvist, 1983) developed the notion of 'creative milieu'. According to him such a creative milieu has four key features: information transmitted among people; knowledge (based partly on the storage of the information); competence in certain relevant activities; and creativity (the creation of something new as an outcome of the former three activities).

Few of the concepts referred to above have been as influential in the academic and political debate as the cluster concept. The cluster concept as defined by business economist Michael Porter might be seen as an overarching analytical framework encompassing the above. Porter points at the emergence of clusters at this sub-national scale. He defines clusters as 'critical masses – in one place – of unusual competitive success in particular fields' (Porter, 1998 p. 77) More specifically he states: 'Clusters are geographic concentrations of interconnected companies and institutions in a particular field. Clusters encompass an array of linked industries and other entities important to competition' (Porter 1998, p. 78). Among these 'other entities', Porter mentions suppliers of specialized inputs and infrastructure, customers, manufacturers of complementary products, companies related by skills, technology or common inputs, governmental and knowledge institutions, and trade associations.
The cluster concept has, however, been repeatedly criticised. Recent studies suggest that the significance of localized business networks or clusters might be exaggerated and that a broader perspective of city-region competitiveness is required. As Turok (Turok, 2004) notes city-regions need to be understood as part of wider economic systems, and external business connections. The efficiency of communications and transport links should be taken into account, as well as wider national and international (e.g. EU) policies.

Some additional caution may be appropriate in relation to the issue of scale. In urban geography textbooks smaller areas are very often designated as having a specific functional structure. In many urban regions highly complex bundles of economic and social activities can be found at a small scale. Examples in the creative industries include media-clusters, jewellery quarters, arts conglomerates and entertainment clusters. Many of these can be found in rather small areas, in specific parts of cities or urban regions where special features can be found; and their economic relations may be restricted to a small part of town. However, these new economic activities are often rather labour intensive (Scott, 2006 p. 6) and this implies that a large labour market may be required. Consequently, they have to be embedded in larger cities or urban regions in which a wide variety of professions and skills can be found.

In addition to the cluster concept and closely related concepts of 'embeddedness' and path dependency, there is also a debate in which so-called 'hard' and 'soft' location factors are key elements. In principle path dependency may refer to both of these factors. If, for the moment, we shift our focus to the hard and soft location factors, it becomes clear that in the past, companies and investors strongly relied upon the 'hard' factors. Such factors include availability of certain resources including the labour force, rent levels, availability of office space, accessibility, local and national tax regimes, and other regulations and laws affecting the functioning of companies. However, there is increasing recognition of the limitations of relying too much on these so-called 'hard' location factors. This recognition is apparent both in academic attempts to explain company location behaviour and in political strategies to attract companies. While the 'hard' and more classic location factors are still very important in explaining the location patterns of companies, the academic debate has shifted towards a growing emphasis on 'soft' location factors. Such 'soft' factors include, for example, an attractive residential environment, tolerance of alternative lifestyles and/or ethnic diversity, a lively (sub) cultural scene, the 'look and feel' (Helbrecht 2004) and the creation of (preferably public) meeting places for business and leisure purposes. Many associate this potential shift in location preferences of companies from 'hard' to 'soft' with the global transformation from a Fordist, production-based economy to a post-Fordist, knowledge-based economy.

3.4. Socio-economical development

There is an ongoing debate about how creative industries contribute to sustainable and evenly distributed economic and urban development. (Musterd c.s., 2007) At first sight, the emerging 'creative class' seems to be synonymous with a new bourgeois-bohemian component of the population with individual and protective values (Brooks, 2000). This would have repercussions both at the production and consumption levels in cities. At the production level, this 'creative class' might exist, for example, in the upper ranks of companies whereas the great majority of workers, whose knowledge can more easily be codified and whose work can be automated, would form a new underclass, thus leading to new and perhaps more problematic forms of 'unintended' social exclusion (Reich, 1992); (Castells, 1996). Many people (and even particular urban communities) lacking the basic entry skills, experience and social networks might then be excluded from the whole process. In addition where the promotional strategies of cities include cultural activities and international events there are questions about who participates in these activities and events and whether this includes the local population in general (Jouve and Lefebvre, 2003). Finally, Levine (2004) shows that, in the United States, 'the creative class' as defined by Florida (2002) is more likely to live in the suburbs than in the centre of metropolitan regions. This has 'hard' and 'soft' implications in terms of urban development. The distribution of jobs and income, as well as the spatial output, are thus important components of the evaluation of new and emerging economic growth models (Felsenstein, 2001).

While such concerns about creative knowledge strategies for social cohesion should be taken seriously, it is important to stress that a creative knowledge economy offers chances to people of all socio-economic and educational strata to profit from their talents. Of course, not all people are equally creative or talented, but in principle, everyone has a certain talent that could contribute to urban or regional innovation and economic development. An economy focusing on creativity does not need to be an elitist economy. It can also offer new chances to marginal groups that have been unable to participate in urban and regional economic progress. The implication of this is that cities might seek to identify desirable social conditions to promote a creative knowledge economy that is not only economically, but also socially sustainable. To stimulate such desirable social conditions, one could think of policy measures like removing bureaucratic and financial thresholds to education and the labour market, encouragement of 'bottom-up' individual and group

initiatives, acceptance of cultural diversity, and leaving space for spontaneous creativity. Such a double-sided attention to both the creative class and more marginal groups may actually even become a necessary condition for success.

That being said, unease remains about the potential impact of developing and promoting neighbourhoods as 'creative quarters' on the residents of these neighbourhoods. The current trend of policy initiatives to create or enhance creative quarters reminds strongly of the heated debate on gentrification in social science and society.
Gentrification is a general term for the arrival of wealthier people in an existing urban district, a related increase in rents and property values, and changes in the district's character and culture. The term is often used negatively, suggesting the displacement of poor communities by rich outsiders. But the effects of gentrification are complex and contradictory, and its real impact varies. (Pekarchik, 2001)

Although there is not a clear-cut technical definition of gentrification, it is characterized by several changes.

- Demographics: An increase in median income, a decline in the proportion of racial and cultural minorities, and a reduction in household size, as low-income families are replaced by young singles and couples.
- Real Estate Markets: An increases in rents and home prices, increases in the number of evictions, conversion of rental units to ownership (condos) and new development of luxury housing.
- Land Use: A decline in industrial uses, an increase in office or multimedia uses, the development of live-work "lofts" and high-end housing, retail, and restaurants.
- Culture and Character: New ideas about what is desirable and attractive, including standards (either informal or legal) for architecture, landscaping, public behaviour, noise, and nuisance.

The gentrification process is usually associated with positive as well as negative effects. Reviewing the extensive literature, Atkinson (2004) tends to stress the negative side of gentrification more than the positive side. He acknowledges that gentrification might result in neighbourhood revitalisation, increased property values, increased fiscal revenues, and a reduction of suburban sprawl. This is in his view more than counterbalanced, however, by negative effects like community resentment and conflict, loss of affordable housing, displacement of lower income households, and loss of social diversity. Butler (2003) provides evidence for this loss of social diversity. He found that gentrifiers largely living in their own world (or 'bubble' as he phrases it) and almost exclusively mingling with 'people like them' in all aspects of social life. These finding comply with the cultural distinction crated by those who create the class of 'cultural capital'. (Bourdieu, 1984)
If the 'creative class' partly overlaps with the urban-oriented middle-class category of 'gentrifiers' (which seems to be the case if we compare their general characteristics), this immediately raises doubts about the extent to which the creative class is indeed as 'cosmopolitan' as Florida suggests. In any case, the tendency of gentrifiers - if they comprise parts of the creative class - to develop neighbourhoods into their own 'enclaves' is a potential threat to social cohesion in these neighbourhoods, as well as on the city scale. This worry, although additional evidence is still wanted, seems to fit into a wider trend highlighted by Graham and Marvin (2001) amongst others: the gradual disintegration of cities and city-regions into an archipelago, with many parts developing stronger inter-regional and international links than intra-regional ones.

3.5. The entrepreneurial model

Seen from an *occupational perspective* creative entrepreneurs own and manage their own business enterprise. (Hagoort, 2011) They can be categorized as '*business owners'*; they create value. In essence, the creative entrepreneur is a creator of economical value.(Sternberg, 2005) Yet, in addition they have to balance the entrepreneurial targets with the cultural ones. (Hagoort, 2007)

A number of activities embody entrepreneurial behaviour:

- Developing new and innovative products;
- Proposing new forms of organization;
- Exploring new markets;
- Introducing new production methods;
- Searching for new sources of supplies and materials. (Schumpeter, 1975)

They share *the willingness to assume risks* in the face of uncertainty. For example, risks such as a possible loss of business capital or the personal financial security, risk associated with the uncertain outcome of an entrepreneurial undertaking.(Knight, 1921) *The alertness of opportunity,* the focus on the detection of entrepreneurial opportunities either for financial profit, or content based. This alertness allows the entrepreneur to exploit market opportunities that have been overlooked or gone undiscovered by others. (Kirzner, 1973) As other entrepreneurs they share the change perspective. '*Entrepreneurs see change as the norm and as healthy*'. (Drücker, 1985)
Entrepreneurs are involved in networks of multiple and changing clients, competitors, colleagues, etc. '*What differentiates entrepreneurs from non-entrepreneurs is that entrepreneurs create organizations, while non-entrepreneurs do not*'. (Gardner, 2007)

However, there are a number of entrepreneurial aspects that set the CCIs apart. (Kooyman, 2009)

Differences in the labour market

a. The cultural fabric of the CCI is complex and thrives on numerous small initiatives. 'The cultural sector is characterised by a high share of freelancers and very small companies. A new type of employer is emerging in the form of the 'entrepreneurial individual' or 'entrepreneurial cultural worker', who no longer fits into previously typical patterns of full-time professions.' (European Commission; DG Employment and Social Affairs, June 2001) The majority of the CCI consists of very small enterprises. (Reidl Sybille, 2006)
b. The large majority, some 70 percent to 80 percent, operate on an individual basis, or share their activities with no more than one other person. (Eichmann H. und Reidl, 2006) As a consequence most enterprises are constructed by one or two entrepreneurs.
c. During the course of the research we realized that a special category might be needed for these very small enterprises. Given the overwhelming presence of these individuals and free lancers within the category of 'micro enterprises' [4] we used the term '***nano-enterprises***'. (Kooyman, aug 2009)
d. Creators are far more likely to hold non-conventional forms of employment – part-time work, temporary contracts, self-employment – than the workforce in general. (Benhamou, 2003) In most of the cases full-time workers receiving regular pay are in the minority.
e. The simple dichotomous work/leisure choice of standard theory is complicated in the case of artists by the phenomenon of multiple job-holding. Often regular working hours are not applicable. Often multiple job-holding is a very common formula as the cultural workers need a minimum income for survival and some degree of financial security. The sectors show specific dynamics of frequent job changes, and working on short term contracts is normal. (Towse, 2004)
f. This leads to a situation in which the distinction between 'employed' or 'unemployed' is obscure, blurred and problematic. (European Commission; DG Employment and Social Affairs, June 2001) The share of independent workers is more than twice as high in the cultural sector as in total employment. The traditional categories of the 'full-time job society' ('here the worker, there the employer') no longer apply as KEA 2006 noted. (KEA, Oct 2006)
g. The entrepreneur in the CCI faces a higher degree of uncertainty in the arts than in most other careers; there is a combined uncertainty with regards to the general expected professional rewards and/or even to regular employment. The CCI in general contains heterogeneity of human resources categories. Entrepreneurs can enter the market as a result of a higher professional training, from a vernacular background, craft industry or any other category.
h. There is an abundant supply of established practitioners and new entrants, supplemented by the presence of a sea of semi-professionals and amateurs makes the position of the potential 'employer' in the arts (as compared to other labour markets) especially difficult because of a lack of information and quality criteria. (Towse R., 2003) Commissioners in the arts place little reliance on certification based on formal schooling and often use their own screening devices (art competitions, referees, etc). Certification by means of a degree or diploma also plays an ambiguous role in artists' labour markets. Besides formal schooling, there are other screening devices available, such as prizes and competitions, awards from Arts Councils and other forms of informal certification that offer

[4] The EU Study on Self-employment defines self-employed as 'one-person companies': '*Expectations on self-employment*.' Final Report, Leonardo da Vinci project No. 2204-2242. Poland, June 2007

information regarding the quality and reputation . [5] Given the variety within the different sectors it is difficult to analyse the sector as a homogenous group, due to the fact that inside the CCI – and within the individual sectors - there exists a considerable diversity of occupational status. (Throsby, 2001)

Differences in product characteristics

a. The CCI supply content that requires 'artistic creativity' as a quintessential knowledge-based and labour-intensive input.
b. Cultural products show specific economic characteristics. Either they are produced 'on the spot' and cannot be consumed in any other context (theatre performances, dance, life concerts), or – being reproducible - cultural products are an extreme example of product differentiation.
c. Creative inputs and products are abundant. In the resulting hyper-competitive environment, product life cycles for most products tend to be short while a small number of products (publications, music, films) turn out to be long-term sellers.

Differences in production

a. During the production of creative goods, productivity gains from routinisation and replacing human skills with capital goods is impossible, or tend to create relative gains in comparison to manufacturing processes. (Bowen, 1966) At the same time the reproduction, distribution and promotion of creative products and the administration of rights are concerned, much larger organisations have an advantage.
b. Cultural products are not 'simply merchandise', but express cultural uniqueness and identities. (Christiane Eisenberg, 2006) Therefore the international bodies involved in the sector have created exceptions for the CCI.[6] The argument is put forward that cultural goods have to be set apart from standardised mass consumption or even exclude them from international trade agreements and competition regulations.[7]
c. Cultural products are also experience goods. Their utility for any individual cannot be determined with any certainty prior to consumption and sometimes taste changes as a result of repeat consumption. By and large, demand will increase with exposure, in a process of 'rationale addiction'. Creative entrepreneurs have to combine the freedom to create art with the freedom of entrepreneurial activities.(Hagoort, 2007)

Differences in market conditions

a. The market for cultural goods is volatile and unpredictable, promoting business strategies that are embryonic, provisional, highly responsive and based on 'intuitive' and 'emotional' knowledge as much as standard market research. Consumers are often not aware of their true tastes in cultural markets. Rather they discover them through repeated experiences in a sequential process of unsystematic learning by consuming. Because there is an infinite variety of creative offerings, this discovery process may, in effect, be never-ending. And to the extent that individuals are unsure of what they like, it is not surprising that producers of goods of expressive value struggle to anticipate market value. (Montmarquette, 1996)
b. Often the entrepreneur has to create direct user-producer interaction. They have to interact closely with their target audience so that they can monitor trends and fads or initial reactions by early consumers' of their own products. Consumer-consumer interaction is also a significant influence on

5 See Wijnberg (2003) for a discussion of the role of awards in the arts. Wijnberg, N. (2003) 'Awards' in R. Towse (ed): *A Handbook of Cultural Economics*, Cheltenham, Edward Elgar: 81-84.

6 In october 2005, 148 countries supported the UNESCO Convention on the Protection of the Diversity of Cultural Contents and Artistic Expressions; expressing the position, that mechanisms to maintain and develop domestic production are necessary because the diverse goods produced around the world are not simply merchandise, but expressions of rich individual uniqueness and cultural identities.

7 UN/UNESCO Gats Agreement, Unesco's Global Alliance on Cultural Diversity, EU exceptions on competition law, exemptions on state aid and the state aid procedure. State aid is usually considered as incompatible with the common market when it distorts competition by favouring certain undertakings or the production of certain goods. Financial support to SME's in the sector of the cultural industries can be justified when it is (1) promoting economic development of areas with an abnormally standard of living of serious underemployment, (2) it is facilitating the development of certain economic activities of certain economic areas, (3) it is promoting culture and heritage conservation (www.europa.eu.int.scadplus/leg).

demand for creative products. Individual consumers make their consumption decisions on the basis on information on what others have consumed and how they appear to have liked the experience – charts and reviews being illustrative examples. The literature often refers to 'network effects' in creative industries. Network effects are usually seen to lead to the emergence of a single standard which is not fully the case in the case of creative products. Markets cannot always be relied upon to favour the best option. The creative market is more one that favours a continuous differentiation both in products and markets.

The markets for creative products are often characterised by unpredictable demand conditions. Entrepreneurs have to take heterogeneous, changing tastes into account. In addition creative products serve functions that often escape 'objective', quantitative measurement. The uncertainty of demand is epitomised in the well-known Hollywood aphorism, 'nobody knows'. This property means that at virtually no stage in the production sequence can the project's final outcome be predicted with any degree of assurance: sleepers inexplicably turn into smash hits, and sure-fire successes flop.

3.6. Remarcable topics regarding CURE

- The aspects of the Creative Economy has been fundamental for the development of the four dimendions of the Creative Zone Indicator
- This chapter offers a deeper understanding of the entrepreneurial dimension of the Cultural and Creative Industries.
- The large number of very small enterprises is a basic element of the cultural and creative industries.

4. The theoretical foundations: the analytical process

Within the CURE project we want to describe and analyse the diverse developments within the different projects. In addition we want to communicate not only what is going on in the different cities, but we also want to compare the differences and similarities.
We do not have a neutral position. The project is meant to enhance the and/or improve the situation 'on the ground'. In order to judge the developments we will have to apply criteria in order to evaluate the improvements, and come to a final decision about the different methods and instruments used in each case. What was a fruitful approach, what do not work?
In this chapter we will build our theoretical foundations for developing a framework of indicators for the different project underway.

4.1. Modelling the reality

In order to describe, analyse and evaluate the reality we to describe our experiences. Within this process we try to translate reality into a more objective model. (Popper, 1972) Herewith we tend to divide our world into three different slices.

a. World 1, the objective world of material things
b. World 2, the subjective world of mental states
c. World 3, the objectively existing but abstract world of man-made entities; language, mathematics, knowledge, science, art, ethics, and institutions.

Modelling reality is a mental representation of our reality. While modelling we use both verbal and visual representations; language and images. Within the modelling development process we hover between our theoretical concepts and the 'concrete' experiences.

In principle we can identify two positions. (Popper, 1977) The analytical researcher will often start from the theoretical concepts, will deduct hypotheses and will try to find significant moments that confirm or deny the hypothesis used. The researcher will search for specific phenomena; the searchlight of the theoretical researcher. He not only looks at the world, but 'sees' it; his experiences are based on observations.
The practical actor in the field on the side is confronted with a large stream of continuing experiences and will try to develop concepts to understand and explain these experiences. His mind – a bucket - is immersed in the sequence of experiences, trying to construct practical concepts in order to create meaning and sense based upon his experiences.

One could say that the searchlight theory is almost the inverse/opposite of the bucket theory. According to the bucket theory, experience comes first and this produces an idea about the world, or knowledge. According to the searchlight theory, first we have an idea about the world, and that idea allows us to obtain knowledge of the world through observation.
Often both processes occur at the same time. There is a permanent process of deducting assumptions and hypotheses from theoretical concepts, confronting these with concrete developments and process the findings back to the theoretical model. (Glaser, 1967)
In this project we will use this kind of interactive process of developing our concepts ad theoretical model.

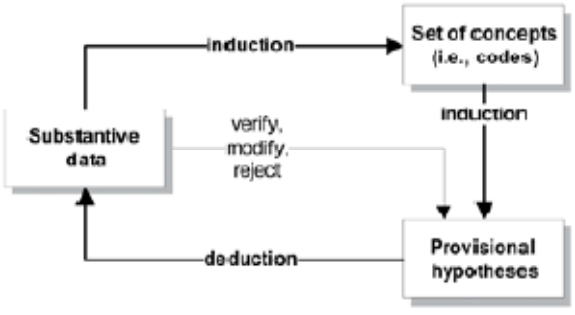

Figure 4 The inductive-deductive cycle of the grounded theory method

There is a constant interaction of deducting concepts, models and indicators from the theoretical nodes, and using comments induced by practical developments within the different projects. We will use this inductive/deductive cycle in order to develop the conceptual model (a) and analyse and evaluate the project developments (b).

In broad terms, conceptual modelling is the process of abstracting a model from the real world. (Kathy Kotiadis, 2008) The modeller is presented with a problem situation that is amenable to simulation modelling and then has to determine what aspects of the real world to include, and exclude, from the model, and at what level of detail to model each aspect. These decisions should generally be a joint agreement between the modeller and the problem owners i.e. the stakeholders who require the model to aid decision-making. The process of conceptual modelling requires decisions to be taken regarding the scope and level of detail of the model. It also requires assumptions to be made concerning the real world and simplifications to be made to the model.

4.2. The place of the conceptual framework

A conceptual framework is used in research to outline possible courses of action or to present a preferred approach to an idea or thought. (Leshem, 2007) Conceptual frameworks (theoretical frameworks) are a type of intermediate theory that attempt to connect to all aspects of inquiry (e.g., problem definition, purpose, literature review, methodology, data collection and analysis). Conceptual frameworks are meant to act like maps that give coherence to empirical inquiry. Because conceptual frameworks are potentially so close to empirical inquiry, they take different forms depending upon the research question or topic discussed. (Botha, 1989)

Whoever we are and whatever we do, we all make use of concepts. Concepts enable us to impose some sort of meaning on the world; through them reality is given sense, order and coherence. They are the means by which we are able to come to terms with our experience. In this way concepts have a particular relevance for researchers, since the more we have defined concepts, the more sense we can pick up, and the surer will be our perceptual (and cognitive) grasp of whatever is 'out there''. (Cohen, 2000)

A Conceptual Framework often draws on one or more theories, empirical experiences and evidence or knowledge specific to a particular case. They serve to summarize and integrate knowledge, provide explanations for temporal and causal linkages and/or to generate hypotheses. A conceptual framework, which is simply a less developed form of a theory, consists of statements that link abstract concepts to empirical data. (Rudestam, 1992) In this way they play a specific role in the process of describing and analyzing a project.

Conceptual frameworks help researchers by:

- Modelling relationships between theories
- Reducing theoretical data into statements or models
- Explicating theories that influence the research
- Providing theoretical basis to design, or interpret research
- Creating theoretical links between existent research, current theories, research design, interpretations of findings and conceptual conclusions.

Thus conceptual frameworks introduce explicitness with research processes.

The critical test for conceptual frameworks are for them to demonstrate:

- Unity in appropriate theories
- Direction to research design and accompanying fieldwork
- Coherence between empirical observations and conceptual conclusions.

Thus conceptual frameworks offer a self-audit facility to ensure cohesion and appropriate conceptualisation for research conclusions.

Figure 5 Benefits of using conceptual frameworks (Leshem, 2007)

A conceptual Framework is often part of paradigmatic thinking. (Kuhn, 1962) A paradigm conveys the way that the world is seen through our perceptions, understandings and interpretations. Paradigm shift explains

changes in how 'something' is perceived. A conceptual framework is therefore a way to model possible patterns and relationships, which 'establishes or defines boundaries'. (Barker, 1992 p. 42) Thus, conceptual frameworks display certain similar dimensional characteristics and roles. The resultant benefits of generating a conceptual framework for our project is tangible and practical (see Figure 6)

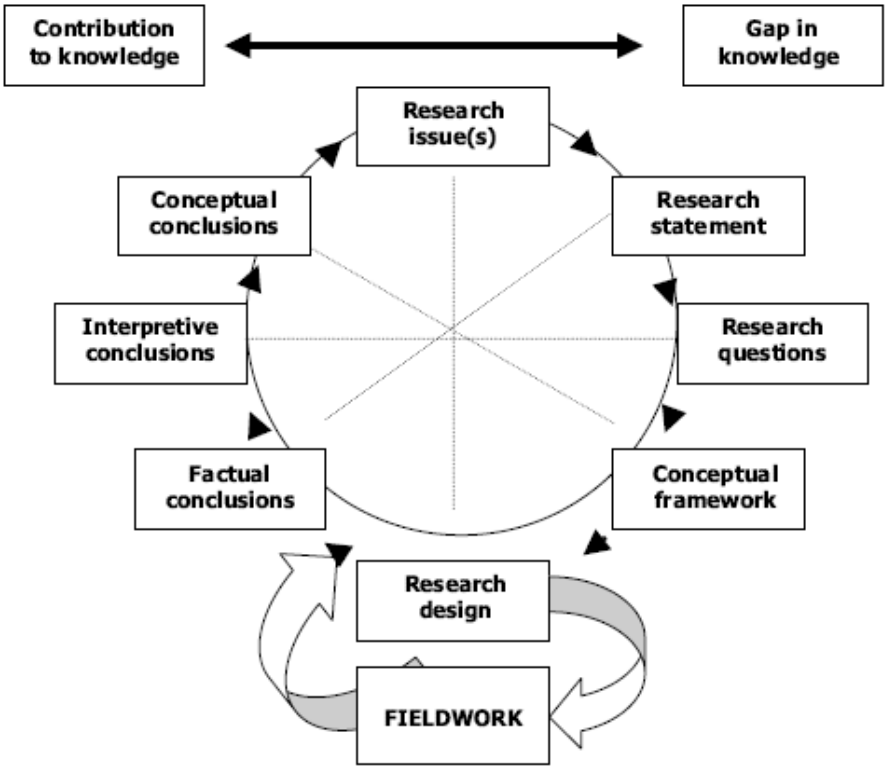

Figure 6 Visualising the Concept development (Leshem 2007)

4.3. Defining dimensions

From the Conceptual Framework used, we have to define the specific dimensions relevant within our projects. A number of steps can be helpful when beginning the indicator development process and are discussed in more detail below.

We can find different definitions of the term 'dimension'.

a. Mathematics and Physics: a physical property, such as mass, length, time, or a combination thereof, regarded as a fundamental measure or as one of a set of fundamental measures of a physical quantity.
b. Extent or magnitude; scope. Often used in the plural: '*a problem of alarming dimensions*'.
c. Topological positioning: a magnitude that, independently or in conjunction with other such magnitudes, serves to define the location of an element within a given set, as of a point on a line, an object in a space, or an event in space-time.

Derived from the physical sciences the term 'dimension' has become a concept within the social sphere. In principle a dimension covers data categories used to organize and select data for observation, retrieval, monitoring, and analysis. Dimensions are composed of one or more hierarchical levels. For example, '*Location*' could be a dimension with levels of Plot, Neighbourhood, City, Region, and Country.

The definition of a Dimension is based upon a specific concept of reality. Things we observe are the observable realities, which could be physical or abstract. For purposes of identification of reality we try to give a name to it. By using the name we communicate with others and over time it becomes part of our language. Most social science concepts are expressed as words. Words, after all, are symbols too; they are

symbols we learn with language. In a sense, a language is merely an agreement to represent ideas by sound or written characters that people learned at some point in their lives. The construct our concepts by which we apply meaning to our reality. A concept is a generalized idea about a class of objects, attributes, occurrences, or processes that has been given a name. In other words a concept is an idea expressed as a symbol or in words. (Foucault, 1966)

Concepts are an Abstraction of Reality. We cannot communicate without using concept about the reality. It is easy to use specific concepts (e.c. height), but describing the concept itself is difficult. A concept represents an abstract idea about physical reality, or an abstraction of reality. In other words concepts are the abstractions of reality – physical of non-physical - like table, leadership, productivity, entrepreneurship and morale are all labels given to some phenomenon (reality). The concepts stand for phenomenon not the phenomenon itself; hence it may be called an abstraction of empirical reality.

Concepts vary in their level of abstraction. They are on a continuum from the most concrete to the most abstract. Very concrete ones refer to straightforward physical objects or familiar experiences (e.g. height, school, age, family income, or housing). More abstract concepts refer to ideas that have a diffuse, indirect expression (e.g. family dissolution, social integration, political power).
The organization of concepts in sequence from the most concrete and individual to the most general indicates the degree of abstraction. (Morrison, 2003) Moving up the ladder of abstraction, the basic concept becomes more abstract, wider in scope, and less amenable to measurement.

We create concepts from personal experiences, creative thought, or observation. Special problems grow out of the need for concept precision and inventiveness. Vague meanings attached to a concept create problems of measurement. Therefore, not only the construction of concepts is necessary but also these should be precise and the users should have some agreement to its meaning and definition.
Identification of concepts is necessary because we use concepts in hypothesis formulation. Here too one of the characteristics of a good hypothesis is that it should be conceptually clear. The success of research hinges on (1) how clearly we conceptualize and (2) how well others understand the concept we use.

Conceptual definitions are linked to theoretical frameworks and to value positions. These concepts are transformed into dimensions, suggesting a certain position and space within the reality observed.
In research we must measure concepts and constructs, and this requires more rigorous definitions. A concept must be made operational in order to be measured. An operational definition gives meanings to a concept by specifying the activities or operations necessary to measure it. An operational definition specifies what must be done to measure the concept under investigation. It is like a manual of instruction or a recipe: do such-and-such in so-and-so manner. Operational definition is also called a working definition stated in terms of specific testing or measurement criteria. The concepts must have empirical referents (i.e. we must be able to count, measure, or in some other way gather the information through our senses). Whether the object to be defined is physical (e.g. a building) or highly abstract (e.g. achievement motivation), the definition must specify characteristics and how to be observed. The specification and procedures must be so clear that any competent person using them would classify the objects the same way. So in operational definitions we must specify concrete indicators that can be observed/measured (observable indicators).

To create a Conceptual Framework and its indicators one can follow the traditional line of social science by formulating a concept 'behind the research desk'. The other approach is to formulate a framework on an interactive way, together with the involved partners (Hagoort, 1998) In this action research context researchers are strongly involved with the formulation of indicators 'on the spot' and are taking co responsibility for the chozen solutions. The advantages of this approach is that all relevant aspects can be processed which means that the final research results are an integral expression of the real situation.

4.4. Remarcable topic regarding CURE

The assessment of the different projects within CURE occurs on a number of different levels and with different sizes or scopes, ranging from a local development plot up to the scope of city development. Different research methods and instruments will be needed to cover the experiences gathered.

5. Data Collection Methods

Looking at the options of data collection many different methods can be used to collect information for our evaluation. Each option has got its Strengths & Weaknesses. (Flinders University, 2010)

5.1. Data collection and analysis

Analysis of Records : *(attendance, admission, demographic details)*

Strengths

- can tell you *how much* things have changed, eg. increases or decreases in attendance, incidences, service usage
- sometimes this information is already being collected by service, eg. service utilisation statistics

Weaknesses

- can't explain *why* changes have occurred

Surveys : *(mail, e-mail, 'handouts', self completion questionnaires)*

Strengths

- can be relatively inexpensive, doesn't take much time to administer,
- good for getting feedback after workshops, interventions etc.
- can reach a large number of people
- can provide anonymity
- respondent can choose a convenient time when they complete
- respondent has time to think about answers
- sensitive questions can be addressed

Weaknesses

- generally low response rate - 'reminders' may need sending
- low responses from people with low levels of literacy or visually impaired.
- common shortcomings are: not translated into languages other than English, too long, questions too complicated or vague
- spontaneity of answers tends to be lost
- where subjects 'write in' their answers there tend to be more 'soiled' or 'illegible' returns

Interviewing : *(face-to-face or telephone)*

Face-to-face Interview

Strengths

- highest response rate
- ability to explore more complex issues
- questions can be clarified if necessary, and clarifying questions can be used with prompts
- does not require respondent to have literacy skills
- can provide rich data
- non-verbal data can be obtained through observations
- can produce a large amount of data to be analysed

Weaknesses

- difficulties with asking 'personal' or sensitive questions (one could include a 'self completion' section in the questionnaire to overcome this)
- can be intimidating for interviewee, particularly if they would prefer their responses to be anonymous
- difficulty in 'standardising the approach and interview for each respondent (especially if more than one interviewer is used)
- interviewer bias, where the characteristics of the interviewer may influence the nature of responses given (a woman interviewing a man about sexism could be an example here)
- can be expensive:
  - travel Costs; Unlike postal or telephone surveys, the interviewer will usually have to travel to meet each new interviewee
  - time cost; Face to face interviews take longer to organise and complete, and this makes them more expensive
  - payment of interviewers

Telephone Interview

Strengths

- low to medium cost, good response rate if prearranged at a suitable time - and 'call-backs' cheap
- questions can be clarified if necessary, and clarifying questions can be used,
- does not require respondent to have literacy skills
- provides (some) anonymity
- good for people who have mobility or transport problems, or where the respondents are spread out over large geographical area.

Weaknesses

- not appropriate for people with hearing or speech impairment, or people without telephone
- exploring complex or sensitive issues can be difficult

Focus group discussion

Strengths

- good to explore new areas and for unexpected findings
- good to explore the reasons for change, or lack of
- ability to explore more complex issues
- questions can be clarified if necessary, and clarifying questions can be used
- does not require respondents to have literacy skills
- good for group reflecting on project, developing recommendations

Weaknesses

- does not provide anonymity
- can be dominated by a few people (good facilitating is required)
- can lead to a form of 'group think'
- can be difficult to analyse

Documentation *(journal/diary, log, progress reports, policy documents)*

Strengths

- can provide an ongoing record of activities, informal feedback and reflections as project progresses
- can help to make sure evaluation information is collected along the way & that important things are not overlooked.

Weaknesses

- requires a commitment to document regularly as you go

5.2. Triangulation

Triangulation refers to the use of multiple methods in a particular research project or evaluation. The idea here is that the limitations of one approach are compensated by the strengths of another in such a way that a more complete and informative picture emerges of the area being addressed. Four types of triangulation can be identified: (Rice, 1999)

1. Data Source Triangulation, involving multiple data sources, information should be elicited from all the different interest groups or associations involved with the project being evaluated.
2. Methods Triangulation, combining varieties of methods such as focus groups, telephone surveys and in-depth interviews, asking an expert panel to examine the combined quantitative and qualitative elements of the situation, to interpret the performance measures.
3. Researcher Triangulation, using a number of different researchers in the evaluation to provide different perspectives.
4. Theory Triangulation which draws on a number of theoretical perspectives to provide new insights.

Within our we will have to make an effort to confront and combine the concepts deducted from our theoretical framework with the consequences induced by our real-time experiences in each project. We will have to walk the pendulum from raw data, gathered within the projects, until the theoretical concepts. We

can identifies five levels of concepts and questions that form an inductive–deductive hierarchy. (Punch, 2000 p. 54)

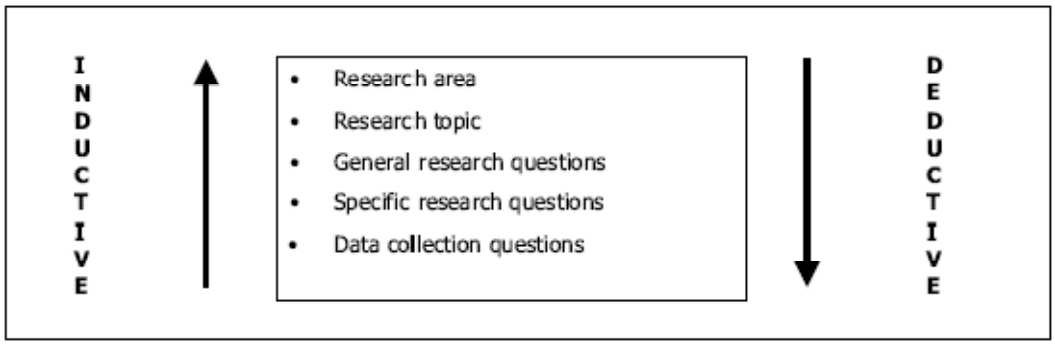

Figure 7 The inductive/deductive hierarchy (Punch, 2000)

This hierarchy portrays a continuum which varies in levels of abstraction and generality.

5.3. Remarcable topics regarding CURE

- Within our project we will have a on-going confrontation of (a) on-the-ground collected data and (b) the conceptual models in use, and all levels in between.
- Different methods with accompagning research instruments will have to be identified and selected in order to cover the different evaluation criteria.
- The quality of the data gathered will improve by mutual confrontation and debate within and during the project.

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