



The Social Impact of Rotterdam Unlimited

The Quality Impact Monitor Applied: The Value Based Approach

“A measuring tool as guidance to measure immeasurable values”

STAGE 2: RESULTS

Value – Based Approach: evaluation of knowledge and network spillovers of Rotterdam Unlimited Festival

CCS research project: “Innovative evaluation methods of CCI spillovers”



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2015 - 2016 Summary of the Research Rapport

Based on the value base *quality impact monitor*, the *Atelier Foundation for Creativity and Entrepreneurship* conducted a research on the social impact of Rotterdam Unlimited (RU). RU aims to contribute to the social cohesion within the city of Rotterdam, having a diverse cultural programming as a cornerstone for this mission. The two most important dimensions of social cohesion (identified by the organization and the research team) are:

- Solidarity and togetherness
- Diversity

The question is how far is RU successful in realizing these values (e.g. the dimensions of social cohesion). Therefore we have questioned the most important stakeholders namely: audiences, individuals from the arts and cultural sector (professionals), politicians and internal stakeholders (e.g. the organization's employees, committee's and foundation members). We have asked them, whether they value solidarity / togetherness and diversity, and to what extent do they experience these values during RU's events. Based on the research analysis we can conclude the following with regard to the RU's social impact:

- **Solidarity and togetherness: Good**
- **Diversity: Good**

The rapport indicates that **RU realizes its values on a good level, however still has the potential to reach to an ultimate (and thus higher) level.** Respondents' (internal stakeholders, audiences, politicians and individuals from the arts and cultural sector) expectations are not always optimally matching with their experiences during RU's events. The most important aspect that needs to be highlighted is concerned with the organization's communication strategies through various channels. All stakeholders seemingly have a critical view on the marketing activities, yet not on a level that would suggest a negative valuation to worry about. However, **RU's communication strategies, its channels and also effectiveness should thus be evaluated more critically by the organization itself**, if RU wishes to reach the optimal – or at least a higher- level of valuation of its audiences.

In addition, in order to make more scientifically reliable and valid statements that are even more

useful for the organization itself: a future (mixed method) research should include the incorporation of both qualitative and quantitative data and analysis. The capability and the willingness to contribute to the research (responses to the survey and scheduling of the interviews and/or focus groups), together with the setup of the survey and the timing of the research) should all be considered if-, and when executing a new research in relation to RU's role in the enhancement of social cohesion within the city of Rotterdam, and while attracting an even bigger amount of respondents/ participants.

2016- 2017 Summary of the Research Rapport

Core values and stakeholders

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

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

Evaluation of solidarity and diversity

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

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

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

In terms of impact scope, the most immediate one from a visitor's perspective relates to the increase in their awareness and understanding of the people diversity and gained sense of belonging. However, during the interviews the respondents also **clearly distinguished between "awareness" and "understanding"**, whereas, according to them, the **RU festival has stronger impact on the former and much less on the latter.**

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

Benefits and limitations of VBA. Future Research

The application of the method proves to bring reliable and **comprehensive evaluation of the spillover effects of RU Festival**. It especially **considers intangible multiple contributions in terms of social and cultural values.**

The way VBA is implemented allows cultural organizations and their stakeholders to be involved in the development and articulation of evaluation measures of their own work. Next to this, the method assesses an actual impact while cross-referring various experiences of the stakeholders.

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

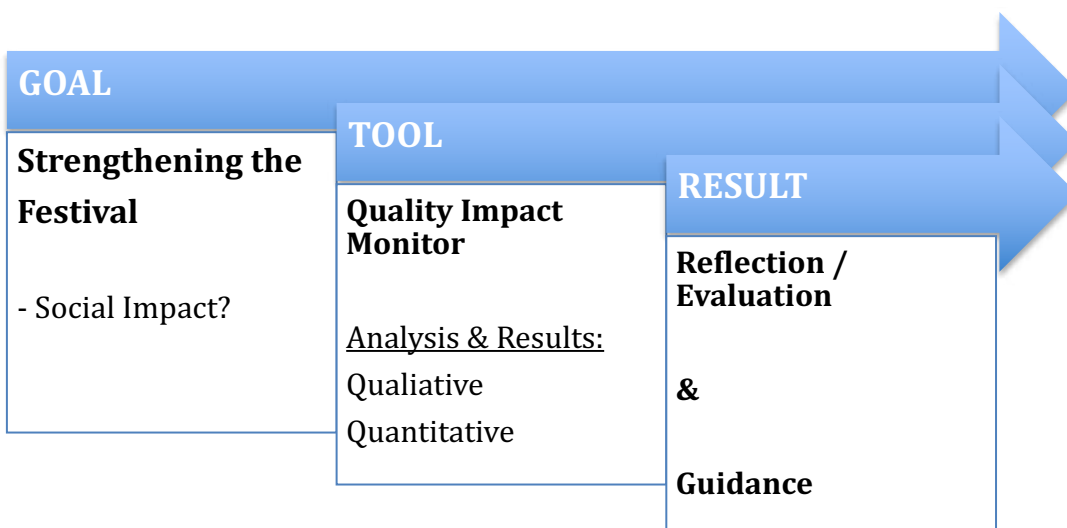
1. INTRODUCTION

In 2013 DUKOS Productions launched the first edition of Rotterdam Unlimited. The festival, of which Dunya Festival and Zomercarnaval (‘Summer Carnival’) are the foundation, centers around the multi-colored identity of the city and takes it as a focal point for international programming. The **cross-cultural character** makes this festival **unique in the Netherlands**. Rotterdam Unlimited wants to grow to an international city event, and shares these ambitions with Rotterdam Festivals. The organization of the festival **makes an effort and invests time to evaluate its programs**.

Besides the international ambition, Rotterdam Unlimited aims to show the **societal, social and artistic impact of its activities**. By applying the *Quality Impact Monitor*, Het Atelier is going to **research whether Rotterdam Unlimited influences the social cohesion and a socially sustainable community, and to what extent**.

This report focuses on *social impact* in relation to Rotterdam Unlimited.

“A measuring tool as guidance to measure non-measurable values”



2. QUALITY IMPACT MONITOR = THE VALUE BASED APPROACH & SOCIAL IMPACT

2.1. The Goal of the Research

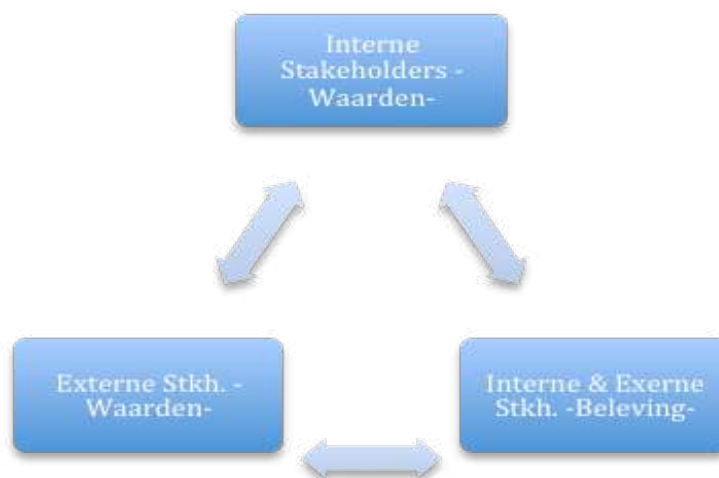
Rotterdam Unlimited takes the **multicultural character of the city of Rotterdam as a core**, and the organization **suspects** that the festival has a **positive influence on the feeling of togetherness, as well as the building of bridges between different cultural groups**. Due to the **complex nature** of the subject at hand, and the unavailability of effective parameters, *Het Atelier* has been asked to evaluate the effect that Rotterdam Unlimited has on stimulating a more social community.

Within this the concept of social sustainability is a key aspect. DUCOS Productions describes this concept as follows:

Both the government and the business industry have increasingly acknowledged the importance of a **socially sustainable society**. A society in which social cohesion is central, with great adaptability to be able to play into, and cope with rapid changes worldwide. A unified society that is capable of making the necessary step towards circular thinking and actions possible. **“...To create a society, in which diversity is regarded as the foundation for collective dualistic thinking, in order to make changes possible...”**. Only then are we able to make positive changes regarding the future and achieve a social sustainability.

2.2. QIM / VBA Approach: Rationales and Research Objectives

It is an urgent yet complex issue: showing the societal, social and artistic impact of arts and culture. **Research often stops at the economic impact, numbers regarding audience, revenue and the amount of shows.** But the heart of cultural organizations remains neglected. The *Quality Impact Monitor* (QIM) is an instrument based on the values of cultural organizations, developed by *Het Atelier*. These values are the **higher goals** that an organization aims for and are based on vision, mission, and strategy. The uniqueness of QIM comes from the fact that it makes **non-measurable values measurable** by **asking** people and organizations involved with the organization (**stakeholders**) about to what extent they find the **values** of the organization **important**, and to what extent they are being **realized** (e.g. **experienced**). The result (the difference between importance and realization/experience) is not only essential in **legitimizing funding**, but also provides the organization with **insights** on how to adjust **strategy** in order to **realize its values**. Valuations and effects are best measured when data is systematically collected and are adapted in a uniform way, at least on a yearly basis.



Rationales

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

Research Objectives

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

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

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

2.2.1. Target Group Research

- Phase 1:

Research among **Internal Stakeholders** (for example employees, members of the board)

- Phase 1 & 2:

Research among **External stakeholders**, predominantly the audience: contrary to the first research proposal, also including audience that does not (yet) value social cohesion/social sustainability. Through surveys and a focus group (interview). Individuals from the arts and cultural sector and politicians.

2.2.2. The Results

- **The monitor indicates how different groups experience the festival and cross-references this with what they find important.** The difference between the two indicates to what extent the festival is successful in realizing its goals. The more the goals coincide with the experience of the stakeholders, the better the festival works.
- If we also research the values and the experience of these values within the organization, we come to an answer to the **question whether there is enough awareness within the organization**, and whether a new strategy to realize important values (and the mission & vision) should be employed.
- The first part of this research was conducted in 2015/2016, while the second part of the research was conducted in 2016 and finalized in 2017.

This report is focusing on the second part of the research which is a more comprehensive version of the first part (2015/2016), and thus includes the most relevant findings from the past years mainly in relation to the external stakeholders.

2.3. Overview of the Process

1.0 STEP 1 – Internal Preparation

- 1.1 Preparation/ planning research design (desk research)
- 1.2 Planning 2 Mission / Vision Meetings
- 1.3 2 Mission Vision session with the directors
- 1.4 Planning research design based on meetings (e.g. Stakeholders, link values & team meeting)

2.0 STEP 2 – Value research Internal & External

Development QIM

- 2.1 Foundation QIM research
- 2.2 Creating Questionnaires (Surveys/ Interview)
- 2.3 Testing QIM questionnaires
- 2.4 Internal discussion research team
- 2.5 Alter and finalize QIM questionnaires
- 2.6 Development sessions (Surveys, Interviews/ Focus groups)

Executing QIM

- 2.7 Planning sessions (Surveys, Interviews/ Focus groups)
- 2.8 Executing sessions (Surveys, Interviews/ Focus groups)
- 2.9 Internal discussion research team
- 2.10 Preliminary findings

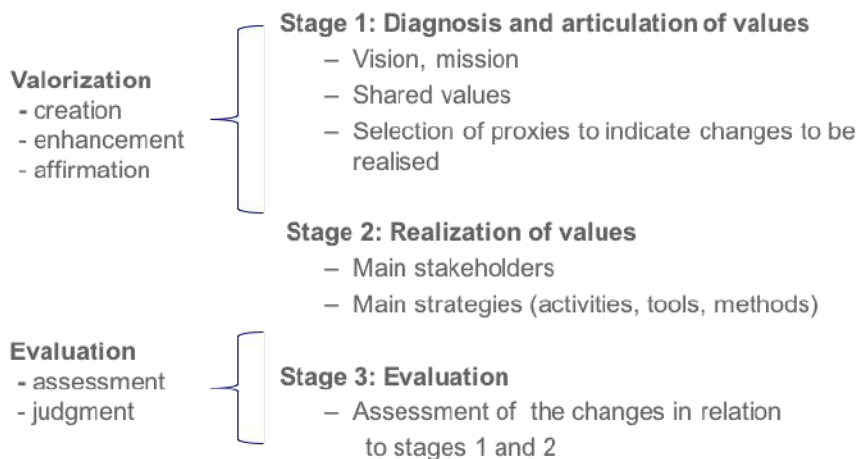
3.0 STEP 3 Analysis & Report

- 3.1 Transcribe interviews
- 3.2 Process Survey Results
- 3.3 Analyze & Evaluate (quantitative & qualitative) results
- 3.4 Develop report

4.0 STEP 4 (Re-)evaluation

- 4.1 Preparation presentation findings & Mission/ Vision session
- 4.2 Planning Presentation & Mission / Vision meeting
- 4.3 Presentation & Mission/ Vision session with the directors

Stages of the Value Based Approach:



3. RESEARCH DESIGN AND METHOD

3.1 Spillovers of Cultural and Creative Industries

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

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

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

3.2. Evaluation of Spillovers of CCIs: State of Art

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

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

clustered into three broader types: knowledge, industry and network². The proposed classification of spillovers goes beyond immediate connotations of economic values, and invites a multi-perspective (i.e. economic, social and cultural) analysis that involves an interdisciplinary approach of investigation.

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

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

3.3. The performing arts sector

Under the scope of this research tender, the VBA was applied to the performing arts. A distinctive feature of the performing arts, and especially in the case of the **Rotterdam Unlimited Festival**

² Ibid. p. 25.

(presented below), is their realisation in a closed space to a limited number of visitors with wide-ranging spillover effects. **Even though the production and experience of an artistic work is the main goal, the spillover effects can be social, cultural and economic.** For example, one of the assumptions shared most often is that because a theatre performance brings people together, it might contribute to social innovation realized as an effect on social cohesion and the strengthening of communities. **The question is whether a festival such as Rotterdam Unlimited can accomplish all that with respect to several groups of stakeholders involved.** Apart from the producers and the visitors, the following groups can be involved: the wider artistic community, the (local) government, the business community, or a neighborhood.

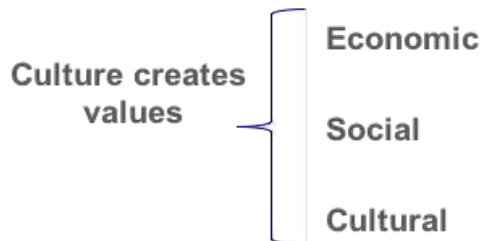
The research uses the case of Rotterdam Unlimited because it is: a) manageable, b) amenable to our approach. In addition, it had a first phase in 2015 by Het Atelier, which has prepared the groundwork that was envisioned for the research (the activities undertaken by Het Atelier are described under section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

3.4. The Research Question(s)

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

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

Diagnosing the values



Goal values

Personal	Social
Excellency/ Craftsmanship	Sharing Generosity
Creativity	(Something that a group shares)
Optimism
Flourishing
....
Societal	Transcendental
Education	Beauty
Justice	Love
Cohesion	Grace
Solidarity	Redemption
Civilization	Freedom
....

Application of VBA to RU Festival

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

Hypothesis 1:

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

Hypothesis 2:

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

The first phase of the VBA was already conducted in 2015-2016 by Het Atelier, which has prepared the groundwork that was envisioned for this research (phase 2).

3.5. Operationalization of Concepts

3.5.1. Rotterdam Unlimited / The Organization

How can we define the organization? **Why** is this relevant? **How** does RU contribute/ affect society? How does social cohesion being enhanced? **Through which actions/activities is social cohesion being enhanced/'created'?**

RU is a 5-day city event (e.g. yearly festival) in Rotterdam (NL) presenting a wide range of dance, music, film and poetry genres from acknowledged and upcoming artists for a local, nation and international audience of all ethnicities, ages and social backgrounds. RU is a festival that came to life in 2013 from a merger of two -3 decades old- festivals; the *DUNYA Festival* and *Summervarnaal*, attracting more than 900.000 visitors from both within and outside the Netherlands.

Unique Character: The festival has a unique character within the country. The Netherlands has currently no other festival, which would take the multicolored cultural identity of the contemporary metropolitan as a starting point for its activities (e.g. programming). There is no other event in which the massiveness of cultural history, traditions and the backgrounds and cross-fertilization between all these cultures would stand in the forefront.

Societal Sustainability: By organizing this (inter) national art festival, RU aims to contribute to a society wherein social cohesion is a central value, contributing to the ability to cope with the rapid global changes. In order to achieve change, RU aims to enhance a climate within society in which diversity is seen as a building block for a common dualistic thinking.

RU identified the following aspects that are used as an instrument to enhance social cohesion:

- *Programma-aanbod van muziek, zomercarnaval, theater, dans, toegepaste beeldende kunst e.d. met een zeer diverse insteek waarmede een gevoel van herkenning en trots wordt gecreëerd die je wil delen met derden en in en dusdanige balans aangeboden dat een breed en divers publiek wordt aangesproken en zich er in herkent.*
- *Het uitbalanceren van het programma-aanbod waardoor een breed publiek zich voelt aangesproken door het evenement, 50/50 autochtoon allochtoon.*
- *Spreiding hoge kunsten / lage kunsten waardoor verschillende doelgroepen direct of via de cultuuruitingen met elkaar in contact komen.*
- *Lage prijsstelling en groot gratis toegankelijk aanbod, waardoor de drempel laag is en daarmee een bredere doelgroep (niet alleen cultureel divers maar ook in sociale klassen) bereikt wordt.*
- *Een communicatietraject die niet alleen het programma goed aan de man brengt, maar vooral ook de boodschap van het evenement goed uitdraagt.*
- *Waar mogelijk een nationaal platform bieden aan talentontwikkeling-trajecten of in het oog springende jonge talenten.*

(Email correspondentie RU)

The most important aspects of the Dutch correspondence with RU:

RU's aim is thus to present a platform of a (cheap to free) diverse cultural programming (e.g. diverse range of art forms, genres, the programming of well-known and upcoming young and old, and ethnically diverse artists) that is well brought / communicated to the audiences. All in all, RU wishes to enhance the cohesion of people with different cultural, social backgrounds and different age categories.

3.5.2. Social Impact / Social Cohesion and the Underlying Values

The organization (RU) identified social cohesion as the value that needs to be investigated in relation to RU's stakeholders. The organization aims (and hopes) to have a social binding effect on the citizens of Rotterdam. What do we understand under social cohesion? The following summary indicates the outcome of the desk research and the intern discussions of the QIM research team with RU.

The focus is on social impact, better-said, social cohesion. In other words, the goal is a more social society wherein diversity is (or should serve) at the core, while bridging the gap between people with e.g. diverse cultural background (see also the multicultural character of RU). **How could we specify and thus define social cohesion more concretely?** The following (**underlying**) values are identified by the QIM team and identified internally by the organization:

Togetherness: Feeling of belonging / Community / Solidarity - Shared emotional experience/ perception (besides stimulating togetherness, RU wishes to influence the way how culture is being perceived/ experienced)

Celebrating diversity: Societal diversity (including: multicultural, intergenerational and the cohesion of all (social) layers of society).

Further on this matter, other concepts that are relevant to these above mentioned 2 aspects / dimensions of social cohesion according to RU are: sharing, continuous, exchange, interaction, openness, respect, acceptance, appreciation, connection, engagement, stimulation and collaboration.

Besides the above-mentioned, RU highlighted the following aspects as an important inquiry:

‘An example function’ / ‘ a say’: From being marginal to being a process leader organization within the arts and cultural sector. This aspect also has to do with not only the stimulation of social cohesion but also is in relation with the diverse cultural/ artistic offering of RU.

3.5.3. Stakeholders

Due to (time and budget) feasibility reasons the research needs to focus on a maximum amount of 3 - 4 stakeholder groups. (From the organization’s point of view) Who are the most important stakeholders in relation to social impact/ social cohesion?

1. Audiences (‘50% Dutch / 50% mixed ethnicity (Dutch)) (extern)
2. Politicians (extern)
3. Arts and Cultural sector (extern)
4. Co-workers, committee-, and foundation members (extern)

This report is focusing on the second part of the research which is a more comprehensive version of the first part (2015/2016), and thus includes the most relevant findings from the past years mainly in relation to the external stakeholders.

3.6. The Research Instruments: Methodological Approach of the Research

3.6.1. Summary

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

Consequently, the research is focused on the testing of social cohesion, whether its synonyms and conceptual operationalization is indeed being experienced/ perceived and on which level. Please see section 3.1 for the specific hypotheses that the second part of the research was focusing on.

Hypotheses	Sub-hypotheses	Indicators/proxies	Methods of data collection
<p><u>Hypothesis 1</u></p> <p>The (systematic) engagement with culture-led creative activities facilitates the generation of new types of social interactions.</p>	<p>1. The project generates shared emotional experience and affects the openness among different participants in the visitors.</p>	<ul style="list-style-type: none"> ▪ The visitors reach ▪ The diversity of the visitors (age, nationality, ethnic background, education) ▪ The level of sharing ▪ The level of solidarity 	<p>Focus group</p> <p>Interviews</p> <p>Survey</p>
<p><u>Hypothesis 2</u></p> <p>Experiencing and practicing culture-led creativity translates into new practices of social collaborations and social cohesion in a community.</p>	<p>1. The project generates a sense of belonging</p> <p>2. It boosts solidarity</p> <p>3. It encourages integration in the community through social diversity</p>	<ul style="list-style-type: none"> • The increased awareness and understanding among different social groups • The increased sense of belonging • The increased social interactions among different social groups of the community 	<p>Interviews</p> <p>Surveys</p>

3.6.2. Main Hypotheses and Sub-Hypotheses

In its mission statement, the **Rotterdam Unlimited Festival aims at impact on the social cohesion in the city of Rotterdam.** Therefore, this research, through the application of the VBA, tests the following **hypotheses**:

Hypothesis 1: The (systematic) engagement with culture-led creative activities facilitates the generation of new types of social interactions.

Hypothesis 2: Experiencing and practicing culture-led creativity translates into new practices of social collaborations and social cohesion in a community. Each hypothesis consists of different sub-hypotheses (table 1).

Table 1. Hypotheses, sub-hypotheses, relevant indicators/proxies and the data collection methods related to Rotterdam Unlimited Festival.

With reference to the type of spillovers presented in the report of TFCC (2015) the hypotheses related to both:

Knowledge spillovers: increasing visibility, tolerance and engagement among different groups in the local community

Network spillovers: building social cohesion.

3.6.3. Data Collection Methods

For the purposes of RU evaluation data is collected through a range of quantitative and qualitative methods: surveys, interviews, focus groups as well as analysis of RU reports.

The data collection consists of two stages:

1. The first part of the research of VBA for RU undertaken by Het Atelier during and after the RU edition in 2015 (this stage is not funded by the tender “Testing innovative methods to evaluate cultural and creative spillovers in Europe”);

2. Complimentary data collection during and after the 2016 edition of the RU Festival undertaken by CREARE Foundation (this stage is funded under the tender “Testing innovative methods to evaluate cultural and creative spillovers in Europe”).

3.6.4. Data Collection Stage 1

In 2015, Het Atelier undertook the implementation of VBA for the RU. In 2015, the research surveyed the various groups RU considers as its most important stakeholders: the visitors, the cultural field professionals, politicians and internal stakeholders (employees, committee and board members).

Data collection internal stakeholders

Online survey: 15 (out of 17) responded to all listed questions;

Focus group with the employees (excluding the overall management and the artistic director in order to preserve validity and reliability);

Interviews with the artistic and foundation director.

Data collection external stakeholders

- 150 completed **online** surveys with visitors (out of 190 collected), of which 118 were filled in by visitors of the festival.
- 8 (out of 22) **interviews with politicians**. The sample included 22 individuals who were on the list of RU. However, only 8 politicians responded in the first part and only 6 completed the entire interview.
- 7 (out of 22) **interviews with peers**. The sample included 22 individuals who were on the list of RU as the most important arts and culture peers to question. However, only 7 managed to complete the questionnaires.

3.6.5. Data Collection Stage 2

The biggest part of the additional data collection took place during the RU Festival (e.g. 26-30 July 2016) and after the event took place (early August - September 2016). The concrete samples of respondents were built to compliment the previously collected data from stage 1. The research from stage 1 functions as a highly valuable pilot study on how to measure an organization's social cohesion/impact and is used as a solid base for a future research method to measure intangible values during stage 2. To better evaluate the realization of the social and societal levels, this stage includes:

20 **interviews with visitors** (13 during the festival and 7 after the festival);

20 **online survey with peers** (16 completed);

198 **survey** questionnaires with visitors (98 face-to-face during the festival and 100 online).

The sample for analysis includes only 145 surveys that were 100 per cent completed from visitors of RU.

The questionnaires for the interviews with visitors and peers included closed- and open-ended questions, while the questionnaires for the visitors survey included only closed-ended questions (Annex 1). To operationalize the concept of social cohesion and its underlying values (solidarity, togetherness, and diversity), the research translated these into concrete attributions (proxies) and questions. The development of the proxies, as value attributes, builds both on theory and close interactions with the stakeholders during the previous stage of the VBA test. To operationalize the impact of the festival, the questionnaires include questions on the experience of the festival, which is cross-referenced with the questions on what they find important when visiting a cultural festival in general.

3.6.6. Data Analysis

Data analysis in this research builds on the merge of data of the visitors from both editions of the RU in 2015 and 2016. The quantitative data is analyzed (answers to the closed-ended questions) with SPSS.

The qualitative data from the open-ended questions is analyzed by ATLAS. The (predetermined) codes for the qualitative analysis *inter alia* emerge through the underlying meanings ('sub-values') of social impact/ social cohesion.

4. FINDINGS

Taking into consideration the rationale and the stages of *the Value-Based Approach*, the findings are presented here as follows: **(1)** Shared core values and related stakeholders; **(2)** Demographic characteristics of visitors; **(3)** General attitude of RU visitors to cultural festivals (expectations); **(4)** Visitors' experience of RU Festival; **(5)** Specific outcomes and impact of RU Festival – according to the festival visitors and peers.

4.1. Shared Core Values and Related Stakeholder

The Value-Based Approach distinguishes between internal and external stakeholders. **The mapping of RU festival proves that the project brings together a wide diversity of stakeholders** (table 2). However, due to the limited time and budget available for this pilot test (second stage), the research considers only two groups of core stakeholders – **highlighted in the table** – i.e. festival visitors and peers.

Table 2. Categories and sub-categories of stakeholders of RU festival

<i>Internal stakeholders</i>	<i>External stakeholders</i>				
<i>RU team</i>	<i>Beneficiaries</i>	<i>Partners</i>	<i>Policy makers /politicians</i>	<i>Funding bodies</i>	<i>Media</i>
Organisation team Committee members Foundation members	Visitors Citizens Rotterdam	Peers Associations	Politicians Civil servants	Grant-giving foundations Companies Corporate foundations Awarding bodies	Broadcasters Print media Social media

The core values of RU were defined during the first stage of testing the VBA for RU (2015). Following a desk research, focus group and interviews with the organization, the most important values of RU in relation to its social impact is identified as **social cohesion**. At this stage the internal stakeholders also built their expectations around what way the social cohesion can be operationalized in relation to RU objectives. Accordingly, **solidarity** and **diversity** were identified as the most important aspects/attributes of social cohesion (table 3).

Table 3. Values map related to core stakeholders of RU festival

Values	Proxies	Stakeholder group
Solidarity:	*Sense of belonging *Togetherness – shared (emotional) experience	Internal stakeholders Visitors Peers
Diversity:	* Societal diversity (multicultural, intergenerational and the cohesion of all layers of society) * Cultural/artistic diversity	Internal stakeholders Visitors Politicians

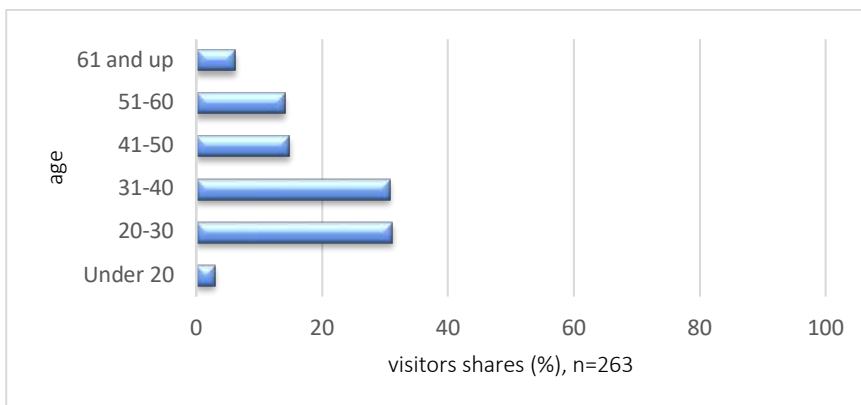
4.2. Demographics of the Visitors

The analysis of the demographic characteristics of the sample of respondents (2015-2016) proves that RU attracts visitors with quite a diversity of demographic characteristics.

Gender, Age, Nationality/ Ethnicity, Place of residence

Bigger share of the visitors are women (66 per cent). **Most** the respondents are **between 20 and 40 years (62 per cent, fig. 1)**. The visitors between 40 and 50 years and between 50 and 60 years are evenly represented (14 per cent).

Fig. 1. Shares of visitors (%) by age, 2015/2016



Regarding nationality, the **greatest share of the visitors is Dutch (93 per cent)**. Nevertheless, the most important factor to consider is the ethnic background of the visitors based on the family origin (fig. 3). More than half of the visitors (**56 per cent**) is of **Dutch origin**, and **more than 25 per cent represents different ethnicities (Antillean, Ecuadorian, Surinamese, Indonesian, etc.)**. **About 8 per cent** come from families with **mixed Dutch – other ethnicity origins**. The non-Dutch, Western public was represented by a smaller share (5 per cent).

Fig. 2. Shares of visitors (%) by nationality, 2015/2016

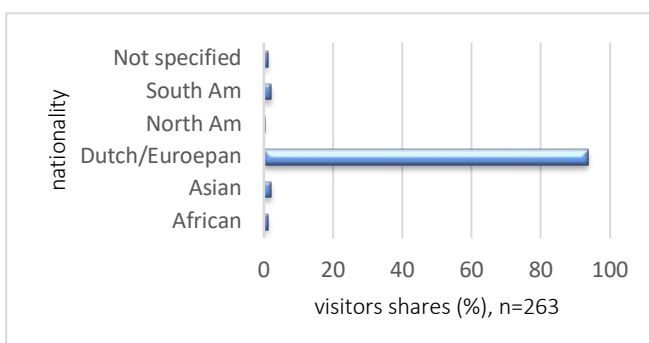
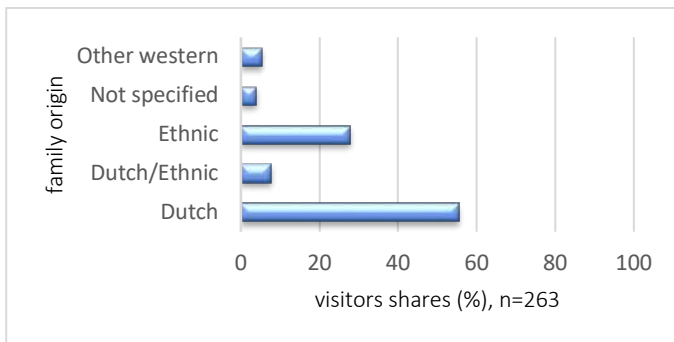


Fig. 3. Shares of visitors (%) by family origin, 2015/2016



Education, Average Yearly Income

More than 50 per cent of the respondents have a higher education (University, HBO), (fig.4) and a **greater share (37 per cent) earn and yearly average income** (about €30,000 and €40,000), (fig.5). Except for the highest income level, above €55,000 (only 10%), other income levels between are also sufficiently represented among the respondents.

Fig.4. Shares of visitors (%) by education³, 2015/2016

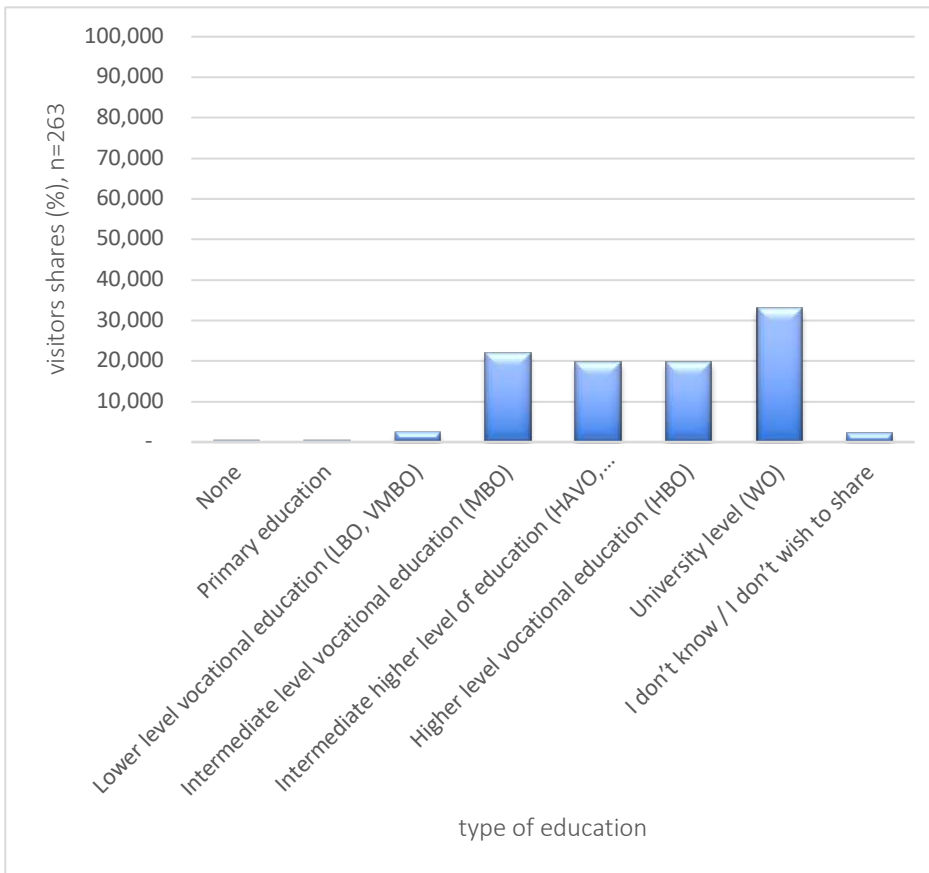
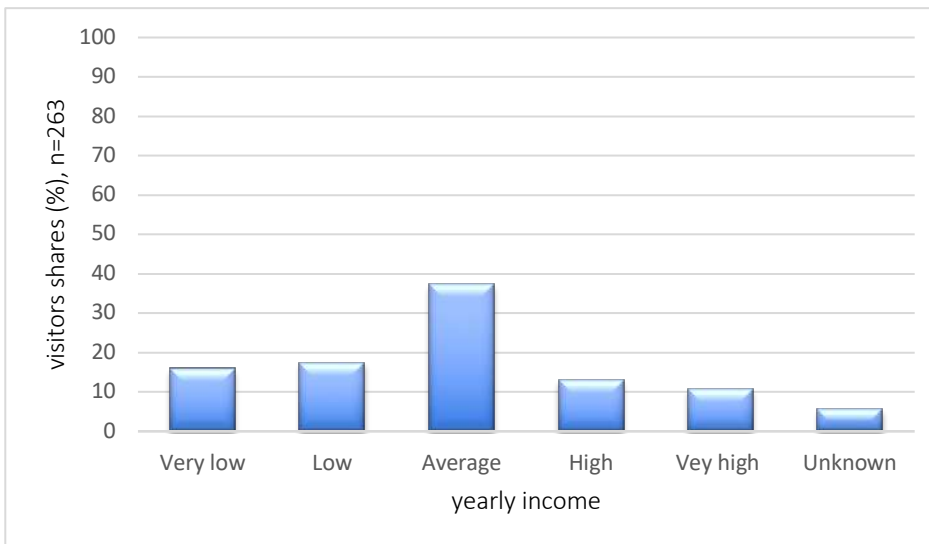


Fig.5. Shares of visitors (%) by yearly income, 2015/2016



³ Respondents could indicate their level of education. In the Netherlands, there are different types of primary, secondary and higher level of education. Despite its more practical orientation 'HBO' is considered as a (close to) university level of education. LBO, VMBO after primary education, are two possibilities to consider. Only VMBO makes it possible for students to have the options for higher education (university level for instance). If a student did LBO for example he/she needs to go to MBO and only then could be accepted to a higher level.

4.3. General Attitude of RU Visitors Towards Cultural Festivals

This section provides the analysis of the data collected from the visitors' surveys and interviews. It aims to reveal the general attitudes of RU visitors towards cultural festivals and thus their general expectations with respect to the core values **solidarity** and **diversity** (program and visitors) when visiting any cultural festival.

On the scale from 1 (not important) to 5 (the most important), the visitors identified their general preferences towards any cultural festival (fig.6 and fig. 6.2.). The analysis is based on the aggregated data for 2015 and 2016.

Program diversity: expected

A closer look at the visitor expectations concerning the program diversity (fig.6.) suggests that the visitors of RU in general have almost **equally high expectations** for a *broad range of art forms* (3,9), followed by a *broad range of emerging and well-known artists* (3,86) from *different generations* (3,85) who are presenting *culturally and ethnically diverse arts* (3,8) from a *broad range of genres* (3,71). Most the visitors (between 65 per cent and 71 per cent for the combined period 2015-2016), find mainly important or very important the program diversity when visiting any cultural festival (fig.6.1.).

Solidarity and social diversity: expected

The cohort of the RU visitors assessed as important (3,5) and mostly important (4,3) the social aspects of visiting cultural festival (fig. 6.2.). The analysis of their assessment reveals that in general the visitors find **significantly important** (4,3) to have *fun with friends* when attending cultural festivals. Other **equally important** social values that the visitors pursue in general when attending cultural festivals are *multicultural communication* (3,7), *communication among different generations* (3,5) and the *communication among diverse social groups* (3,6). It is interesting to acknowledge that the bigger shares (between 55% to 90%) of RU visitors in 2016 registered slightly higher positive expectations with respect to those social sub-values when comparing to the cohort in 2015 (fig.6.3.).

Fig.6. Visitors' expectations for programme diversity when visiting cultural festivals - by extent of importance: 1 (not important) - 5 (the most important)

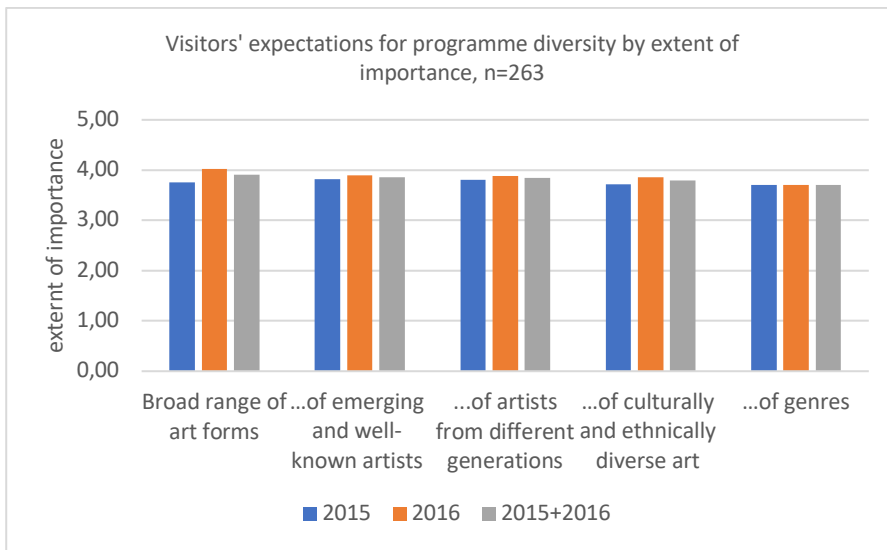


Fig.6.1. Visitors' expectations for programme diversity when visiting cultural festivals by share of visitors (%) who value positively those aspects.

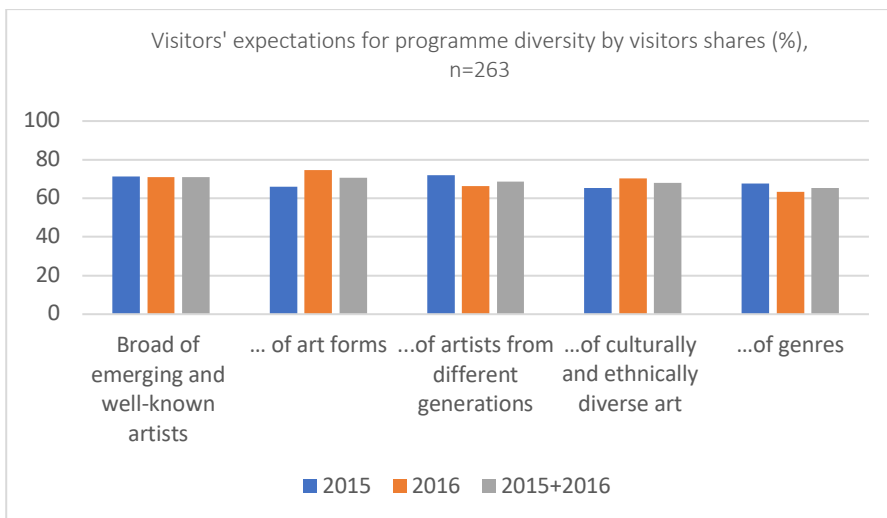


Fig.6.2. Visitors' expectations for social diversity and solidarity when visiting cultural festivals by extent of importance: 1 (not important) - 5 (the most important)

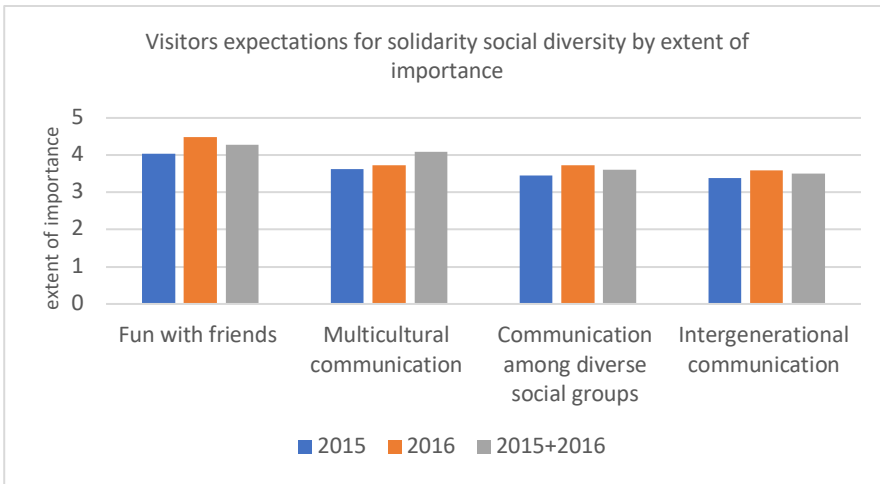
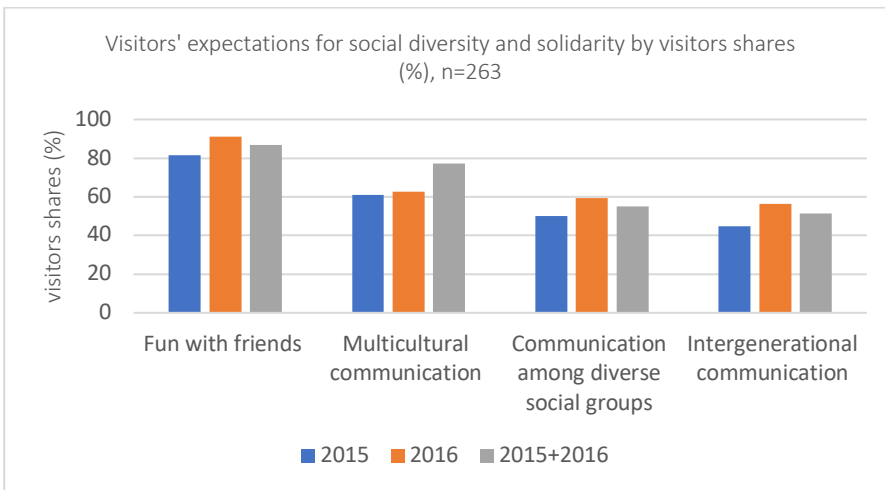


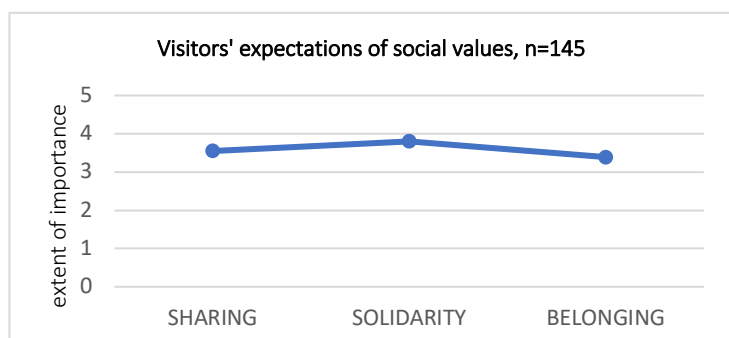
Fig.6.3. Visitors' expectation for social diversity and solidarity when visiting cultural festivals - by share of visitors (%) who value positively those aspects.



In addition to the aforementioned social aspects, the research in 2016 includes also another sub-value of solidarity, i.e. **sense of belonging**. When compared to the expectations of sharing (3,6) and solidarity (togetherness) (3,8), the average importance of this value is considered rather low (3,3) in the expectations of the visitors (fig.6.4.).

Fig.6.4. Visitors' expectation of social values when visiting cultural festivals by extent of importance, 2016.

1 (not important) - 5 (the most important)



4.4. Concrete Experience of RU Festival by its Visitors

This section focuses on the visitors' concrete experience of RU Festival.

In terms of **visitors'** overall concrete experiences with RU Festival, figures 7 to 7.4. summarize the main findings. **The responses are set on the scale from 1 (not important) to 5 (the most important)** for each year individually and for the combined period of 2015 and 2016.

Programme diversity: experienced

For the combined period of 2015-2016, on average, the experience of *diverse artists' generations* is **valued the most** (3,9) and the *broad range of genres* the least (3,6) by the RU visitors. The participation of *emerging and well-known artists* as well as the experience of *ethnically and culturally diverse art* **are almost equally valued** (3,8). The experience of *diverse art forms* is assessed as *mainly important* (3,7) (fig.7). Respectfully, **the majority** (70 per cent) of the visitors **find mainly important and very important** in their experience the *diverse artists' generations*; (67 per cent) the participation of *emerging and well-known artists*; (64 per cent) the experience of *ethnically and culturally diverse art*; (60 per cent) *broad range of art forms* and (51 per cent) the experience of *broad range of art forms* (fig. 7.1).

Solidarity and social diversity: experienced

When asked about the social dimensions of their experience, the visitors shared quite high satisfactions – between 4,2 and 3,7, fig. 7.2. (for the combined period 2015-2016). A significant 81 per cent of the visitors experienced the benefit of *having fun with friends*, which on average was important as of 4,2 (fig. 7.3.). Another highly valued social outcome for the bigger part of the visitors (70 per cent) is the possibility to *interact and communicate with people from different cultural backgrounds*. Its average importance is assessed as 3,9. The visitors of RU highly and equally valued (3,7) the fact that they could communicate with people from different generations and with people from different social groups. Each aspect is experienced positively from 70 per cent of the respondents.

Fig.7. Visitors' experience of programme diversity during the RU festival by extent of importance,

1 (not important) - 5 (the most important).

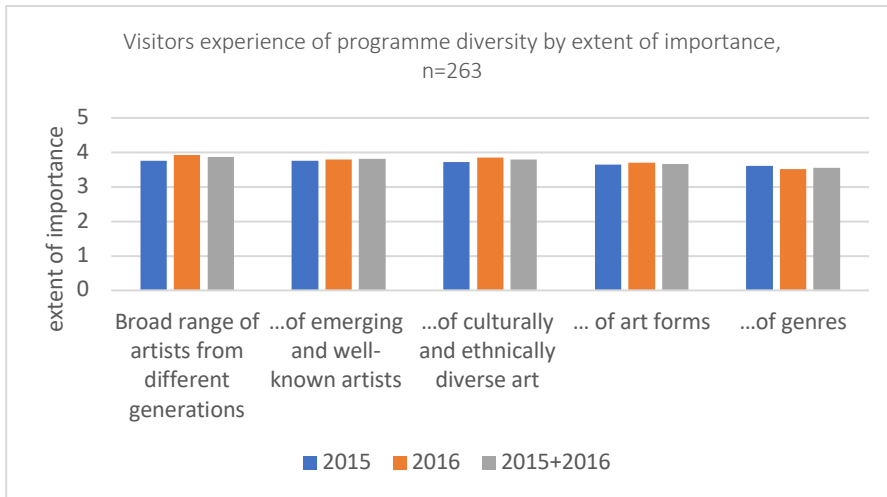


Fig.7.1. Visitors' experience of programme diversity during the RU festival by share of visitors (%) who value positively those aspects.

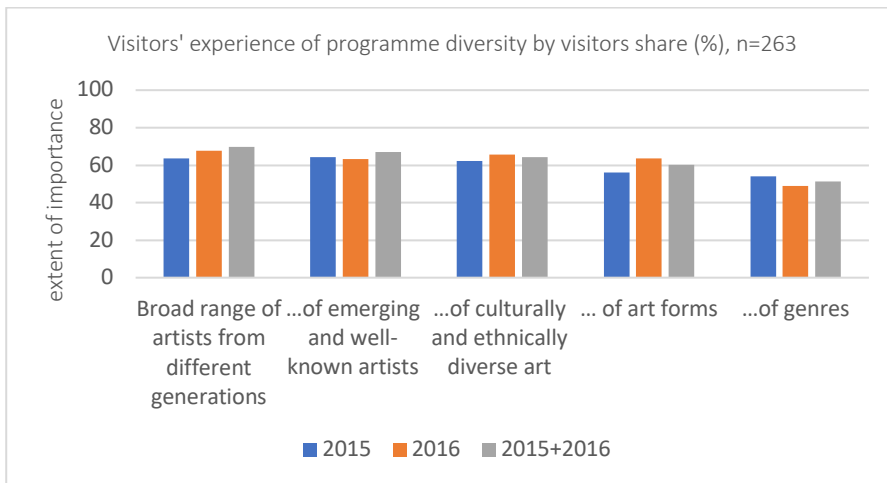


Fig. 7.2. Visitors' experience of social diversity and solidarity during the RU festival by extent of importance,

1 (not important) - 5 (the most important)

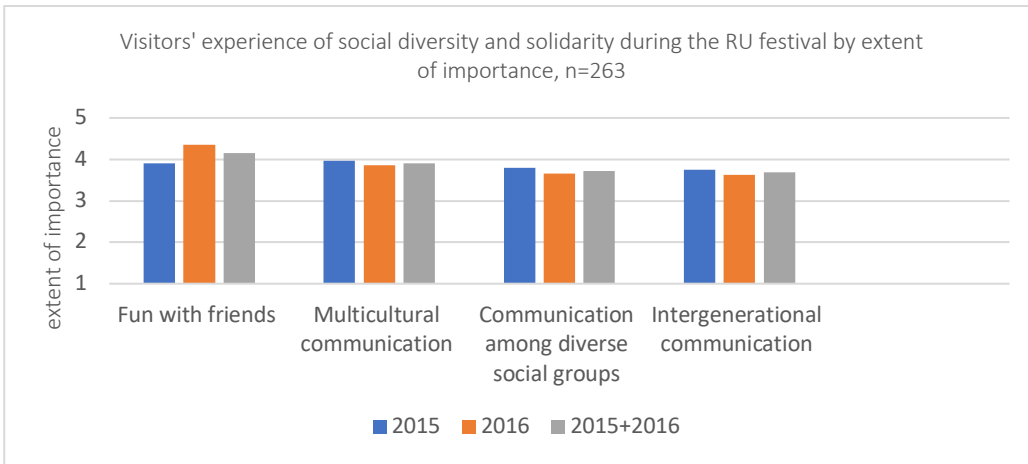
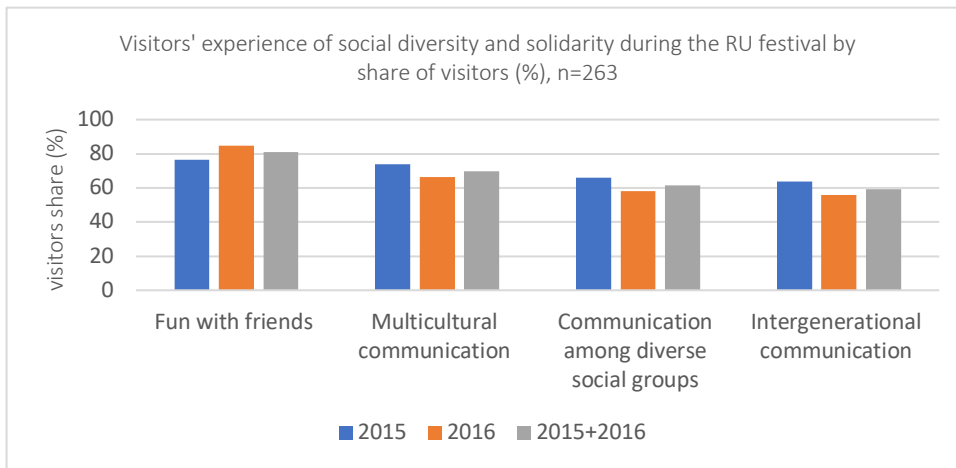
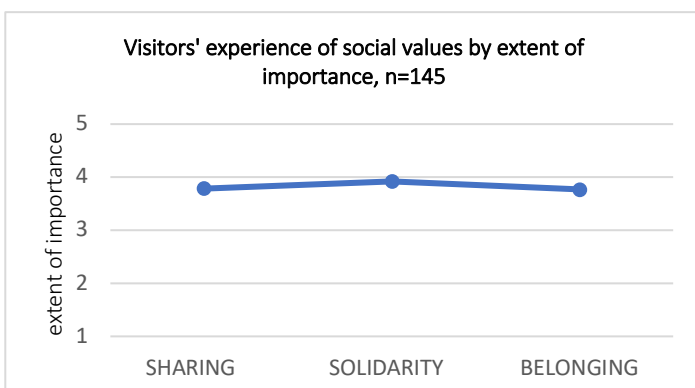


Fig.7.3. Visitors' experience of social diversity and solidarity during the RU festival by share of visitors (%) who value positively those aspects



In 2016, the visitors of RU were also asked to assess to what extent they find important the sense of belonging in their experience to the festival. On average, the experience of solidarity (3,9), sharing (3,8) and belonging (3,8) are almost equally highly valued by the RU visitors (fig.7.4.).

Fig.7.4. Visitors' experience of social values when visiting RU by extent of importance, 2016



4.5. Specific Outcomes and Impact of RU Festival

In this section, the analysis focuses on the specific impact of RU in relation to the social and cultural values it aims to realize. The impact of the festival is assessed on the basis of the difference it makes for its visitors and representatives of the cultural and arts sector (experts and peers), by comparing what they value in general with their assessment of those values during the actual event. **The gap between both (actual and expected) means, illustrates one of the impacts for both groups as part of their cultural and social benefits from the festival. The bigger the gap, the greater the positive impact was.**

Impact of RU, 2015-2016: visitor perspectives

Fig. 8 and fig. 8.1. summarized the results of impact of RU for the visitors. A closer look at the social and artistic dimensions proves a bigger impact of the core social dimensions of the festival (fig. 8).

In terms of what the visitors in general find important when visiting cultural festivals, the greatest majority of the visitors (87 per cent) value the most to *have fun with friends*. On average this social aspect was valued the most (4,3) in comparing to the others. However, this was experienced positively during the festival, but to a slightly lesser extent (4,1) and from a smaller share of the visitors (81 per cent). With regards to the *communications among people with different cultural backgrounds, from different generations and diverse social groups*, these aspects are seen as important in general for more than half of the visitors, and were experienced even more so by an average of 8 per cent more of the visitors during the actual event. The biggest gap, thus the greatest (positive) impact was realized regarding *multicultural communication* (3,7-3,9), followed by *intergenerational communication* (3,5-3,7) and *communication among diverse social groups* (3,6 – 3,7) (fig. 8).

Regarding the artistic diversity, the *broad range of art forms and genres* was experienced during the RU to a **lesser extent than valued** (fig. 8). Although a considerably large share of the visitors, respectively 71 and 65 per cent, valued these artistic dimensions as important (3,9; 3,7), only a smaller share of the visitors, 60 per cent and 51 per cent, experienced them. Most the visitors, from 64 to 71 per cent (fig. 8.1.), experienced the programming of the *culturally and ethnically diverse art*, the participation of *different generations of artists*, both *emerging and well-known*, as **significantly important** (3,8-3,9). These met their expectations of diversity in the artistic programming (fig. 8).

Fig.8. Visitors' perspective on RU social and cultural impact: expected vs. experienced by extent of importance, 2015/2016; 1 (not important) - 5 (the most important)

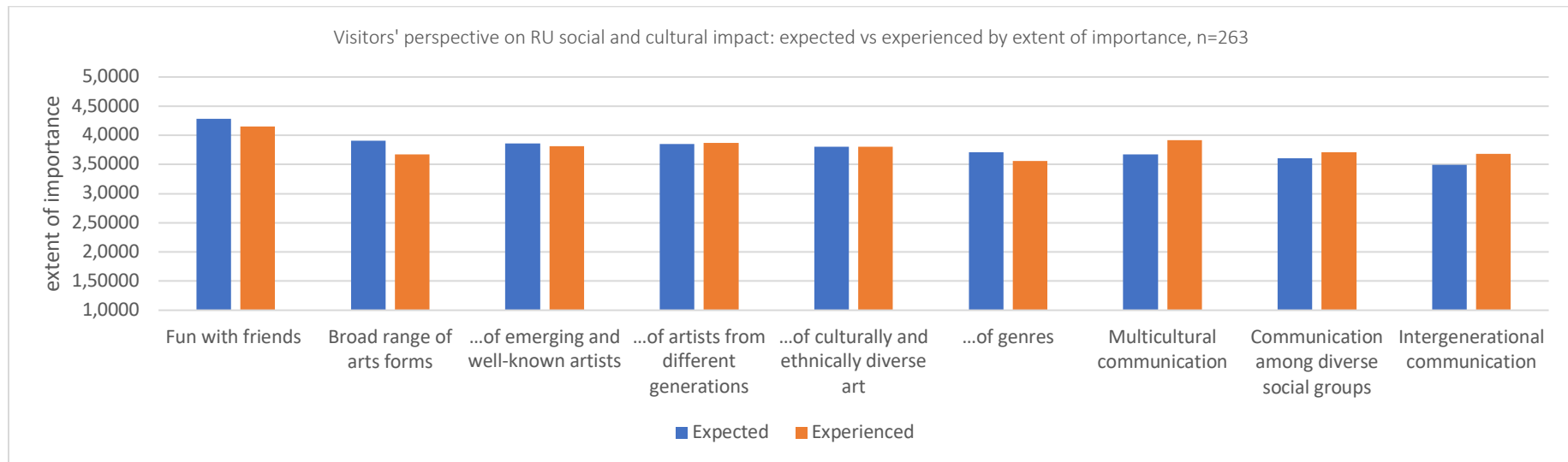
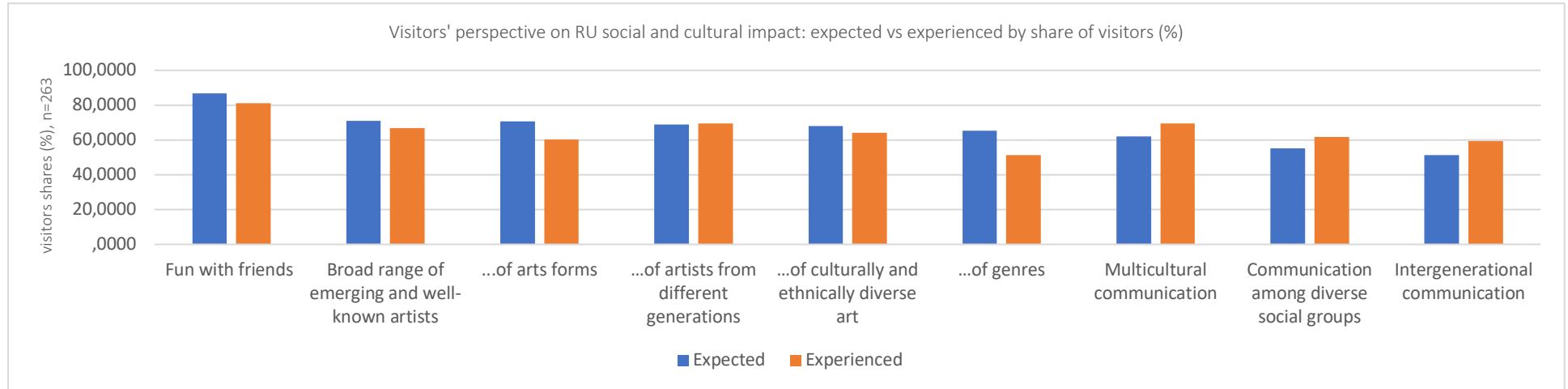


Fig.8.1. Visitors' perspective on RU social and cultural impact: expected vs. experienced by share of visitors (%) with positive attitude, 2015/2016



In addition, in 2016 the visitors were asked to rate their actual experience of social dimensions. The importance for the visitors of sharing, belonging and solidarity during the actual event is **rated higher** when compared to the means given to these values in general (fig. 8.2.) With regards to the impact, the greatest gap of means, thus **greatest impact** is estimated for the realisation of *sense of the belonging* (3,4 to 3,8), followed by *sharing* (3,6 – 3,8) and *solidarity* (3,8 – 3,9).

Fig.8.2. Sharing, solidarity and belonging experienced during the festival by extent of importance, 2016.

1 (not important) - 5 (the most important)

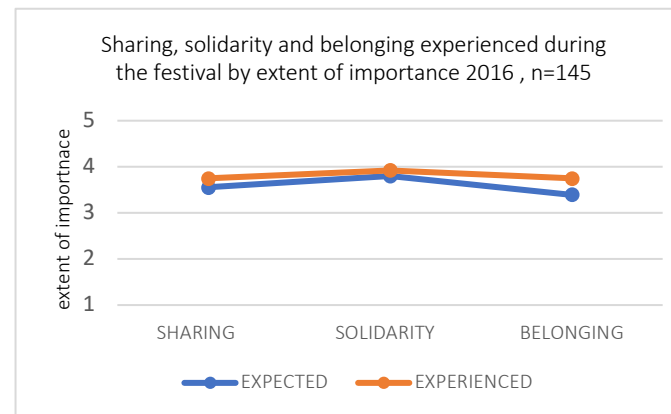
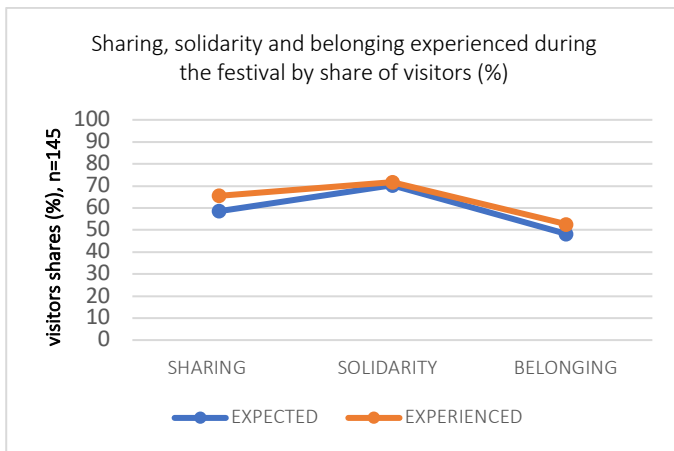


Fig.8.3. Sharing, solidarity and belonging experienced during the festival by share of visitors (%), 2016



The interviews with visitors also shed a light on the possible reasons for their strong experience of the togetherness/sense of belonging (fig. 8.4.). For the majority of the respondents the atmosphere of the RU event was described as “great”, “nice”, “party feeling”, “celebration”, “relaxed”, or “fun”. The interviewed visitors associated the feeling of togetherness/belonging with the “energy of the group”, “enthusiasm and diversity of the crowd”, “openness among diverse people”, or “happiness, joy, group feeling”. For a smaller portion of the respondents the event remained too “messy” and “busy” and didn’t meet their expectations.

Fig. 8.4. Visitors’ description of their experience of RU, 2016 – “word cloud” image



Impact of RU, 2015-2016: peer perspectives

The cohort of peers assessed positively both the social and artistic impact of RU. In general peers have much lower expectations than the visitors - valued on average about 3 on the scale of 1 to 5 – but in their experience of the actual event the peers encountered more social and program benefits than expected (on average up to 3,8). The biggest gap, thus the **greatest (positive) impact** was registered in regards to *communication among different generations* (3-3,9) and the *culturally and ethnically diverse programming* (3 – 3,7),(fig.9).

With regards to the artistic dimensions of the festival, the peers valued the festival’s artistic addition on a clearly lower scale (about 3), but they experienced those dimensions **rather positively**, especially the *cultural and ethnic programming and the diversity of artists from different generations*.

Fig.9. Peers’ perspective on RU social and cultural impact: expected vs. experienced by extent of importance, 2015/2016: 1 (not important) - 5 (the most important)

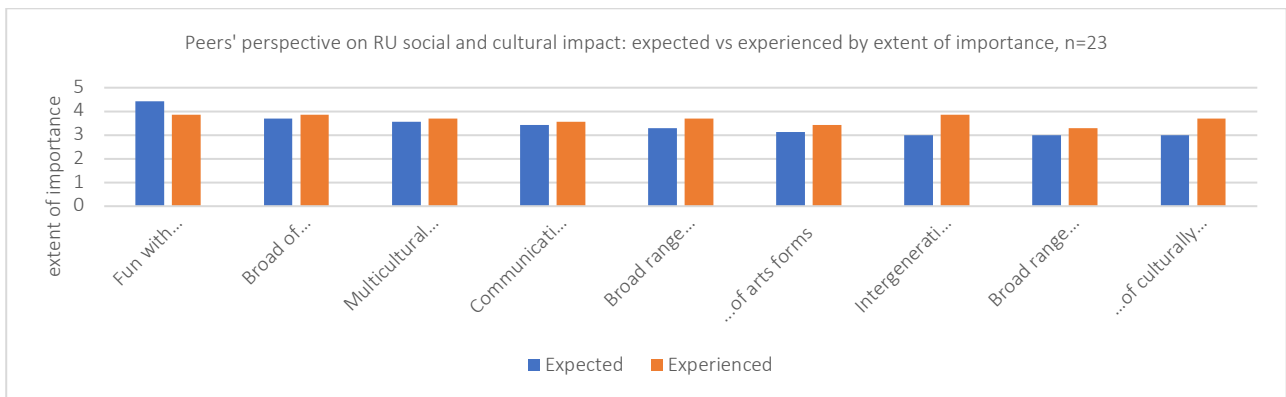
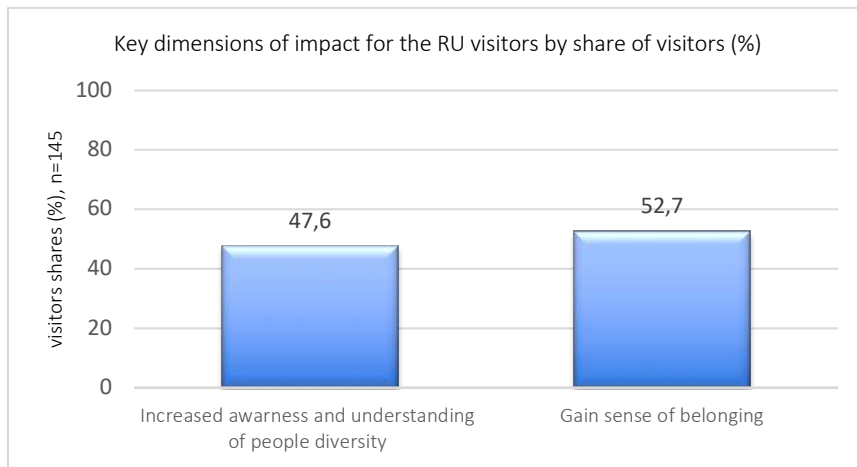


Fig. 11. Key dimensions of impact for the RU visitors by share of visitors (%) who value positively those changes, 2016.



Nevertheless, this positive result, the visitors who were interviewed also clarify that the festival actually might increase the awareness of the diversity in the city, but does not necessary add to the understanding of those diverse groups. In this respect, at least half of the respondents were very explicit about the differences between “awareness” and “understanding”. For example, the visitors suggested the following:

“Yes, it gives everyone the opportunity to taste and experience the atmosphere and the traditions of other cultures, but it is too short to have an effect on the understanding.”

“We were definitely aware of the diversity of cultures of the people at the festival, both in the public and in the performances, but I wouldn't say that my understanding for them has increased. I would say that the festival increased our awareness of the diversity of Rotterdam.”

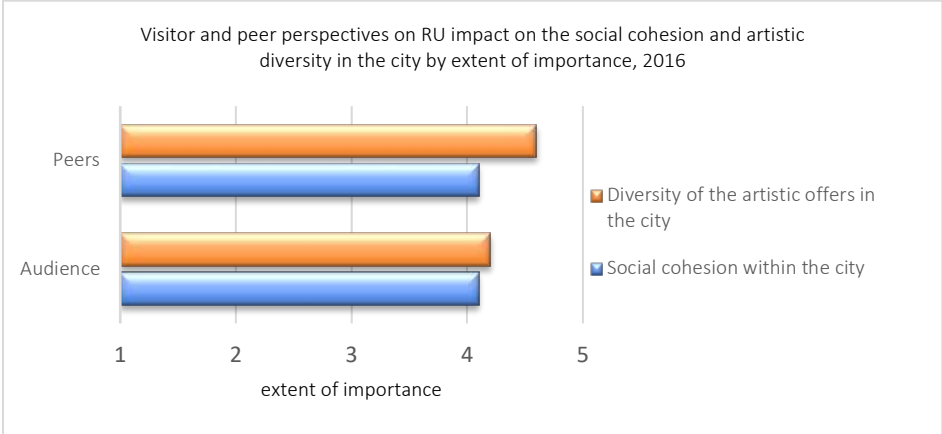
“In part, it [the festival] makes it clear that you live in a city with people with many cultures. But, I sincerely hope that for other people it matters and makes them want to see who other people are. But does this work this way? That is the question.”

In addition, it was suggested that the latter requires more effort over the long-term.

It is also interesting to discover that RU visitors and peers, perceived the positive impact of RU to the *diversity of the artistic offer in the city* and to the *social cohesion* (fig. 12.). The visitors consider both of a **high** and an **equal importance** (4) and the peers perceived **higher** (4,6) the impact of RU on the *artistic diversity in the city*. Nevertheless, these statements need

to be investigated further with post-event research including a broader sample representing more than just the RU visitors. At this moment, this might be considered only as illustration of the potential impact of the festival than its real impact on the city.

Fig.12. Visitor and peer perspectives on RU impact on the social cohesion and artistic diversity in the city by extent of importance, 2016; 1 (not important) - 5 (the most important)



5. FINDINGS: CONCLUDING REMARKS

The most important value of RU Festival as defined during the diagnoses stage of application of VBA, is **social cohesion, for which the most important attributes for RU were identified as solidarity and diversity**. Solidarity was articulated as sense of belonging and togetherness; and diversity – as societal and artistic.

The mapping of RU Festival proves that the project brings together a wide diversity of stakeholders. Due to the limited time and budget available (stage 2), the research considers only two groups of core stakeholders – festival visitors and peers (arts and cultural sector).

The application of the Value-Based Approach to the RU Festival proves that the event has very strong social dimensions by means of bringing together a diversity of visitors that experiences a sense a belonging, togetherness, solidarity while enjoying the rich program diversity during the festival. The RU gathers quite an ethnic diversity of visitors and brings together diverse generations and people who are evenly distributed among low and high yearly income and education.

Generally speaking, when attending any festival RU visitors value highly both set of values – solidarity and program diversity - whereas the *program diversity* (as a combination of diverse art forms, genres, diverse artists, etc.) is considered **slightly more important** than the social aspects of festival attendance.

The analysis also proves that the RU visitors not only finds important in general the *social and artistic diversity* and *connectedness between different social groups* when visiting any cultural festival, but also the **majority** – between 50 and 80 per cent – of the visitors **positively experienced both set of values during RU Festival**. The visitors considered their experience with RU on average to be **mainly important** (3,6) and **very important** (4,2). Respectively, one can assume that **the festival gains an image of an event**, not only with a **distinctive program offer**, but also as **providing possibilities to experience social impact and respectfully attracting visitors with a positive attitude towards social experiences**.

Regarding its social/societal impact, evaluated by the gap between what was expected and actual experience, the results show that all stakeholders share that the **greatest (positive) impact** was realized in terms of *connectedness among people from different cultures, social backgrounds and generations*. Those social/societal dimensions have been enhanced by and during RU actual event.

In terms of key dimensions of the impact, the most immediate one from the visitors' perspective relate to the *increase in their awareness and understanding of the people diversity* in the city and *gained sense of belonging*. However, **during the interviews the respondents also clearly distinguished between “awareness” and “understanding”**, whereas, according to them, the RU festival has stronger impact on the former and much less on the latter. In terms of RU spillovers, this might mean that in order for the social capital generated during the festival to have a lasting effect for the city social cohesion, it might take more systematic efforts from various stakeholders in the city.

Here it is important to distinguish that **the results of this research indicate that the festival contributes to the social cohesion among its visitors, yet it is too early to say whether it leads to a social cohesion at the city level (a spillover for the city) as it is a complex process that involves multiple dimensions and complex relationships that need to be studied further.**

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7. APPENDIX

Appendix A

Concluding Remarks Phase 1: 2015 - 2016

Despite the somewhat disappointing low response rate (in relation to the whole population and thus the ‘ultimate’ possible amount of respondents), and the incompleteness of the qualitative data collection and analysis, several – yet careful – statements can be made based on the executed research.

The politicians seemingly need to be convinced more perhaps on RU’s social and cultural impact, generally speaking, yet no worrying results came up which would show that RU should specially focus on these stakeholders. In addition, the arts and cultural sector seems to positively value RU’s contribution to the artistic offerings of Rotterdam, yet not on an optimal level perhaps than RU would aim for and as the contribution of social cohesion and the diversity of cultural programming is being experienced (perceived) by these stakeholders. Further on this matter, correlation results showed that RU’s visitors have a strong positive valuation of both RU’s societal and cultural contribution to the city’s social cohesion (e.g. ‘solidarity/ togetherness’ and ‘diversity’) including cultural diversity from a programming perspective.

As an overall all stakeholders positively value all aspects in relation to RU. In general with regard to all external stakeholders and in relation to the internal stakeholders’ expectations versus experience / perceptions, individuals from the arts and cultural sector seem to have the lowest value scores. This critical perception of RU’s activities might result from the competitive atmosphere within artistic/ cultural organizations. However, the lower scores are contra balanced by the competitions’ high scores for RU’s overall evaluation of its contribution to social cohesion and cultural diversity offering within Rotterdam.

In addition, the diversity in cultural programming is being perceived overall on a higher level by all stakeholders (internal and external) e.g. cultural diversity offering stronger than the contribution to social cohesion. Yet, when breaking down these values into several aspects, the experience/ perception with regard to RU’s contribution to social cohesion from a societal perspective seems to be perceived on a slightly higher level than the organization’s contribution to the diversity of cultural offerings.

As a conclusion, it might thus be suggested that RU's diversity in cultural programming (e.g. a diverse range of art forms, genres and the programming of an ethnically seen diverse young and old and upcoming and well-known pool of artists), has a considerable impact on the stakeholder's overall valuation and thus experience with regard to RU's contribution to social cohesion (e.g. 'solidarity / togetherness' and 'diversity') within the city of Rotterdam.

As a final note, respondents' (internal stakeholders, audiences, politicians and individuals from the arts and cultural sector) expectations are not always optimally matching with their experiences during RU's events. The most important aspect that needs to be highlighted is concerned with the organization's communication strategies through various channels. All stakeholders seemingly have a critical view on the marketing activities, yet not on a level that would suggest a negative valuation to worry about. However, RU's communication strategies, its channels and also effectiveness should thus be evaluated more critically by the organization itself, if RU wishes to reach the optimal – or at least a higher- level of valuation of its audiences.

Appendix B

SURVEY VISITORS

De organisatie van *Rotterdam Unlimited* (inclusief ' Zomercarnaval ' en ' Dunya Festival') wil graag weten wat u van hun activiteiten vindt. Om een goed beeld te krijgen, hebben wij uw respons hard nodig. De vragenlijst zal slechts enkele minuten van uw tijd in beslag nemen.

De vragenlijst is anoniem en uw antwoorden zullen vertrouwelijk worden behandeld.

1. Demografische gegevens

Geslacht M/V

Leeftijd:

Nationaliteit:

Afkomst moeder:.....

Afkomst vader:

Hoogst genoten opleiding:

Lagere school, VMBO, MBO, HAVO, VWO, HBO, WO.....

Woonplaats:

Gemiddeld jaarlijks inkomen (omcirkel juiste optie):

- <10.000;
- 10.000-20.000;
- 20.000-30.000;
- 30.000-40.000;
- 40.000-50.000;
- 50.000 <

2. Welke van de volgende aspecten vindt u in het algemeen belangrijk als u een cultureel festival bezoekt? *Beoordeel alstublieft de relevantie van ieder statement op een schaal van 1 (erg onbelangrijk) tot 5 (erg belangrijk).*

Plezier maken met vrienden/ familie.

Communiceren met mensen van verschillende culturele achtergronden.

Communiceren met mensen van verschillende leeftijden.

Communiceren met mensen van verschillende sociale achtergronden.

Het meemaken van een verscheidenheid aan diversiteit van kunstvormen (bijv. muziek, dans, film, poëzie, etc.)

Het meemaken van een verscheidenheid aan diversiteit van kunstgenres

Het meemaken van een verscheidenheid aan cultureel en etnisch diversiteit in muziek, dans, film, poëzie etc.

Het meemaken van een verscheidenheid aan optredens van jonge en oude (verschillende) generaties aan artiesten

Het meemaken van een verscheidenheid aan optredens van bekende en opkomende artiesten

3. Hoe belangrijk is het voor u om uw festivalervaring ter plekke samen met anderen te delen?

Beoordeel alstublieft de relevantie van ieder statement op een schaal van 1 (erg onbelangrijk) tot 5 (erg belangrijk).

4. Hoe belangrijk is het voor u om zich solidair (verbonden) te voelen met anderen tijdens een cultureel festival?

Beoordeel alstublieft de relevantie van ieder statement op een schaal van 1 (erg onbelangrijk) tot 5 (erg belangrijk).

5. Heeft u tijdens uw bezoek aan Rotterdam Unlimited een van volgende dingen ervaren en zo ja, in welke mate was dit belangrijk voor u?

Beoordeel alstublieft de relevantie van ieder statement op een schaal van 1 (erg onbelangrijk) tot 5 (erg belangrijk).

Plezier maken met vrienden/ familie.

Communiceren met mensen van verschillende culturele achtergronden.

Communiceren met mensen van verschillende leeftijden.

Communiceren met mensen van verschillende sociale achtergronden.

Het meemaken van een verscheidenheid aan diversiteit van kunstvormen (bijv. muziek, dans, film, poëzie, etc.)

Het meemaken van een verscheidenheid aan diversiteit van kunstgenres

Het meemaken van een verscheidenheid aan cultureel en etnisch diversiteit in muziek, dans, film, poëzie etc.

Het meemaken van een verscheidenheid aan optredens van jonge en oude (verschillende) generaties aan artiesten

Het meemaken van een verscheidenheid aan optredens van bekende en opkomende artiesten

6. Bent u het eens met de volgende beweringen?

Beoordeel alstublieft de relevantie van ieder statement op een schaal van 1 tot 5

Het festival heeft mijn bewustzijn en begrip voor mensen met een andere sociale of culturele achtergrond en andere leeftijdscategorie vergroot.

Ik ben met mensen omgegaan van een andere sociale of culturele achtergrond en andere leeftijdscategorie als ikzelf.

Ik voelde mij onderdeel van een grotere samenleving.

Ik heb meegemaakt dat mensen met verschillende achtergronden zich met elkaar verbonden voelden.

Rotterdam Unlimited draagt bij aan de sociale cohesie in Rotterdam.

Rotterdam Unlimited draagt bij aan de diversiteit van het cultureel aanbod in Rotterdam.

7. Hoe zou u het gevoel van de onderlinge communicatie/interactie tussen mensen van verschillende achtergronden tijdens Rotterdam Unlimited beoordelen? (1 (*erg onbelangrijk*) tot 5 (*erg belangrijk*))

8. Hoe zou u het gevoel van verbondenheid (met een groep) tijdens Rotterdam Unlimited beoordelen? (1 (*erg onbelangrijk*) tot 5 (*erg belangrijk*))

9. Hoe zou u het gevoel van solidariteit tijdens Rotterdam Unlimited beoordelen? (1 (*erg onbelangrijk*) tot 5 (*erg belangrijk*))

INTERVIEW VISITORS

De organisatie van *Rotterdam Unlimited* (inclusief 'Zomercarnaval' en 'Dunya Festival') wil graag weten wat u van hun activiteiten vindt. Om een goed beeld te krijgen, hebben wij uw respons hard nodig. De vragenlijst zal slechts enkele minuten van uw tijd in beslag nemen.

De vragenlijst is anoniem en uw antwoorden zullen vertrouwelijk worden behandeld.

1. Demografische gegevens

Geslacht M/V

Leeftijd:

Nationaliteit:

Afkomst moeder:.....

Afkomst vader:

Hoogst genoten opleiding:

Lagere school, VMBO, MBO, HAVO, VWO, HBO, WO.....

Woonplaats:

Gemiddeld jaarlijks inkomen (omcirkel juiste optie):

- <10.000;
- 10.000-20.000;
- 20.000-30.000;
- 30.000-40.000;
- 40.000-50.000;
- 50.000 <

2. Welke van de volgende aspecten vindt u in het algemeen belangrijk als u een cultureel festival bezoekt? *Beoordeel alstublieft de relevantie van ieder statement op een schaal van 1 (erg onbelangrijk) tot 5 (erg belangrijk).*

Plezier maken met vrienden/ familie.

Communiceren met mensen van verschillende culturele achtergronden.

Communiceren met mensen van verschillende leeftijden.

Communiceren met mensen van verschillende sociale achtergronden.

Het meemaken van een verscheidenheid aan diversiteit van kunstvormen (bijv. muziek, dans, film, poëzie, etc.)

Het meemaken van een verscheidenheid aan diversiteit van kunstgenres

Het meemaken van een verscheidenheid aan cultureel en etnisch diversiteit in muziek, dans, film, poëzie etc.

Het meemaken van een verscheidenheid aan optredens van jonge en oude (verschillende) generaties aan artiesten

Het meemaken van een verscheidenheid aan optredens van bekende en opkomende artiesten

3. Wat zijn uw redenen voor het bezoeken van dit festival?

.....
.....

4. Kunt u beknopt uw ervaring bij Rotterdam Unlimited beschrijven?

.....
.....

5. Draagt Rotterdam Unlimited bij aan uw begrip voor mensen met een andere culturele en sociale achtergrond en andere leeftijd?

Zo ja, kunt u dit toelichten? Kunt u verschillen aanduiden met andere culturele festival ervaringen?

Zo niet, kunt u aangeven waarom niet?

INTERVIEW PEERS

De organisatie van *Rotterdam Unlimited* (inclusief 'Zomercarnaval' en 'Dunya Festival') wil graag weten wat u van hun activiteiten vindt. Om een goed beeld te krijgen, hebben wij uw respons hard nodig. De vragenlijst zal slechts 15 minuten van uw tijd in beslag nemen. De vragenlijst is anoniem en uw antwoorden zullen vertrouwelijk worden behandeld.

1. Bent u bekend met Rotterdam Festivals (en/of Zomercarnaval / DUNYA Festival)

- Ja
- Nee
- Een beetje

2. In welke van de volgende aspecten zou een cultureel festival volgens u moeten voorzien? Beoordeel alstublieft de relevantie van ieder statement op een schaal van 1 (erg onbelangrijk) tot 5 (erg belangrijk).

3. Welke van de volgende aspecten vindt u in het algemeen belangrijk als u een cultureel festival bezoekt?

Plezier maken met vrienden/ familie.

Communiceren met mensen van verschillende culturele achtergronden.

Communiceren met mensen van verschillende leeftijden.

Communiceren met mensen van verschillende sociale achtergronden.

Het meemaken van een verscheidenheid aan diversiteit van kunstvormen (bijv. muziek, dans, film, poëzie, etc.)

Het meemaken van een verscheidenheid aan diversiteit van kunstgenres

Het meemaken van een verscheidenheid aan cultureel en etnisch diversiteit in muziek, dans, film, poëzie etc.

Het meemaken van een verscheidenheid aan optredens van jonge en oude (verschillende) generaties aan artiesten

Het meemaken van een verscheidenheid aan optredens van bekende en opkomende artiesten

4. Kunt u vertellen welke functie van het festival Rotterdam Unlimited u vooral interessant vindt? Wat vindt u in het specifiek interessant aan het festival? Gelieve te verklaren.

.....
.....
.....
.....

5. Kunt u aangeven hoe u Rotterdam Unlimited (inclusief 'Zomercarnaval' en/of 'DUNYA Festival') ervaart?

Beoordeel alstublieft de relevantie van iedere bewering op een schaal van 1 (zeer mee oneens) tot 5 (zeer mee eens)

Plezier maken met vrienden/ familie.

Communiceren met mensen van verschillende culturele achtergronden.

Communiceren met mensen van verschillende leeftijden.

Communiceren met mensen van verschillende sociale achtergronden.

Het meemaken van een verscheidenheid aan diversiteit van kunstvormen (bijv. muziek, dans, film, poëzie, etc.)

Het meemaken van een verscheidenheid aan diversiteit van kunstgenres

Het meemaken van een verscheidenheid aan cultureel en etnisch diversiteit in muziek, dans, film, poëzie etc.

Het meemaken van een verscheidenheid aan optredens van jonge en oude (verschillende) generaties aan artiesten

Het meemaken van een verscheidenheid aan optredens van bekende en opkomende artiesten

6. In hoeverre bent u eens met de volgende stellingen?

Beoordeel alstublieft de relevantie van iedere bewering op een schaal van 1 (zeer mee oneens) tot 5 (zeer mee eens)

Het festival verhoogt het onderlinge begrip en bewustzijn van mensen van allerlei achtergronden (bijvoorbeeld verschillende culturen, leeftijden en sociale achtergronden).

Rotterdam Unlimited draagt bij aan de sociale cohesie (verbondenheid) in Rotterdam

Rotterdam Unlimited draagt bij aan de diversiteit van het cultureel aanbod in Rotterdam.

7. Beoordeel alstublieft de relevantie van iedere bewering op een schaal van 1 (zeer zwak / laag) tot 5 (zeer sterk/ hoog).

Hoe zou u het gevoel / ervaring van de onderlinge communicatie / interactie tussen mensen van verschillende achtergronden tijdens Rotterdam Unlimited beoordelen?

Hoe zou u het gevoel / ervaring van verbondenheid met een groep tijdens Rotterdam Unlimited beoordelen?

Hoe zou u het gevoel/ ervaring van solidariteit tijdens Rotterdam Unlimited beoordelen?

Appendix C

Field Observations

Four researchers executed the fieldwork during the Rotterdam Unlimited festival event, between the 26th and 30th of July 2016. The following summary entails several field observations that have been noted while executing interviews and finding survey respondents. The observations have been structured based on the audiences' behavior before, during and after an event took place. Due to the fact that the behavior of the audiences seemed to indicate a pattern, the notes were grouped and were generalized (and thus not divided according to each and every event that took place).

A Multilayered Audience

As an overall –and in as far as visual observation allowed us to define - the audience was a mixture of different individuals with different cultural backgrounds, ethnicities, ages and social classes. There were individuals who attended the festival alone, with their partner or friend(s), and in (bigger) groupings (family and/or friends).

Observations Before the Events

Individuals and groupings were sitting or standing separately around the event's place, waiting for the performance (mostly music concerts, the carnival and spoken word) to start. There was a sense of separation between audiences: some came alone with friends and/or family in smaller (2 to 4 people) to bigger groups (5 people and above), and were all sitting or standing separately while indulging either in their own thoughts and/or observing the 'crowd' (the individuals alone) or engaging in conversations with the companion(s) they came with (family, partner and/or friend groupings).

Some were calm and patient, some were excited and energized while gathering for the specific event, yet did not seem to merge with other individuals or groupings outside their own crowd. The scene was ethnically diverse with a wide range of age categories (16 to even 70+).

Observations During the Events

The sense of separation seemed to dissolve somewhat once each event started. It could be clearly observed that people (individuals alone and the groupings) shared their goal for the evening: their aim to experience the specific event they came for. By listening and simply standing beside each other and sometimes even dancing together, the boundary between different audience groupings started to dissolve. There was a clear sense of connectedness even if that -in most of the cases we observed- did not result in obvious and direct verbal communication. Music, dance and the experience of the event itself created a 'vibe' that was uplifting, energetic, moving, while resulting in a(n) (un)conscious sense of togetherness and belonging.

Observations After the Events

The groupings and the sense of separation was the least observed after the event. People of any kind were talking, connecting and 'digesting' the event within and also outside their own groupings. Most probably in some cases, the consumption of alcohol may have added to the more relaxed attitude and openness towards others. Nevertheless, a clear connectedness (through people's body language and verbal communication) was present, while either being inside the event's place or outside / in front of the location (having a last drink and/or smoking a cigarette). The 'vibe' that was created by experiencing the event, was even more uplifting, energetic, moving, while resulting in a conscious sense of connectedness, communication, togetherness and belonging.

Side note: Some individuals -when asked whether they were enjoying the interaction with others at the festival- voiced their concerns about disturbance due to excessive alcohol consumption by some at festivals such as these. Most of these referred to festival experiences in general, and not this *Zomercarnaval* in particular.

Executing the Field Study:

Communication between the Researchers and Audience Members

Due to the aforementioned observations, the most convenient and successful moments for collecting survey respondents and interviewees were before and after the events took place. Nevertheless, several survey respondents were also found during an event took place, which added to the diversity of the emotional state that respondents had, while filling in the questionnaire. Most people were interested in the survey/interview that we asked them to participate in. Only a few indicated not wanting to be a part of the research (out of more than 100 surveys and more than 8 interviews, only an approximate number of 10 individuals were not interested to participate). People were excited to contribute, especially when mentioning that the research involved an attempt to indicate the (intangible) value of culture and arts in our society. Audience members agreed on the fact that this was essential in today's society.

We did notice a difference in the general willingness to participate in surveys and/or interviews in different locations. Efforts to get surveys along the *Meent*, *Coolsingel* and at *Hofplein* were far less fruitful than at *Schouwburg*, *Schouwburgplein* and *De Doelen*. People here were actively enjoying the music from the main stage, the passing parade and/or the food trucks and less willing to take part in a survey or interview.

People were also more inclined to answer our questions once the research's importance in relation to the festival and the organization (Rotterdam Unlimited) was mentioned. An interesting pattern was observed while realizing that people were less inclined to contribute to a research once its specific EU dimension was indicated.

Overall, the multilayered audience of Rotterdam Unlimited was excited and open to contribute to a research that they could relate to. During the interviews, audience members were passionately sharing their observations. Even when being somewhat critical about the event itself and/or the presence and/or the experience of togetherness/solidarity/connectedness and 'sharing' from a perspective of ethnicity and programming related diversity, -with some exceptions-, audience members indicated a high appreciation towards the festival itself and its effect on the social cohesion and the culturally diverse programming within the city of Rotterdam.

Random and Selected Respondents and Participants

The research team aimed for the most random selection possible. Once we observed someone, or a group of people ‘relaxing’ (literally anybody disregarding their age, ethnicity for instance), contemplating and being ‘inactive’, we approached them. This choice was based on the fact that when approaching individuals while being engaged in a seemingly ‘deep conversation’ or enjoying the performance, people inclined not to take interest in the research. Only when observing that the randomly chosen respondents/participants were from a dominant demographic category (for instance not diverse enough with regard to their ethnic background or ages) did we make an effort to approach another type of people with different demographic characteristics.

In some cases, a snowball method also appeared to work. Once a survey respondent filled in the survey and/or realized its importance for either Rotterdam Unlimited or for the arts and cultural sector in general, they referred us to their friends, partner or family located close by within the event’s place. Nevertheless, this was not a pattern that became repetitive, and overall a random selection was dominating the collection of our data during the field study.

Appendix D

Peers / (Open Question: 16 Answers)

QUESTION:

Kunt u vertellen welke functie van het festival Rotterdam Unlimited u vooral interessant vindt? Wat vindt u in het specifiek interessant aan het festival? Gelieve te verklaren.

Could you indicate which feature of the festival RU you find especially interesting?

What specifically do you find interesting of the festival RU? Please explain.

1. Dec 15, 02.32 PM

Het zomercarnaval, om de sterke verbindende werking.

The summer carnival, because of the strongly connective effect.

2. Dec 13, 10.34 AM

Voor mij zou Rotterdam Unlimited een feestje voor de hele stad moeten of kunnen zijn waarmee Rotterdam op de kaart gezet wordt en waar velen zich mee verbonden voelen. Rotterdam Unlimited zou voor mij niet alle hiervoor genoemde doelstellingen hoeven nastreven. Er zijn ook andere festivals in de stad die dat al doen.

For me Rotterdam Unlimited could be or should be a festive event / party for the whole city, through which Rotterdam could be 'put on the map' as many people feel connected to it [not sure whether to the city or the festival]. Rotterdam Unlimited doesn't have to strive for all the here-before mentioned goals. There are also other festivals in the city that do so...

3. Dec 12, 09.01 AM

ontspannen, feestelijk, kleurrijk

relaxed, festive, colorful

4. Dec 11, 10.11 AM

Zomercarnaval, Battle of the Drums. Twee van de meest multi culturele en diverse programmering waar je cultuur kan proeven, ruiken, meemaken, dansen, zingen, niet wordt nagekeken enz. ezn.

Summer Carnival, Battle of the Drums. Two of the most multi-cultural and diverse programming where you can taste, smell, experience culture, dancing, singing, will not be marked etc.

5. Dec 11, 4.27 PM

het verbinden van culturen

'to connect cultures'

6. Dec 11, 4.05 PM

Carnavalstraatparade , muzikale gedeelte na evenement , koninginne verkiezing, optreden in zaal. Omdat daar de diversiteit aanbod komt en kunt etaleren

The carnival street parade, the musical part of the event, the election of the 'queen' and the performance in the 'place' {zaal}. Because there is diversity and can be displayed

7. Dec 10 7.40 PM

De verbinding van & mix aan diverse soorten kunst- en cultuuruitingen, van populair straatniveau tot meer concertzaal en podiumgebonden optredens / performances

The connection and mixture of different type of arts and cultural expressions from popular street level to more a concert room and performances connected to stage(s)

8. Dec 10, 3.58 PM

Het festival verbindt, laat een variëteit aan kunstvormen zien, en zorgt dat mensen kunnen genieten

The festival connects and present a variety of artforms and makes sure people can enjoy.

9. Dec 10, 1.47 PM

Het aanbod van culturele expressies die gezamenlijk worden gevierd, motiveren de verbinding tussen de diversiteit aan culturen die Rotterdam rijk is. Dat is niet alleen kennis op doen van creativiteit maar dient tevens de ziel van de samenleving.

The range of cultural expressions that are celebrated together, justify the link between the rich diversity of cultures Rotterdam. This is not simply attaining knowledge of creativity, but also serves the soul of society.

10. Dec 10, 1.22 AM

Breed aanbod, toegankelijke opredens

A broad range of offers and accessible performances

11. Dec 9, 4.50 PM

Het zou de ultieme viering van de rijkdom van culturele diversiteit kunnen zijn. Vrolijk, feestelijk, verrassend, maar ook serieus en relevant.

It can be the ultimate celebration of the richness of cultural diversity. Happy, festive, surprising yet also serious and with relevance.

12. Dec 9, 4.23 PM

Ontmoetingen tussen publieksgroepen. Voor afzonderlijke doelgroepen (Kralingers, Turkse popliefhebbers, heavy-metal-liefhebbers, etc. etc.) is er genoeg/voldoende aanbod te vinden; RU probeert boven die hokjes uit te stijgen.

A meeting point between audience groups. There is enough/ sufficient performance offer for separate targetgroups ('Kralingen, Tukisch poplovers, heavy-methal fans etc.). RU tries to rise above these booths ...

13. Dec 9, 3.52 PM

Met RU laat Rotterdam zien wat diversiteit is en betekent en hoe het gevierd kan worden.

Het bij elkaar brengen van mensen en culturen is interessant.

With RU, Rotterdam shows what diversity is and means, and how it can be also celebrated. The 'bringing together' of people and cultures is interesting.

14. Dec 9, 3.27 PM

Divers en aantrekkelijk aanbod

Diverse and an attractive offers (performances)

15. Dec 9, 2.22 PM

Het belang van Rotterdam Unlimited ligt 'm ten eerste in de grote en diverse publieksgroepen die het festival weet aan te boren - publieksgroepen die zich te weinig herkent in veel 'witte' festivals. Daarmee heeft RU een voorhoedefunctie onder de festivals.

Ten tweede is het van belang dat RU een aantal artiesten weet te contracten die internationaal bekend zijn, maar nooit in Rotterdam optreden. Daarmee weet RU een nog veel bredere doelgroep te bereiken - de "algemene muzikliefhebbers".

The importance of Rotterdam Unlimited is first of all, in the large and diverse audiences that the festival manages to reach - audiences who cannot recognize themselves in the many 'white' festivals. Through this RU has a forefront position among other festivals. Secondly, it is important that a number of artists RU manages to sign a contract with, are internationally known, but never perform in Rotterdam. This way, RU is able to reach a much wider audience - the "general musiclovers".

16. Dec 6, 3.15 PM

Dat de culturele diversiteit van Rotterdam terug te zien is in het publiek en ook in de multidisciplinaire programmering. En dat het festival functioneert als ontmoeting.

The cultural diversity of Rotterdam is reflected in the public and in the multidisciplinary programming. And that the festival operates as 'encounter' – a meetingpoint {ontmoeting}.

‘Peers’:

Expectations versus Experience: Individuals’ from the Arts and Cultural Sector

Similarly, to the pilot project, collecting interviews with peers appeared again a challenging task. Their willingness to invest time, their availability and RU’s somewhat passive approach to this matter resulted in a solution that at the end, benefitted the research. The research team decided to spread a short online survey from a sample (provided by RU) (as opposed to a face-to-face or phone interview that was not feasible) with open-ended questions included. This way the researchers could not only collect data similar to the audiences, but also collect qualitative responses which could be analyzed. The following section summarizes the outcome of the currently 12 (potentially more) respondents’ expectations and experiences of RU (being 10 the originally intended amount).

On a 5-point scale the quantitative results indicate an overall even stronger appreciation for RU and its cultural and societal impact, than our pilot study showed, with similar critical notes in addition.

The expectation regarding the programming’s cultural and artistic aspects are on average the highest. RU being a cultural festival this seems to be logical, as the organization’s primary function is to deliver a cultural output. Consequently, when considering a cultural festival, peers generally very much expect different types of arts forms, and an ethically and culturally diverse programming with both young and old and upcoming and well-known artists. The programming of different genres is less relevant yet also very close to relevant.

Qualitative data show us that peers generally highlight the festive and approachable characteristic of the festival that is very much based upon the diversity of art forms, genres that all in all are attracting a wide range of audiences being a well-suited reflection of the Rotterdam society.

The aspect of ‘bringing people together’ and connecting people with different backgrounds (such as distinctive cultures, ages and social classes) is generally expected from a cultural festival and overall, it is also positively experienced in relation to RU’s events by peers. If we consider the statistics in more depth, we might argue that peers are a bit more careful when making statements about the question whether the connectedness also results in increasing awareness and understanding of and among the above-mentioned people with different

backgrounds. Especially when considering solidarity, togetherness and the ‘quality of sharing’ (here referring to communication, and information exchange thus), peers tend to value and experience those aspects on the lowest scale when considering RU—compared to other aspects mentioned in this section- yet still close to if not ‘high’ (as oppose to ‘very high’).

Nevertheless, when considering the peer’s view whether RU contributes to the social cohesion within Rotterdam, quantitative results show us less variation in answers and thus a clear agreement that the festival ‘does very much’ contribute to the city’s social cohesion. In addition, according to the peers, RU is even more contributing to the diversity of cultural offerings of Rotterdam. This again is in line with our previous pilot project findings, wherein data suggested that the culturally diverse programming is not only valued and experienced on a slight higher level than the (also solid experience of) social cohesion dimension, but where the culturally diverse programming and the similarly typified audience that RU attracts, are inherently the instruments for the awareness of social cohesion and its indicators (solidarity, togetherness, sharing for example).

Similarly, to the pilot project thus, there seems to be thus a difference in valuing the success of ‘bringing people together’ and whether this also leads to –besides raising awareness- truly ‘connecting’ these people with differing backgrounds. However, as noted, this statement is somewhat contra balanced by scoring close to a very high’ being the maximum score when considering the social cohesion and cultural diversity aspects in relation to RU’s activities within the city of Rotterdam.

Qualitative data suggests a similar pattern.

All in all, in line with the audiences’ perspective, RU and its activities are also seen as a successful contributor to the social cohesion within the city of Rotterdam. In addition, regarding the cultural offerings, from the arts and cultural sectors’ perspective, the festival is perceived as an event that definitely contributes to the diversity of the cultural outings of the city of Rotterdam (even more so than it contributes to the togetherness/ cohesion from a more social/societal perspective).