Towards a Holistic Methodology for the Assessment of Cultural and Creative Spillovers: The Case of Lucca Comics & Games

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by

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

The Arts Council of Ireland is the Irish government agency for developing the arts. It works in partnership with artists, arts organisations, public policymakers and others to build a central place for the arts in Irish life.

As a not-for-profit organisation, Creative England cultivates the TV, film, games and digital industries so they continue to flourish. The organisation funds, connects, mentors, advocates and collaborates at all levels of the industry – from small independents to large internationals – creating the right conditions for more success.

The European centre for creative economy (ecce) stems from RUHR.2010 – the first European Capital of Culture that has come to accept the cultural and creative economy as an essential pillar of its programme and part of cultural diversity. ecce supports the creative economy and the development of creative locations and spaces in the region. A central part of the work of ecce is to organise debates on culture and the creative industries in the Ruhr region that are relevant across Europe. ecce is funded by:

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The European Cultural Foundation (ECF) is an independent foundation based in the Netherlands, which has been operating across Europe since 1954. Over the past six decades, ECF has been striving towards an open, democratic and inclusive Europe in which culture is valued as a key contributor. It bridges people and democratic institutions by connecting local cultural change-makers and communities across wider Europe. ECF supports creative collaborations that contribute to fostering democratic societies, doing this through grants, awards, programmes and advocacy.

The European Creative Business Network (ECBN) is a network of cultural and creative industries development agencies. They represent 19 board members and over 220 creative centres. As a non-profit foundation, based in the Netherlands, their aim is to help creative entrepreneurs to do business and collaborate internationally and firmly believe that Europe and its neighbourhood can be powered by culture.
Contents

1 Executive Summary .................................................. 4

2 Presentation of the research team ................................ 5

3 Summary of the Existing Literature ............................. 6

4 Research Scope and Hypothesis .................................. 7

5 Methodology for the Evaluation of Cultural Spillovers: Festivals
   5.1 Related Works .................................................. 9
   5.2 Methods and Tools ............................................. 11
      5.2.1 Historical and Contextual Analysis .................. 11
      5.2.2 Big Data Analysis ....................................... 11
      5.2.3 Sentiment Analysis ....................................... 11
      5.2.4 WordClouds ............................................... 11
      5.2.5 Critical Discourse Analysis ............................ 11
      5.2.6 Statistical Analysis ..................................... 12
   5.3 Holistic Methodological Approach ........................... 12
   5.4 Knowledge 1.4 - Increase in employability and skills development in society
      5.4.1 Data Sources and Methods .............................. 13
      5.4.2 Indicators ................................................... 14
   5.5 Knowledge 1.6 - Testing new forms of organisation and new management structures
      5.5.1 Data Sources and Methods .............................. 14
      5.5.2 Indicators ................................................... 15
   5.6 Network 3.3 - Creating an attractive ecosystem and creative milieu, city branding and place making
      5.6.1 Data Sources and Methods .............................. 15
      5.6.2 Indicators ................................................... 16

6 Use Case: Lucca Comics & Games ............................... 17
   6.1 Fieldwork and Data Collection ............................... 18

7 Presentation of the Findings ...................................... 21
   7.1 Knowledge 1.4 - Increase in employability and skills development in society .......... 21
   7.2 Knowledge 1.6 - Testing new forms of organisation and new management structures ...... 30
   7.3 Network 3.3 - Creating an attractive ecosystem and creative milieu, city branding and place making .................. 36
   7.4 Discussion of the Findings .................................... 45

8 Evaluation of the Methodological Approach and Recommendations ...... 46

Challenges and Future Work ...................................... 48

9 References ............................................................ 49
1 Executive Summary

Festivals are an exceptional subject of study, particularly for assessing the extensive spillovers of this growing phenomena. However, the majority of such studies focus on economic impacts, while social and cultural impacts are much less studied subject matters. On the other hand, the core phenomenon of festivals can be outlined as the festival experience and meanings attached to it. Nonetheless, the linkages between the roles, meanings and impacts of festivals in society and culture, and festival tourism and management are also under-developed in the literature (Getz 2010). Thus, there is the need to develop holistic methodological approaches which can be used as a standardised model to investigate these spillovers and their causalities.

In this project, we address this gap in the literature with the definition of an innovative and holistic methodological approach that combines, in a novel fashion, qualitative and quantitative methods, including computational tools, to analyse some of the most important spillovers of big scale cultural events. More specifically, we focus on measuring and investigating the causalities of the following spillovers, which we selected from the framework that was presented in the report on Cultural and creative spillovers in Europe (Tom Fleming Creative Consultancy 2015):

- Knowledge 1.4 - Increase in employability and skills development in society;
- Knowledge 1.6 - Testing new forms of organisation and new management structures;
- Network 3.3 - Creating an attractive ecosystem and creative milieu, city branding and place making.

Considering the difficulty to evaluate these spillovers, particularly their long term effect, the limitations of purely quantitative analysis to capture the essence of cultural events, and the restricted scope of studies available, we propose a methodological approach which analyses them from multiple perspectives. The definition of these perspectives requires a profound analyses on the actors involved in cultural events, in particular, on the specification of the role of each actor (perspective) and combination of various data sources. Having multiple perspectives enables us to verify, cross check, compose, supported by well-known theories, the value perceived by the most important stakeholders of such event to assess their spillovers. This approach is based on well established theories in the social sciences and economics. Furthermore, we adopt and emphasise the use of new technological methods and tools that support and complement these theories and allow us to further investigate the social platforms of audience of the events and the causal mechanisms of spillovers on the basis of big data and machine learning. With the aim to demonstrate its applicability, we employ this framework on one of the biggest festivals dedicated to fantasy culture in the world: Lucca Comics & Games (LC&G). Furthermore, LC&G can be considered as a very interesting public governance structure in an exceptional way. The festival is a 100% public initiative and it is led by an autonomous lead organisation that was established by the municipality of Lucca in 2004, under Lucca Holding S.p.A, which is a public limited company entirely owned by the city.

To understand the spillovers of such a big event, a multi-faceted perspective is required, which will be achieved through different data sources: archival information; longitudinal social media data; interviews; semi-structured interviews; surveys with artists; and a database of more than 7,000 audience surveys and around 60 commercial partners surveys, conducted during the LC&G 2015. All things considered, our methodological approach has a big potential to contribute to the development of a standardised framework to evaluate cultural and creative spillovers and serve as a model for prospective research and comparative studies.
2 Presentation of the research team

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Yesim joined the LYNX - Center for the Interdisciplinary Analysis of Images research unit of IMT Lucca as a Post-Doctoral Research Fellow in December 2014. She is the coordinator of the projects, “Direct and Indirect Impacts of Lucca Comics & Games” and “Festivals and Perception of Cities: Lucca Comics & Games and the city of Lucca”.
Yesim obtained her PhD in Management and Development of Cultural Heritage from the IMT Lucca and holds a MA degree in Arts and Heritage: Policy, Management and Education (Maastricht University) and a Bachelors degree in Economics (Bogazici University). She has worked in various cultural institutions, such as Europa Nostra Istanbul Office and UNESCO World Heritage Centre, and is a founding member of Europa Nostra Turkey. Her research interests cover institutionalization practises in the arts and culture field, impacts of cultural policies and temporary events.

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Rafael is currently a Post-doctoral Research Fellow in the Computer Science and Engineering Department at IMT Lucca, Italy, where he received his Ph.D. in March, 2015. His research interest focus on Cloud Computing, Autonomic Computing, Machine Learning and Network Management and he extensively collaborates with Digital Humanities projects, such as "Direct and Indirect Impacts of Lucca Comics & Games" that is conducted by the LYNX Research Unit at IMT Lucca and "The Sound of Eternity. A Digital Platform for the Polyphonic Choir-Books of the Ducal Chapel of St Mark’s" project at Ca' Foscari University, Venice. He has published in internationally recognised conferences and journals, such as the IEEE Communication Magazine, IEEE/ACM International Symposium on Cluster, Cloud, and Grid Computing (CCGrid) and International Conference on Utility and Cloud Computing (UCC).

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Maria Luisa Catoni is Full Professor of Ancient Art History and Archaeology, Director of the LYNX Research Unit and scientific supervisor of the projects, “Direct and Indirect Impacts of Lucca Comics & Games” and "Festivals and Perception of Cities: Lucca Comics & Games and the city of Lucca" at IMT Lucca. Among her international appointments: fellow at the Wissenschaftskolleg Berlin; professor of Iconography of Ancient Art at Pisa University; fixed-term researcher at the Scuola Normale Superiore where she received her education in Classics and Art History; Senior Research Associate at the J. Paul Getty Research Institute in Los Angeles.

Lucca Crea
Lucca Crea is the public institution that is in charge of organisation of the Lucca Comics & Games festival. The commitment and openness of Lucca Crea to provide significant support for the research project can be considered as a valuable collaboration, assuring the accuracy of project outputs.
3 Summary of the Existing Literature

Impact assessment analysis initially emerged in the environmental studies and date back to the 1960s (Turnley, 2002). After 1980s, it was followed by growing discussions regarding the social and economic impacts as well as the need to develop an integrated framework and methodology for such assessment studies. On the other hand, there is an increasing political focus on arts and cultural heritage as well as cultural and creative industries (CCIs), both because of higher public interest per se and because they are considered as a means to stimulate wide-ranging spillovers. Subsequently, it becomes crucial to understand the extent to which such expectations are met by the actual intervention, let it be a restoration project, a concert or establishment of a museum. In this regard, big scale cultural events, particularly festivals, appear as a challenging category which embodies a diverse mixture of artistic, social and economic agenda with public good characteristics while fostering intense cultural production and consumption. Festivals combine intrinsic aspects, such as artistic enhancement, aesthetic enjoyment and cultural exchange, with instrumental effects, like tourism, employment and place branding along with commercial purposes. Subsequently, ‘more than any other cultural phenomenon, festivals come closest to fulfilling the function which culture provides in contemporary society as they are able to accomplish the threefold goal of attracting intense expenditure, forging a new urban image and acting as a driving force behind cultural creativity and social cohesion’ (Del Barrio et al., 2012, p. 243). Nevertheless, despite the increasing scholarly interest on the subject, the literature still lacks a holistic approach on definitional, analytical and methodological issues on the spillovers as well as a standardised, formal framework to analyse and integrate economic, socio-cultural and environmental impacts (Tyrrell and Johnston, 2001; Felsenstein and Fleischer, 2003; Langen and Garcia, 2009; Getz, 2010). As a result, the arts, culture and CCIs ‘occupy a particularly fragile position in public policy, on account of the fact that the claims made for them, especially those relating to their transformative power, are extremely hard to substantiate’ (Belfiore and Bennett, 2010, p. 5).

Due to methodological challenges, majority of such studies focus on economic aspects even though it entails the risk to ‘reduce the value of festivals to material benefits for the economy at large’ (Frey, 1994, p. 30). That is why, festival studies on spillovers should meticulously consider that such events’ main contributions go much beyond the material benefits since ‘the primary and most general function of the festival is to renounce and then to announce culture, to renew periodically the life-stream of a community by creating new energy, and to give sanction to its institutions’ (Falassi, 1987, p. 3).

Within this framework, the report on the Cultural and Creative Spillovers in Europe offers an insightful definition of spillovers that is based on previous work and seeks to meet the needs of all types of actors operating in the field. The categorisation through knowledge, network and industry spillovers provides a standardised framework and a fruitful base for related discussions. Additionally, research gaps in the field are defined regarding causality and commonly accepted methods of quantitative and qualitative methods and elaborated through further enquiries on findings of the evidence library. Thus, a meticulously built trajectory of previous works along with their geographical distribution, methodological approach and terminology is provided to stimulate well-grounded prospective research.
4 Research Scope and Hypothesis

Festivals are a multifaceted cultural phenomenon creating an active cultural process and encountered in virtually all human cultures. While their history, particularly of festive events and behaviour, dates back to the antiquity, the striking point is that their number, variety, scale and impacts have been drastically increasing over the last decades.

In the social sciences, the meaning of festival covers a distinct variety of events, such as sacred and profane, private and public, celebrating traditions and introducing innovation. ‘Social function and symbolic meaning of the festival are closely related to a series of overt values that the community recognises as essential to its ideology and worldview, to its social identity, its historical continuity, and to its physical survival, which is ultimately what festival celebrates’ (Falassi, 1987, p. 2). Subsequently, they are diffused in different segments of the society as sites for the performance and critique of lifestyle and identity along with cultural politics, as vehicles for the mobilisation and integration of local and global communities, and as spatio-temporal events that inspire and determine meaning in people’s lives (Bennett et al., 2014). In this regard, they also construct and support their own communities and related lifestyle narratives. Thus, festivals are no longer temporary events, but instead their impacts expand over a much longer time frame since they serve as platforms where participants consume, experience and produce culture.

Accordingly, the core phenomenon of festival studies can be outlined as the festival experience and meanings attached to it. However, the linkages between the roles, meanings and impacts of festivals in society and culture, and festival tourism and management are under-developed in the literature. ‘In the absence of any uniform acceptance of what constitutes a festival contribution or how it can be measured, most studies opt for a form of impact analysis. Most work falls short of any kind of estimation of social welfare maximisation or estimation of surplus derived by producers, consumers, or government resulting from the festival’ (Felsenstein and Fleischer, 2003, p. 386). As a result, even though the related literature has been growing over the last decades, methodological enquiries have been prevailing the discussions. Furthermore, there is still the need to expand the methodological scope of such studies to cover different types of festivals and emerging forms of alternative cultures.

Within this context, our project aims at testing the hypothesis below.

**Hypothesis:**

*Arts, culture and creative industries generate diverse spillovers. Within this context, big scale cultural events, particularly festivals, appear as an exceptional subject since they constitute hybrid and cross-sector spaces where there is an intense/interactive production, consumption and experience of culture with a complex ecology. To capture this complexity and diverse spillovers of festivals, it is possible to integrate qualitative and quantitative methods and develop a re-usable holistic methodological framework based on machine learning, statistics, and CDA to investigate knowledge and network spillovers and their causalities, specifically for employability and skills development, new organisational models and creating an attractive ecosystem.*
5 Methodology for the Evaluation of Cultural Spillovers: Festivals

We developed the methodology for the analysis of cultural events by combining multiple data-sources, methods and tools with an interdisciplinary approach to measure the cultural spillovers of such events and to understand the causal relations between investment in the arts, culture and the creative industries and specific spillovers considering the complex ecology of culture. Our methodology uses cross validation among data sources to verify and compose multiple perspectives, thus providing a robust view of the spillover effects. Among the main novelties of this methodology, the use of computational tools and the analysis of social media data are essential to understand the approach of the audience and other stakeholders towards the festival and the city. More specifically, they allow us to collect huge amounts of data in different environments (e.g., social media, specific forums, blogs), which help to reduce the bias of surveys and controlled environments, and to execute complex analysis of these data sources in reasonable time, such as statistical, machine learning, and classification. Therefore, providing the possibility to understand a huge amounts of data and analyse events from multiple perspectives, which before could only be glanced upon.

Figure 1: Methodology for the analysis of the spillover effects of festivals.

Figure 1 summarises the main steps of our methodology. We first define the data sources, which represent the stakeholders and the characteristics of different communication mediums. This definition is based on the hypotheses that guide the research. Figure 2 depicts the process of defining the research hypotheses, which are the main research questions, such as, whether working in that cultural event improves professional skills that are transferable to other sectors, or whether the festival participants’ perception of the location changes after that cultural event. When data is available before the definition of the research goals, computational tools enable the exploratory analysis of the data, using statistics and data mining techniques. These techniques are particularly helpful to understand which are the main cultural spillovers and performing this task manually is difficult due to the number of spillovers (defined and described in Tom Fleming Creative Consultancy 2015) and their generality. Moreover, they can also be used after collecting the initial data to verify the need to include other spillovers in the project. With the hypotheses defined, considering the complex nature of cultural and create spillovers, where causal analysis is specially difficult, it is important to define multiple data sources (and methodologies) that cover each single hypothesis, to confirm or at least reinforce the key indicators, particularly in cases where the data is generated by non-neutral stakeholders.
After the definition of the data sources, we specify with which tools and methods data gathered in the previous step will be processed to generate information. The combination of the result of this data processing generates the Key Indicators, which are defined by breaking up the hypotheses and used to refute or confirm a hypothesis. In our methodology, we focus on cross validation, as depicted by Figure 3. The confirmation can be used in multiple levels but is particularly useful in the higher levels of knowledge, that is, in the formation of key indicators, and in the analysis of the spillovers. Also, the key indicators themselves need to be conceived with the subjective nature of the area in mind to, at least, hint at each other’s correctness.

In this section, therefore, we first concisely discuss the related works, describe some methods and tools that could be employed in the generation of key indicators and, finally, present our methodological framework in line with the selected spillovers.

5.1 Related Works

Festivals are an exceptional subject of study, particularly for assessing the wide-range of spillovers of this growing phenomena. However, even though the related literature has been growing over the last decades, methodological enquiries have been prevailing the discussions and there is still the need to expand the scope of such studies to cover vast variety of festivals and emerging forms of alternative cultures. ‘In the absence of any uniform acceptance of what constitutes a festival contribution or how it can be measured, most studies opt for a form of impact analysis. Most work falls short of any kind of estimation of social welfare maximisation or estimation of surplus derived by producers, consumers, or government resulting from the festival’ (Felsenstein and Fleischer, 2003, p. 386). Accordingly, the majority of such studies focus on economic impacts, while social, cultural
and environmental impacts are much less studied subject matters together with the lack of attention for long-term impacts and longitudinal studies.

On the other hand, the core phenomenon of festival studies can be outlined as the festival experience and meanings attached to it. However, the linkages between the roles, meanings and impacts of festivals in society and culture, and festival tourism and management are under-developed in the literature. Additionally, progress in understanding festival motivations has been overshadowed by the economic approach as it overlooks the fundamental needs for celebration and many of the social/cultural reasons for seeking out festivity and social events (Getz, 2010).

'Although research on social and cultural impacts of events goes back to occasional anthropological studies like Greenwood (1972), the conceptual overview provided by Ritchie (1984), it can be said that only very recently has thee begun a systematic and theoretically grounded line of comprehensive event impact research' (Getz, 2010, p. 11). More recent studies on social and cultural spillovers include: Delamere (2001) and Delamere et al. (2001), Fredline and Faulkner (1998, 2001a,b) and HongGen and Smith (2004) with a focus on the resident attitudes and perceptions; Arcodia and Whitford (2006) about the creation of social capital; and Fredline et al. (2006) and Small (2007) for the development of social impact scales for events.

From the economic perspective, the standard approach focuses on short-term impacts and tangible outcomes in most instances, and involves, for example, focuses on: (i) economic multipliers and input-output models, such as Burns, J., Hatch, J., Mules (1986); Strauss and Lord (2001) for heritage sites and Herrero et al. (2006) for European Capital of Culture; (ii) employment change attributable to the intervention (Plaza et al., 2011); (iii) visitor expenditures (Tyrrell and Johnston, 2001; Felsenstein and Fleischer, 2003; McHone and Rungeling, 2000; Rivera et al., 2008); and (iv) contribution to tax revenues (Turco, 1995).

Some studies aim at providing a more comprehensive analysis considering both economic and non-economic spillovers. For instance, Attanasi et al. (2013) examine the relationship between investment in cultural events and socio-economic development of local communities with a field study on "La Notte della Taranta" Festival. Their analysis focus on two main directions. First, the instantaneous economic impact of the festival is computed through cost analysis, estimation of the local economic impact, short-term revenues and return on investment. In addition, instantaneous social capital impact is calculated through the instantaneous trust in people attending the festival as a result of sharing a common experience, generalised trust in others and instantaneous trust by translating it into less risk aversion (Attanasi et al., 2013).

Additionally, many works focus on methodological discussions. For instance, Del Barrio et al. (2012) classify cultural festivals as experience goods and emblematic examples of immaterial cultural heritage and advocate that festival spillovers can be measured through calculating the value allocated by individuals, estimating economic impact, and gauging the efficiency of the managing institutions. More specifically, Tyrrell and Johnston (2001) highlight the common failure to account for sources, origins, destinations, and causes of expenditures and outlines a standardised method for assessing direct economic expenditures and impacts associated with tourist events. The aim of this study is not to provide a framework to calculate all related direct and indirect spillovers, but to standardise the calculation of the critical initial round of regional event-related expenditures. On the other hand, in addition to the wide-range of spillovers that festivals entail, the events themselves have also been going through an evolution with emerging forms of alternative culture production and consumption patterns. As a fascinating example, festivals that are dedicated to literature, games, comics, cinema and their transmedial convergences have been growing in number in many countries. Such a typology of festivals if an interesting subject of study also because they embody a strong combination of artistic and commercial aspects along with alternative lifestyle narratives. However, to the best of our knowledge, there has not been a comprehensive impact assessment study on festivals of such transmedial forms of cultural production and consumption. Considering this growing body of literature on impact studies related to cultural investments, it can be concluded that, while
they provide a fruitful base for developing a common methodological framework through both theoretical, methodological and empirical enquiries, the definitions and related methodological approaches employed in the previous studies are manifold and there is the need to develop an interdisciplinary approach to address diverse types of spillovers and to integrate multiple perspectives.

Within this framework, we aim to develop an interdisciplinary methodological framework using multiple data sources and integrating quantitative and qualitative analysis. To this end, we adopt the definition and categorisation of the European Research Partnership on Cultural and Creative: 'We understand a spillover(s) to be the process by which an activity in one area has a subsequent broader impact on places, society or the economy through the overflow of concepts, ideas, skills, knowledge and different types of capital. Spillovers can take place over varying time frames and can be intentional or unintentional, planned or unplanned, direct or indirect, negative as well as positive.' (CCS Report, pg.8) In line with this definition, our methodological framework seeks to provide a model for investigating selected spillovers through multiple perspectives, e.g. event audience, commercial partners, professional participants, organisers and policy makers, and for providing quantitative and qualitative evidence to reveal causalities between investment in the arts, culture and the creative industries and spillovers considering the complex ecology of culture.

5.2 Methods and Tools
The methods presented in this section are used in our methodological approach in various manners. In this part, we focus on the provision of a descriptive overview of such methods.

5.2.1 Historical and Contextual Analysis
Observing and analysing changes over time is essential to understanding the contemporary objects, relations and structures. Contextual analysis is a method of studying texts or objects and their cultural, social, or political context.

5.2.2 Big Data Analysis
Big data refers to capacity to process large and complex amounts of data. The processing aims to investigate and find correlations to, for example understand trends, reveal relationships and dependencies, and to perform predictions of outcomes and behaviours. These inferences are performed from the process of deducing properties of an underlying distribution by analysis of data. One of the most promising uses of the big data is the longitudinal processing of qualitative data. In particular, this type of analysis can help answering important questions in the cultural and sociology field through the analysis of social media.

5.2.3 Sentiment Analysis
Open questions on large surveys or large focus groups are difficult to quantify and analyse. Moreover, they are susceptible to the bias of the reader, which may compromise the quality of the analysis. Therefore, new methodologies for such analysis are necessary.

The sentiment analysis method is an attempt to addresses this problem. It refers to automatic text analysis, using big data algorithms leveraged by statistical methods, to determine the attitude of the writer with respect to the subject. This determination can be general, defining whether the writer is positive, neutral or negative towards the subject, or more specific, defying the type of sentiment, e.g. angry or happy.

5.2.4 WordClouds
Wordclouds, also known as cloud of tags, are visual representation of a text. Tags are usually single words, which size and colour represent its importance in the text. One of the most common approaches is to attribute the importance of a word according to its frequency in the text and can assist the users to perceive the most prominent words of the text and to capture the feeling of the writer.
5.2.5 Critical Discourse Analysis

Critical Discourse Analysis (CDA), which was developed with a strong influence of Michel Foucault and Jürgen Habermas, is employed to explore the causality and determination relationship between discursive practices, events and texts. In this approach, discourse - language use in speech and writing - is considered as a form of social practice. Accordingly, the context is crucial and it implies a dialectical relationship between a particular discursive event and the situation, institutions and social structures which frame it. CDA provides the means to investigate the processes, actors and discursive practices affecting the ways of meaning making and representation through contextual framework.

5.2.6 Statistical Analysis

Statistical analysis describes the nature of the data and creates models which help understanding and exploring the relation of the data to the underlying population and predict scenarios. In this project, two main set of tools are employed: descriptive statistics and hypothesis tests. Descriptive statistics summarises data using indexes such as mean, standard deviation and inferential statistics, which uses patterns in the sample data to draw inferences and estimations about the population represented, accounting for randomness. Hypothesis tests assist in the verification of correlation, which refer to statistical relationships involving dependence and give insights on causal relations. To draw meaningful conclusions about the entire population, inferential statistics is needed.

5.3 Holistic Methodological Approach

As explained above, our methodological approach is based on a mix of qualitative and quantitative methods and aims at defining and investigating causalities between investment in the arts, culture and the creative industries and spillovers considering the complex ecology of culture. To reect this complexity in our analysis, we adopt the Cultural Diamond from the sociology of culture, which allows 'to investigate the connections among four elements: cultural objects-symbols, beliefs, values and practices; cultural creators, including the organisations and systems that produce and distribute cultural objects; cultural receivers, the people who experience culture and specific cultural objects; and the social world, the context in which culture is created and experience' (Griswold, 2012). In the context of cultural and creative spillovers, the methods that are explained above were chosen to form a consistent combination of qualitative and quantitative methods in line with the selected spillovers under the categories of knowledge and network. By doing so, we intend to address the gaps in the literature through the creation of a holistic methodological framework that would serve as a model for prospective research and contribute to restore the recognition of qualitative spillovers of arts, culture and creative industries by decision-makers, academicians, professionals and the wider public through providing concrete evidence based on a robust theoretical framework. Toward this end, our methodology uses six main data sources:

1. Archival information;
2. Media coverage;
3. In-depth and semi-structured interviews with different stakeholders, e.g. key decision-makers,
   1. representatives of public authorities, employees of festival lead organisation;
4. Surveys with different stakeholders, e.g. audience, exhibitors, artists;
5. Social Media data;
6. Web analytics.

On the data retrieved from these sources, we apply the methods that were briefly described in the previous section. The results were used as components of a multi-faceted analysis which were employed to investigate 3 types of spillovers:
• Knowledge 1.4 - Increase in employability and skills development in society, chosen since the festival employees obtain an intense work experience in a highly intertwined cultural and commercial sphere on the intersection of diverse cultural and creative industries, which has a significant reflection on their professional profile;
• Knowledge 1.6 - Testing new forms of organisation and new management structures, due to the distinct management structure and position of the organisation in charge of the event in the public administration sphere;
• Network 3.3 - Creating an attractive ecosystem and creative milieu, city branding and place making, chosen since in our exploratory analysis we noticed a strong link of the festival with the city, the wide reach of the festival and the impact on the city life.

5.4 Knowledge 1.4 - Increase in employability and skills development in society

'The belief that engagement with the arts increases employability and skills development in people of all ages is commonly held and much promulgated' (Tom Fleming Creative Consultancy 2015, p.29). Thus, the impact of cultural projects on the professional development has been investigated by previous studies through, for instance, focuses on: (i) contribution to the professional development of artists through surveys (BOP Consulting, 2011); and (ii) mobility of workers and cross-sector knowledge exchange, mainly between public sector and cultural and creative industries (CCIs) (Albert et al., Tafel Via et al. 2011)

Nevertheless, there is the need to further investigate the relationship between the publicly subsidized and commercial sectors, especially cross-disciplines and cross-sectors, and consider the transferable skills developed through the involvement in the cultural projects as well as their application in careers beyond the CCIs (Tom Fleming Creative Consultancy 2015). To address this need, we examined employment measures and typologies through statistical analysis on the data collected from the LC&G archives and surveys with the festival employees and the artists attending the event. Furthermore, particular attention was dedicated to cross-disciplines/sectors movements and future prospects. The collected data was analysed through CDA with a focus on transferable skills and skills development in general, and individual artistic capital in particular. The case study also provides a fruitful base for understanding the touch points between sectors, since its scope is within the intersection of many diverse fields.

5.4.1 Data Sources and Methods

With the aim to investigate increase in employability and skills development in society, we combined four types of data sources. Initially, we use archival information to obtain employment measures, including the number and type of contracts, within the lead organisation for the cycle of a festival edition. Then, we use expositors survey data to investigate the changes in their employment measures / recruitment of new staff by expositors due to their attendance and activities during the festival. For this variable, particular attention should be dedicated to the geographical distribution of these measures and the number of new staff recruited within and out of the festival location or region should be requested in the survey in order to capture the geographical span. Furthermore, we ask expositors whether they collaborate with other companies/agencies/local providers for planning/designing/setting up their activities and booth in the festival, since such outsourcing activities can be considered as an indirect measure triggering employment. In the survey, we also request the number of collaborated companies, their locations and type of product(s)/service(s) outsourced.

Semi-structured interviews with the festival lead organisation employees are used to reveal typologies of skills developed due to work experience in the festival lead organisation and categorisation of these skills in line with their transferability and utility in different sectors. During the interviews, we ask open ended questions, such as which skills they develop/improve due to their
work experience and which sectors they would work in their future career due to competencies gained during this work experience.

Last but not least, artists surveys are used to investigate event-related reinforcement factors in the development of individual artistic capital due to attendance in the festival. To this end, we combine open-ended and scale questions. As open-ended questions, for instance, we ask their expectations from their participation in the festival, considering both in non-financial and financial terms, and also request them to specify festival-related factors that influence their arts practice and contribute to the development of their individual artistic capital beyond the festival period. In the latter question, we request open-ended replies also for defined categories, namely: (i) artistic style / subject matter; (ii) skills / competencies; (iii) contact with the audience; (iv) professional recognition/ visibility / network; and (v) other. In the other related questions, we ask the artists to indicate the extent to which they agree or disagree with a list of statements, considering their practice and engagement in the festival as well as the representation of their artform(s), and the way they are perceived by others. The scale was divided into five as strongly disagree, disagree, neutral, agree and strongly agree. Combining these question types allow us to leave the respondents completely free at the beginning to express their opinions on the topic, with the aim to capture important points from their perspective that we would miss otherwise, and, then, to provide some direction and make the respondents think about some specific matters that they wouldn't recall at once in an open-ended question.

We conduct analysis on the collected data through: (i) descriptive statistics; and (ii) CDA.

5.4.2 Indicators

- Permanent employment measures in the festival lead organisation;
- Temporary employment measures in the festival lead organisation for the cycle of a festival edition;
- Increase in employment measures in expositors due to their attendance in the festival;
- Increase in outsourcing activities of expositors due to their attendance in the festival;
- Increase in the volunteering activities in terms of quantity and typologies related to a festival edition;
- Typologies of skills developed due to work experience in the festival lead organisation;
- Categorisation of developed skills in line with their transferability and utility in different sectors and employment typology;
- Event-related reinforcement factors in the development of individual artistic capital due to attendance in the festival.

5.5 Knowledge 1.6 - Testing new forms of organisation and new management structures

'Arts, culture and the creative industries have long been associated with new ways of working and new forms of organisation' (Tom Fleming Creative Consultancy 2015, p.30). Some studies provide evidence on this relationship. For instance, (Garcia et al. 2008) testifies that, after being selected as the European Capital of Culture (ECoC) in 2008, related cultural projects initiated new ways of working in Liverpool through more inclusive mechanisms and development of partnerships.

Furthermore, in CCIs, 'corporate boundaries are becoming more permeable and new value added networks, for example with suppliers, evolve' (ecce 2013, cited in Tom Fleming Creative Consultancy 2015, p.30). Yet, the relation between cultural and creative projects and new forms of organisation and new management structures still remains as an understudied subject in the literature. Thus, there is the 'need for greater exploration on how arts and cultural organisations can connect new ways of working, to new business models and new ways of reaching audiences' (Tom Fleming Creative Consultancy 2015, p.31) and the related spillover effects, also with a particular focus on the role of public investment.
5.5.1 Data Sources and Methods
Reconstruction of the institutional and organisational history of the festival is the primary step for examining new forms of organisation and new management structures. In many cases, lack of a detailed institutional history can be considered as the main challenge while working with the festivals. A detailed archival research and media coverage can be the solution to overcome this problem. These sources help us to understand contextual particularities, define historical milestones and develop an objective position considering both positive and negative factors in the organisational evolution of the festival. Following the compilation of this step, we aim to capture different perspectives while assessing the festival lead organisation and management structure and design the fieldwork accordingly. To this end, we use semi-structured interviews with the festival lead organization employees and in-depth interviews with key decision-makers and related local public bodies’ representatives. During the interviews with the festival employees, we ask how they define determinants of festival lead organisation’s identity, its core strengths and institutional capabilities and the most important changes in the organisation and management structure since their initial involvement. On the other hand, during the in-depth interviews with the key decision-makers and related local public bodies’ representatives, we repeat the questions about their opinions regarding the determinants of the festival’s organisational identity, core strengths and weaknesses and further ask the peculiarities of the evolution of the festival’s organisational structure in comparison to other similar institutions and the festival’s innovative impacts on other public and private organisations in the region. Moreover, we ask about milestones, internal and external dynamics that were decisive in the evolution of the festival at the local level.

We conduct analysis on the collected data through: (i) historical and contextual analysis; (ii) descriptive statistics; (iii) CDA; and (iv) WordClouds.

5.5.2 Indicators
- Internal and external milestones in the evolution of the festival lead organisation and management structure;
- Trajectory of the evolution of the festival lead organisation and management structure;
- Determinants of festival’s organisational identity;
- Core strengths and institutional capabilities developed through the evolution of organisation and management structure (distinct from other sectors);

5.6 Network 3.3 - Creating an attractive ecosystem and creative milieu, city branding and place making
The increasing phenomenon of the creative city as a brand resulted in a growing body of literature on the subject. Since creative milieu, city image and place making are multifaceted concepts, the approaches of related studies are manifold. For instance, Rutten (2006) ’gives a useful overview of where contemporary discourse on the creative city (and the spillover effects that operate within) has emerged from and the key areas it covers: The creative city is an ecosystem favourable to the development of creativity’ (Tom Fleming Creative Consultancy 2015, p. 41). Other studies focus on specific projects (e.g. Grigoleit et al. 2013) and, for instance, their place branding and tourism impacts (Centre for Economics and Business Research 2013, Popescu and Corbos 2012).

More specifically, festivals have the capacity to interact with memory (Vecco 2010) through their tangible and intangible elements as experience goods and, thus, they also have the ability to establish a new or enrich the existing relation between its communities and the place through this experience. In other words, ’events provide a means of adding flexibility to fixed structures, supplying a source of spectacle which adds to the image value of a landmark’ (Richards and Wilson 2004). Furthermore, particularly considering the high potential of media interest that festivals trigger, they can also be considered as low cost place branding strategies, attracting new visitors and encouraging more visits by the same people.
As a result of festival’s complex morphology along with diverse cultural, social and economic impacts, event-led regeneration strategy has been increasingly becoming an indispensable part of urban policies. Nevertheless, the linkages between the roles, meanings and impacts of festivals in society and culture, and festival tourism and management are under-developed in the literature (Getz 2010).

5.6.1 Data Sources and Methods
During the analysis on network spillover, creating an attractive ecosystem and creative milieu, city branding and place making, we aim to capture both the strategies regarding the relation between the event and the city at the local level as well as the audience and related communities’ perceptions. Particular attention is dedicated to the reciprocal relations with the city and recognition of the festival as a form of an attractive cultural and commercial ecosystem. To this end, we use in-depth interviews with key decision-makers and related local public bodies’ representatives to investigate different local actors' awareness and opinions towards the impacts of the festival on place making and to understand related urban policies. On the other hand, we use audience surveys to understand the change in their perception of the city before and after attending the festival. In this survey, we combine open-ended and multiple choice questions for the part related to the city image. First, we ask how the festival has changed their perception of the city with four multiple choices (a more positive perception, a more negative perception, no change and do not know). Then, we ask respondents to define what the city was for them before attending the festival and what the city is for them after attending the festival in an open-ended format. Moreover, we use Google trends and social media data to analyse the perception of the event from a wider perspective with big data. The impacts of the festival are analysed through: (i) CDA; (ii) statistical analysis; and (iii) big data and sentiment analysis.

5.6.2 Indicators
- Changes in urban policies in line with the relation between the event and the city (with particular focus on city branding and place making);
- Strategies and opinions of the key decision-makers and local public bodies' representatives regarding the relation between the event and city branding and place making;
- On-line popularity of the city and the event as well as their correlation (on a longitudinal basis in case of recurring events);
- Changes in the audience perception of the city before and after attending the festival;
- Changes in sentiments of the audience towards the city before and after attending the festival;
- Festival outreach - Diffusion of opinions and popularity on social media on a longitudinal basis;
- Content analysis and typologies related to LC&G.
6 Use Case: Lucca Comics & Games

Lucca Comics & Games (LC&G) dates back to 1966 and, today, it is the biggest cultural and commercial event in Italy (and among the biggest in the world) dedicated to fantasy culture, which is a large umbrella of declinations that includes literature, games, comics, cinema and their transmedial convergences (Harvey 2015). It is organised for four days at the end of October in Lucca and turns the whole historic city centre into a scenery. The event has around 500,000 attendees with a complex program that is dispersed all around the city on an area of more than 50,000 m². Such a high number of audience can be explained by the fact that the festival unites diverse forms of cultural production, including mainstream, niche and alternative, with strong commercial ties and it becomes particularly important considering that the population of Lucca is around 90,000 that is not even a quarter of the LC&G crowd.

Furthermore, LC&G has been acting as a trend-setter in the field, especially with the growth of the event over the last decades. Since the Salone Internazionale dei Comics of 1966, the festival went through fundamental transformations in terms of scope, organisation and performance. In this regard, it can be considered as a public governance success story in an exceptional way. LC&G is a 100% public initiative with a strong public mission, while operating in a dynamic field with commercial partners at multiple levels, which can be defined among the factors that assure the success and sustainability of the festival for the future. On the contrary to other public institutions, Lucca Crea, the public organisation in charge of the festival, is expected to have high institutional resilience in line with the innovative character of the related cultural and creative industries. On the other hand, LC&G seeks to maintain the traditional values, coming from the 50 years history, to fulfil expectations of the participants and, also to respect the stable lifestyle and historic urban structure characterising the city of Lucca.

All things considered, the case study is highly relevant for testing innovative methods to evaluate cultural and creative spillovers and was chosen due to following rationale:

- **Scope and Scale / Cultural Platform:** LC&G is the biggest cultural and commercial event in Italy and among the biggest in the world dedicated to fantasy culture, which represents one of the biggest and drastically growing CCI along with alternative cultural production/consumption patterns and related lifestyle narratives. The broadening of the event’s scope indicates a strategic step in the transition towards the experiential mass-phenomenon that LC&G came to be throughout the years; LC&G actively embodies a totem for the related CCIs and at the same time a collective, cathartic experience for the attendees, including opinion leaders, artists, associations, entrepreneurs, companies and the masses. In this respect, the spillovers of the festival for the stakeholders is a crucially important and yet complex endeavour. Correspondingly, LC&G offers a fruitful base to investigate manifold cultural and creative spillovers from diverse perspectives and it is promising as a test-bed for innovative mixed method approach;

- **Organisation, Management and Funding Structure:** LC&G initiative of public governance proved its exceptional success through. In line with the expansion of the scope and scale and the evolution of the management structure, the festival became a completely self-sustained organisation with diversified revenue composition (and, nowadays, without receiving public funding). Thus, LC&G is an excellent use case to investigate the role of public investment in stimulating spillovers and serves as an innovative organisational and managerial model for other public initiatives;

- **Urban Environment and Its Value:** Throughout its 50 years, LC&G progressively adjusted and started to take advantage of the unique features of Lucca to better convey and strengthen the event's experience. LC&G audience visit the booths of more than 700 exhibitors and stroll around the streets while attending exhibitions, workshops, seminars, tournaments and taking photos with the cosplayers mainly around the famous city walls. During this experience, the city of Lucca, with its historic texture, provides a unique setting and, as
another fundamental characteristic of the event, the reciprocal relation between Lucca and LC&G in building an identity becomes undeniably decisive. The merger of the historic texture of the city with the fantasy world is one of the main pillars of LC&G and enriches the festival experience for all types of participants. As a result, the identity of the festival, that is intertwined with artistic, cultural and commercial values, is strictly associated with the urban environment of Lucca. Unlike any comparable event on a global scale, which are generally organised within dedicated convention centres, LC&G is organised and performed through a harmonious symbiosis with the historic city centre. This is definitely one of the most valuable characteristics of the event that offers a rewarding ground for methodological enquiries.

6.1 Fieldwork and Data Collection

With the aim to analyse selected knowledge and network spillovers of LC&G, we conducted an extensive fieldwork despite the time limitations due to the duration of this project. The fieldwork plan was conducted during four months and can be explained as follows in line with the data sources:

1. Archival information: We went through the archives of public bodies and private organisations that are relevant for the chosen case study, such as Lucca Municipality and Lucca Crea;
2. Media coverage: We scanned the online news related to LC&G published mainly after 2000 on domain specific websites, such as il Bosone or Justnerd.it, as well as the local, national and international media agents, such as il Tirreno Lucca, la Repubblica, la Nazione and Variety;
3. Interviews: Semi-structured and in-depth interviews were conducted with key decision-makers, LC&G organisation members and related public bodies' representatives and LC&G employees. Interviews with these groups will be conducted in a structured, semi-structured and interactive formats;
4. Surveys: We conducted several survey studies. A comprehensive audience survey was conducted with a highly representative sample of 7,147 respondents, during LC&G 2015. Furthermore, another survey study with the LC&G commercial partners was finalised following the 2015 edition in April 2016 and reached a sample of around 60 respondents. Subsequently, these survey studies, which were obtained from the archive of the Impacts of LC&G Project of LYNX Research Unit (IMT Luccca), provide a concrete database with a very high confidence level and confidence interval for the statistical accuracy for spillover analysis. On the other hand, we also conducted another survey study with the artists attending LC&G;
5. Social Media: We retrieved longitudinal data from social media, namely twitter and Facebook, for the LC&G editions of 2013, 2014 and 2015.
6. Web analytics: We used the web analytical tool made available by Google, named Google Trends, which provides an immense amount of data on a longitudinal basis to analyse online popularity of the search terms, e.g. the city and the festival, which can be used as a strong indicator to reveal the causality between the event and city branding.

Our data sources are summarised in Figure 4.

<table>
<thead>
<tr>
<th>Data Sources</th>
<th>Explanations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Archival Information</td>
<td>Regarding the history of LC&amp;G and detailed information for the edition cycles between 2010-2015</td>
</tr>
</tbody>
</table>
### Surveys with artists
10 artists practising different artforms, who attended in LC&G

### Semi-structured interviews with the Lucca Crea staff
Meetings at the LC&G headquarters with 10 Lucca Crea employees

### Interviews with key policy makers and professionals in Lucca
8 meetings key actors, such as the Mayor, the Assessor - Tourism, Trade, Economic Development, Lucca Holding President, Confcommercio President and DG etc

### Social Media Data
Official LC&G Facebook account archive was obtained
Twitter data with relevant hashtags – retrieved for the 2013, 2014 and 2015 editions – 40,000 tweets (250,000 in total)

### Audience and Commercial Partners Surveys
7,147 Audience surveys + 56 surveys with key Cps [obtained from the IMT Lucca/LYNX Research Unit project (Impacts of LC&G) archive]

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**Figure 4: Data sources of the LC&G case study**

## Timeline

The project duration is defined as seven months and is planned as shown in the Gantt chart, where the numbers on the Y-axis of the chart represent the respective milestones and the ones on the X-axis of the chart indicate the months of the project.
1. Project Preparation and Data Collection
   1.1. Literature Review
   1.2. Archival Research
   1.3. Preparation of in-depth interviews (with the policy makers and key professionals in Lucca), semi-structured interviews (with the LC&G employees) and surveys (with artists);
   1.4. Fieldwork implementation - conducting interviews and surveys
   1.5. Preparation and Adjustment of Audience and Commercial Partners Surveys Data
   1.6. Collection of Social Media Data

2. Analysis
   2.1. Historical and contextual analysis
   2.2. Statistical Analysis
   2.3. Critical Discourse Analysis
   2.4. Big Data and Sentiment Analysis

3. Results and Final Report
   3.1. Integration and interpretation of the results
   3.2. Report Preparation

4. Project Progress and Monitoring
   4.1. Set-Up Meeting (20 May 2016)
   4.2. Research Presentation – CCS Workshop (24 August 2016)
   4.3. Final Report Meeting – CCS Workshop (15 December 2016)
   4.4. Regular Progress Meetings
7 Presentation of the Findings

7.1 Knowledge 1.4 - Increase in employability and skills development in society

A big scale annual event that operates at the heart of the CCIs is eventually expected impact on employability and skills development in society. We defined eight main indicators to investigate these spillovers in our use case and to capture perspectives of diverse stakeholders.

- **Permanent employment measures in LC&G Srl**
- **Increase in temporary employment measures in LC&G Srl for the cycle of the 2015 edition**

<table>
<thead>
<tr>
<th>Category</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dipendenti</td>
<td>10</td>
</tr>
<tr>
<td>co.co.co</td>
<td>9</td>
</tr>
<tr>
<td>Agenzia Internale (ex cocopro)</td>
<td>5</td>
</tr>
<tr>
<td>Consultants (Partite IVA)</td>
<td>18</td>
</tr>
<tr>
<td>Voucher</td>
<td>423</td>
</tr>
<tr>
<td>Partite IVA</td>
<td>17</td>
</tr>
<tr>
<td>Cooperativa</td>
<td>30</td>
</tr>
<tr>
<td>Stage</td>
<td>109</td>
</tr>
<tr>
<td>Internale</td>
<td>73</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>694</strong></td>
</tr>
</tbody>
</table>

![Figure 5: Employment Measures in LC&G Srl](image)

These two indicators should be considered together and interpreted carefully. As it can be seen on Figure 5, there are 10 permanent employees in the LC&G Srl at the time of the 2015 edition cycle. Nevertheless, considering the scale and the wide scope of the event, it can be observed that the real impact occurs mainly in the temporary employment, which can also be associated with the nature of the project based organisations.

As far as the temporary contracts are concerned, two main categories exist: (i) contracts which cover almost the whole edition cycle (highlighted with blue colour in the figure); and (ii) contracts that cover the last phase of the festival cycle. The former group sums up to 32, while the latter is composed of 652 people. Considering all the contact types, there are 10 permanent employees in total, which is mentioned as dipendenti. The rest of the LC&G 2015 edition cycle employment is based on different types of fixed-term contracts.

Considering the employment measures in LC&G Srl for the 2015 edition cycle, it can be concluded that even though there is a permanent employment impact, the main influence occurs with drastic increase in temporary employment. These employability spillovers not only increase recruitment

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1 The name of the organisation was Lucca Comics & Games Srl until 2017. Following a transition period with some managerial and organisational changes, the organisation evolved into Lucca Crea in 2017. Thus, we use the name of the organisation as LC&G Srl in these indicators to be coherent with the timeline.
numbers, but also provide a significant contribution to the development of human capital in the territory. Thus, in order to understand the related spillovers beyond numbers, it is of crucial importance to combine these measures with complementary indicators, further examining the opinions of the employees and their career paths in comparison to other potential sectors where they can work (please see the indicators related to skills development and their transferability in this section).

- **Increase in employment measures in expositors due to their attendance in LC&G 2015**

In order to examine the overall employability spillovers of LC&G, we should also consider related measures of other stakeholders. As a crucial indicator, in addition to the employment opportunities created by the LC&G lead organisation itself, around 20% of the expositors, who responded our survey, recruit new staff for their activities in LC&G. This corresponds to an average of 17 new employees in the Tuscany region and an average of 11 new staff out of the Tuscany region per company.

<table>
<thead>
<tr>
<th>Type of Service / Product Outsourced by Expositors for LC&amp;G Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Logistics / Technical Service</td>
</tr>
<tr>
<td>2 Support in the planning/design/realization/organization of booths</td>
</tr>
<tr>
<td>3 Support in the realization of stands for third parties/clients</td>
</tr>
<tr>
<td>4 Public Relations / Communication</td>
</tr>
<tr>
<td>5 Recruitment of booth staff</td>
</tr>
<tr>
<td>6 Events organization</td>
</tr>
<tr>
<td>7 Printing materials</td>
</tr>
<tr>
<td>8 Transportation</td>
</tr>
<tr>
<td>9 Leaflets / flyers</td>
</tr>
<tr>
<td>10 Video productions</td>
</tr>
<tr>
<td>11 Renting audio / video systems</td>
</tr>
<tr>
<td>12 Production of artistic works</td>
</tr>
<tr>
<td>13 Support in the tournaments</td>
</tr>
<tr>
<td>14 Production of games</td>
</tr>
<tr>
<td>15 Security</td>
</tr>
</tbody>
</table>

Figure 7: Types of products and services outsourced by expositors due to the attendance in LC&G 2015
As an indirect indicator of increase in employability, we can also consider outsourcing activities that occur due to LC&G since they trigger employment spillovers in other sectors. Correspondingly, our survey study with the expositors revealed that around 30% of the survey participants use outsourcing for their activities in LC&G. These outsourcing activities are composed of diverse types of products and services and the collaborated companies cover a wide geographical area, spreading the related spillovers over many sectors and a wide geographical span.

![Figure 8: Locations of the companies collaborated for outsourcing due to the attendance in LC&G 2015](image)

- **Typologies of skills developed due to work experience in LC&G lead organisation**

As mentioned before, employability spillovers also provide a significant contribution to the development of human capital. With the aim to investigate skills development, we used semi-structured interviews with the LC&G employees. During these interviews, we focused on the permanent employees and temporary collaborators with contracts that cover almost the whole edition cycle, since they have a more established relation with the festival that would allow us to capture more accurate results. As demonstrated in Figure 9, the sample profile is highly representative, including representatives from different departments with diverse backgrounds. During the interviews, we asked which skills they develop/improve due to their work experience in LC&G lead organisation. Conforming to the nature of such a big scale annual event, the replies were led by management capacity and skills, mediation skills, teamwork, communication and problem solving, irrespective of the department and the background of the respondents (see Figure 10 for the details).

These skills can be described as highly transferable among different sectors and allow the employees to have wider career opportunities in the future, which was also mentioned by the LC&G employees themselves as revealed in the following indicator.
<table>
<thead>
<tr>
<th>#</th>
<th>Age</th>
<th>Working in LC&amp;G (Sr) since</th>
<th>Department(s)/Area(s) your tasks cover</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>34</td>
<td>2006</td>
<td>Marketing / Sales</td>
</tr>
<tr>
<td>2</td>
<td>32</td>
<td>2015</td>
<td>Events organization and communication</td>
</tr>
<tr>
<td>3</td>
<td>45</td>
<td>2006</td>
<td>Communication</td>
</tr>
<tr>
<td>4</td>
<td>33</td>
<td>2003</td>
<td>Community management</td>
</tr>
<tr>
<td>5</td>
<td>35</td>
<td>1999</td>
<td>Training</td>
</tr>
<tr>
<td>6</td>
<td>28</td>
<td>2016</td>
<td>Sales</td>
</tr>
<tr>
<td>7</td>
<td>42</td>
<td>2011</td>
<td>Supervision and external relations</td>
</tr>
<tr>
<td>8</td>
<td>62</td>
<td>1976</td>
<td>Technical design and general planning</td>
</tr>
<tr>
<td>9</td>
<td>35</td>
<td>2001</td>
<td>Event planning, communication and logistics supervision</td>
</tr>
<tr>
<td>10</td>
<td>46</td>
<td>1990</td>
<td>Events planning and organization</td>
</tr>
</tbody>
</table>

Figure 9: Semi-structured interviews with the LC&G lead organisation employees - Sample profile

Figure 10: Skills developed through the work experience in LC&G
• **Categorisation of developed skills in line with their transferability and utility in different sectors and employment typology**

Following the question about the skills development, we asked LC&G employees which sectors they would work in their future career due to competencies gained during their work experience in LC&G lead organisation. The remarkable finding of this question was that all the respondents mentioned that the skills and the network they acquired during the LC&G experience would allow them to find a placement in major employment sectors. The main explanation was based on the fact that the typologies of acquired skills, such as management and skills related to main processes, are essential in all the sectors.

In other words, we can conclude that the cross-sectoral nature of the acquired skills was recognised by all the respondents and, as a result, when we asked them to specify the sectors that they would work in their future career, they mentioned departments they can work instead of specific sectors.

![Figure 11: Transferability of skills to other sectors - Future career possibilities thanks to the competencies gained during the work experience in LC&G](image)

These responses are summarised in Figure 11. The replies indicate that the employees are confident to work in the international job market and believe that they can work in any kind of event organization and management as well as related agencies, also beyond the cultural and creative sectors. Furthermore, their previous work experience and current professional collaborations in addition to their positions at LC&G substantiate transferability of their skills gained through the LC&G work experience. Other mentioned professional areas correspond to the specific expertise of the respondents, such as graphic design, sales or publishing.

• **Event-related reinforcement factors in the development of individual artistic capital due to attendance in LC&G**

Despite the importance of event-related reinforcement factors in the development of individual artistic capital in the case of cultural events, the lack of previous studies in the field was a challenge. To overcome this problem, we combined open-ended questions with scale questions in our surveys with the artists who participated in LC&G.

When we asked about their expectations from their participation in LC&G, the respondents were certain in their replies. The results indicate that the main expectations of the artists from the event are: (i) meeting the public; (ii) meeting other artists; (iii) discussing about and promoting their work; (iv) enjoying / having fun; and (v) sales. Nevertheless, when we asked about the LC&G-related factors
that influence their arts practice and contribute to the development of their individual artistic capital beyond the festival period, the general approach of the respondents appeared to be less certain. Regarding this point, defining some categories for the open-ended replies and supporting the inquiry with scale questions was an effective solution.

The first group of the scale questions was related to the artists’ opinions about the representation of their artform(s) in LC&G, and the way they are perceived by others. Since the artform(s) represented in LC&G are mostly not recognised as classical artform(s), such as comics or illustration, this question was of crucial importance to capture the impact of the event on the development and recognition of the related fields from a professional perspective. As it can be seen in Figures 12, 13 and 14, almost all the respondents agree or strongly agree that LC&G has a positive impact on their professional profile and reputation and the event contributes to their recognition as an 'artist' and their field as an 'artform'.

**Figure 12: Event-related reinforcement factors in the development of individual artistic capital – 1**

**Figure 13: Event-related reinforcement factors in the development of individual artistic capital – 2**
On the other hand, the second part of the scale question was related to the individual arts practices of the respondents and the replies varied more. The overview of the responses can be summarised as follows:

- New inspiration: 60% of the respondents agree or strongly agree that attendance in the festival has given new inspiration for their work, while 20% disagrees;
- Changes in the arts practice & improvement of artistic and professional skills: These two points appear as the less agreed statements. One-third of the respondents agreed or strongly agreed that working in such a setting changed their arts practice, while the same amount of respondents disagreed or strongly disagreed. On the other hand, 44% of the respondents agreed that LC&G was offered the opportunity to improve their artistic and professional skills, while 22% disagreed with the statement;
- Improvement of knowledge and understanding of the field: Almost all the respondents agreed or strongly agreed that LC&G offered them the opportunity to improve their understanding of the field, while only 10% strongly disagreed;
- Opportunity to see Italian works/artists: Almost all the respondents strongly agreed with this statement;
- Opportunity to see international works/artists: All the respondents agreed or strongly agreed with this statement;
- Opportunity to meet other artists and practitioners: All the respondents agreed or strongly agreed with this statement. At this point, considering the strong agreement with this statement as well as the opportunity to meet both Italian and international artists and their works, it can be highlighted that, despite the higher disagreement regarding the possibility to have new inspiration and changes in the arts practice, confrontation with national and international artists and their works would give new inspiration that would also change the arts practice in the long run;
- Opportunity to meet potential investors, employers and commissioners: 40% of the respondents agreed or strongly agreed with this statement, while 10% disagreed. On the other hand, half of the respondents were neutral. This might be explained by the fact that, even though the respondents consider the acquired professional network as a potential for future career, they are not sure about the extent to which this potential would be materialised.
Figure 15: Event-related reinforcement factors in the development of individual artistic capital - Artistic inspiration

Figure 16: Event-related reinforcement factors in the development of individual artistic capital – Arts practice

Figure 17: Event-related reinforcement factors in the development of individual artistic capital - Artistic and professional skills
Figure 18: Event-related reinforcement factors in the development of individual artistic capital - Knowledge and understanding of the field

Figure 19: Event-related reinforcement factors in the development of individual artistic capital - Introduction of Italian artworks/artists

Figure 20: Event-related reinforcement factors in the development of individual artistic capital - Introduction of international artworks/artists
7.2 Knowledge 1.6 - Testing new forms of organisation and new management structures

A public initiative that operates within the intersection of drastically growing CCIs can be considered as an exceptional case study for testing new forms of organisation and management structures. Because such a big scale festival's lead organisation is expected to have high institutional resilience in line with the innovative character of the related CCIs, while serving for the public benefit with a strong public mission and seeking to maintain the traditional values, coming from the 50 years history. Thus, new organisational solutions are essential to balance intertwined cultural, artistic and commercial characteristics and to fulfill expectations of all the stakeholders while respecting the stable lifestyle and historic urban structure characterising the city of Lucca. Correspondingly, we defined five main indicators to investigate the organisational and managerial spillovers of LC&G.

- **Internal and external milestones in the evolution of the festival lead organization and management structure**
The history of the LC&G festival dates back to 1966. During the 50 years history the festival went through deep transformations that were triggered by various internal and external dynamics. Understanding these dynamics is of crucial importance to analyse the peculiarities of the festival's organisation and management structure. Nevertheless, lack of an institutional history and a systematized archive regarding the organisational evolution is a challenge in this regard. Thus, we conducted a detailed archival research and media coverage to overcome this problem and to understand the factors influencing the organisation and management structure of the festival lead organisation in a more comprehensive way. Nevertheless, we should mention at this point that the results of our historical and contextual analysis provide a rough sketch of the main milestones with the available sources, aiming to reconstruct the institutional history, on which the current organisation and management structure of the festival lead organisation is build. The analysis can be expanded with further information, particularly regarding the origins of the festival. Yet, we believe that the current state of the analysis is sufficient to comprehend the overall picture from a wider perspective since we mainly focus on the last decade of the institutional history. Correspondingly, the milestones in the evolution of the festival lead organisation can be outlined as follows:

- **Increasing scholarly interest on comics with meetings and publications and attempts of lead academicians during 1960s:** When we look at the origin of the festival, we see that Salone Internazionale dei Comics of 1966 was born from scholarly, cultural and artistic concerns with the lead of academicians and scholars. For instance, one of these pioneers was Romano Calisi, who also established a special section dedicated to the mass communications with Luigi Volpicelli under the Faculty of Pedagogy in the Sapienza University of Rome that deepened, among other things, research and the study on the "comics phenomenon". As explained by Rinaldo Tiraini, who is another lead figure in the foundation of the festival, this special section also established an international archive of comics (Archivio Internazionale sulla Stampa a Fumetti in Italian) that was intended to store and classify all publications of the genre, with a particular focus on the Italian comics, and organised a series of meetings and publications to address the international phenomenon of the comic production from historical, anthropological, pedagogical, sociological, psychological, aesthetic and philological perspectives. As an outcome of these scholarly attempts, which contributed to the recognition of the comics as an artform and a means of communication that is also a subject of scientific studies, the predecessor of LC&G, 1 Salone Internazionale dei Comics, was organised in Bordighera on 21-22 February 1965. During this meeting, the series of reports and debates shed light on the role played by the comics in modern society and especially how this modern means of communication could be a valuable test, along with others, to learn about trends and moods of the broad masses of readers who represent a boundless audience not only youth and triggered the related debates at an international level.

- **Change in the location of Salone and the Municipality of Lucca becoming the main promoter in 1966**: The following year, after a meeting between the Mayor of Lucca, Giovanni Martinelli, and Romano Calisi and Rinaldo Traini, Salone Internazionale dei Comics was moved to Lucca, to be organized on 24-25 September 1966, which is considered as the beginning of the history of LC&G.

- **Emerging need to address the commercial nature along with the scholarly, artistic and cultural ones in the event program**: debates about the focus of the event program became prominent during the round table discussions of the 1968 edition. Some participants raised concerns about the need to balance the cultural and critical focus of the event program with inclusion of, for instance, promotion of publishing initiatives. These debates, along with the developments in the field, had some repercussions in the future editions with the goal to generate positive effects on the related stakeholders including, for instance, communities,
artists, professionals and grassroots organisations, as well as the related CCIs. An early example regarding further integration of commercial component is the inflatable pavilion (widely known as “pallone”), which appeared in 1972 and became a beloved landmark of the festival. Moreover, commercial nature of the fantasy world that is intertwined with a distinct cultural character became more apparent over the last decades with the expansion of the related cultural and creative industries. Thus, with strong cultural roots, LC&G serves as a meeting point for a big community, including artists, scholars, publishers, producers and the audience, while carefully integrating the commercial side, which in turn contributes to the recognition and ‘protection’ of professionals in the field.

• **Changes in the dates and duration of the festival**: The festival has been going through many changes regarding its dates and duration. In terms of dates, the festival was already started to be organised at the end of October, beginning of November since 1969, which helps to fix LC&G as an appointment in the calendars of the related communities. However, the duration went through further changes, e.g. from 2 days to 3 days, then, 7 days. Also recently, after being organised for four days for many years, the festival took 5 days for the 50th anniversary in 2016. On the other hand, the continuity of the festival also experienced some alterations since its beginning. For instance, in 1977 following the meetings with the representatives of the Region (*Regione Toscana*), it was decided to organise the festival on a biennial basis instead of organising annually. Also there was a period that the festival was organized twice a year - one in spring and the other in October. Since, 2005, the festival has been organised on an annual basis without any interruption.

• **Changes in the spatial organisation**: Since 1966, the first Salone edition organized in Lucca, the festival has been going through spatial changes. The main milestone in this regard can be considered as the 40 years anniversary in 2006. On the occasion of the 40 anniversary and for the first time since 1982, the location of LC&G was moved to the city centre, within the historic walls of Lucca, instead of the congress centre out of the city. From this moment on, the festival maintained a spatial growth both inside and outside the city walls. Today, LC&G covers an area of around 50.000 km2.

• **Expansion of the thematic scope**: beginning as *Salone Internazionale dei Comics*, the event has been expanding its scope throughout its history. For instance, Lucca Games was born in 1993 from an idea of Renato Genovese, Beniamino Sidoti, Cosimo Lorenzo Pancini e Roberto Gigli. As it grew over the years with many novelties within the program, such as Area Performance that started in 1998 for live arts performances like painting and illustration, the name of the event evolved into Lucca Comics & Games in 2000. Likewise, other areas, which turned into main thematic veins of the festival, appeared such as Lucca Junior in 1996, the stage for the cosplay contest in 2000, Japan Town in 2007 and movie area in 2011. In line with the thematic expansion and organisational changes, the name of the festival has also been going through a change. Starting as *Salone Internazionale dei Comics*, the evolution of the name can be traced as; 1972 - Salone Internazionale dei Comics e del Cinema di Animazione, 1980 - Salone Internazionale dei Comics, del Film di Animazione e dell'Illustrazione, 1993 - Lucca Comics, and 1996 - Lucca Comics & Games.

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2 *Pallone* discontinued following the addition of bigger, more conventional pavilions for commercial purposes in 1980.

3 It is important to highlight the fact that there were also some other minor name changes such as “Lucca Incontri”, which was the name that was used for the spring edition during the period that the festival was organized twice a year. We did not include this in the list since this can be considered more as an amendment.
• **Trajectory of the evolution of the festival lead organisation and management structure**

![Image](image.png)

Figure 23: Evolution of the LC&G lead organisation

LC&G can be defined as an event that was born out of the dreams of a small group of foresighted, passionate people and became a mass-phenomenon that continues to evolve while maintaining its deep-rooted traditional values. Correspondingly, the trajectory of the evolution of the festival lead organisation can be outlined as follows:

• **The origins:** From 1965-68 the Salone was organised by a small group of people, who are led by scholars affiliated with the Sapienza University of Rome;

• **Initial institutionalisation attempts:** The success of the event led to the creation of Immagine-Centro di Studi Iconografici, which is a special type of private cultural organisation patronised by the Sapienza University of Rome, in 1969. The festival was organised upon an agreement among the Municipality of Lucca and Immagine between 1969-1992;

• **The birth of Lucca Comics:** Following some organisational difficulties, such as the cancellation of the 1988 edition due to funding issues, Salone moved to Rome after the 19th edition in 1992. After moving out of Salone, the city of Lucca created Lucca Comics in 1993;

• **Ente autonomo Max Massimino Garnier:** An independent organisational body, Max Massimino Garnier, was established uniting various bodies, including Immagine-Centro di Studi Iconografici in 1989 and was in charge until 2000. The name of the organisation was dedicated to the Italian director and screenwriter, who passed away in 1985. One of the main highlights of this period was the introduction of ticketing in 1992. Today, the festival has both ticketed and unticketed areas;

• **Transition of the management from independent organisations to the Municipality of Lucca:** In 2000, the Municipality undertakes the organisation of the festival, delegating the responsibility to one of the founders of Lucca Games, Renato Genovese;

• **Establishment of LC&G Srl:** Along with the changes in the morphology of the festival, particularly throughout the 1990s, the Municipality of Lucca decided to establish a private limited company, Lucca Comics & Games Srl, within the Lucca Holding Spa in 2004. Establishment of LC&G Srl was a big step to endorse the festival with an elastic, independent and light organizational structure that would still be aligned with the public mission while boosting the growth and success of the event with an autonomous management structure that would ease the complex planning tasks;

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4 In 1994, Immagine-Centro di Studi Iconografici and Ente autonomo Max Massimino Garnier officially separated.
5 Renato Genovese had also been a member of Immagine until 1988.
6 Created in 2003, Lucca Holding Spa is a public limited company entirely owned by the city which covers various public services.

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• **The transfer of Lucca Fiere Srl**: Lucca Fiere Srl was another public initiative under Lucca Holding, which was in charge of managing a 7000 m² convention centre close to the city centre. Following the sustainability concerns, it was transferred to LC&G Srl in July 2015;

• **Transformation to Lucca Crea Srl**: Following the managerial success of the LC&G Srl and the transfer of Lucca Fiere, the authorities decided to expand the scope of the organisation, going beyond LC&G, and, in June 2016, declared that after meticulous studies they decided to transform LC&G Srl to Lucca Crea. The transformation to Lucca Crea, which was completed in February 2017, aims to turn LC&G Srl into a more developed organisational structure with a wider mission. Lucca Crea is expected to keep the "core business" and the brand focus as LC&G, while assuming the responsibility to organise also other types of cultural and creative events and to manage stable structures, such as the convention centre and the Comics Museum.

• **Determinants of festival’s organisational identity**

Organizational identity is a complex, multilevel notion that not only deals with individual and organizational issues through processes like sense-making and sense-giving, but also incorporates interrelations with organizational image and culture. Starting from the original definition which considers identity as central, enduring and distinctive features about an organization’s character (Albert and Whetten 1985), various approaches nourished with different interpretations of dynamism and change in organizational identities (Ravasi and Schultz 2006).

Thus, in order to explore and conceptualize how identity dynamics operate within the LC&G, considering the particularities of the field that encompasses divergent dynamics with multifaceted value scheme, public good nature and pressures to adapt to the demands of CClS, it is more appropriate to adopt a social constructionist approach. In line with this approach, our intention is to trace 'collective understandings of the features presumed to be central and relatively permanent, and that distinguish the organization from other configurations' (Goia et al. 2000, p.64). In other words, what we mean here by identity construction is not only the design of the identity system and organizational self-descriptions, but also the definition of the institution’s mission as a social actor and its diffusion in the overall organizational structure, physical establishment and activities in a world of continuous cultural change. To this end, we used semi-structured interviews with the LC&G employees.

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7 Crea means create that is also used as an acronym for Cultura, relazioni, eventi ed avvenimenti - meaning "Culture, relations, events and happenings" in English.
Organizational identity of LC&G lead organisation, Lucca Crea, defined by the employees

Figure 24 demonstrates the Word Cloud of the replies that we obtained asking respondents to define the determinants of LC&G organisational identity. These components allow us to understand the peculiar organisational characteristics of LC&G that set off solutions for new forms of organization and management structures. Correspondingly, the findings reveal two key points. Principally, the core values, on which Lucca Crea is built, affirm that the festival brings along an distinct, innovative perspective to public institutions. On the contrary to other public institutions, the most powerful component of the LC&G identity is 'strong passion'. Other core components also conform to this statement. For instance, dynamism, innovation, creativity are not generally associated with public sphere and, likewise, exibility does not fully comply with the working mentality of public organisations.

On the other hand, we see that LC&G intrinsically and collectively defines, develops and improves its public mission through the way it is diffused in the organisation. This is evident from the Lucca Crea's employees' point of view since they define 'protection of the Lucca brand' as one of the core components of the festival's organisational identity. In this regard, we can say that there is a high awareness about the public mission and this is a particularity that is not common to other private organisations operating in the same field and related CCIs.

Thus, it can be concluded that, also through the scope and the nature of the festival, LC&G elevates its public mission into a distinct terrain that goes beyond the usual public sphere and evolves into a hybrid structure that combines the characteristics of public and private institutions in an functioning way.

- Core strengths and institutional capabilities developed through the evolution of organisation and management structure (distinct from other sectors)

During the interviews with the LC&G employees, we asked their opinions about the most important changes in the management and organisational structure since their initial involvement and core strengths and institutional capabilities. The replies comply with the institutional trajectory and the determinants of the festival's organisational identity. The open-ended replies were first examined through CDA and their overview is presented in Figure 25 with a Word Cloud.
Figure 25: Core strengths and institutional capabilities of LC&G developed through the evolution of the organisational and management structure

The findings demonstrate that the highest importance and recognition is given to the improvement in autonomy and professionalism as well as the growth of the organisational scale. In line with this, operational advancements are outlined in terms of: (i) organisational structure, as more transversal, unitary and stabilised; (ii) management model, as being more inclusive with better clarification and definition of roles and responsibilities; and (iii) serving as a best practice and a model that can be applied to other sectors.

Nevertheless, these findings should be interpreted carefully in terms of spillovers. Because every institutional advancement does not necessarily mean a positive spillover regarding testing new forms of organisation and new management structures. That is why, it is of crucial importance to consider contextual and historical specificities along with the trajectory of the institutional evolution and the determinants of the organisational identity in order to capture the overview in a more accurate way. Accordingly, the peculiarity and the positive spillover of our case study stems from the fact that, as a project based initiative that was triggered by mainly scholarly and cultural interests, LC&G organisation and management structure managed to evolve into a big scale event, which is recognized among the leading festivals in the world, with an autonomous, stable and transversal structure. In addition to the advancements in its organisational history, the novelty of the evolution of LC&G is due to the success in merging the core strengths of public and private spheres and their organizational models and turning it into an operative hybrid model that can be used as a model also for other sectors.
7.3 Network 3.3 - Creating an attractive ecosystem and creative milieu, city branding and place making

As previously mentioned, the reciprocal relation between LC&G and Lucca in building an identity is undeniably decisive, strengthening the festival experience, and the merger of the historic texture of the city with the fantasy world generates highly significant city branding and place making spillovers.

- Changes in urban policies in line with the relation between the event and the city

As it can be found in diverse sources, hosting of the festival in Lucca has been a deliberate, yet intuitional, part of the urban policy, which was led by key decision makers at the local level, in the beginning. Tiraini (2007) tells about the first encounter with the Mayor of Lucca, Giovanni Martinelli, in April 1966 as follows; ‘Carried away by the enthusiasm, always calm but full of fervor, he [Giovanni Martinelli] told us that he is available to all initiatives that could help to promote his city, which was out of the main touristic itinerary at that time. That's why he immediately believed in the Salone, even if I am still convinced that he did not have a clear idea what “comics” mean. What matters in this case is that it is his merit, and certainly also for the boldness of Romano [Calisi] and maybe even mine [Rinaldo Traini], the decision to move to Lucca an event that would become famous in the world and become a model for other similar initiatives’. Thus, the authorities approach can be defined as open and visionary, which aims to promote the city through cultural and creative events and to reach out a diverse visitor profile, even though there is a strong historical and monumental identity, which remains as the core of the urban policies.

After 50 years of history that is full of successes and failures in many ways, we can observe a more established, strong relation between the city and the event. As expressed by the current Mayor of Lucca, Alessandro Tambellini, during our interview, 'thanks to this golden event, Lucca became identified with comics, animation cinema and also with the games sector, which nowadays is really strong'. Furthermore, the explanations by public authorities during our interviews reveal that the way the relation between Lucca and the festival is built as a part of a well-informed, foresighted urban policy for city branding, and is more elaborated than the contemporary phenomenon of the festivalisation of cities. Remarkably, the backbone of the related urban policies is the strong history and settled Lucchese identity. The Mayor concisely summarises that 'the winning element here, which is absolutely new, is to integrate and harmonise the historic centre of Lucca and the modern comics and games world. So, Lucca turns into and becomes the place of fantasy, and all this happens within the historic walls, among towers, churches and squares. This results in a strong exchange that brings together actual history and the invented one: the city becomes a set where the fantastic reconstruction of a mythical reality takes place. This reality is the one that belongs to great sagas imagined by the creators of the fantasy world, which nowadays is extremely popular.'

'During LC&G, people experience an out of the ordinary Lucca. In those days the city turns into something different because of the mix between the ancient part of the historic centre and the event. Lucca becomes the city where those willing to experience an adventure of their own can do it in a fantasy world. The city turns into a big lab and an exhibition venue too, where the greatest graphic artists for comics and illustration get together (among them there are very important names). All this impacts also other events, such as Lucca Film Festival. In this regard, the city is trying to create interesting appointments during the winter season, which can make a Lucchese dimension possible at these levels.'

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10 As an example, Tiraini (2007) also mentions another initiative that was enthusiastically explained by the Mayor during the meeting: 'the Mayor took us to admire the beauty of "his" Lucca. I noticed that Martinelli loved his city ... He confided that he had created an international twinning with other European cities encircled by walls like Lucca and to have laid the foundation for a museum dedicated to the city walls.'
On the other hand, there is a double value in hosting such an event. On the one hand, there is the recurring possibility to project Lucca at an international level as the most important event of this type in Italy and among the most important ones Worldwide. On the other hand, it is an opportunity to reach out a diverse audience, which is mostly composed of well-educated young people, and to establish a better relation with them in the long-run taking advantage of their presence during the LC&G.

Furthermore, Giovanni Lemucchi, the Assessor of Tourism, Trade, Economic Development, explains that the main challenge is to maintain the features of the city of Lucca beyond LC&G and the interest is focused on attracting tourism from a certain cultural segment, made up of people interested to specific topics, instead of mass tourism. To this end, two important lines are prominent: (i) music, such as Puccini Days, Anfiteatro Jazz and Lucca Summer Festival; and (ii) audiovisual arts, such as LC&G, Lucca Film Festival and Photolux. 'We want to create some attractive elements that can summon people with specific interests in Lucca, who will not come just once but will be back many times, and this is exactly the contrary of hit-and-run tourism'.

- **Strategies and opinions of the key decision-makers and local public bodies’ representatives regarding the relation between the event and city branding and place making**

In line with the core of the urban policies that is built on promoting the Lucchese identity, the strategies of local public authorities to enrich their relation with the event also aim at conveying the established values of the city harmoniously with LC&G. For instance, a potential project of the Municipality is to prepare a pack of typical gadgets and products of Lucca, that remind of the city in an elegant way, to be offered to the LC&G crowd. Furthermore, since comics and games are also becoming an indispensable part of Lucca, as the Italian capital of C&G community, the Municipality aims to expand the relation with the related communities on a continuous term through initiatives, such as the Italian Museum of Comics (Museo Italiano del Fumetto e dell'Immagine in Italian). On the other hand, the representatives of important associations, such as Valentina Cesaretti, the Responsible of Confesercenti Lucca, and Ademaro Cordoni (the President) and Rodolfo Pasquini (the Director General) of Confcommercio Lucca e Massa Carrara (Confederation of Commercial Organisations), also highlight the need for developing strategies to make better use of such an opportunity to convey the identity and image of Lucca as a whole and to spread the relation onto a longer time-frame. 'Lucca must be able to convey a typicality, and must be able to make people come back' (Cesaretti).

Another important opportunity for future strategies is the high visibility of the city through the event. 'From an economic point of view, Lucca Comics is the number one event in the city of Lucca, but it also conveys a very important image of the city from the cultural perspective. It shows Lucca in its multiple dimensions to a huge public through its wide appeal on mass media, all along the line: from RAI to Mediaset, reporters broadcast daily from Lucca' (Confcommercio).

- **Online popularity of Lucca and Lucca Comics (during the last 5 years)**

Online popularity of the search terms, e.g. the city and the festival, can be used as a strong indicator to reveal the causality between the event and city branding. In this regard, we used the web analytical tool made available by Google, named Google Trends, which provides an immense amount of data on a longitudinal basis, which is of crucial importance for recurring events, with a user-friendly interface.

The Google Trends analysis reveal that there is a strong correlation between the online popularity of the city of Lucca and Lucca Comics & Games. Figure 26 indicates the weighted correlation between interest on the related search terms over time. In this graph, 'numbers represent search interest relative to the highest point on the chart for the given region and time. A value of 100 is the peak popularity for the term. A value of 50 means that the term is half as popular. Likewise a score of 0
means the term was less than 1% as popular as the peak’ (Google Trends). In line with these explanations, we see that even though there is a constant level of interest to Lucca and the related search terms, this interest grows drastically, even triples in some cases, and reaches its peak point, 100%, during LC&G period. Thus, as revealed by the graph, there is a strong correlation between the LC&G festival and increase in online interest toward the city of Lucca and it can be concluded that the drastic increase in the online popularity of Lucca is caused by LC&G. As a result of the event, the city obtains a recurring, exceptional level of interest that it hasn’t had reached during the last 5 years, apart from the festival period.

![Figure 26: Online popularity of 'Lucca' and 'Lucca Comics' during the last 5 years](image)

- **Changes in the audience perception of the city before and after attending the festival**

We used audience surveys to capture the changes in the audience perception of the city before and after attending the festival. In these surveys, we combined multiple choice question with the open-ended ones, which allowed us to capture both the changes in the perception from the general point of view and also the complexity of opinions in detail. What we aimed to obtain in the open-ended question was the un-limited opinions of the audience recited through their own vocabularies.

The multiple choice question, asking how LC&G has changed their perception of the city of Lucca, revealed that the festival has a highly positive impact on the place making. The majority of the audience, 62%, mentioned that they have a more positive perception of the city after attending the festival.

Furthermore, we elaborated the details of this overall view through the replies of open-ended questions through Word Clouds. Figure 28 reflects the definitions of Lucca before they attend the festival and Figure 29 summarises the opinions on Lucca after LC&G. Considering Figure 28 the words that the audience describes the city before their attendance in LC&G, we see that the strong characteristics of Lucca, such as the city location (Toscana), history (storica and medievale), as well as the beauty (bella) are visible. However, the city is also highly described as unknown (sconosciuta). Furthermore, there is mostly no specific relation or interest in Lucca before attending the festival, as it is visible through normal (normale) and any (qualunque or qualsiasi).
Nevertheless, after attending in LC&G, we see in Figure 29 that the beauty is further recognised, indifferent, purely descriptive components, such as the location, becomes less significant and the negative descriptions, such as unknown (sconosciuta), disappear. Following the fascination with the festival experience, extraordinary descriptions appear. For instance, we can see interesting (interessante), fun (divertimento), magical (magica), wonderful (fantastica) and paradise (paradiso). Furthermore, we see that Lucca becomes a meeting point, as expressed by to visit (visitare), appointment (appuntamento), meet again (ritrovo) and always (sempre). Thus, the relation between the city and the attendees is strengthened, spreads over a long term and becomes promising for the future.

So, we can conclude that there is a boom of descriptions for the city image after attendance in LC&G and a much more dynamic layer is added to the city identity, while a distinct relation is established with the audience in the long term. The strong historic city identity is enriched with fascination of the festival experience and strengthened as the capital of the Italian comics and games community.
In addition to the World Clouds of the audience survey data of the open-ended question, we also conducted sentiment analysis on the audience descriptions of the city before and after their attendance in LC&G. These analysis allowed us to better comprehend the changes in the sentiments of the audience towards the city through their own descriptions and vocabulary. Three figures in this section demonstrate these changes from different perspectives with the aim to present the results in a more clear way.
In Figure 30, we can observe the significant movement from the negative and neutral towards very positive. In this graph, the area indicated with the colour orange represents the sentiments towards Lucca after attending the festival. Remarkably, the overall sentiments has almost no negative connotation.

On the other hand, Figures 31 and 32 demonstrate the changes in a more clear way. For instance, we can see that the negative sentiments towards Lucca is diminished from 18.15% to 1.71%, which means that the negative attitude is diminished by more than 90% after LC&G. Furthermore, the very positive sentiments are multiplied by four times after attending the festival.

![Figure 31: Comparative sentiment analysis of the city perception of the audience](image1)

![Figure 32: Comparative sentiment analysis of the city perception of the audience](image2)
Content analysis and typologies related to LC&G

The word clouds reported in the Figures 33, 34, 35 help us to interpret the relation of the social media users with the city and its function Twitter for the audience, event organisers and commercial partners. The main words are consistent in the three years and have a similar relative importance. For example, "stand", "padiglione" (pavilion), "giorno" (day), "oggi" (today), "cosplay". In general, they indicate the use of social media to: (i) promote events and stands ("padiglione" - pavilion, "stand", "japan" - a thematic area, "partecipa" - participate); (ii) organise and announce meetings and self-promotion ("trovarci" - to meet, "domani" - tomorrow, "foto" - photo, "cosplay", "oggi" - today, "aspettiamo" - "waiting"); (iii) comment on the events ("bello" - nice, "live", "ecco" - here"); (iv) evaluate the festival and related things ("fila" - queue, "tempo" - time, "treno" - train, "bello" - nice); and the city itself ("piazza" - square, "mura" - walls, "bella" - beautiful, "guinigi" - a place in Lucca, "città" - city).

Figure 33: Word-cloud of the tweets posted during the LC&G 2013
Figure 34: Word-cloud of the tweets posted during the LC&G 2014

Figure 35: Word-cloud of the tweets posted during the LC&G 2015
Festival outreach - Diffusion of opinions and popularity on social media on a longitudinal basis

The prominence of the LC&G festival is not limited to the regional scale. To comprehend its relative importance to the city we analysed social media data using wordclouds and statistical analysis. First, with Figure 36 we depict the total number of tweets related to the festival in the last three years. The numbers show that there was a significant high number of tweets in all three years, with a similar pattern. The pattern also indicates the correctness of content analysis of the previous indicator. Moreover, the increase total number of tweets related to LC&G and Lucca itself is enormous. Our Twitter data analysis show that in the days of the festival, these tweets exceed the one of cities with more than 15 times its population and internationally recognised, such as Milan. For example, in the 31st of October 2015, the city of Milan had around 2.700, while Lucca had 2.800. This number is especially relevant considering that, for Lucca, it is the low touristic season, and otherwise it would have low visibility at regional and national scale. This data also confirms the Web Analytics data, showing the increase on the visibility of the city.

Figure 36: Changes in the number of tweets during the LC&G editions of 2013, 2014, 2015

7.4 Discussion of the Findings

Considering all the findings outlined above, we can conclude that the selected knowledge and network spillovers of LC&G were captured and presented with concrete evidence through an interdisciplinary methodological framework that is based on qualitative and quantitative analysis.

Regarding Knowledge 1.4 - Increase in employability and skills development in society, we see that the festival generates a drastic increase in temporary employment, including the festival lead organisation and the expositors, yet the permanent employment measures remain limited.
Additionally, outsourcing activities due to the attendance in the event trigger further employment spillovers in other sectors. Considering these points, we can say that, in addition to the impacts on employability, the spillovers related to Knowledge 1.4 mainly occur in the skills development and their transferability to other sectors; all the festival lead organisation employees recognise the transferable skills and a wide professional network that they develop due to their work experience in LC&G and they define these skills as essential to all the other sectors. Accordingly, thanks to these competencies, the employees appear to be highly confident to work in other sectors, even beyond the CCIs, at an international level. Under this spillover, we also focused on event-related reinforcement factors in the development of individual artistic capital and came up with very interesting findings. First of all, our domain is quite exceptional since, for instance, comics entail various artforms that are not commonly recognised as such by the wider public due to their differences from the traditional artforms. Thus, the contribution of LC&G to the recognition of the artists and their artforms, which was highly agreed by the artists participating in the event, is of crucial importance for the development and professionalisation of the field. Furthermore, the festival serves as a meeting point for the artists to engage with their public, other artists and professionals, improve their understanding of the field and to discover new works, which all together contribute to their individual artistic capital in many ways, such as new inspiration or improved artistic and professional skills.

Secondly, for Knowledge 1.6 - Testing new forms of organisation and new management structures, first we analysed internal and external milestones in the evolution of the festival lead organization and detailed the trajectory of this evolution. These findings indicate the contextual and intrinsic factors that are decisive in the novelties of the festival's organisation and management structure. Remarkably, the festival is a public initiative rising from a purely scholarly and cultural interest with the lead of few idealistic people. As distinct from other sectors, the event itself creates the need for a stable organisation through its immense growth and yield to a hybrid organisational solution, which is autonomous, transversal and unitary and would serve as a model not only for other events and public initiatives, but also for other sectors. Subsequently, LC&G elevates its public mission into a distinct terrain that goes beyond the usual public sphere and evolves into a hybrid structure that combines the characteristics of public and private institutions in a functioning way.

Last but not least, for Network 3.3 - Creating an attractive ecosystem and creative milieu, city branding and place making, in line with our multi-perspective approach, we first examined the urban policies and strategies of local public bodies regarding the relation between the city and the event. The analysis illustrate an open, visionary and well-informed approach, which aims to promote the city through cultural and creative events and to reach out a diverse visitor profile, while keeping the strong historical Lucchese identity as the core of the urban policies and event-related strategies. The visibility and crowd that the festival brings to the city of Lucca can be considered as a great opportunity to convey also the typicalities of the city in an accurate way and, to this end, it can be further exploited in a more effective way with future strategies and collaborations. Based on our mostly qualitative evidence, we see that, as a result of LC&G, the city obtains a recurring, exceptional level of online popularity that hasnt had reached during the last 5 years, apart from the festival period and the participation of the event changes the majority of the participants' perception of and the sentiments towards Lucca in a much more positive way. More specifically, as revealed by the open-ended descriptions of Lucca by the event participants, there is a boom of descriptions for the city image after attendance in LC&G and a much more dynamic layer is added to the city identity, while a distinct relation is established with the audience in the long term as a regular meeting point. The strong historic city identity is enriched with fascination of the festival experience and strengthened as the capital of the Italian comics and games community. Furthermore, the diffusion of the event participants' opinions on online platforms enables the city to outreach a more diverse audience, who has not attended the festival. Subsequently, the prominence of Lucca during the festival period becomes relevant at an international level, which is affirmed, for instance, with the drastic increase in the significantly high number of tweets during the festival period for the period
between 2013-2015. Furthermore, the content analysis, to which we are currently continuing with conducting sentiment analysis in the collected twitter data, reveal the types of relations and the strength of the creative community that is established thanks to LC&G with Lucca as the centre of the meeting point.

Overall, the use case, LC&G, and the findings demonstrate the applicability of our interdisciplinary methodological approach and provide a fruitful base for further research and comparative studies. Our findings also vigorously testify that the studies assessing the spillovers of cultural projects can go beyond quantitative analysis (that are mostly unable to consider multiple perspectives) and it is possible to develop a more holistic understanding of the spillovers considering diverse perspective through an interdisciplinary framework, particularly including computational tools that would enable us to conduct qualitative analysis on big data.

8 Evaluation of the Methodological Approach and Recommendations

In this study, we developed an interdisciplinary methodological framework for the analysis of selected knowledge and network spillovers of cultural events by combining multiple data-sources, methods and tools. With this methodological framework that is based on qualitative and quantitative analysis, we also aimed to capture causal relations between investment in the arts, culture and the creative industries and specific spillovers considering the complex ecology of culture. To this end, our methodology uses cross validation among data sources to verify and compose multiple perspectives, thus providing a robust view of the spillover effects. Among the main novelties of this methodology, the use of computational tools and the analysis of social media data are essential to understand the approach of the audience and other stakeholders towards the festival and the city. They allow us to capture and understand a huge amount of data, which before could only be glanced upon.

In order to test the feasibility of our methodological framework, we applied it on an interesting use case, Lucca Comics & Games festival, which is among the biggest events dedicated to fantasy culture in the world, bringing around 500,000 attendees to the historic city of Lucca at the end of October each year. Figure 37 summarises the main steps of our methodology applied to the use case, LC&G. The results not only demonstrate the applicability of our framework but also provide a fruitful base for further studies and discussions in the area.

Nevertheless, it is important to highlight the fact that the purpose of this study is not to offer a rigid methodological framework. Instead, we aim to provide a flexible, interdisciplinary methodological model that can be adopted to different case studies, considering their specific needs as well as particularities of contextual, historical and organisational characteristics. To this end, the benefits and challenges of our methodological approach can be outlined as follows. Principally, interdisciplinarity appears as an essential characteristic of our approach, which would allow us to expand the scope of our spillover analysis that are highly based on qualitative methods and to capture multiple perspectives, which are distinct from similar studies. Particularly, the methods adapted from Computer Science address a significant gap in the related literature, revealing the need for and the value of collaboration among experts from different disciplines. Integrating new horizons provided by computational tools can improve the understanding of spillovers from a wider perspective. Moreover, with advent and popularisation of internet and social media, the analysis of these new data source becomes indispensable to any kind of study related spillovers since it provides a general perspective, with a mixed qualitative and quantitative approach, and can be personalised with the exploration of individual perspectives.

Furthermore, through combining different data sources and data collection methods, we auspiciously integrate different perspectives of various stakeholders, which highlights the importance to critically analyse the findings of the study from multiple perspectives, particularly considering the nature of the festivals. Nevertheless, while employing cross-validation, it is essential to choose sources that can confirm, or at least reinforce the key indicators, particularly in cases where the data is generated by subjective stakeholders. In this respect, limited resources, mainly in terms of time since the project duration was 7 months in total, pose restrictions on the fieldwork design and data collection period.
Thus, it is of crucial importance to prioritise the data sources in line with their potential to provide evidence for the selected spillovers.

On the other hand, testing new methods and discovering new perspectives without imposing ready hypothesis allows us to explore unexpected spillovers and to enrich the existing definitions. For instance, through the implementation of our methodological framework on the use case, one of our interesting findings was the impact of the LC&G on the recognition of artists and the scope of their practises as artform(s) with significant contributions to the professionalisation and development of the field, which was not specified as an event-related reinforcement factor in the development of artistic capital before. All things considered, our methodological approach provides a robust, fruitful base that can be used as a model for further studies in the area.

Figure 37: Summary of the application of the methodology developed in the case of LC&G.

**Challenges and Future Work**

Primarily, it is a big challenge to correctly transmit the purpose of spillover studies to different communities and to the general public. Thus, it is important to clarify the aim of our study and our approach on spillover research, which was a challenge that we faced during our project. We argue that there is the necessity to recognize spillovers of cultural interventions, let it be a festival, a restoration project, a concert or establishment of a museum, and such studies are of crucial importance to investigate the complex reality of cultural projects and their intertwined relations with diverse communities and other sectors at various levels. As an example, our study provides concrete evidence to understand the drastically growing mass phenomenon that Lucca Comics & Games has become. Furthermore, we provide a fruitful base to investigate the dynamics of the related communities as well as the CCIs from a wider perspective. Such attempts are also vital to develop effective strategies for the future of these events and related fields, and to accurately address the existing problems. Nevertheless, we do not advocate that all cultural projects should imperatively provide spillovers and we further argue that cultural interventions are also valuable per se.

On the other hand, time limitations posed other difficulties to expand the scope of our research. In our study, we use cross validation among data sources to verify and compose multiple perspectives and to provide a robust view of the spillover effects. To this end, even though prioritization and selection of the actors and the data sources are necessary for the efficacy of the analysis since it s not feasible and relevant to capture every single perspective, the current framework can be expanded through including more perspectives and indicators. For instance: (i) analysis on the outsourcing activities caused by LC&G can be broadened with the inclusion of the measures related to the lead organisation, Lucca Crea; (ii) development of transferable skills through work experience in Lucca Crea can be further substantiated through career paths of the employees, about which we collected data but did not have time to conduct analysis; (iii) event-related reinforcement factors regarding...
participating artists can be enriched with further contextual and historical analysis, such as LC&G award schemes, artists related changes in the event program and artists accreditation policies; and (iv) the relation between the event and creating an attractive ecosystem, city branding and place making can be enriched with LC&G organisers' perspective. In line with these points, we are aiming to expand the scope and depth of our framework through, for instance: (i) further elaborating the indicators with more perspectives, e.g. adding indicators to deepen the analysis related to employability and skills development in society with, for instance, including related measures caused by festivals in stable and temporary shops, hotels and restaurants, and employees' career paths before and after the event; (ii) including analysis of other types of spillovers, such as stimulating creativity and encouraging potential, stimulating creativity and encouraging potential, improved business culture and boosting entrepreneurship, and building social cohesion, community development and integration; and (iii) adapting our framework to other types of cultural and creative projects, for instance, small scale festivals, spillovers of stable cultural organisations (such as museums or cultural centres), urban regeneration projects or entrepreneurial activities and new products in cultural and creative industries.
9 References


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