Assessing the Social Impact of Organizations in the Cultural and Creative Industries

Evidence from The Netherlands

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Het meten van de maatschappelijke impact van organisaties in de culturele en creatieve industrieën

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Introduction

1.1 Introduction

In 2018, cultural and creative industries (CCI) in The Netherlands – including core creative arts, core creative industries, wider cultural industries, and related industries (Throsby, 2008) – provided 142.260 people with self-employed jobs (11.4% of the national self-employed labor volume). In 2019, the CCI accounted for 155.010 full time paid jobs. This is 1.8% of all paid labor in the Netherlands. In the same year, researchers argued that the economic importance of the CCI was 25.5 billion euros, which is 3.7% of the gross domestic product in The Netherlands (De Heide, Goetheer, & Poliakov, 2019; NBF, 2019). It can therefore be concluded that CCI generate economic value. However, culture creates far more than just economic value (Colombo, 2016; Klamer, 2004; Klamer, 2013; Klamer, 2017; Murzyn-Kupisz, 2013; Sandell, 1998) and this is currently widely recognized by the Dutch Central Government.

To illustrate this, the new cultural policy for the period 2021-2024 will be implemented in The Netherlands in 2021.The policy introduction states that "culture has autonomous, intrinsic value" (OCW, 2018). However, the recognition of culture's intrinsic value is directly followed by the argument that culture has a social function as well. According to the Ministry of Education, Culture and Science (OCW), culture is a thermometer for the zeitgeist. "Culture can anticipate and (partly) determine the spirit of the times. Culture can catch the zeitgeist and go against it" (OCW, 2018, p.3). The government believes that culture follows social developments and therefore, they argue that culture has its own value, but does not stand alone. Therefore, to stimulate a Dutch cultural sector that is not only connected to the artistic world, but connected to society as well, the government is willing to spend public funds and provide subsidies based on specific criteria. Although cultural organizations and professionals in The Netherlands are

encouraged by the government to search for other forms of funding and to behave more entrepreneurially, the government is still an important benefactor of many non-profit organizations, such as museums, within the cultural and creative industries (CCI). Consequently, in 2019, the Dutch central government spent 1.405 million euros on a wide variety of cultural organizations and events, such as libraries, art lease, museums, monuments, exhibitions or performances, heritage buildings and zoos. Local governments spent 2.341 million euros (CBS, 2021). However, not only governments are willing to invest in culture. A variety of other stakeholders, such as foundations, crowd-funders, private donors and corporations contribute to the financing of non-profits in CCI as well.

The trend to invest in culture because of its social potential is accompanied by an increased need for evaluation. To illustrate this necessity, in November 2020, the Dutch Council for Culture ("Raad voor Cultuur") called for a subsidy system based more on impact measurement (which is an indication of what organizations are achieving) rather than on quantitative output (which is an indication of what organizations are doing). The council expects that a system focused on impact measurement will contribute to the agility and resilience of the cultural sector and will provide more room for the development of new makers, new disciplines/ genres, new audiences and new partnerships (Council for Culture, 2020). Consequently, from 2021 onwards the council aims to monitor the cultural organizations that are subsidized within the basic infrastructure ('BIS') by means of impact measurement. They stated that "institutions should be challenged to be accountable for realizing their artistic mission and vision, rather than for the degree in which they meet the requirements of relevant grant categories" (Council for Culture, 2020, p. 29). However, not only the Dutch government is increasingly interested in impact measurement and in transparency regarding results. Public and private funders in the Netherlands (such as Fonds21 and VSB foundation) more frequently request transparency and accountability regarding social performance (Herman, 2019; Loots, 2019). This is done in an effort to enforce accountability in a non-market situation (Towse, 2019).

The increased demand for transparency and accountability is linked to the potential challenge of mismatch between the interests of funders and the organizations in CCI. Although funders such as the Dutch government subscribe to the intrinsic value of culture (which can be referred to as the "arts for the sake

of arts-principle"), they expect the subsidized institutions to prove their legitimacy by reporting on their social value creation. Investors define evaluation criteria and require CCI organizations to provide information on these criteria. However, different investors have different objectives and therefore have different evaluation criteria. Some evaluation criteria based on investor (policy) goals may not align with the objectives of the cultural organization. Therefore, it can be difficult for cultural organizations to meet the various accountability requirements of their investors.

Until now, the government, funding agencies and the cultural sector have not yet provided finalized tools for revising criteria and subsidy methods (Council of Culture, 2020). Cultural organizations are therefore being evaluated based on performance indicators which do not necessarily align with their own values. It is not surprising that many cultural organizations are struggling to be transparent and accountable. Many cultural organizations find it very difficult to comply with the different evaluation criteria. How can we find a solution to this problem?

1.2 Research objectives and research questions

The mismatch between the interests of funders and CCI organizations and the struggle of organizations to comply with various evaluation criteria, can be understood by using a principal agent perspective. Based on previous research (Renmans, Paul, & Dujardin, 2016; Van Puyvelde, Caers, Du Bois, & Jegers, 2012; Wiseman, Cuevas-Rodríguez, & Gomez-Mejia, 2012), Agency Theory is an interesting approach to understand relationships in a complex sector, such as the cultural sector. Moreover, the use of impact measurements can help to understand and solve the information asymmetry between cultural organizations and their stakeholders and to create stakeholder accountability (Vermeulen & Maas, 2021). Furthermore, it is argued that impact measurements can improve the dialogue between funders and CCI organizations (Council for Culture, 2020) and can improve their complex relationships. Therefore, this dissertation focuses on the concept of social impact measurement in the cultural and creative industries in The Netherlands and aims to elucidate social impact measurement in the context of principal-agent conflicts. More specifically, the scope of this dissertation mainly

concerns organizations with non-profit components in CCI, and those who are to some extent depending on subsidies.

It should be noted that in literature, the term "social impact" is often intertwined with the term "societal impact" (Pulido et al., 2019), although they differ in origin. Literature suggests that "social impact" mostly refer to personal level of influence, while "societal impact" refers "to the impact of science on various levels and areas of society" (Holmberg et al., 2019, p. 3). Much literature uses the term "social impact" instead of "societal impact", partly because of the difficulty to distinguish the term "social benefit" from the superior term of "societal benefit" (Bornmann, 2013). Although it is important to be aware of this discussion of terminology, it is not the aim of this dissertation to contribute to this debate. Instead, the aim is to provide academic knowledge and tools to organizations in CCI to deal with and manage the accountability discourse and principal-agent conflicts that takes place in the CCI nowadays. In this dissertation, it is decided to use the terms "social impact" and "social value".

Consequently, the dissertation has three research objectives. The first objective of this dissertation is to investigate the relevance of social impact measurements for the CCI. The second objective is to examine how social impact of activities in the CCI can be measured. The third and last objective is to contribute to our understanding of how social impact measurement can enhance principal-agent relationships within the CCI.

In keeping with these objectives, the following research questions have been formulated to meet the research goals of this dissertation:

Objective 1: Investigate the relevance of social impact measurement for the cultural and creative industries

RQ 1: How can cultural and creative industries benefit from social impact measurement? (Chapter 2 – 5)

RQ 2: How important is multiple value creation for organizations in cultural and creative industries? (Chapter 6)

Objective 2: Examine how the social impact of activities in the cultural and creative industries can be measured

RQ 3: How can the social impact of activities in the cultural and creative industries be measured and managed? (Chapter 2-5)

Objective 3: Contribute to our understanding of how social impact measurement can enhance principal-agent relationships within the cultural and creative industries

RQ 4: How can social impact measurement enhance external principal-agent relationships within the cultural and creative industries? (Chapter 3 and 4)

RQ 5: How can social impact measurement enhance internal principal-agent relationships within the cultural and creative industries? (Chapter 5)

Before answering these research questions and providing information on the structure of this dissertation, it is important to have an understanding of the context in which this dissertation has been developed. Moreover, as this dissertation builds upon Agency Theory, it is important to explain the Agency Theory in relation to CCI.

1.3 Brief description of the context

Various stakeholders, such as governments and funders, are aware of the potential of the cultural sector to create social value. This perception did not just arise suddenly. In fact, in the past decades, an increasing number of academics have argued that cultural engagement has many social benefits (e.g. Belfiore, 2015; Brook, 2018; Sandell, 1998; Throsby, 2003). To illustrate, it is argued that individual participants, cultural organizations and society as a whole (Goddard, 2009) can benefit from cultural engagement. For example, cultural participation is claimed to be an important determinant of psychological well-being (Grossi, Blessi, Sacco, & Buscema, 2012) and health (Young et al., 2016). Moreover, the restoration of historic monuments for new, commercial functions is said to generate a positive impulse for local and regional development (Murzyn-Kupisz, 2013). Art festivals are seen as "occasions for expressing collective belonging to a group or a place" which could reinforce self-confidence of residents (Ekman, 1999, cited by Quinn, 2005, 928). Another statement related to the role of cultural

participation is its positive influence on determining individual, collective and societal identity (Frijhoff, 2007; Pendlebury, Townshend, & Gilroy, 2004; Thorsby, 2003). This identity is thereby seen as an important aspect of social cohesion (Bhalla & Lapeyre, 1997; Goddard, 2009; OECD, 2005). To illustrate this, Moody and Phinney (2012) concluded that participants of a community engaged art program experienced feelings of social inclusion and developed a sense of belonging to their society.

Not only the government and funders are aware of the potential of organizations in CCI to create social value. To an increasing extent, organizations in CCI implement social aspects in their organizational mission. In their attempt to create social value, cultural organizations act based on their own values. Values can here be defined as the things that someone considers to be important[1] (Klamer, 2017). With their actions, they aim to valorize their values. In other words, based on their values, organizations in CCI seek to realize those things that are important for them (Klamer, 2017). When cultural organizations are expected to be accountable of their social performance, they should have insight into the realization of their values, as result of their efforts.

Moreover, the other way around, when the government or other funders wish to invest in CCI, inter alia, in an attempt to utilize and stimulate the social function of culture, it is important for them to understand their own values. What do the government or funders find important? Based on their specific values, they define evaluation criteria. With their evaluation criteria, governments and funders can gain insight in the extent to which the cultural organization positively contributes to their specific values,

To understand if and how the actions of the cultural organizations lead to the desired impact, social impact measurements are necessary. Unfortunately, most studies focusing on the measurement of the social impact of culture have a limited scope (De Beukelaer, 2013; Colombo, 2016; Evans, 2005; Galloway, 2009; Throsby, 2003; 2012). In CCI, many impact studies do not focus on the real

[1] Klamer (2017) considers a wide range of different values. He clustered them across four dimensions. He suggests distinguishing personal values, social values, societal values, and transcendental or cultural values. For a clear discussion about this wide range of possible values, please see Klamer (2017). As previously mentioned, in this dissertation, the term "social" captures both societal and social aspects.

achieved impact on the lives of people. Instead, many studies focus on quantifiable results, such as the numbers of participants or the number of goods produced. Previous studies have argued that the social value dimension is often ignored as it does not have market value (Maas & Liket, 2011; Throsby, 2003; 2012). Nevertheless, cultural organizations can benefit from social impact measurement. Therefore, a conceptual framework is developed in this dissertation to facilitate social impact measurement in CCI organizations.

1.4 Theoretical explanation of Agency Theory

Cultural organizations struggle to be accountable for and transparent about their achieved social performances. This struggle can be explained through the use of a principal-agent perspective. The principal-agent perspective is clarified in Agency Theory. The traditional Agency Theory is applied widely in non-traditional environments and has led to a new Agency Theory. This introduction provides some insight into the traditional Agency Theory and the application of a new Agency Theory.

1.4.1 Traditional Agency Theory

Agency Theory is considered one of the oldest management and economics theories in literature (Panda & Leepsa, 2017). This theory focuses on the relationship between a principal and an agent. A principal–agent relationship can be defined as "a contract under which one or more persons (the principal[s]) engage another person (the agent) to perform some service on their behalf which involves delegating some decision-making authority to the agent" (Jensen & Meckling, 1976, p. 308). In general, the traditional theory describes the separation of ownership and management within an organization. In traditional economic theories, ownership of an organization is appointed to shareholders, also referred to as 'principal'. The managers of the firm act on behalf of the owners, and as a result there is an exchange between agent and principal. As executing party, the managers of the firm are referred to as 'agents' (Jensen & Meckling, 1976). More concretely, principals determine tasks while agents perform them. The Agency

Theory describes the relationship between agents and principals (Donaldson & Preston, 1995).

The relationship between principals and agents is characterized by two challenges. First, the interests of the principal can differ from those of the agent. Both parties may try to pursue their own interests, which can lead to difficult situations. Second, in general the agent has more information than the principal. The agent can determine and control how information is created, processed and diffused. As a consequence, information asymmetry between agent and principal can occur. As a result of this information asymmetry, the principal does not always know whether agents act in the principals' best interest. The principal therefore blindly trusts that the agent will act in the best interest of the firm (Hill & Jones, 1992). Consequently, a principal may support agent strategies that he/ she may not entirely trust.

1.4.2 Moving towards a new Agency Theory

Although Agency Theory is originally applied to the relation between managers and shareholders of a corporation, the presence of agency issues has been widely witnessed in other sectors as well. Agency Theory is flexible in nature and therefore there is a tendency to apply it to a wide variety of non-traditional environments where the two most important aspects of Agency Theory can occur: different interests between principals and agents, and information asymmetry (Wiseman et al. 2012). However, to apply Agency Theory in multiple settings, it is important to get rid of the traditional and opportunistic image of both principals and agents (Van Puyvelde et al., 2012; Renmans et al. 2016; Wiseman et al., 2012). The image of an agent who acts solely on behalf of his/ her own financial and materialistic interests, without identifying with the organizations' mission, is outdated. Stijn van Puyvelde has made an important contribution to the adaptation of the Agency Theory. Van Puyvelde et al. (2012) argue that to understand principal-agent relationships in a multitude of settings, both Agency Theory and Stewardship Theory must be applied. Similar to Agency Theory, Stewardship Theory focuses on the relationship between principal and agent and the separation between ownership and control of an organization. However, their basic premise is very different. In Agency Theory, the agent is acting in response to external

stimuli, while Stewardship Theory assumes that the agent is intrinsically motivated to act on behalf of its stakeholders. Where Agency Theory suggests that agents have a low identification with the organization, Stewardship Theory is based on the principle that agents highly identify with the mission of the organization (Van Puyvelde et al. 2002). It should be noted that Stewardship Theory is not an opposing framework in regard to Agency Theory, it is a specific part of it. Both theories are complementary to each other (Van Puyvelde et al. 2012; Caers et al., 2006).

Therefore, the traditional agency approach should be modified to include the premise that both principals and agents can be driven by social objectives. Moreover, in this more lenient version of Agency Theory, the agent may identify with the mission of the organization and therefore, can be motivated to act in the best interest of the principal (Van Puyvelde et al., 2012). As Wiseman et al. (2012) argued: "we let go of the egoist notions of self-interest found in economic models and simply proclaim that individuals, both agents and principals, have socially derived interests that may or may not coincide, nor necessarily automatically reflect wealth maximization" (p. 204). As a result, a more lenient Agency Theory could entail that conflicts in objectives between principals and agents may still occur and information asymmetry can exist. However, it is important that principals and agents focus on situations where they have shared interests. Moreover, it can be argued that Agency Theory can also be applied to the various stakeholder relationships that exist within in the CCI.

1.4.3 Extended principal-agent theory framework

Following the argument that many bilateral relationships can be modeled as principal-agent relationships (Abzug & Webb, 1999), Puyvelde et al. (2012) use a principal-agent terminology to describe stakeholder relationships. Consequently, they developed an extended principal-agent theory framework for nonprofits to illustrate the complex connection between various stakeholders and the organization. Although the CCI is not only characterized by nonprofit organizations, this framework can also be applied to the CCI. Many organizations in the CCI behave – similar to nonprofits - in a less opportunistic manner and are less focused on revenues than purely profit driven organizations. Moreover,

stakeholders of nonprofits show great similarities with these types of organizations in CCI. Similar to nonprofits, organizations in CCI have to deal with interface stakeholders (board members) and internal stakeholders, such as managers, employees and operational volunteers. Moreover, they interact with external stakeholders, such as funders, beneficiaries, suppliers, contractors, organizational partners and other external stakeholder groups such as the media or groups that are affected by externalities produced by the nonprofit organization. In light of all these possible relationships with various stakeholders, Van Puyvelde et al. (2012) argue that there are at least six principal-agent relationships. They conclude that there are three internal principal-agent relationships and three external principal-agent relationships. Regarding the external principal-agent relationship, they define three different types of stakeholders. The external and internal principal-agent relationships are visualized in Figure 1-1.

As Figure 1-1 shows, the arrows between the stakeholders and the organization show the relationship between the principal and the agent. The figure also shows that the direction of the relationship differs per context. To illustrate, external stakeholder "type 1: funders" is the principal in this relationship, while the organization is the agent. In this example, funders are defined as "individuals or organizations that donate to the […] organization and governments or government agencies that give subsidies to the organization" (Van Puyvelde et al., 2012, p. 434). External stakeholder "type 2: beneficiaries" can be seen as principal as well, as they are consumers, clients or members who (might) pay the organization and expect the organization to act in their interests. According to Van Puyvelde et al. (2012), "the difference between consumers and clients is that clients may not be in a position to reveal their preferences (e.g., children, mentally handicapped) or may not be able to pay for the goods or services provided by the nonprofit organization" (p. 434). Based on this definition, participants of an organization in CCI can be seen as a consumer, as they are willing to invest time and/ or money in exchange for goods or services and can engage with whichever organization they prefer. In the case of external stakeholder "type 3: suppliers", the organization is the principal who provides suppliers with a task. Suppliers can be defined as "for-profit, nonprofit, or governmental organizations that provide goods or services in the organization" (p.434). It should be noted that Van Puyvelde et al. (2012) do not view competitors, media and persons or groups who

are affected by externalities produced by the nonprofit organization as relevant beneficiaries for a principal-agent theory, due to the lack of a "contractual relationship or a transfer of decision-making authority between an organization and the group who is affected by externalities" (p. 435).

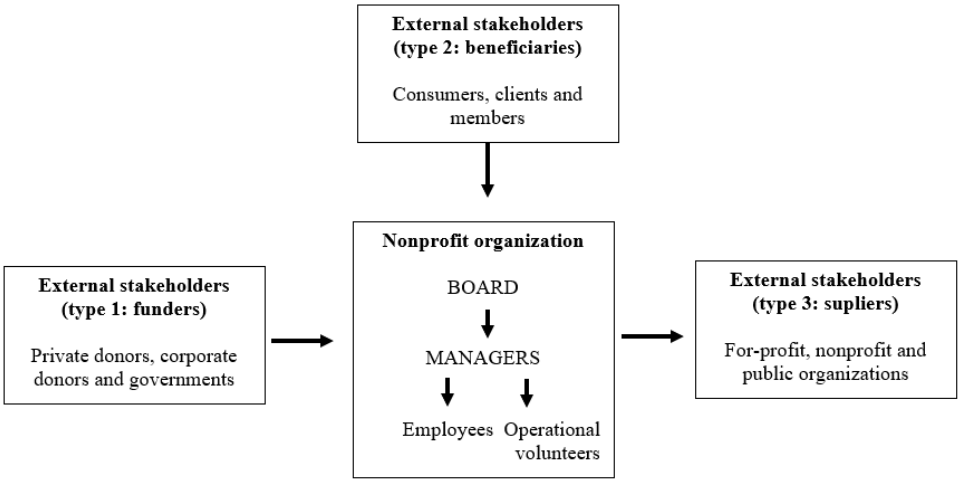

Figure 1-1 Nonprofit principal-agent relationships (principal -> agent). Source: Van Puyvelde et al., 2012, p. 435.

1.5 Agency Theory applied to CCI

Now that the basis underlying concept of the Agency Theory has been described, one question remains: how can this theory be applied to the CCI?

One common type of principal-agent relationship in CCI, is the government (principal) who provides grants or in-kind services to organizations, creators, producers or sellers (agents). However, in the CCI the principal-agent relationship does not only involve governmental funders and cultural organizations. The principal-agent theory can be applied to any other bilateral relationship between two parties (Abzug & Webb, 1999; Hill & Jones, 1992; Prieto Rodriguez & Fernandez-Blanco, 2006). Following this line of reasoning, there are a variety of principal-agent relationships between various stakeholders in the CCI (Trimarchi, 2011). For example, private corporations or foundations (principals)

can provide funds to artists and institutions (agents), while individual donors (principals) can crowdfund cultural organizations (agents). Moreover, creative artists (principals) exchange their work objects with audiences, producers, dealers or single purchasers (agents) (Trimarchi, 2011). Another example are consumers, taxpayers or clients (principals) who may exchange their money with products or services of an organization (agent). This combination of different types of principal-agent relationships leads to a complex network of exchanges in CCI.

The intricate network of principal-agent relationships in the CCI can become even more complex. For example, in the event of a "principal-agent chain", the agent in one exchange can act as principal in another exchange (Trimachi, 2003). For example, the manager of a cultural organization can be referred to as the "agent" in relation to its funder (the principal). However, in relationship to his/ her employees, the manager becomes the principal when assigning tasks to his/ her employees. This also means that various principal-agent relationships can occur simultaneously. A cultural organization may interact with several different principals (such as governmental funders, foundations, individual donors) while assigning tasks to various agents (employees, suppliers, etc.). The complexity of a specific principal-agent chain is visualized in Figure 1-2.

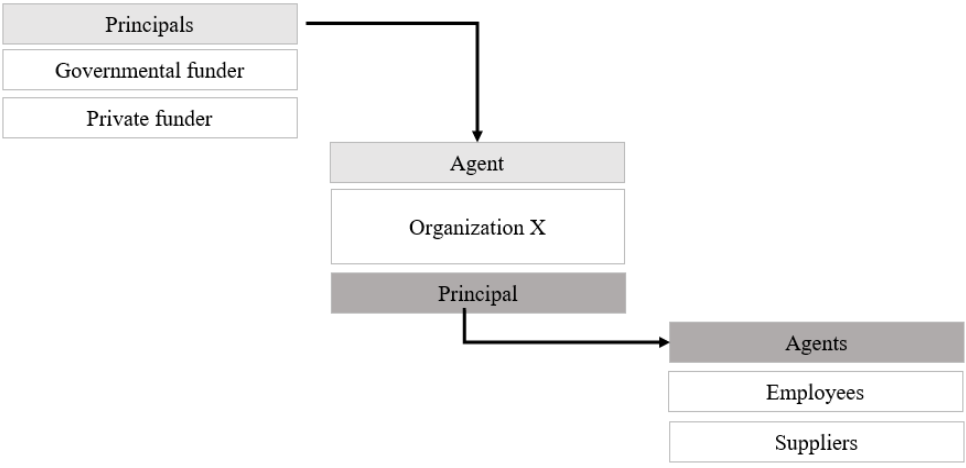

Figure 1-2 Complexity of a principal-agent chain

1.6 Implications for evaluation

Although Agency Theory can be applied to CCI, it is not yet clear how the theory relates to the struggle of cultural organizations to be accountable and transparent regarding their social performance. The relevance of this theory for this specific problem in the cultural sector, lies in the implications of the Agency Theory.

The many different types of principal-agent relationships, as well as the different directions of the relationships and the existence of principal-agent chains, lead to a complex network in which all principals and agents act based on different values, and consequently have varying and heterogeneous objectives (Trimarchi, 2011). Stakeholders (principals and agents) as defined by Van Puyvelde et al. (2012) can have different organizational orientations, varying from altruistic motives to revenue maximization and from social goals to reputation (Trimarchi, 2011). Consequently, an agent can encounter alternative, overlapping and complex principal values and objectives.

Since every agent and every principal have their own instruments and activities to meet their objectives (Trimarchi, 2011), it should be obvious that the complexity of varying objectives makes it difficult for agents to be transparent and accountable regarding their social performance. If principals require more accountability (Herman, 2019; Loots, 2019), this may lead to a practical problem. When the principle wishes to gain insight into the performance of an agent by means of an assessment or evaluation, the principle will expect the agent's goals or values to align with those of the principle (Loots, 2019; Towse, 2010). As a result, the organization might be evaluated based on performance indicators that do not necessarily align with their own objectives. Consequently, different principals with different objectives will therefore lead to different sets of evaluation criteria. For example, if we look at the Dutch government, governmental decisions about funding organizations within CCI are often based on assessments by third parties (Loots, 2019). In this context, subsidies are allocated through (quasi) arm's length bodies (Loots, 2019; Throsby, 2010). The decision makers within these arm's length organizations are often experts who have previously worked within the CCI. Aside from the fact that this could lead to risks (as the assessments are very important for determining the value of art products, there is a risk of a clash of interests between the third party and the

agents, at the expense of the principal (Jancovich, 2011; Towse, 2019; Trimarchi, 2011)), the criteria would probably meet the objectives of just a specific segment of the agents in CCI. In addition, within The Netherlands, (corporate) foundations increasingly have their own assessment methods or criteria to evaluate the activity of an organization which they have supported. As an agent, it is nearly impossible to comply with all these different evaluation criteria.

As a result, it is hardly surprising that many cultural organizations are struggling to be transparent and accountable to all their stakeholders. One solution may be for these organizations to measure their performance in relation to their own predefined targets. The knowledge gained through impact measurement will help them enable accountability towards stakeholders (Vermeulen & Maas, 2021) and can improve the dialogue between the agent and its principals (Council for Culture, 2020). Therefore, it is important for cultural organizations to gain insight into their own objectives and the degree in which they have achieved them.

This dissertation does not contribute to the debate on whether the "art for art's sake" principle is more or less desirable than the "arts as instrument to achieve social change" principle. Instead, this dissertation aims to connect both perspectives. Regardless of one's viewpoint, more and more funders and stakeholders are demanding accountability and want to understand how their contribution leads to social impact. Instead of joining the debate on whether intrinsic value of arts is more important than social or cultural value, the purpose of this dissertation is to contribute to solving information asymmetry between agents and principals within the cultural organizations.

1.7 Overview

This dissertation comprises five chapters. Figure 1-3 shows the structure of the dissertation. The dissertation includes a selection of essays that have been published in peer-reviewed journals (Chapter 2 and 3), a chapter that is currently under review at a peer-reviewed journal (Chapter 4) and two chapters that are almost ready to be submitted to a peer-reviewed journal (Chapter 5 and 6). Since this dissertation consists of a selection of essays, each of the chapters can be read

separately. However, each of these individual essays addresses at least one of the overarching research questions which underpin the dissertation.

As Figure 1-3 shows, each chapter contributes to answering at least one of the research questions. The dissertation starts off with a conceptual paper which features a framework for organizations in CCI to measure their social impact (Chapter 2). Chapters 3, 4 and 5 are empirical case studies in which the methodology proposed in Chapter 2 is tested. Although the organizations in these case studies are characterized by different economic and cultural characteristics, based on the classification of creative industries by Throsby (2008), the case studies can be regarded as an integral part of the CCI. Moreover, these chapters highlight a specific principal-agent relationship. Chapter 3 and 4 focus on an external principal-agent relationship. Chapter 5 highlights an internal principal-agent relationship. Chapter 6 is an explorative study of the attitude of (self-employed) professionals in CCI towards multiple value creation. In conclusion, Chapter 7, assesses the results of empirical studies relative to the main research questions and objectives which this dissertation was based on.

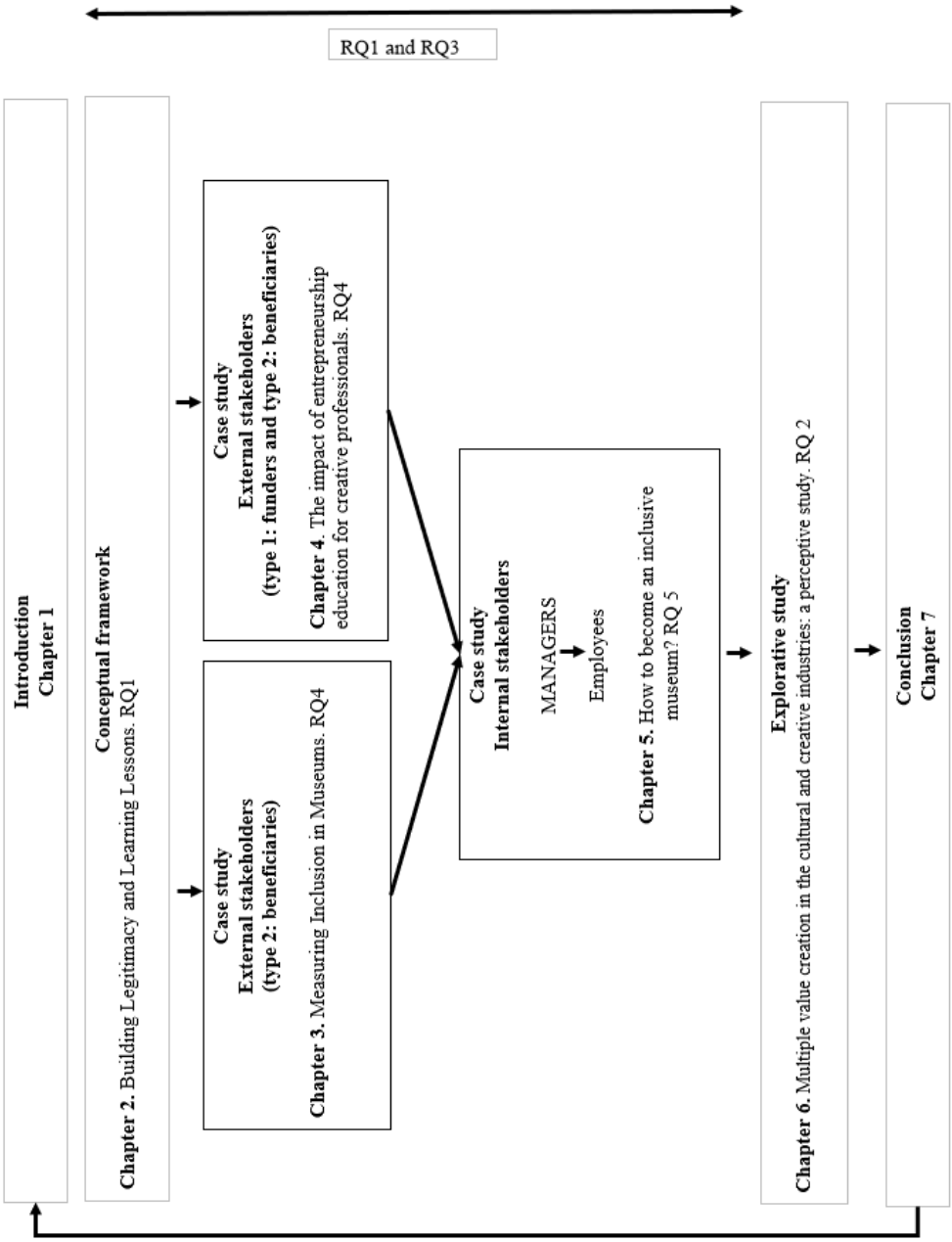

Figure 1-3 Structure dissertation

1.7.1 Introduction to the chapters

Chapter 2 is entitled '*Building legitimacy and learning lessons'*.[2] This chapter introduces the line of thought that cultural participation is associated with many benefits. It is therefore seen as an instrument to achieve social change and development. Clear empirical proof for these claims is however limited. New frameworks and clear evaluation methods are needed. The objective of this chapter is to present a conceptual framework that enables cultural organizations to understand the purpose of impact measurement. It also outlines which steps cultural organizations can take to measure and manage their social impact. This enables them to measure the impact on their beneficiaries while the lessons learned can help them to improve and manage their performance. Knowledge gained by impact measurement enable cultural organizations to be transparent and accountable to their principals.

Chapter 3, '*Measuring inclusion in museums*'[3], focuses on external stakeholder relationships. It is argued that as societies around the world change museums strive to become more inclusive, for example for the growing number of people with a bicultural background. However, academic literature on this topic is scarce. Through their Van Gogh Connects program, the Van Gogh Museum in Amsterdam (VGM) is keen to understand what is required to become more relevant for this target group. The VGM also wants to understand what is required in terms of governance to make relevance and inclusion sustainable. The VGM gains insight into the matter using both impact research and a series of iterative activities involving the target group. This chapter outlines the results of a guided tour and a multimedia tour to secondary vocational students in the Van Gogh Museum. Moreover, some initial conclusions can be used towards the sustainable inclusion of youngsters with a bicultural background. This allows VGM to adopt this knowledge in the development of other activities in the program Van Gogh

[2] This chapter is published by Vermeulen, M., & Maas, K. (2021). "Building legitimacy and learning lessons: a framework for cultural organizations to manage and measure the social impact of their activities", The International Journal of Arts Management, Law and Society, 51(2), 97-112 https://doi.org/10.1080/10632921.2020.1851839.

[3] This chapter is published as Vermeulen, M., Vermeylen, F., Maas, K., de Vet, M., & van Engel, M. (2019). Measuring Inclusion in Museums: A Case Study on Cultural Engagement with Young People with a Migrant Background in Amsterdam. *International Journal of the Inclusive Museum, 12*(2).

Connects. The case study is based on a sample group of 124 secondary vocational education students in Amsterdam. VGM acts as agent in this chapter. Young bi-cultural students are beneficiaries who invest time, and therefore, can be seen as the principals within the principal-agent relationship.

Chapter 4 is entitled *'The impact of entrepreneurship education for creative professionals'*.[4] This chapter focuses on the measurement of an external principal-agent relationship. Creative professionals often find it difficult to position themselves towards their agents, such as producers and dealers. Braenworks Academy is a school for artists and creative professionals and aims to contribute to a healthier creative sector by offering an innovative education program with an emphasis on entrepreneurship. Based on a sample group of 38 creative professionals, this case study assesses the impact of this entrepreneurship education program for artists and creative professionals, by examining the effects of a specific training program on the professionals' psychological characteristics, personal skills, entrepreneurial skills, knowledge, entrepreneurial intention and earning capacity.

Chapter 5, *'How to become an inclusive museum?'*, is a case study that focuses on an internal principal-agent relationship within the VGM. It is based on the assumption that many museums aim to stimulate inclusion in order to become more accessible and more relevant for a broader audience (Code Diversity and Inclusion, 2019; Museum Confess Color, 2019). The willingness to strategically manage diversity and inclusion issues is growing. The benefits of an inclusive environment for underrepresented audiences and organizations are widely recognized. Therefore, museums increasingly want to better understand how they manage and perform in regard to their inclusion and diversity policy. Many museums however struggle with the question how to constitute and manage an inclusive climate and how to measure their performances. Taking the VGM as a case study and based on a sample group of 205 employees, this chapter analyses the effects of the inclusion policy on the awareness and experience of inclusion

[4] This chapter is based upon a submission that is currently under review in a peer-reviewed journal: Vermeulen, M. and Loots, E. (2021). Assessing the impact and evaluating the pedagogy of entrepreneurship education for professionals in the arts and creative sectors.

among the employees. The measurements help VGM to engage in dialogue regarding inclusion in the organization.

Furthermore, Chapter 1 and 2 focuses on the increased attention for social value created by cultural organizations among a multitude of stakeholders. Chapter 2 offers a framework that can help organizations in CCI to measure and manage their social value. In Chapter 3, 4 and 5 this framework is applied to different frontrunners in the cultural and creative industry.[5] With regard to the Van Gogh Museum, the framework was applied to a relatively large organization in the cultural sector. In the case of Braenworks Academy, the framework was applied to a relatively small organization in the creative field. As frontrunners for impact measurement and impact management, the Van Gogh Museum and Braenworks Academy were both intrinsically motivated to create more than artistic and economic value and to start an impact process. These three case studies do not however provide information on the intrinsic motivation in the CCI in general. Therefore,, it is not yet clear if the focus on social value creation is supported more often within the CCI.

In order to bridge this knowledge gap, Chapter 6 aims to gain insight in the perception of a wider variety of organizations in CCI regarding artistic, social

[5] In Chapter 3, 4 and 5, t-tests are used to gain insight into the differences between two measurement moments. It should be acknowledged that in econometric literature a discussion among various econometricians and economists has taken place about the theoretical justification of the use of significance testing (e.g. Engsted, 2009; Hoover & Siegler, 2008; Mayer, 2013; McCloskey & Ziliak, 1996; Spanos, 2008; Ziliak & McCloskey, 2004, 2008, 2013). Next to that, the use of t-test in relatively small samples is also criticized by some academics. However, other scientists argue that for a variety of reasons the gathering of larger samples may not be possible, and argue that t-test are feasible for small samples as well (e.g. De Winter, 2013). The case studies in this dissertation are not primarily statistical nor econometric studies. Therefore, in this dissertation it is decided to use tests that are common in empirical research, i.e. t-tests. It is important however to be aware of the ongoing debates related to the use of these tests. This dissertation does not aim to generalize the results from the case studies research sample to a whole population. Instead, the aim is to determine (statistically based) whether change has occurred within the research sample in order to gain insight in the achievement of the organizations' objectives.

and economic value creation. In this chapter, named *Multiple value creation in the cultural and creative industries: a perspective study*, it is argued that organizations in the CCI have to deal with different principals, each with their own values and objectives. However, relying upon a diverse financing mix also leads to strategic questions for cultural entrepreneurs, self-employed creatives and (employees of) cultural organizations. As they must deal with different stakeholders with different expectations, they face the challenge of being expected to create several values, from artistic value to economic value and social value. Stakeholders, such as governments, foundations and individual as well as crowd funders, are increasingly interested in organizations in CCI that create multiple values. Unfortunately, little is known about how organizations in the CCI perceive the external expectation to create multiple values. Moreover, it is not clear if and how they prioritize the creation of different types of value. This contribution aims to bridge this gap by surveying 75 cultural entrepreneurs, self-employed creatives and employees of cultural organizations about their perceptions and opinions of, and their attitude towards multiple value creation. A clear understanding of these perceptions, opinions and attitudes is lacking in academic research and can be a starting point for a societal dialogue between the people working in CCI (as agents), and the various funders of the CCI (as principals).

In the final chapter, Chapter 7, the findings and conclusions of each individual chapter are discussed. Moreover, based on the findings, conclusions on the overarching research questions are drafted, the limitations of this research are described and suggestions for future research are given.

Chapter 2

Building Legitimacy and Learning Lessons

2.1 Introduction

The impact of culture has increasingly become a central issue in the research area of arts and cultural studies (e.g. Azmat, Ferdous, Rentschler, & Winston, 2018; Belfiore, 2015; Campbell, 2019; Pop & Borza, 2016; Throsby, 2003; 2012; White & Hede, 2008). It is claimed that cultural participation has many social benefits, varying from a sense of well-being and life satisfaction (Grossi et al., 2012; Wheatley & Bickerton, 2019) to the development of skills and increased self-confidence. Moreover, it is assumed to increase the feeling of social inclusion of participants, to create a cohesive multicultural community (Lee, 2013) and to the build individual, collective and societal identity (Thorsby, 2003; Pendlebury et al., 2004). In line with this, it is argued that cultural organizations can be seen as a vehicle for broad social change: they are able to promote a greater tolerance towards minorities, providing a forum for public debate and education (Sandell 1998). As result, participation in cultural activities is increasingly seen as an instrument to achieve social change and development (Tubadji, Osoba, & Nijkamp, 2015).

Consequently, cultural organizations are expected to show their legitimacy and to be accountable to their stakeholders about their impact (Bakhshi & Throsby, 2012; Belfiore, 2015; Campbell, 2019). Next to legitimacy and accountability reasons, it is perhaps even more important for cultural organizations to strategically manage their assumed impacts. Insights in their impacts can be used for the management of their performances (Ebrahim, 2019). Impact measurement

can be useful for these purposes. Unfortunately, because of the lack of knowledge of impact and impact measurements and the lack of clear guidelines on how to measure and assess impact, cultural organizations are struggling to analyze and manage the social impact created by their cultural activities (Belfiore & Bennet, 2010; Throsby, 2010).

Therefore, this paper will focus on the question how the social impact of cultural participation can be measured and managed. More specifically, this contribution aims to propose a framework that can help cultural organizations to assess the social impact of cultural participation. This paper is structured as follows. First, we explain the importance of social impact measurement for the cultural sector. Secondly, this paper explains the concepts of impact and evaluation and gives a description of the concept of social impact. Thirdly, we stress the importance of a new impact assessment framework. Fourthly, based on business, management and non-profit literature, we propose a framework to use for social impact assessments in the cultural sector. Fifthly, five stages of the impact measurement framework are defined. Lastly, we finish the paper with some final remarks, including the limitations and future research avenues.

2.1.1 The need for impact measurement in the cultural sector

The assumed benefits of cultural participation enable stakeholders of cultural organizations, among which the government, to refer to culture in terms of investments. Because investments in culture do not only aim for economic benefits – such as employment and tourism - but also aim for social benefits as well (Throsby, 2010), it is inseparable related to social impact. In this case, the cultural sector should not only analyze whether economics goals are achieved, they must analyze whether social goals are achieved as well.

Nonetheless, despite all positive assumptions, there is only limited empirical proof that cultural participation leads to a positive social impact (Colombo, 2016; De Beukelaer, 2013; Evans, 2005; Galloway, 2009; Lees & Melhuish, 2015; Pop & Borza, 2016; Throsby, 2003; 2012). There are some good examples of organizations that focus on this question, such as the Van Gogh Museum in Amsterdam in The Netherlands, who started a four year learning

program to gain insight in the impact of their program "Van Gogh Connects". This program aims to become relevant for young bicultural people (Vermeulen, Vermeylen, Maas, de Vet, & van Engel, 2019). In general, knowledge about the social impact of cultural participation is scarce. There is no clear guideline that provide cultural organizations with tools to develop insights in their social impact. Consequently, a lot of uncertainties and assumptions concerning the impact of participation in culture exist. Impact measurement is an approach that helps cultural organizations to understand their impact and to assess whether the activities they conduct lead to their intended impacts. This information does not only help them to legitimize their existence, it helps to understand how the achieved impact can be optimized in the future. In this way, assessments of social impact can help organizations to strategically enhance their positive impact and to strengthen their position in society.

2.2 Impact and evaluation

Social impact is a manifestation of the accountability discourse that occupy many organizations (corporations and non-profits) since the '90s (Ebrahim & Rangan 2014). It is important to explain how we define evaluation, social impact and impact measurement, as there is a variety of evaluator language that sound similar but can have different meanings in different contexts (Dahler-Larsen et al., 2017). Evaluation is a broad concept which is described in many ways (for an overview of definitions of the concept evaluation, see Dahler-Larsen, 2011). Evaluation instruments "constitute and define what they are claimed to measure" (Dahler-Larsen et al., 2017, p. 4) and can be unpredictable and complex (Dahler-Larsen, 2015). The terms "evaluation", "assessment" or "measurement" are often used intertwined. In this article we choose to use the terminology "social impact measurement", as social impact is the concept we aim to measure.

Social impact measurement is a form of evaluation, for which there are no universal standards available yet. There are different definitions of social impact available (e.g. Emerson, Wachowicz, & Chun, 2000). However, in general the concept of impact refers to the net value to the beneficiaries and society at large, as a result of an activity or intervention (Ebrahim & Rangan, 2010). Positive impact reflects the benefits of an activity or intervention. The outcomes of an

impact measurement mirrors the effects on society, different stakeholders and the cultural organization itself (Wood, 2010). Following the call of Ebrahim (2019) to reserve the term impact to the changes produced of differences made by an intervention, it is necessary to take the attribution question into account. Attribution is defined as the ascription of a causal link between observed (or expected to be observed) changes and a specific intervention (Sen, 2013). Attribution is often not included when the impact of cultural activities are assessed (Galloway, 2009). In result, social impact is "the portion of the total outcome that happened as a result of the activity of an organization, above and beyond what would have happened anyway" (Clark, Rosenzweig, Long, & Olsen, 2004, p. 7). Social impact assessment helps to conceptualize what might happen if an intervention is implemented (Partal & Dunphy, 2016).

2.3 The need for a new impact measurement framework

Despite the lack of a clear framework that enables cultural organizations to measure and to manage their social impact, the cultural sector already uses different instruments in order to gain insights in their performances. For example, cost-benefit analyses are often used to analyze the market demand for culture (e.g. O'Brien, 2013). It provides information on the balance between the resources invested in a cultural good or service and the returns that the investor receive back from it. However, this kind of analyses do not provide information about the *social* return of the investment.

Secondly, the application of stated preference methods, such as contingent valuation method (CVM), seem to be more likely to assess the social impact of culture (e.g. Del Salazar & Marques, 2005). In these CVM people are asked about their preferences for public goods, referred to as their Willingness to Pay (WtP) (Del Salazar & Marques, 2005). However, this method can be criticized as in these WtPs the focus is on the *perception* of the social impact of culture by the people in the community (Throsby, 2003). WtP places an economic value on the non-market value of culture (Throsby, 2003). Another criticism found in the literature is that most of the articles that address the issue of social impact of cultural participation do not offer quantifiable and rigorous measurement methods of the impact that the activities carried out by the cultural organization have upon people

(Merli, 2002; Pop & Borza, 2016). Critics also argue that current evaluations fail to measure longer-term impacts rather than direct outputs (Lees & Melhuish, 2015). For example, Pop and Borza (2016) proposes 33 indicators that could be used for museum sustainability measurement. However, these indicators are direct outputs and do not provide information about the impact on the longer-term effects on the beneficiaries' life (Brook, 2018). Examples are the number of visitors, the proportion of objects which are conserved perfectly or the number of mentions of the museum in Google.

The need for social impact measurements is endorsed by many academics. To illustrate, there are articles that specifically address the need for measuring the social impact of (performing or visual) arts (e.g. Belfiore & Bennet, 2007; Loots, 2015), cultural heritage and cultural institutions, such as museums (e.g. Newman, 2013, Pop & Borza, 2016 Sandell, 1998). Moreover, there are also scholars that address the need to measure the social impact of festivals (Caust, 2019), events (Colombo, 2016; Srakar & Vecco, 2017), cultural goods (Klamer, 2004) and literature (Belfiore & Bennet, 2009). Already in 2008, White and Hede concluded that it was important that cultural organizations have an understanding of their impact, in order to make a link between the impact of the arts and the development of cultural programs.

Despite this endorsement research on the social impact of culture is lagging behind. Many cultural institutions legitimize their existence by referring to positive impacts they assume to achieve. This is also the case for governments, whose main argument to invest in culture lies in the expected benefits and positive impact (Pendlebury et al., 2004). As Belfiore and Bennet argued: "Policies based on perceived benefits of arts are not based on evidence, but on deep-seated beliefs. […]" (2010, p. 125). Therefore, from both a cultural economics and a strategic management perspective, more performance evaluations of cultural organizations are needed (Loots, 2015). There is a need for more empirical work, a need for an increasing body of larger scale, longitudinal studies, and more robust, innovative and transparent methodologies (Colombo, 2016; Galloway, 2009). By doing so, the process of how the activities of cultural organizations can be an active component in development strategies can be better understood (De Beukelaer, 2013; Loach, Rowley, & Griffiths, 2016). Throsby argued that "a great deal will

depend on cooperation between economists and heritage professionals" (2010, p. 128) to solve the difficulty of impact measurements in the cultural sector

As long as the cultural sector does not fully understand *what works* in order to contribute to social issues, *what is most effective* in solving these social issues, *how* these processes work, and *how* the social impact can best be measured, the impact of the cultural sector remains unclear. Consequently, the legitimacy of cultural organizations remains debatable. In order to bridge this research gap, we develop a framework that enables cultural organizations and people in the cultural industries to measure their social impact and to learn from these measurements.

2.4 Reporting and evaluation measurement framework

The impact of cultural organizations refers to the connection between the activity and the impact on society. However, even more important is the connection between the social impact and the intended goal (the mission of the cultural organization). The connection between mission, activity and impact can be made clear by means of an impact value chain. An impact value chain provides information about the following aspects (based on Clark et al., 2004): input, activity, output, outcome and impact. A visualization of this impact value chain can be found in Figure 2-1 (Clark et al., 2004).

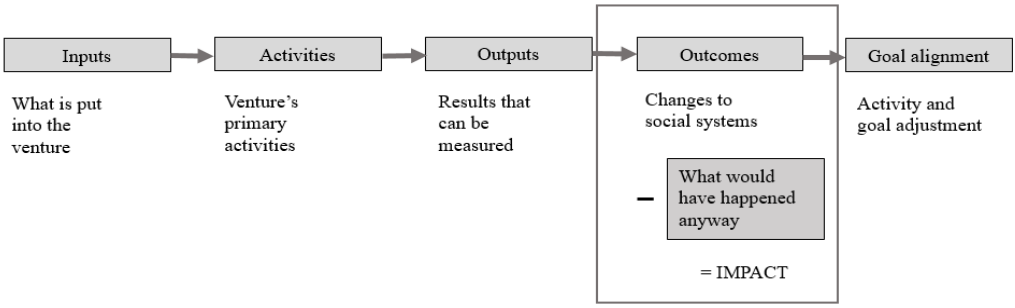

Figure 2-1 Impact value chain of Clark et al. (2004)

Below these elements are explained and a fictive example is given:

- *Input:* the resources that are used for carrying out the activities effectively (such as time, money and expertise of employees that a museum invests in order to organize an activity)
- *Activity*: the action, project, intervention or program that the organization is currently carrying out (such as the activity that a museum organizes executes, for example a programming for high school students)
- *Output*: The immediate and direct quantitative result of the activity (such as the number of high school students that that participated in the programming of the museum)
- *Outcome*: The direct changes resulting from the output (such as the increased knowledge and appreciation of the art collection from the students that occurs after participating in the programming of the museum)
- *Impact:* The highest order effects of the activity. It concerns the question how the outcomes continue to indirectly affects elements in the longer term and consequently, lead to goal alignment.

The impact value chain of Clark et al., (2004) is further developed by Liket, Rey-Garcia and Maas (2014) and enables organizations to use the value chain for strategic purposes (see Figure 2-2). As Figure 2-2 shows, performance, defined as the functioning of the organization relative to any specified dimension (Liket et al., 2014), can be related to all stages of the impact value chain. This is in contrast to the effectiveness of an organization or an intervention, which only refers to the impact (Liket et al., 2014). The steps in the framework are widely recognized in the academic debate concerning evaluation and impact measurements (e.g. Ebrahim & Rangan, 2014; Ebrahim, Battilana, & Mair, 2014; Molecke & Pinkse, 2017), as well as the use of the framework for strategic purposes, such as decision making (Ebrahim, 2019; LeRoux & Wright 2010). It should be noted that this framework is generic in nature. However, recent research examples (Vermeulen & Maas, 2020; Vermeulen et al., 2019) show that the way cultural organizations can measure their impact is similar to social enterprises or non-profit organizations. Although the context differs, the steps to be taken are similar.

2.4.1 Reporting, learning and evaluation questions

Evaluations can have different purposes; legitimization and reporting purposes (*to prove*), and learning purposes (*to improve*) (Dahler-Larsen & Boodhoo, 2018; Maas 2009). Consequently, evaluations can have different questions: reporting and learning questions (Liket et al., 2014). The lessons learned from the learning questions enable organizations to improve their strategic decision making (LeRoux & Wright, 2010). More concretely, impact measurement that does not include a learning perspective are not useful to improve strategic decision making (Behn, 2003; Maas, 2009). In Figure 2-2, the difference in reporting and learning questions is illustrated. The answers on the reporting questions will help cultural organizations to gain insights in the performances of the cultural organization and therefore, increase the legitimacy of the cultural organizations and its activities. Moreover, the evaluation questions enable cultural organizations to improve their performances, in terms of cost-effectiveness and strategically upscaling their results. Figure 2-2 also shows different evaluation purposes. Used for promotion and marketing, the evaluation purposes are mainly to "motivate", "celebrate" and "budget" (Liket et al., 2014). This will enable cultural organizations to legitimize its activities. Learning questions in evaluations arise as a consequence of the evaluation purposes "learn", "improve" and "budget". These questions will enable cultural organizations to strategically increase the effectiveness of their organization and to enhance their impact as they can use the lessons learned at starting point to improve existing activities or to develop new activities (Ebrahim, 2019).

2.4.2 Different perspectives of impact-levels

All cultural organizations operate within society and have a mission. In line with this mission the organization executes activities, programs and other interventions. These activities may have an effect (on output, outcome and impact level) on beneficiaries and society at large. Because of the close relations between organizational missions and effect on society, Liket et al. (2014) argue that it is practical to distinguish between two subtypes of impact-level effects: mission-related impact and public good impact. Both impact-levels can be used as the starting point of an impact measurement.

Figure 2-2 Extended value chain with evaluation purposes and corresponding evaluation questions. Adjusted from Liket et al., 2014, 182.

"Mission-related impact refers to impact-level effects relative to the specific intent formulated in the mission statement (or for programs and projects, relative to their specific goals)" (Liket et al., 2014, p. 178). In this perspective the question is whether the organization has achieved its mission. Where mission-related impact mainly concerns the effectiveness and achievement of the *intended* effects, Liket et al. define public good impact as "the net effect of all intended, unintended, positive, and negative changes as manifest in individuals and organizations, as well as in the environment, an in social systems and institutions" (2014, p. 178). Public good impact therefore helps cultural organizations to understand their (positive or negative) externalities. An externality can be defined as the benefit or disadvantage a third-party experiences, as spillover effect of the activity. It is because of the externalities that public good impact is much more difficult to measure than mission-related impact, as many external effects often occur outside the sphere of influence of the organization (Liket et al., 2014).

When using a mission-related perspective in an impact measurement, it should be noted that the activities of the cultural organization can lead to both individual outcomes and societal outcomes. Similar to this, when a cultural organization starts an impact measurement from a public good perspective it can also be associated with both individual and societal outcomes. Table 2-1 shows that both individual and societal outcomes can appear when using both impact level perspectives: mission-related impact perspective and public-good impact perspective.

Table 2-1 Different perspectives and impact level effects

		Impact-levels	
		Mission-related impact	Public good impact
Effects	Individual outcomes	√	√
	Societal outcomes	√	√

2.5 How? An approach for an impact measurement process

Although the impact framework of Figure 2-2 can help cultural organizations to understand the different reporting and evaluation questions, and the different perspectives and purposes of an impact measurement, many cultural organizations struggle with the question *how* to start the measurement process. A review of empirical and conceptual literature shows the critical success factors for organizations to grow towards impact measurement.

In general, each social impact measurement should start with the question: "The impact of *what* do I want to measure?" (Belfiore & Bennet 2009; Ebrahim & Rangan 2014; Liket et al., 2014; Nicholls, 2009). This is important for the cultural organization to gain insight in the issues it wants to address. Therefore, formulating a specific mission is needed. A mission provides information about the question which impact the organization wants to achieve (Ebrahim & Rangan 2014). Based on this mission, impact goals should be determined. Impact goals are objectives that reflect what the organizations "aims to achieve, for which target group or audience and to what extend" (Impact Path, 2018, p.12). These goals can be set on mission related level or public good level, and can concern individual outcomes or societal outcomes short term or long term (Ebrahim, 2019). The impact goals formulated by an organization, determine the nature of the intended impact and the perspective of the impact measurement. When a cultural organization clearly specified the nature of their impact, it can start to measure according to this specification (Ebrahim, 2019).

When a cultural organization develops activities in order contribute to its mission it is likely that the organization has an idea about the underlying logic; the relationship between the activity and the intended impact. The underlying logic of the causal relationship between activity and impact can be visualized by using an impact value chain, as presented in Figure 2-1. A more specified impact value chain is called a Theory of Change (ToC). Developing a ToC is an important step in an impact evaluation (Ebrahim 2019; Van Es & Guijt, 2015; Jackson, 2013). It can be seen as the foundation of an evaluation, as it shows where the evaluation should focus on and how it can produce relevant information (Van Es & Guijt, 2015). A ToC provides an overview of all relevant different impact goals and shows a visualization how it is expected that the activities consequently will lead

to these goals (Sullivan & Stewart 2006). A good ToC includes all expected and direct benefits and assumptions, but also tries to capture the unexpected and indirect, positive and negative consequences and assumptions. Desk research, literature reviews and interviews or dialogues with stakeholders can help to gain understanding of all these expectations and related assumptions. These assumptions are different hypotheses that can be validated (Ebrahim, 2019). After developing the ToC, it is time to validate the underlying logic or theory by means of a dialogue with relevant stakeholders, such as experts or researchers (Sullivan & Stewart 2006). They can help cultural organizations to sharpen the ToC in order to create a ToC that is trustworthy and realistic.

After the validation process of the ToC with stakeholders, it is time to measure direct results (Ebrahim, 2019). It may be difficult to measure all elements in the ToC due to several limitations, such as the availability of data or the costs of data collection. Therefore, organizations need to decide about which outputs of the ToC to measure. These outputs, such as the number of participants of a specific program, are quantifiable and an essential link between the activity and the intended impact, as the impact is a result of the output (Clark et al., 2004; Ebrahim, 2019; Ebrahim & Rangan 2014). Most of the cultural organizations already gather information about outputs, for example for monitoring purposes, financial accounts or annual reports.

Unfortunately, these direct outputs do not yet provide information about the achieved effects and outcomes (e.g. Clark et al., 2004; Liket et al., 2014; Maas, 2009). Therefore, it is important to also measure indirect results, the *outcomes.* As measuring public good impact is much more difficult to measure than mission-related impact (Liket et al., 2014) we advise to start with measuring mission-related effects. However, *how* to measure is a common question in impact evaluations (Nicholls, 2009). Understanding the performance of the organizations' approach is more complex than analyzing outputs. Therefore, an organization should develop a measurement plan (Ebrahim, 2019). A measurement plan includes a selection of the different impact areas that will be measured and translated into measurable indicators. Useful indicators are specific, quantifiable, acceptable, relevant and time-based and ideally these indicators should be existing and already validated in academic research (Impact Path, 2018). In other words, the indicators should be made evaluable (Dahler-Larsen, 2014). A measurement

plan also includes information about the question how the indicators will be measured. In general, data is collected from the research populations. If it is not possible to question the target group itself, organizations can consider interviewing close relatives.

To observe changes over time and to answer the question "What would have happened anyway?" (Clark et al., 2004, p.7) it is recommended to implement a pretest-posttest control group design in the measurement plan (Valente & MacKinnon, 2017). The control group is a non-treated group whose characteristics should not have systematic differences with the treatment group. (Khandker, Koolwal, & Samad, 2009; White, 2006). The difference between the outcome of the treatment group and the comparison group is the so-called impact of the intervention. In general, the assumption is that all effects as specified in the ToC will occur in the treatment group but will not take place in the control group.

The quality of the impact evaluation highly depends on how the data is collected and analyzed. Currently, there is an increasing demand for statistical evaluation designs that involve tests of statistical significance. Statistical methods that require a large number of observations are mainly useful to evaluate *what works* and *what does not work*.[6] However, when using statistical methods, a "black box" remains as it does not provide information on more causal mechanisms (White, 2008). Therefore, alternative methods are also useful to find out *how* things works, *under which conditions* and *for whom* (Pawson &Tilley 1997). Qualitative approaches such as interviews and focus groups can be used for this. These approaches can be used both as a complementary or alternative approach to the statistical methods. In impact evaluations, it is very valuable to use a mix of these methods (Ton, 2012). Using a mix of different methods ("triangulation"), increases the validity of conclusions related to an evaluation question (Bamberger, Rao, & Woolcock, 2010) and therefore make results more useful for cultural organizations

In general, the results of the measurement can be used in two ways: organizations can 1) expand their impact measurement and 2) use the results in

[6] Examples are randomized control trial (RCT), a Difference-in-difference analysis , Propensity Score Matching, Single difference analysis, Cross-section analysis, Before-and-after comparison and Pre-trend analysis.

their strategy (Ebrahim, 2019). First, organizations can decide to expand their impact measurements by using additional impact measurement methods, by measuring more indicators (for example in order to gain insights in their public good impact) or by analyzing the impact using another research sample. Such expansions can make your impact related findings more reliable. Second, the results of an impact measurement can be used strategically for management or communication purposes (Ebrahim, 2019). In this stage it is important to consider whether the results correspond to the impact goals and the mission of the organization. An important element in this step, is to develop a feedback loop. It is important to reflect on the measured outputs, outcomes and impact and to use this reflection to refine the mission, and to adjust the ToC and activities. Moreover, it enables cultural organizations to redirect their policies and business decisions based on the results of the impact measurement. For example, it helps cultural organizations to gain insight in the question whether impacts could have been higher or more cost-effectively when their activities would have been executed differently. Moreover, the cultural organization can decide to communicate the results of the impact measurement to their financiers or other stakeholders. This transparency will increase the trustworthiness and legitimacy of the cultural organization.

2.5.1 Growth process towards impact measurement

Based on this overview of critical success factors, we argue that cultural organizations can grow into an impact measurement process in five stages:

***Stage 1**. Set up a clear mission and determine impact goals*

***Stage 2.** Develop a Theory of Change based on the underlying logic and validate it with support of stakeholders*

***Stage 3.** Monitor your direct results (outputs)*

***Stage 4.** Develop a measurement plan and measure your mission-related effects (and if possible, implement a control group)*

***Stage 5.** Expand the impact measurement and use the result for strategic purposes in order to develop comprehensive insight and more robust substantiation*

These stages are mentioned in Figure 2-3 and form the successive steps that can be taken in order to grow into impact measurement (Impact Path, 2018). As Figure 2-3 shows, the successive steps do not end at step 5, instead, it is a cyclical process. This implies a constant reflection on the previous steps. Moreover, the insights gained will be used to refine the mission and the ToC, adjust the activities and improve the measurement methodologies.

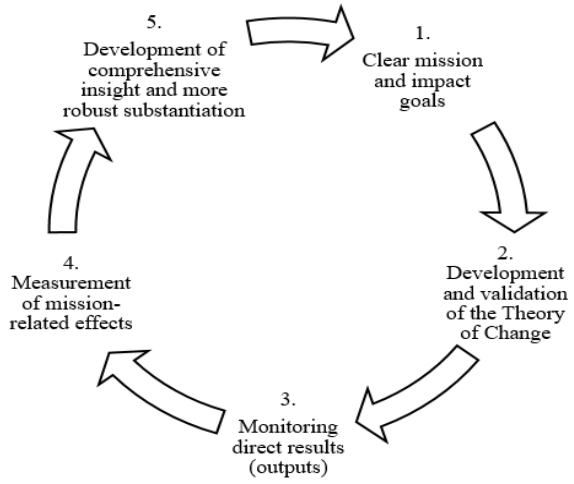

Figure 2-3 Successive steps to implement an impact measurement process.

2.6 Conclusion and discussion

Despite the assumed benefits of participating in cultural activities, evidence about social impact is still limited. Expertise and knowledge among cultural organizations to conduct social impact measurements is scarce. Following the call of Throsby (2010) for economists and cultural professionals to cooperate, we propose a framework that enables cultural organizations to gain insights in their social impacts and helps them to use the results for strategic purposes. Moreover, this paper shows which steps cultural organizations can take in order to grow into measuring the social impact of their activities.

Our paper has academic relevance as well as practical relevance. The academic relevance lies in our contribution to theory by providing a new and contemporary conceptual framework for impact measurement. In 2014, Ebrahim and Rangan (p. 119) wrote: "Much of the literature on the topic of performance in the social sector is taken directly from practice. […] Academic literature lags behind in providing theoretical insights. […] We leave out a discussion of organizations primarily engaged in advocacy (such as human rights and environmental policy organizations) or the arts and culture (such as museums, symphonies, and dance companies), where we believe the measurement of performance is even more complex and nuanced." Existing impact measurement frameworks for cultural organizations are criticized for focusing mainly on outputs and for not including quantitative nor rigorous methods. Moreover, another criticism was that existing frameworks focus on the perception of the *intended* or *expected* impact (sometimes expressed in terms of money) instead of on the actual *achieved* impact. Existing frameworks also seem to focus on either positive or negative impact, neglecting that in practice achieved impact can differ for different target groups. By proposing this framework, we aim to solve these limitations. We tried to make clear that there is no "one size fits all" approach. Instead, the proposed framework acknowledges that the methodology to measure social impact will differ per case, depending on the context, available time, money, logistics or available data. This is in line with Dahler-Larsen and Boodhoo (2018) who argued that "it is important to pay attention to national context and other specificities which may make general narratives more or less relevant in a given evaluation situation" (p.3). Moreover, when applying this framework not only to the treatment group, but to a control group as well, this framework can help organizations to gain insights in what would have happened when they would not have executed their activity.

This framework helps cultural organizations to *improve* their practices and performances: it enables to evaluate, monitor and manage their interventions and activities. In this way, they are able to strategically manage their intended social impact and optimize their contribution to society. Cultural organizations can also use the measurement information to *prove:* to show their legitimacy towards their stakeholders, for example by communicating the impacts in annual reports or on the website. This will increase the trustworthy and image of the organization. In

case of asymmetry in interests between stakeholders and cultural organizations, the information gained by the impact measurement can also be the starting point of a dialogue, as the cultural organization can justify that its activities contributes to its mission and to society at large. However, and perhaps even more important, the information can also be used to *improve* their impact.

The strength of our framework is that it is not a "one size fits all approach" and can be strategically used by cultural organizations. The framework does not subscribe specific themes or indicators. It can be adapted to specific topics and aims. The steps however, are generic and comparable for each type of organization.

This is also a limitation, as the framework enables to manage and measure the impact of *specific* cultural goods, programs or institutions. Consequently, results are not generalizable and cannot be used for benchmarking. It should be noted that social impact assessments could also lead to evidence that cultural organizations do not meet their own objectives. However, this can be seen as an opportunity as it enables cultural organizations to learn from this information by using these lessons in reconsidering its strategy, approach and activities (Ebrahim, 2019). Consequently, the framework is useful for cultural organizations to optimize the management and measuring of their intended impacts.

2.6.1 Limitations

Although our paper contributes to theory and provides tools for cultural organizations to measure and manage their social impact, it does not provide a solution for a potential information asymmetry between artists or professionals and funders or beneficiaries. Although the ToC can be the starting point of a dialogue, the framework does not provide tools to solve a conflict between different parties and different perspectives. Moreover, although this contribution is focused on arts and culture as instrument to achieve social change, the paper does not contribute to the "art for the sake of art" discussion. Although it is not the purpose of this paper to involve in this existential debate, it would be valuable in future research to analyze how impact measurement relates to these existential questions.

Chapter 3

Measuring Inclusion in Museums

3.1 Context

The overall percentage of ethnic minorities in the Netherlands is relatively small (Van Wel, Couwenbergh-Soeterboek, Couwenbergh, Ter Boght, & Raaijmakers, 2006). In 2017, 9.9 percent of the total population of the Netherlands had a non-Western migrant background (CBS, 2018a). However, this percentage is much higher in the country's four largest cities (Amsterdam, Rotterdam, The Hague, and Utrecht). One-third of Amsterdam residents have a non-Western migrant background (CBS, 2016a). According to forecasts released by Statistics Netherlands (CBS), the percentage of the Amsterdam population with a non-Western background is set to rise further in the years ahead, to 38 percent in 2026. The largest growth is expected in age brackets under thirty years old (City of Amsterdam, 2016). Amsterdam is therefore an ethnically heterogeneous environment. However, this cultural diversity is not reflected in the visitors to the city's museums. The Van Gogh Museum (VGM), a national art museum, is well aware of this discrepancy.

The VGM's mission is to make the life and work of Vincent van Gogh and the art of his time accessible to as many people as possible in order to enrich and inspire them (VGM, 2017). Since the museum opened in 1973, it has always strived to be an inclusive institution. The museum has extensive experience in reaching diverse target groups, including youths, vulnerable senior citizens, and people with physical disabilities. In light of the observed ethnically heterogeneous environment and the ethnographic developments in Amsterdam, the VGM is keen

to become more relevant to young adults with a non-Western migrant background. In line with this aim, the museum launched Van Gogh Connects in April 2017. This four-year program is focused on engaging young adults with a migrant background and helping the VGM to understand how it can become more relevant for young people with a non-Dutch background. The museum is aware that enhancing participation of young adults with a migrant background will require a multi-year approach and an adjustment of internal awareness. In developing the Van Gogh Connects program, the VGM decided to build upon its strengths:

- Reach out to children who do not connect with museums at home as much as their contemporaries from white, upper-middle-class backgrounds. Literature has demonstrated that encouraging people to engage with museums at a young age lowers the threshold for participation later in life (Mygind, Hällman, & Bentsen, 2015).
- The eighteen to thirty year old age bracket: the largest age group in the city. In 2004, the VGM launched Friday evening programming to inspire eighteen to thirty year old locals. Through crossovers with music, spoken word, science, dance, theatre, and so forth, the museum shows how Van Gogh is still inspiring the modern-day creative industry. The Vincent on Friday events have proved a success, attracting 2,000 visitors every month.

Building on the suggestions of Stein, Garibay, and Wilson (2008), the VGM is keen to not only build a relationship with these ethnic minorities, but also to gain a better understanding of the different perspectives, values, perceptions, and interests of these groups. The project therefore has high societal and academic relevance. Other cultural institutions have also been working on enhancing the inclusion of target groups with migrant backgrounds, yet there is limited academic research available regarding the development of social inclusion of migrant communities among museum audiences. The VGM consequently joined forces with the Impact Centre Erasmus (ICE) from the Erasmus University Rotterdam. The aim of the collaboration with ICE is:

- To measure the impact of the VGM's cultural participation activities in order to strengthen its legitimacy and help the museum to make a valuable contribution to society.
- To gain insight into the best way of attracting migrant audiences.

- To gain insight into how the VGM can be relevant for the target group and add value to their lives.
- To understand the underlying mechanisms of improving cultural participation among this target group.
- To build a research framework that can be used by other cultural organizations.

3.2 Design of Van Gogh Connects Program

The VGM does not want to work *for* the Amsterdam residents with a migrant background. Instead, the museum wants to work *together with* the ethnic minorities to discover if and how cultural participation can be improved. The VGM always adopts this approach in strategies to sustainably enhance the participation of a certain target group (VGM, 2017). In dialogue with the Van Gogh Connects target group, the VGM is keen to discover where substantive relevance can be found in the integral experience design, from programming through to hospitality and marketing.

3.2.1 Defining the Target Group

Surinamese, Turkish, Antillean, and Moroccan ("STAM") communities make up the largest share of the Amsterdam population with a non-Western background (City of Amsterdam, 2016). Oxman-Martinez et al. (2012) argued that people with a migrant background often experience a feeling of social exclusion. As cultural participation is claimed to increase the feeling of social inclusion (e.g. Goddard, 2009; Sandell, 1998), improving cultural participation has the potential to be of great importance. With Van Gogh Connects, the VGM decided to specifically focus on these STAM communities in the eighteen to thirty age bracket.

One challenge faced in the program is that the intended audience itself is not homogeneous: it comprises different ethnicities from different age groups that potentially require different approaches. Therefore, in their program, the VGM has to consider factors including differences in age, educational level, learning styles, and ethnicity. The museum therefore founded a think tank in the autumn of 2017.

This think tank consists of twenty young people with different ethnic (non-Western) backgrounds. This group meets with VGM employees every two months to share ideas, answer questions, and offer feedback. Based on desk research and dialogue with the think tank, the VGM decided to start by focusing on four themes: marketing communication, HR, programming, and hospitality. These themes cover the most important issues regarding improving the integral service design in order to enhance inclusion.

3.2.2 Iterative Process

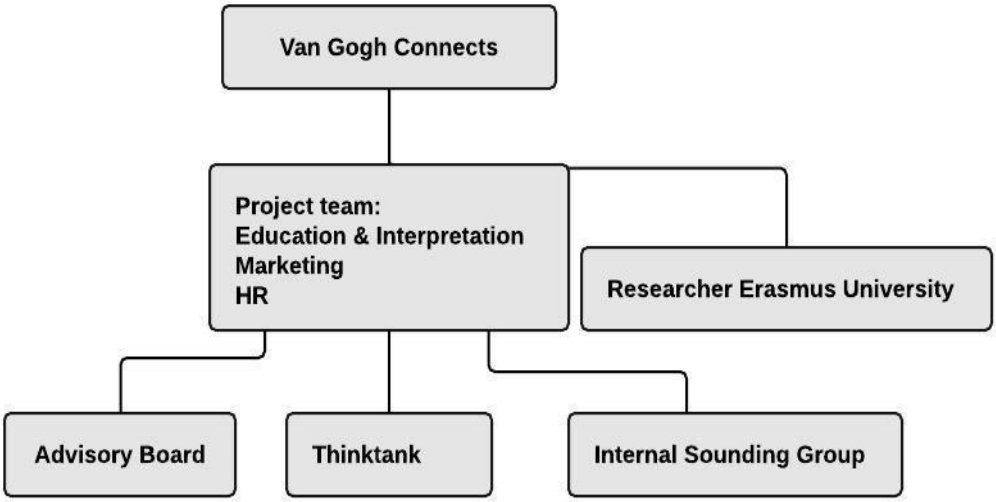

Figure 3-1 Van Gogh Connects Structure and Relations

Source: Authors

Van Gogh Connects is an iterative process that runs throughout the four-year program period, in which the museum learns by doing. This process involves forty activities and ongoing dialogue with the target group (through the think tank, internal sounding board, and advisory board). The various activities will be constantly evaluated and monitored by researchers throughout the program. For example, the results of this case study were discussed with an internal project team

and external professionals (who are part of the advisory board), while they were also discussed with the think tank and employees from different departments (who are members of the internal Van Gogh Connects sounding board, see Figure 3-1).[7] In these discussions, the focus is on how the experiences, results of the evaluations, and feedback from the target group can be used effectively. The aim of this iterative process is to discover which activities and governance changes are required for the museum to become more sustainably relevant to the target group (see Figure 3-2). At the end of the program period, this should ultimately result in a business case that can be implemented at the VGM.

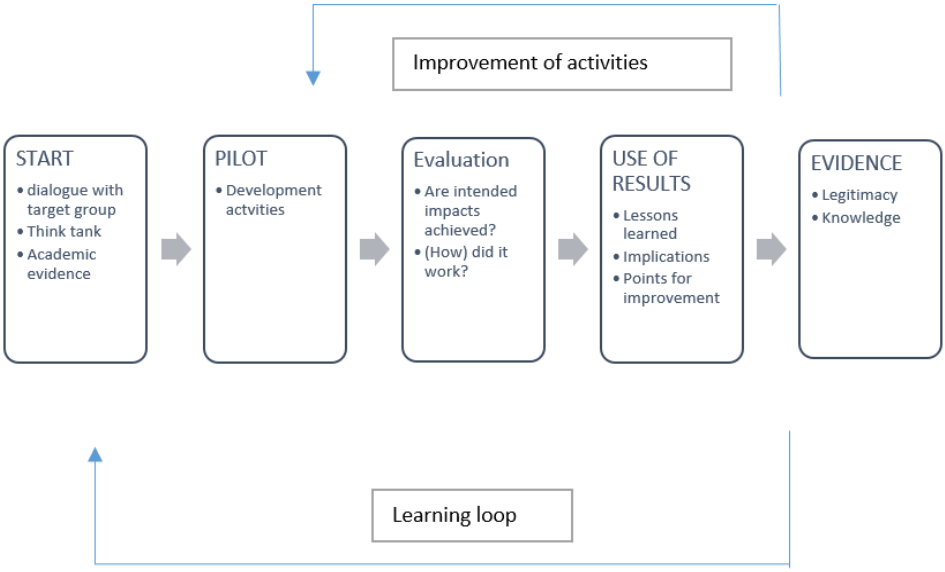

Figure 3-2 Van Gogh Connects Iterative Process

Source: Authors

To help determine which activities have the most potential to enhance inclusion, the VGM created a research framework (see Table 3-1) that combines the level of participation (based on Simon, 2010) and ways to engage the target group related to the VGM's collections and knowledge. This framework is based on desk research, previous experience with young people living in Amsterdam,

[7] The project team consists of five employees. The advisory board contains four members, the Thinktank consists of twenty-four young people with a migrant background, and the internal sounding group consists of three employees with migrant background from different departments within the organization.

and dialogue with the think tank. The framework has been developed for internal use within the Van Gogh Connects program and helps to guide the development of activities that should increase the relevance of the museum for bicultural young people. The table shows that VGM wants to develop activities that contribute to self-development, active participation, and passive participation. For each of these pillars, it has been determined what type of activity can be developed to achieve this. Each activity can also lead to a different level of participation, as each activity can contribute to, co-operate with, co-create with or host the target group. When developing pilot activities for the Van Gogh Connects program, the museum can plot the developed activities on the framework. Over a period of four years, forty activities (encompassing different themes, different ways to engage the target group, and levels of participation) will be developed, executed, and analyzed using impact research. Once an activity has been proven to enhance inclusion, the VGM will determine what is required to ensure sustainability, drawing on feedback from the think tank. This will result in a business case that can be implemented in the VGM's governance.

Table 3-1 Participation Levels and Ways to Engage

Participation Level	**A. Self-development**		**B. Active Participation**				**C. Passive Participation**
	Identity	**Career**	**Fashion**	**Dance**	**Music**	**Spoken word**	**Museum visit**
1. Contribute							
2. Co-operate							
3. Co-creation							
4. Hosted							

Source: Authors

The VGM strongly believes that governance change is required to achieve inclusion. Van Gogh Connects creates awareness, openness for internal change, and ongoing dialogue with the audience. Therefore, in line with Van Gogh Connects, personnel policy and the future recruitment of new employees will expressly focus on the further diversification of the workforce. The VGM is also creating possibilities for people who are distanced from the labour market (VGM, 2018a).

3.3 What Do We Already Know?

3.3.1 Impact of Cultural Participation

The social value of culture and cultural participation has been the subject of a great deal of scholarly attention. One claim is that cultural engagement can positively impact the individual, community, and society (Sandell, 2003). At an individual level, cultural participation is claimed to be an important determinant of psychological well-being (Grossi et al., 2012) and contributes to talent development and self-confidence (Goddard, 2009). It has been argued that culture contributes to the social cohesion and identity of groups, individuals, and communities
(Goddard, 2009; Goulding, 2018; Sandell, 1998), as cultural sites interact with the "way of living in the community, helping to identify the group values" (Throsby, 2012, p. 55). It is argued that cultural participation is often associated with feelings of social inclusion (Stevenson, Balling, & Kann-Rasmussen, 2017) and the sense of "meaning making" (Goulding 2018). However, it has also been claimed that museums reinforce social divisions and reflect inequalities in society (Newman, 2013). Museums (such as the VGM, with its mission to enrich and inspire as many people as possible with Van Gogh's life and work) are therefore also called agents of social inclusion (Newman & McLean, 2004). They can be seen as a vehicle for broad social change: they can promote a greater tolerance toward minorities, providing a forum for public debate and education (Sandell, 1998) and thereby making an important contribution to today's globalizing world, in this multi-ethnic age (Egholk & Jensen, 2016).

In addition, there is only limited empirical evidence for the claims regarding the assumed impact of culture and cultural participation. Although heritage institutions, such as museums, are aware of the importance of shedding light on the social value they create (Pendlebury et al., 2004), there is limited expertise and knowledge regarding how to actually measure their social value (Galloway, 2009; Newman & McLean, 2004; Throsby, 2003; 2012). There are studies that measure the social value of cultural heritage (e.g. Del Salazar &Marques 2005; Tuan & Navrud 2008), but many studies that claim to measure the impact of cultural services or products do not measure at impact level, but rather at output level. This approach determines how many jobs are created because of the cultural service or product, or the number of visitors that are attracted by it. However, it does not provide any information regarding accessibility or whether a specific target group is inspired. Other studies define social value as the amount of money the consumer would be willing to pay (Navrud & Ready, 2002), for example, to guarantee the preservation of cultural heritage. However, calculating Willingness to Pay (WTP) only provides information on the perception of consumer value, rather than on the actual impact of cultural heritage on the consumer's life. As a result, social value as defined by Navrud and Ready (2002) does not touch on the essence of the assumed benefits of cultural participation. Throsby (2012) offers a more accurate definition. According to Throsby (2012, 55), the social value of cultural heritage is "the interpretation of culture as shared values and beliefs that bind groups together."

3.3.2 Cultural Diversity in Museums

Despite the function of museums as vehicles for social change, it is remarkable that this social change is still to be reflected in the current daily practices of museums or their employees. In Western countries, museum visitors and staff are mainly white and from the upper middle classes (Jancovich, 2017). While many museums attempt to serve the needs of a broad range of audiences (e.g. Kearns 2017; Thurner 2017), including minorities such as migrant communities (Kraaykamp, Notten, and Bekhuis, 2015; Stein et al., 2008), these minorities are still under-represented in museum visitor numbers, and museum staff still have limited expertise regarding these minorities. Museums therefore consciously

create value from a white perspective. The topic of minorities as potential museum visitors is also often neglected in academic literature (Kraaykamp et al., 2015; Stein et al., 2008). Consequently, knowledge of *how* to attract these minorities, *how* to share knowledge with them, and *how* to become more relevant to them is also limited. For example, Stein et al. (2008, p. 183) argue: "the ways in which an institution might perceive or define a specific immigrant group may be radically different from the ways in which the group itself—and individuals within it—think about themselves." Consequently, migrant audiences may experience a lack of personal relevance and feel excluded. This barrier hindering cultural participation (Jancovich, 2017) was also identified by the think tank. However, the museums' societal relevance underlies its right to exist. In today's changing society, museums should not only focus on white, upper-middle-class visitors. They should instead increasingly focus on cultural diversity among visitors and employees. In this way, they could be able to distribute cultural capital to a diversity of audiences. Cultural capital interacts closely with social capital. This means that cultural capital positively influences elements such as social networks, attitudes to other people, social mobility, and the feeling of belonging (Bourdieu, 1989). Therefore, we hope that a focus on cultural diversity will distribute cultural capital among migrant audiences and will consequently lead to less feelings of social exclusion and increased feelings of relevance among migrant audiences.

In general, despite the lack of knowledge regarding cultural diversity among museum visitors, there is growing awareness of the importance of cultural diversity to organizations and society and of the need to improve inclusion (e.g. AAM, 2017; Jayne & Dipboye, 2004; Kraaykamp et al., 2015; Kühlmann & Heinz, 2017; Letki, 2008; Van der Meer & Tolsma, 2014; Witcomb, 2009). Inclusion can be defined as the degree to which an individual "perceives that he or she is an esteemed member of the […] group through experiencing treatment that satisfies his or her needs for belongingness and uniqueness" (Shore et al., 2011, p. 1265). Moreover, research has shown that a high level of cultural diversity positively impacts society, such as through openness to new ideas and the attraction of fresh talent (Florida, Mellander, & Stolarick, 2011; Nikolova & Simroth, 2013; Sobel, Dutta, & Roy, 2010). A focus on cultural diversity also improves business performance (Jayne & Dipboye 2004). Cultural diversity is becoming a significant HR issue for an increasing number of organizations, including the VGM. To fully

understand how to include new audiences, it is important to build relations. One important means of building such relations is by adding these groups to your workforce and incorporating them in your governance, in order to ensure that you think *with* them and not *for* them. The VGM approach of using Van Gogh Connects is therefore intertwined with HM strategy to diversify VGM staff (VGM, 2018a).

3.3.3 Cultural Preferences of Target Groups with Migrant Backgrounds

According to the limited literature available, minorities exhibit a lower level of cultural participation. For example, Dutch-Moroccan youth exhibit an extremely low level of cultural participation when it comes to highbrow culture (Van Wel, Kort, Haest, & Jansen, 1994). "Highbrow culture" covers institutionalized cultural activities such as visiting museums, opera houses and theatres, or attending performances by symphony orchestras (Dimaggio, 1982; Kraaykamp et al., 2015; Van Wel et al., 2006). Based on a questionnaire completed by Dutch youth, Van Wel et al. (2006) also found that Moroccan and Turkish youth participated less in receptive cultural activities, such as visiting a museum or attending a play, a ballet, or a classical music concert. They found that 28 percent of the Moroccan youth and 31 percent of the Turkish youth visited a museum or exhibition in the preceding year in their spare time. This is in contrast to 55 percent of the "native" Dutch young people who visited a museum (Van Wel et al., 2006) in their spare time. This result is also supported by Trienekens (2002), who also found that people with a Moroccan or Turkish migrant background participate less in highbrow culture (e.g. Trienekens, 2002). However, in popular cultural activities, such as going to the cinema or attending festivals, the differences in levels of cultural participation between different ethnicities slightly reduce and blur. Despite the fact that people with a Turkish background still participate less in both highbrow and popular culture, people with a Moroccan background participate as often as "native" Dutch people in popular culture (Trienekens, 2002). With regard to active cultural participation, such as playing musical instruments, singing, dancing, and painting, young people with Moroccan and Turkish backgrounds actually exhibit a higher cultural participation than "native" Dutch young people (Wel et al., 2006). Trienekens (2002) also found that Surinamese youth are not at a disadvantage in either highbrow culture or popular culture. Instead, it seems that

Surinamese youth exhibit a greater level of cultural participation than "native" Dutch young people. This may imply that Surinamese young people are already included; however, further research is required in order to make solid conclusions regarding this point. The researchers were not able to obtain information regarding the cultural participation of people with an Antillean background in the Netherlands. A summary of this literature overview is given in Table 3-2

Table 3-2 Summary of Literature Concerning Cultural Participation and Ethnicities in the Netherlands

Receptive and/or highbrow cultural participation	**Active and/or popular cultural participation**
Ethnic minorities exhibit a lower level of receptive cultural participation.	Moroccan, Turkish, and Surinamese young people show higher level of active cultural participation than Dutch young people.
Moroccan and Turkish young people show low level of participation in highbrow culture (such as museums) compared to Dutch young people.	Surinamese young people show higher level of popular cultural participation than Dutch young people.
Surinamese young people show a higher level of receptive cultural participation than Dutch young people.	Turkish young people show lower level of popular cultural participation than Dutch and Moroccan young people.

Source: Trienekens, 2002; Van Wel et al., 1994; Van Wel et al., 2006

3.3.4 Link between Cultural Participation and Educational Level

Educational level and national identification offer an explanation for the lower cultural participation in highbrow culture (such as art museums) of people with a migrant background. Research has shown that migrant communities in the Netherlands often have a lower educational level, compared by the Dutch population without a migrant background (CBS, 2015; 2016b). This is also

reflected in Amsterdam, where 54 percent of the students in the secondary vocational system have a STAM background, compared to the 10 percent of students with a STAM background who attend university (CBS, 2018b). In light of the fact that research has shown that people with a higher educational level more frequently participate in highbrow culture such as visiting art exhibitions and attending classical music concerts (Courty & Zhang, 2018; Jancovich, 2017; Kraaykamp et al., 2015; Van Wel et al., 2006), it can be surmised that educational level can influence the cultural participation of minorities. The educational level of the mother has also been found to influence the level of cultural participation of their children (Van Wel et al., 2006). Parents of the young people with a migrant background are often "first-generation immigrants." These immigrants often have a lower educational level and, consequently, a lower income (SCP, 2016). This could also explain the lower level of cultural participation. However, the influence of higher education on cultural participation is not only applicable to highly educated "native" Dutch people; highly educated people with a Turkish or Moroccan migrant background also exhibit a higher level of participation in highbrow culture (Kraaykamp et al., 2015). However, according to Kraaykamp et al. (2015), it is not sufficient for people with a Turkish or Moroccan background to have a high level of education. In order to exhibit a higher level of participation in highbrow culture, they also need to experience a strong sense of identification with the Netherlands. National identification (defined as the sense belonging to a society, and therefore related to social inclusion) therefore seems to be an important prerequisite for cultural participation. This could be explained by the fact that those with a strong national identification often have a social network that includes higher educated and "native" Dutch friends (Kraaykamp et al., 2015). Unfortunately, highly educated young people with a non-Western migrant background rarely visit the museum. The cultural interests of the family have also been found to influence cultural participation (Kraaykamp et al., 2015). This makes sense, as this cultural interest of the family influences the cultural participation of children. Research has shown that past experiences related to cultural participation also influence current cultural practice (Van Wel et al., 2006).

3.4 Case Study: Activity with Vocational Education Students

The VGM decided to launch the program with an activity in the context of the formal vocational education system, as 54 percent of these students have a STAM migrant background. This activity ensures that the VGM reaches the target group and is able to test the validity of the research approach.

The VGM invited nine classes of secondary vocational education in Amsterdam to visit the museum in November and December 2017. 143 students were involved. These students study Marketing, Trade and Finance, Care and Welfare, Tourism, and Security. A significant number of the students have a non-Western migrant background other than STAM. These students were also included in this activity. It should be acknowledged that this group of vocational students is not fully representative of the target group of Van Gogh Connects, as the secondary vocational students are mainly at the lower end of the age range 18-30.

The aim of this pilot activity was to gain insight into how inclusive young people with a migrant background currently consider the VGM to be. To objectively assess the status quo, no changes were made in the activity offered to the students. Nevertheless, the VGM is aware that target group orientation is highly important (Schep & Kintz, 2017). The VGM opted not to change anything or brief any staff member. Half of the students visited the museum with a guided tour, while the other half used an interactive multimedia guide. In the traditional guided tour, the focus is mainly on Van Gogh's development as an artist, his famous brushstrokes and masterpieces like his self-portraits, *Sunflowers*, *The Bedroom*, and *Almond Blossom*. The approach is interactive but focused on Western art historical perspectives. Although the multimedia guide also focuses on looking at Van Gogh's art, the approach is to evoke emotions through the direct tone of voice and the use of quotes from Van Gogh's letters.

3.5 Research Questions and Methodology

In this activity with the vocational education students, the researchers attempted to answer the following questions:

- Research question one: What are the cultural preferences of young Amsterdam residents between eighteen and thirty years old with different migrant backgrounds?
- Research question two: Is the VGM able to enrich and inspire those with a migrant background and, if so, how?
- Research question three: How can young Amsterdam residents between eighteen and thirty years old with a migrant background be attracted to and inspired by the VGM?

A mixed approach was used to analyze the visit of the secondary school vocational students to the museum, blending qualitative and quantitative methods in order to answer the research questions. For this analysis, a survey was conducted to gather quantitative data. The students were aware that their responses would be used for research purposes. Because the museum visit was part of their school's curriculum, the museum visit was not voluntary. Moreover, the questionnaires were completed during the lessons at school. This means that the majority of the students filled in the questionnaires, but there was no official consequence if a student did not want to complete the surveys.

All participating students completed the survey prior to their visit to the museum (as a baseline measurement, also called "T_0") and again a week after their visit ("T_1") to observe changes after interacting with the museum. Examples of qualitative data include the personal feedback provided by the students in the open entry fields of a survey, the evaluation together with the program manager following their visit, and the discussion of the results with the think tank. This mixed method empirical impact measurement makes it possible:

- To test if engagement with the museum will lead to the intended positive impact among these beneficiaries (research question three). Despite the fact that the VGM is aware that a single visit to the museum is unlikely to result in drastic changes (Geukema et al. 2011), we do believe that this approach could provide valuable insights.
- To gain insight into the cultural preferences of the target group (research question one).
- To understand how the program can be relevant to the migrant target groups (research question two) and how the program can inspire and

enrich them (research question three). This is important to understand the values, paradigms, interests, and perceptions of the target group (Stein et al. 2008).

3.5 Survey Development

The development of the survey started with a qualitative literature review to collect academic literature regarding the explanatory variables that can be used to elucidate the cultural preferences of the migrant target groups and their level of cultural participation. The literature review is also used in order to clarify the potential benefits ("impact areas") of a museum visit for the target group. In other words, it helped to identify potential impact areas. Based on this literature review, the researchers and the VGM subsequently selected the relevant explanatory variables and impact areas to help them develop a survey designed to aid them in answering the research questions. The VGM is aware that the tone of voice of the questions can be biased or exclude people due to a lack of relevance. To ensure that the tone of voice was appropriate for this specific research population and that the subjects could comprehend the questions, the questionnaire was first assessed by teachers of secondary vocational students and VGM employees with working knowledge of the target group.

3.5.1 Explanatory Variables

Educational Level

As previously mentioned, Van Wel et al. (2006) found that the educational level of the mother could influence the cultural participation of students. The educational level of the target group also seemed to be an important determinant of cultural participation (Kraaykamp et al., 2015; Van der Stichele & Laermans 2006). However, DiMaggio (1982) ascertained a relatively low correlation between parental education and cultural capital. In light of the attention to educational level in literature, the educational level of the parents has been included in the survey. However, all students in our research population have the same educational level, which means it is not necessary to enquire as to their educational level.

Identity, Sex, and Age

As migrant background is an important determinant for cultural participation (Van Wel et al., 2006), the students were asked if they had a migrant background. The students that stated that they had a non-Western migrant background were asked to specify if they have a Surinamese, Turkish, Antillean, or Moroccan ("STAM") background or another non-Western background. Sex and age have also been identified as primary explanatory variables for cultural participation (Kraaykamp et al., 2015; Van der Stichele & Laermans 2006). The explanatory variables of "Sex" and "Age" were therefore included in the baseline T_0 survey.

Impact of Family

As previously mentioned, the cultural interest of the family (Kraaykamp et al., 2015) and childhood experiences (Van Wel et al., 2006) were also found to influence cultural participation. A question was therefore included in the T_0 survey enquiring about how often the students came into contact with culture when they were younger. The answer options were based on Van der Stichele and Laermans (2006), i.e. "Never," "Once a year," "Several times a year up to several times a month." In order to gather more detailed information, the researchers split this last option into "Several times a year," "Several times a month," and "Once a month."

3.5.2 Active versus Receptive Cultural Participation

Van Wel et al. (2006) compared the cultural practice (both active and receptive) of people with and without a migrant background. In order to gain insight into the current level of cultural participation of the migrant target groups in Amsterdam, a question related to the current receptive cultural participation of the students was included. This question was: "How many times in the past twelve months have you….?" The question was based on the European Commission study on cultural participation (2013). The possible answers were "Watched or listened to a cultural program," "Read a book," "Been to the cinema," "Visited a historical monument or site," "Visited a museum or gallery," "Been to a concert," "Visited a public library," "Been to the theatre," and "Seen a ballet, a dance performance or an opera."

However, although looking at art in a museum is receptive participation, the VGM is aware that active forms of cultural participation can enhance participation, especially with younger audiences. The museum uses active participation methods and crossovers to active culture that have already proved successfully in programs for children and young adults, such as the Vincent on Friday programming. Several active cultural activities were therefore also added to this question. These active cultural activities (playing musical instrument, singing, dancing, drawing/painting, photography/making videos, textile arts, writing poetry or stories, acting and making ceramics or jewellery) were based on Van Wel et al. (2006).

3.5.3 Impact Areas

Motivation, Participation, and Perceived Values

In the T_0 measurement, the students were asked about their potential motivations to visit a museum. The list of indicators was based on a discussion with the VGM Marketing Advisor regarding creating correlation with the ongoing VGM visitor research. In T_1, this list was also presented to the students, in order to ascertain whether the motivations to visit a museum had changed after their museum visit.

Research indicates that cultural participation can be limited by several barriers. People may not be able to participate in culture for a range of reasons, including not having the required funds, lacking knowledge of the topic, or feeling like they do not belong (Vermeersch & Vandenbroucke 2014). The researchers therefore enquired as to why the participants had not participated in the previously mentioned cultural activities more often. These barriers were also based on the study conducted by the European Commission (2013). The possible options were "lack of interest," "lack of time," "lack of information," "limited choice/poor quality in the place you live," "too expensive," "other," and "don't know." We added the active cultural activities as mentioned by Van Wel et al. (2006) to this question. As Stein et al. (2008) argued, it is not clear whether the perceived values of migrant communities correspond with the museum's intended value creation. It is therefore interesting to measure the perceived value of the migrant target groups concerning the VGM. Based on the literature review, the researchers conducted a

mind map including different potential impact areas of cultural participation (see Figure 3-3). Based on this mind map, the VGM selected impact areas that were considered to be the most relevant indicators. These indicators were incorporated in a question that was created in order to assess whether the students believed that a visit to the VGM would lead to these intended values. Answers to this question provide information regarding the perceived value of cultural participation by the migrant target groups.

Figure 3-3 Impact of Cultural Participation

Source: Belfiore 2002; Ekman 1999; Evans 2005; Goddard 2009; Grossi et al. 2012; Moody and Phinney 2012; Newman and McLean 2004; Sandell 1998; Scott 2003; Throsby 2003, 2012; VGM 2017; Wavell et al. 2002.

3.5.4 Social Inclusion

The survey specifically focuses on two indicators: "social cohesion" and "social inclusion." The measurement of these indicators is receiving increasing attention in literature. While many scholars focus on the measurement of this social inclusion, most of the measurements are conducted in mental health organizations and in the education system (e.g. Baumgartner & Burns, 2013; Duhaime, Searles, Usher, Myers, & Frechette, 2004; McColl, Davies, Carlson, Johnston, & Minnis, 2001; Rajulton, Ravanera, & Beaujot, 2007; Secker, Hacking, Kent, Shenton, & Spendler, 2009; Spoonley, Peace, Butcher, & O'Neill, 2005; Wilson, 2006; Wilson & Secker, 2015). This kind of measurement is new in the context of the cultural sector. In this article, social inclusion and social cohesion are combined and incorporated in the concept of social inclusion, as both concepts are closely related to each other (Wilson & Secker, 2015). In light of the high number of Amsterdam residents with a migrant background, the topic of social inclusion is extremely relevant to the VGM. Research has shown that ethnic minorities are less socially engaged than "native" Dutch inhabitants (SCP, 2016). This may lead to feelings of social exclusion.[8] The VGM is aware that a single museum visit is unlikely to drastically impact the feeling of social inclusion. However, despite the fact that social inclusion is often viewed as an effect of cultural participation (Duhaime et al., 2004; Secker et al., 2009; Wilson, 2006), the measurement of social inclusion in a cultural context remains underdeveloped. The VGM is keen to change this, preferably in collaboration with research institutes.[9] This survey could potentially assist in developing a means of empirically measuring this assumed effect of cultural participation.

The Social Inclusion Scale (SIS) developed by Secker et al. (2009) was applied and validated in mental health organizations as well as in arts projects in England with university students aged at least eighteen (Wilson & Secker, 2015). The decisive factor in the application of the SIS in T_0 and T_1 surveys was the

[8] It is important to acknowledge that there is currently a debate in literature regarding the opposite character of social inclusion and social exclusion (e.g. Wilson and Secker 2015). However, this discussion is yet to be concluded, and the aim of this article is not to contribute to the discussion.

[9] For example, research in collaboration with the University of Amsterdam (Gysels 2017a, 2017b) into the impact of VGM outreach projects on vulnerable senior citizens.

combination of the scale having been validated in arts projects and with students from the same age category as in the subject population of this research. The wording of three of the questions in this scale was unsuitable for the population of our research. Therefore, following the example of Wilson and Secker (2015) two questions were modified and one question was deleted. The statement "I have been involved in a group not just for mental health" was changed to "I have been involved in a group not just with people from my own ethnicity." The statement "I have felt some people look down on me because of my mental health needs" was changed to "I have felt some people look down on me because of how I am." Lastly, the statement "my social life has been mainly related to mental health, or people who use mental health services" was removed due to its lack of relevance to our research. SIS measures three different subscales: social acceptance, social isolation, and social relations (Secker et al., 2009). The SIS originally consisted of statements in which participants choose the option on a four-point Likert scale. In order to bring this scale into line with the other questions in the survey, we applied a five-point Likert scale. The results of this quantitative measurement can be supplemented with qualitative data from the survey and with the knowledge gained in the think tank.

3.6 Results

3.6.1 Research Population Descriptives

After the T_0 and T_1 data was gathered, we excluded the duplicates and the responses with many missing variables. The T_0 and T_1 questionnaires were sent to 143 students. 124 students completed the T_0 survey, amounting to a response rate of 86.7 percent. 66.9 percent of the 124 students had a migrant background. Table 3-3 displays the distribution related to the migrant backgrounds. However, Table 3-3 shows that the number of students with a STAM migrant background was relatively low. In the analyses, these four backgrounds are therefore not distinguished in the description of the results. 94 students completed the T_1 survey, a response rate of 75.8 percent.

3.6.2 Cultural Preferences and Behaviors

Figures 3-4 and 3-5 display the past experiences and the current cultural preferences of both the students without a migrant background and the students with a non-Western migrant background. Of all of the cultural activities, both groups of students visited the cinema in their youth (Figure 3-4) most often. In the past twelve months, both groups also visited the cinema relatively often (Figure 3-5). The VGM could take advantage of this knowledge. For example, a crossover to film could potentially help improve the relevance of the VGM to the target groups, especially considering that Van Gogh has inspired moviemakers throughout cinematic history (e.g. *Lust for Live* (1956) through to 2018 Oscar nominee *Loving Vincent*).

Table 3-3 Descriptive Research Sample

Background		**Total number of students T_0 = 124**
No migrant background		41 (33.1% of research sample)
Migrant background		83 (66.9% of research sample)
	Western migrant background	15
	Non-Western migrant background	68
	Surinamese	*10*
	Turkish	*4*
	Antillean	*4*
	Moroccan	*20*
	Other	*30*

Source: Authors

In general, we can conclude that students with a non-Western migrant background participated less in receptive culture (e.g. visiting the theatre or a museum or attending a ballet or a classical music concert) in their youth (Figure 3-4). However, when analyzing the perceived barriers hindering visiting a museum more frequently, no significant differences are revealed between "native" Dutch students and students with a non-Western migrant background. Both groups indicate lack of interest as being the most important reason explaining why they do not visit a museum more often. This corresponds with the research of Jancovich (2017). For both groups, a lack of time, money, and knowledge is just a minor barrier. The feeling of not belonging is also not seen as a significant barrier. It is remarkable that students with a non-Western migrant background report a lower feeling of not belonging than the "native" Dutch students. However, as research has shown that barriers should be removed in order to stimulate cultural participation (Stevenson et al., 2017), it is important to further explore these barriers in future research and in future activities as part of Van Gogh Connects.

With regard to the average number of times that students participated in culture in the past twelve months, the students with a non-Western migrant background participated less in receptive and highbrow cultural activities (Figure 3-5). However, when it comes to active cultural participation, the opposite is evident. Students in our research sample with a non-Western migrant background participated more frequently in specific active cultural activities (e.g. making music, singing, acting, and reading) in their youth (Figure 3-4). With regard to the active cultural activities such as singing, making music, dancing, reading, and making jewellery, these students also participated more often in the last twelve months than students without a migrant background. Consequently, a tentative conclusion is that active cultural participation is more relevant for the target group. The VGM will build further on this important result. An upcoming pilot activity will be a Vincent on Friday program co-created by young people with a migrant background. Spoken word will be used as the crossover, performed by actors and artists with a migrant background.

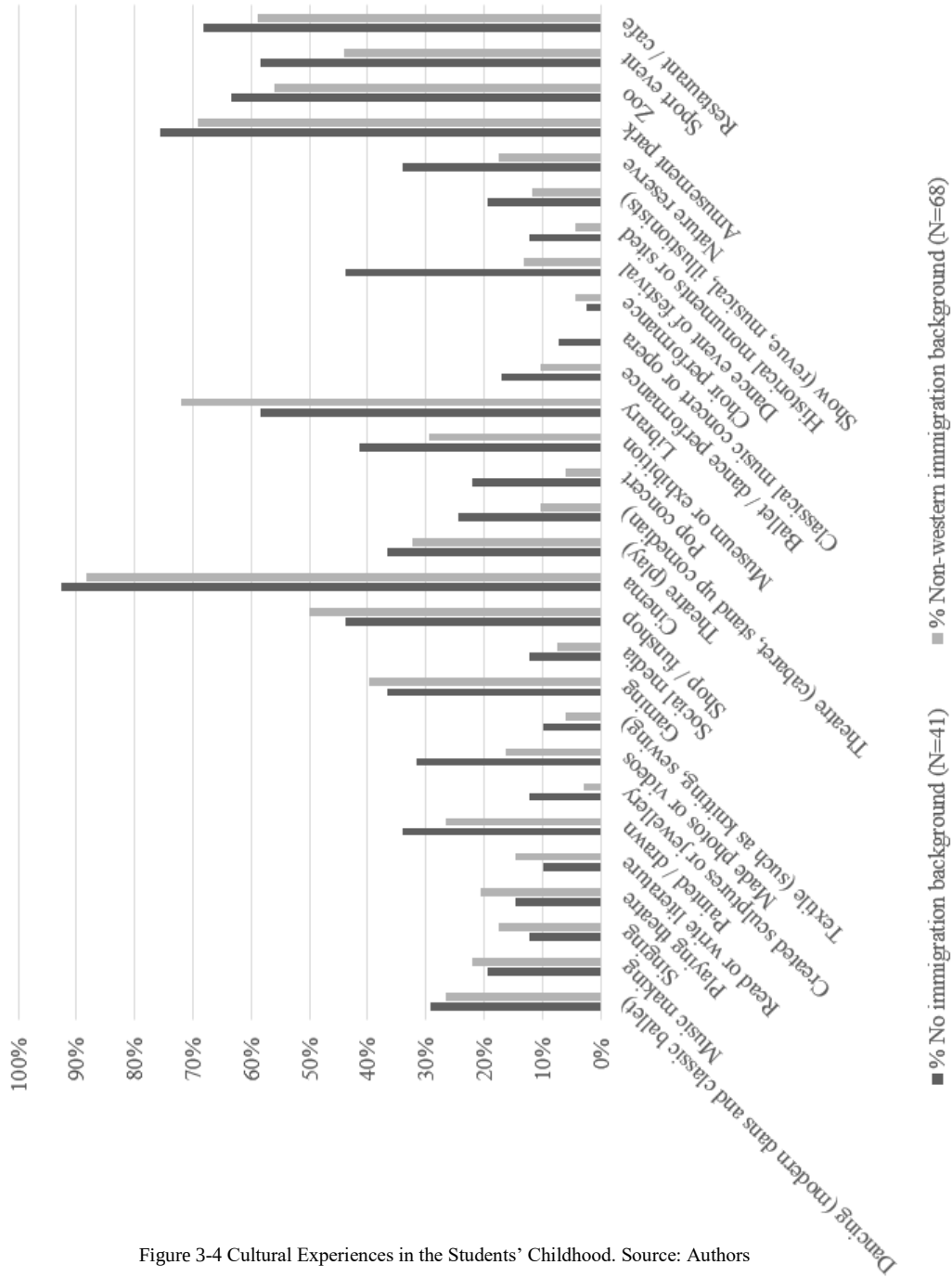

Figure 3-4 Cultural Experiences in the Students' Childhood. Source: Authors

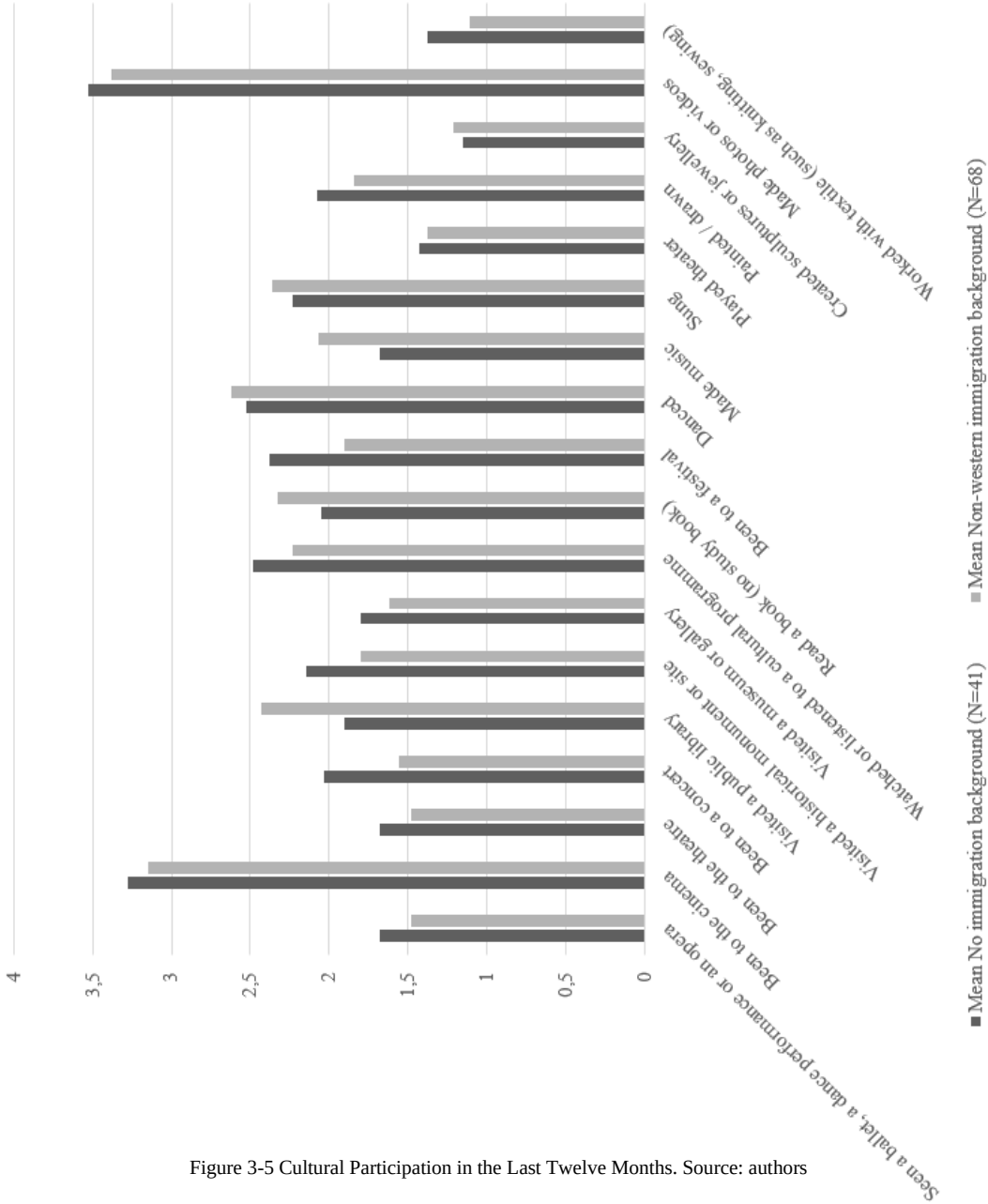

Figure 3-5 Cultural Participation in the Last Twelve Months. Source: authors

3.6.3 Effects on Enjoyment and Inspiration

In the T_1 survey, 43 percent of the students indicated that they enjoyed their visit. In total, 35.7 percent of the respondents were a little to very inspired by their visit. The students who were inspired indicated that their visit was interesting, that they learned a lot, and that they were inspired by the different styles and colors that Van Gogh used in his paintings. Two students noted that their visit stimulated them to start painting again. The students who were not inspired by their visit mentioned that they did not like the atmosphere in the museum, that they found it boring and unattractive, and that they preferred active pastimes instead of visiting a museum (that they deemed to be a passive activity). In general, the students were more inspired by the multimedia guide than by the guided tour. Table 3-4 provides a possible explanation, showing that most students find the personal life of Vincent van Gogh interesting. The tone of voice of the multimedia guide is more personal, and it uses lots of quotes from Van Gogh's letters. The conscious choice was made to keep the guided tour "traditional," hence the guided tour was characterized by an art historical focus, with the emphasis on Van Gogh's artistic development, brushstrokes, and colors. The VGM deliberately opted not to select and train specific guides (although the museum is aware that this is an essential element of creating a personal connection). However, further research should certainly explore the various effects of guided tours and multimedia guides in more detail.

Table 3-4 Relevant Issues Centred on Vincent Van Gogh for the Target Group

What interests you about Vincent van Gogh?	**N**	**%**
His personal life	44	46.8%
His artworks	33	35.1%
His creative development	30	31.9%
His letters	8	8.5%
His ideas	20	21.3%
Nothing	11	11.7%

Source: Authors

The negative perception of the guided tour in the museum may also be linked to an incident that occurred during one of the guided tours. During this tour, a "traditional" museum visitor, a middle-aged "native" Dutch man, approached the museum guide. In front of the young people, he expressed his admiration that the museum guide was "trying to teach these Philistines something." The target group understandably felt insulted. After the tour, the students revealed that this was not that first time that they had experienced such an attitude and that this incident provided proof that they were not welcome in museums. This represents a harsh lesson for the VGM. The VGM wants to be inclusive and make the life and work of Van Gogh accessible for everyone. However, the behavior of "traditional" museum visitors can make "new" audiences feel excluded. An important next step for the VGM is therefore to train staff to deal with situations such as this.

3.6.4 Effects on Cultural Intention

The results indicate that the extent of cultural participation in childhood is significantly related to students' intention to visit a museum more often at the 10 percent significance level (sign. = 0.063). Childhood cultural experiences therefore significantly influence the students' current level of cultural participation. This corresponds with the findings of Van Wel et al. (2006) and justifies the VGM strategy of reaching out to young people who receive a lower level of parental encouragement to visit museums.

The number of students who wanted to visit a museum more often increased between T_0 and T_1 (from 20.2% in T_0 to 28. 7% in T_1). This indicates that there is scope for the VGM to become more relevant to the target group. According to the T_0 respondents who would like to visit a museum more often, the most important reasons for them to do so are to take a break, to relax, and to stimulate their own creativity. In T_1, the most important reasons are to learn something new, to try something new, and to relax (see Figure 3-6). If we focus specifically on students with a non-Western migrant background (N = 11) who would like to visit a museum more often, it appears that the most important reasons for them to do so are to learn something new, to enjoy beautiful things, and to be away from the daily routine.

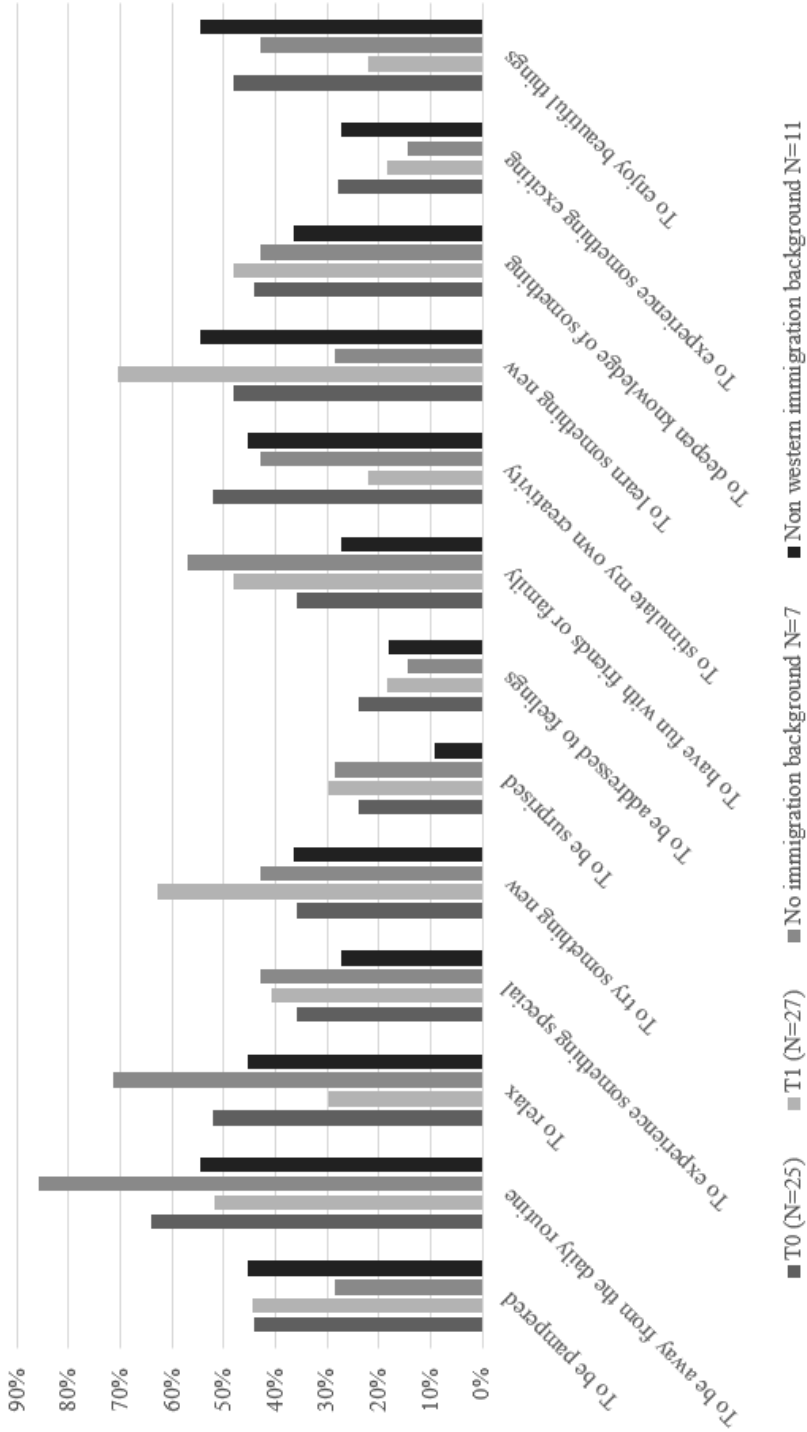

Figure 3-6 Reasons to Visit a Museum More Often. Source: Authors

3.6.5 Effects on Cultural Valuation

Focusing on the research sample of T_0, the most important perceived values of the VGM seem to be the fact that visitors learn something new, are given food for thought, and become aware of other cultures (see Figure 3-7). Related to the latter, despite the fact that Van Gogh is a Western European artist, both "native" and "non-native" students rank this value relatively high. A possible explanation for this is that both groups see this as another culture, as Van Gogh lived in another period in time and spent much of his life in various foreign countries. In T_1, these perceived values are also the possibility to learn something new, to be given food for thought, and to gain new experiences. There are remarkable differences in the perceived values of "native" Dutch native students and those with a non-Western migrant background. For example, there is a large gap in valuation between the two groups regarding the values of "become inspired" and "having a good time." The VGM is keen to gain a better understanding of these differences. A next step will therefore be to conduct the same test with students within the applied university and academic university education systems.

3.6.6 Effects on Social Inclusion

The researchers conducted an independent t-test to analyze whether the students' feelings regarding social inclusion changed following their visit to the museum. As previously mentioned, the VGM did not expect a single museum visit to have a drastic impact, yet it is important that a method capable of measuring the effect of cultural participation is tested. Table 3-5 clarifies which statement of the SIS belongs to the subscales of social isolation, social relations, or social acceptance. Following Secker et al. (2009), we calculated the mean scores for each subscale. The analysis shows that the mean score for social isolation and social acceptance decreases between T_0 and T_1. Conversely, the mean score for social relations increases slightly (see Table 3-5).

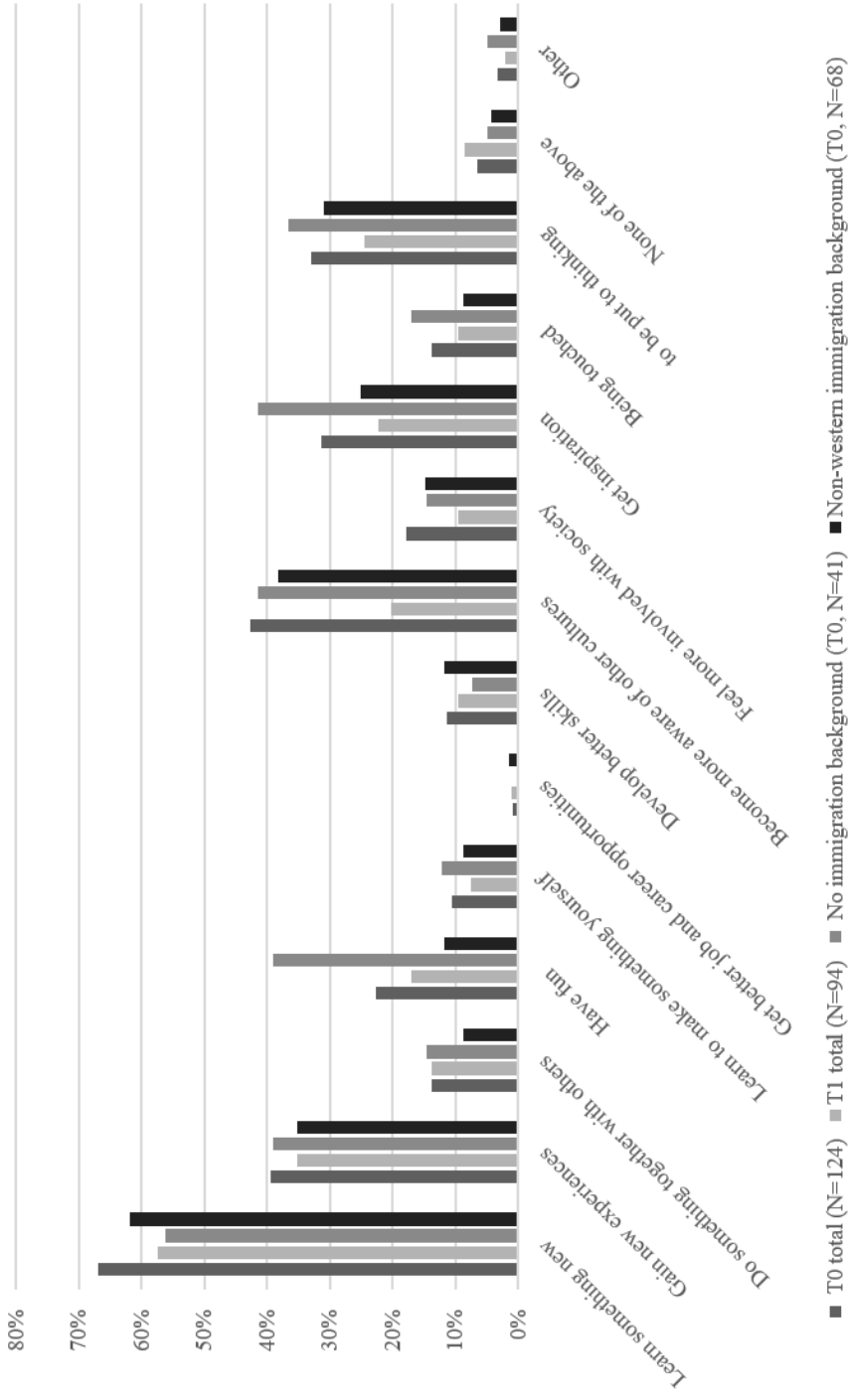

Figure 3-7 Perceived Values of VGM among Students. Source: Authors

Table 3-5 Elements of Social Inclusion Scale That Are Implemented in This Study

Social inclusion scale	**Subscale**	**Mean T_0 (total)**	**Mean T_1 (total)**	**Mean T_0 students with migration back-ground**	**Mean T_0 Students without migration back-ground**	**Mean T_0 Students with Western back-ground**	**Mean T_0 Students with non-western back-ground**
I have felt terribly alone and isolated	**Social isolation**	2.13	2.18	2.05	2.30	2.33	1.93
I have felt accepted by my friends		4.40	4.28	4.50	4.20	4.54	4.48
I have been out with friends in a social context		4.18	4.18	4.17	4.20	4.04	4.21
I have felt that I am a valuable member of society		3.63	3.45	3.74	3.40	3.50	3.84
I have friends I see or talk to every week		4.23	4.18	4.27	4.13	4.21	4.31
I have felt that I am a valuable member of society	**Social relations**	3.63	3.45	3.74	3.40	3.50	3.84

Table 3-5

Social inclusion scale	Subscale	Mean T_0 (total)	Mean T_1 (total)	Mean T_0 students with migration back-ground	Mean T_0 Students without migration back-ground	Mean T_0 Students with Western back-ground	Mean T_0 Students with non-western back-ground
I have felt that what I do is valued by others	**Social relations**	3.83	3.79	3.96 **	3.55	3.79	4.03
I have been to new places		3.52	3.51	3.44	3.70	3.25	3.54
I have learned something about other cultures		3.31	3.37	3.40	3.10	3.29	3.44
I have been involved in a group with not only people from my own cultural background		4.13	4.06	4.27 **	3.83	4.21	4.30
I have done some cultural activity		3.22	3.59*	3.20	3.25	3.25	3.18

Table 3-5

Social inclusion scale	Subscale	Mean T_0 (total)	Mean T_1 (total)	Mean T_0 students with migration back-ground	Mean T_0 Students without migration back-ground	Mean T_0 Students with Western back-ground	Mean T_0 Students with non-western back-ground
I have felt that some people look down on me	**Social relations**	2.45	2.62	2.56	2.23	2.88	2.43
I have felt accepted by the people in my environment	**Social accep-tance**	4.06	4.01	4.12	3.95	3.71	4.28 ***
I have friends that I see or talk to every week		4.23	4.18	4.27	4.13	4.21	4.31
I have felt accepted by my family		4.38	4.30	4.37	4.40	4.17	4.46
I have felt clear about my rights		4.03	3.80	4.11	3.88	4.00	4.13
I have felt free to express my beliefs		4.07	3.97	4.10	4.03	3.75	4.21

Table 3-5

Social inclusion scale	**Subscale**	**Mean T_0 (total)**	**Mean T_1 (total)**	**Mean T_0 students with migration back-ground**	**Mean T_0 Students without migration back-ground**	**Mean T_0 Students with Western back-ground**	**Mean T_0 Students with non-western back-ground**
Subscales							
Social isolation		3.71	3.66	3.75	3.65	3.73	3.75
Social relations		3.44	3.48	3.51	3.29	3.45	3.54
Social acceptance		4.15	4.05	4.19	4.08	3.97	4.28

* Mean score in T_1 is significantly different to mean score in T_0 ($p < 0.05$).
** score of students with a migrant background shows a significant difference to those of students without a migrant background ($p < 0.05$).
*** score of students with a non-Western migrant background shows a significant difference to those of students with a Western background ($p < 0.05$).

Table 3-6 Independent t-test of Elements SIS

		F	Sig.	t	df	Sig. (2-tailed)	Mean Diff.	Std. Error Diff.
I have done some cultural activity	Equal variances assumed	0.013	0.911	-2.468	209	0.014	-0.36846	0.14931
	Equal variances not assumed			-2.456	182.133	0.015	-0.36846	0.15001
I have felt clear about my rights	Equal variances assumed	0.619	0.432	1.692	209	0.092	0.22766	0.13458
	Equal variances not assumed			1.667	175.102	0.097	0.22766	0.13660

Source: Authors

Despite the fact that T_0 and T_1 show different means for the subscales, we did not observe significant differences for these subscales between T_0 and T_1. However, we also applied the independent t-test for each specific element in the SIS. This analysis shows a significant increase for the element "I have done some cultural activity" (sign. = 0.014). At the 10 percent significance level, the analysis shows a significant decrease for the element "I have felt clear about my rights" (sign. = 0.092) (see Table 3-6). This result implies that museums can potentially positively influence specific elements of social inclusion. These results also show that it is possible to empirically and quantitatively measure the effects of cultural participation on social inclusion. We expect that more long-term activities (that are fully geared to the interests of the target group) would therefore lead to more positive impact on the different elements of SIS. This should be taken into consideration when developing future Van Gogh Connects activities.

3.7 Conclusion

This article has several aims. Firstly, it attempts to answer the research questions. Secondly, it aims to test whether the VGM research approach is valid. Thirdly, it is a manifestation of the VGM's aim to share their experiences with the field. Our key findings are:

- The vocational educational students in the research sample prefer to participate in active cultural activities.
- The personal life of Vincent van Gogh is relevant to the students in the research sample.
- The VGM can potentially positively impact specific factors that result in a feeling of social inclusion amongst the students in the research sample.

Research question one: *What are the cultural preferences of young Amsterdam residents between eighteen and thirty years old with different migrant backgrounds?*

We found that the students in the research sample with a non-Western migrant background participated less in receptive and highbrow cultural activities. Instead, compared to students without a migrant background they more frequently participate in specific active cultural activities According to the research sample, active participation seems to enhance relevance and inclusion for this segment of the target group. Moving forward, the VGM will explore whether the same impact applies in the case of applied university students and academic university students. The VGM is subsequently keen to consider whether there is a possibility of these active approaches being sustainably secured in governance.

> Research question two: *Is the VGM able to enrich and inspire those with a migrant background and, if so, how?*

We found no clear answer to this question. On the one hand, we conclude that 43 percent of the students enjoyed their visit, and that 35.7 percent of the respondents were inspired by their visit. We also found an increase in the percentage of students who wanted to visit a museum more often. On the other hand, the qualitative analyses indicate that the target group experienced a lack of relevance and interest. Further research should explore this matter in more depth in order to provide a better understanding of the relevance of the VGM. The importance of the think tank was also revealed during the research, offering a means of staying in dialogue with the target group. It is for this reason that the VGM is keen to professionalize this dialogue in their governance.

We have observed a significant change related to the statement "I have done some cultural activity" of SIS. This indicates that the VGM can potentially positively influence specific elements that lead to social inclusion and that it is possible to empirically and quantitatively measure the effects of cultural participation on social inclusion. In order to optimize the potential effect of cultural participation, the VGM will conduct a similar impact study involving students in which there will be more long-term museum engagement.

> Research question three: *How can young Amsterdam residents between eighteen and thirty years old with a migrant background be attracted to and inspired by the VGM?*

We can conclude that, for this research sample, active cultural forms and the personal story of Vincent van Gogh offers opportunities to connect with the target group. The VGM wants to further explore ways of integrating these elements in the Van Gogh Connects programming. The perception of the students in the research sample regarding the guided tour also implies that offering museum guides target group-oriented training may help to increase relevance for these students. The VGM is therefore keen to invest in such training in the future.

3.7.1 Further Research and Recommendations

The results outlined above are merely preliminary, as the Van Gogh Connects program will continue for another three years. The research approach adopted by the VGM has proven to be valid, hence the museum aims to apply this research approach to students in the applied university system and the academic university system. In the years ahead, we therefore expect to gain valuable new insights that can subsequently be shared with the field.

It is vitally important that the awareness and knowledge of cultural diversity increases throughout the entire VGM workforce. Integral service will otherwise not feel inclusive for the target group. Being relevant to the target group starts with the internal awareness and change of an organization, as governance change is a prerequisite of inclusiveness. In February and March 2018, the HM Department conducted a survey to gauge cultural diversity and cultural awareness among VGM employees. Based on this research, the VGM now has an overview of current awareness and is aware of the steps it needs to take to select and train all employees regarding inclusion. This represents one of the underlying opportunities for governance to be truly relevant and inclusive.

We recommend other museums to think how our key findings (e.g. the preference for active cultural participation, the relevance of the story behind the artist, and the potential to positively impact factors that result in a feeling of social inclusion of the research sample) can be of value for their organization. Moreover, we recommend other museums or researchers to consider, compare, and evaluate possibilities of developing similar projects in other museums.

In this way, we jointly can fill a gap that museums have to face in today's world and that will be common to many museums. Moreover, we also recommend museums to use the impact measurement methodology in order to gain insights in their achieved results, but also to gain insights in ways to strategically manage and steer on their intended impact.

3.7.2 Acknowledgment

Van Gogh Connects was made possible thanks to the generous support of Fonds21. This research is part of the Van Gogh Connects program.

Chapter 4

The impact of entrepreneurship education for creative professionals

4.1 Introduction

Recent transformations in society and the economy, including the globalization of trade and information (Castells, 1996), deregulation and privatization (Harvey, 1996), and increasing citizen engagement (Lumpkin & Bacq, 2019), in conjunction with concomitant challenges such as health, demographic change, migration, and climate change, have led to a broader concept of entrepreneurship, ranging from innovative, high-impact entrepreneurship (Acz, 2010) to inclusive entrepreneurship (OECD/European Union, 2019), with social entrepreneurship (Tan, Williams, & Tan, 2005), cultural entrepreneurship (Lounsbury & Glynn, 2019), and "everyday entrepreneurship" (Welter et al., 2017) among its composite parts. An entrepreneurial perspective can proliferate many outcomes in several contexts: in for profit and not-for-profit organizations, and in business and non-business-oriented activities (Kuratko, 2005). McCrea (2010) links a broad approach to entrepreneurship to the process of new value creation for a target group of customers. She argues that when "value and customers are defined broadly, it is easy to see that creating 'a new museum experience' for 'patrons', or 'good feelings' for 'donors', is not much different than creating 'software' for 'businesses and consumers'" (McCrea, 2010, p. 40). These transformations in society and the increasing need for entrepreneurship in value creation processes have not left the arts and creative industries unaffected. Particularly creative workers who develop novel artistic goods and services must find ways to cope with a fast-paced environment and its implications on artistic production and consumption.

Working in the arts and creative sectors has been challenging for decades: artistic labor has been deemed "precarious" (Ross, 2009), typified by project-based and freelancing activities (Throsby & Zednik, 2011; Woronkowicz & Noonan, 2019), and by disproportionately lower wages and higher levels of insecurity compared with other work (Menger, 1999). This has prompted public authorities and educators to acknowledge their responsibilities (Schediwy, Loots, & Bhansing, 2018). Few private parties have found themselves stimulated to develop innovative opportunities to improve the employability and entrepreneurial skills of creative individuals who seek to make a living out of their talents. The impact of education on creative careers has been studied; however, most studies scrutinize higher education, and make use of qualitative, interview-based research methods (e.g., Bridgstock, 2013; Coulson, 2012). Studies that reliably measure educational impact are limited still, especially when it comes to executive education during a creative career.

It is important to better understand *if* and *how* entrepreneurship education impacts the current creative professionals and nascent entrepreneurs, because those insights will help educators to change or optimize their education programs. While higher education institutes acknowledge the need for adopting business and entrepreneurship courses in their artistic programs, for private parties it is quite novel and slightly provocative to develop as a business proposition the offering of executive entrepreneurship education to artists and creative professionals. With Braenworks Academy as a case study, this paper assesses the impact of executive entrepreneurial education for artists and cultural professionals by examining the psychological characteristics and personal skills needed for an entrepreneurial orientation, the entrepreneurial skills, knowledge and intention as well as the earning capacity of participants before and after taking a training. The impact of a training is analyzed by means of a quantitative approach. The present study offers a fourfold contribution. First, it relates executive entrepreneurship education to artists and creative professionals; Second, it uses quantitative impact methods to measure short term and mid-longer term impact of an education program by analyzing the variables on different measurement moments; Third, it evaluates the education program based on its components and relates it to four different learning approaches identified in entrepreneurship pedagogy literature: problem-based learning, work-based action learning, service-learning and experiential learning.

Fourth, the paper adds to entrepreneurship research results as well. The academic knowledge about the effects of executive entrepreneurial education for creative professionals is still in an infancy state. While the opportunities in the environment and personality take center stage in many entrepreneurship studies (e.g. Frese & Baron, 2012; Shane & Venkataraman, 2000), our study demonstrates that education and the stimulation of entrepreneurial skills play a clear role in fostering entrepreneurship, at least in a creative context as the arts.

4.2 Entrepreneurship education and creativity

Although already in the early 1970s entrepreneurship education became a force in business schools (Kuratko, 2005), entrepreneurship education has started to flourish only in the past two decades. Much of what is written about the importance of creativity for entrepreneurship education (e.g. Blomberg, 2014; Penaluna & Penaluna, 2011; Zidulka & Mitchell, 2018) has been taken over by business schools, where students at the undergraduate, graduate and executive levels are encouraged to develop their creative competencies. The assumption is that encouraging creative competencies will improve the (social and emotional) skills that are essential in problem-solving situations (Penaluna & Penaluna, 2011). Also, as argued by Rhee and Honeycutt Sigler (2010), the emotional and social competencies gained by executive entrepreneurship education are important for effective leadership performance, which is related to entrepreneurship. Hence, according to Vecchio (2003, p. 322), entrepreneurship is leadership within a narrower and more specific context, and "many of the constructs used in the area of entrepreneurship are also found within the mainstream of leadership theory." It is because of this assumed accumulation of effects - creative thinking influences social and emotional skills, which are important for leadership performance and thus for entrepreneurship processes - that creativity should be an important element in executive entrepreneurship education. Moreover, also in the management literature, creativity has often been linked to innovation, productivity, increased profits and a competitive advantage at the firm level (Amabile, 2018; Blomberg, 2014; Zidulka & Mitchell, 2018).

However, despite the rich literature that links creativity and entrepreneurship, little is known about the effects that entrepreneurship education

has *onto* creatives. In a professional context, creatives struggle with constraints, organizational challenges and financial problems that are not being solved by their creative competencies (Abbing, 2002; Ross, 2009; Loots et al., 2018). This implies that the creative professional finds the transformation of creative competencies - and the concomitant social and emotional skills - into leadership performance and entrepreneurship difficult to make. Although arts education institutes become increasingly aware of their responsibility to educate their students also with the knowledge, skills, attitudes and intention related to entrepreneurship (Beckman, 2010), students and teachers often feel awkward toward the topic (Haynes & Marshall, 2018; Schediwy et al., 2018).

While the number of arts entrepreneurship courses is booming, it remains questionable if those arts graduates that become creative entrepreneurs (sometimes out of necessity) have the qualities to behave entrepreneurially and to perform as good leaders. In other words, for an arts entrepreneurship course to be effective, the education program should lead to knowledge, *skills development* and to an entrepreneurial *attitude* with the participants, so that they apply and engage in particular behaviors (Frese & Gielnik, 2014; Rands, 2009). The literature about effective entrepreneurship education (from knowledge to action) for nascent creative entrepreneurs, is growing. Linda Essig, for example, develops pedagogies for creative enterprise and cultural leadership in US higher education, conceiving of arts entrepreneurship "as a process of creating or discovering new means-ends relationships" (Essig, 2015, p. 239; Essig, 2017). In Australia, Ruth Bridgstock engages in research into the changing world of work and the capability needs of creative graduates. She argues that "entrepreneurship curricula cannot simply be imported from business schools" to learn artists and creatives how to become more entrepreneurial (Bridgstock, 2013, p. 122; Bridgstock & Cunningham, 2016). Roberta Comunian investigates the career prospects and trajectories of creative graduates in the UK, trying to move policy makers and education institutions to take action because "the creative skills of graduates in these disciplines are not fully valued and appreciated in the job market (both in creative and non-creative occupations)" (Comunian, Faggian, & Jewel, 2011, p. 305; Comunian, Gilmore, & Jacobi, 2015). While scholarship is accruing, the insight in (the effects of) executive entrepreneurship education for creative professionals is limited.

To gain insight in the effectiveness of an entrepreneurial education program, it is important to better understand *if* and *how* entrepreneurship education impacts the psychological characteristics, personal skills, entrepreneurial skills and knowledge, entrepreneurial intention and earning capacity of current creative professionals and nascent creative entrepreneurs, because those insights will help education institutions to change or optimize their education programs.

4.3 A pedagogy for entrepreneurship education for professionals

Providing entrepreneurship education for executive professionals can be challenging. Executives are individuals working in decisive positions within an organization. Typical for executive education in the 1980s was its focus on effective management and functional knowledge. In the 1990s, as result of employee diversity and global competition, executive education shifted to a learner-centered perspective with frequently discussions of real-life problems based on case studies (Conger, 2010). Today, education for those individuals should come in a flexible format designed with work-life demands in mind. Participants seek for a refreshment of their knowledge and new ideas, but they also "look for support or a push in order to make a change in their behavior that allows them to be more effective in their work and life" (Kets de Vries & Korotov, 2007, p. 375).

Entrepreneurship encompasses a wide range of knowledge, skills and psychological characteristics needed for the identification, evaluation and development of opportunities (Shane & Venkataraman, 2000). Executive entrepreneurship education, thus, calls for an approach which exposes participants to the complexity of entrepreneurial activities. This complexity can be best understood and examined relative to the context of participant's own entrepreneurial development (Robinson & Malach, 2007). When it comes to entrepreneurship education at executive level (targeting firm-owners and founders), the action model developed by Frese and Gielnik (2014) hints at the elements that can be critical parts of effective learning interventions: knowledge, understanding, psychological characteristics (personality), skills, motivations, intentions, and behaviors, which all together lead to improved entrepreneurial action. In the pedagogical literature, we identify a number of learning techniques

that have a flexible format and can address the work-life demands of executives. These techniques do not only focus on the creation of knowledge and understanding, but also on the development of skills, intentions and behaviors. *Problem-based learning, work-based action learning, service-learning* and *experiential learning* are approaches that possess the qualities for an effective pedagogy for entrepreneurship education at the professional level.

4.3.1 A problem-based or solution-centered approach

Problem-based learning (PBL) is an approach that focuses on the integration of content knowledge and skills development (Ungaretti, Thompson, Miller, & Peterson, 2015). According to Schwartz, Webb, & Mennin (2001), PBL is a method "of learning in which the learners first encounter a problem, followed by a systematic, student-centered enquiry process" (p. 1). In this approach, students are encouraged to implement the knowledge gained in the classroom in real-life situations and to "first identify what the real problem is, next identify what they know and need to know, and then identify viable solutions through both creative and critical thinking" (Peterson, 2004, p. 633). Where traditional education focuses on content and knowledge, the problem-based perspective also focuses on processes and performance. Equally, in traditional education the student is passive, the role of the teacher important and the assessment discrete, while in PBL the student acts actively, sees the teacher as a resource and the assessment is continuous (Peterson, 2004). Because of the responsibility of the students of their learning, they can develop a wide range of competencies that will benefit them in their future (professional) lives. Examples include the ability to deal with ambiguity and uncertainty, creativity, critical thinking and problem-solving (Ulger, 2018).

PBL-techniques are frequently applied in business and management education programs for undergraduate and graduate students, as well as in entrepreneurship education courses (e.g. Wee, 2004; Yuastri & Hidaya, 2016). San Tan and Ng (2006) found that the use of PBL-techniques contributes to enhancing students' appreciation and capacity for entrepreneurship, a result confirmed by Santaressa (2016), who observed an improvement in the acquisition of entrepreneurial skills of students after PBL entrepreneurship education. Dover, Manwani, & Munn

(2018) advise business schools to incorporate a solutions perspective and to align their programs with the following criteria: (1) it must depart from a real-life learning problem that students cannot solve by themselves, (2) it must rely on the "proven expertise" of the educators to solve the problem, and (3) it must possess the willingness and commitment of those involved to conduct measurements in order to determine the program's short- and longer-term performance.

4.3.2 A work-based action learning approach

Work-based learning (WBL) encompasses several instructional modes, including internship, externship, school-based enterprise, mentorship, clinical experience, job shadowing (and some would argue service learning). However, the pedagogy developed by Raelin (1997) addresses a few elements that can apply to executive education involving professionals in a business context. A key component of his pedagogy is the purview of action learning, where problems occurring within a professional's work setting constitute the primary subject matter. Underlying action learning is the idea that individuals learn most effectively working on real problems that occur in their professional settings (DeFillippi, 2001). Coming together, practitioners jointly learn to construct a common understanding of such real-world problems; knowledge which fuels back into their own professional practice (Raelin & Coghlan, 2006). As a result, learners acquire the proficiency of being reflexive of their own and adjacent practices, and they become critical while learning at work. The learning occurs at individual and collective levels, while the WBL process constitutes of explicit and tacit forms of knowledge (Raelin, 1997). Key components of WBL are (1) the conceptualization of learners' own practice, (2) experimentation in order to contextualize learners' conceptual knowledge, (3) learning through experience or tacit knowledge which can be used in decision-making and problem-solving, (4) reflection to bring the tacit knowledge and experience to the surface (Raelin, 1997).

4.3.3 The service-learning approach

Service-learning (SL) is an approach where students are encouraged to engage in a community and to implement the knowledge gained in the classroom in real life

situations in order to meet their learning objectives (Huda, Mat The, Nor Muhamad, & Mohd Nasir, 2018; Rhee & Honeycutt Sigler, 2010) and to address the human, social and/or environmental needs of that community (Rands, 2009). Gerholz, Liszt, & Klinsieck (2018) explain the *service* and *learning* as parallel processes: "The service process reflects the problem-solving process based on the community problem given. The learning process refers to the acquirement of skills as well as a development of personal attitudes" (p. 48). SL can have a variety of goals, ranging from personal development, career and moral development, to academic achievement and reflective civic participation (Lamb, Lee, Swinth, & Vinton, 2000). The SL technique ideally includes three elements (Gerholz et al., 2018): (1) the problem that should be solved, must be real and not a fictional situation, and the learning processes should be in line with the needs of society or a community, (2) the students should be encouraged to evaluate and reflect on how the SL approach influences their personal development, and (3) students should collaborate with other individuals and organizations in order to gain different understandings and perspectives. The benefits are mutual: the community benefits from the support while students benefit from the acquired skills, development, and knowledge. Even if SL is frequently applied in business and management education programs for undergraduates and graduates, and increasingly so in executive education (Ayas & Mirvis, 2005), the learning technique is not widely implemented in entrepreneurship education courses (McCrea, 2010).

4.3.4 The experiential learning approach

Instead of teaching about entrepreneurship, it is increasingly recognized that effective entrepreneurship education needs to be experiential, enabling students to learn through (or in) entrepreneurship (Gibb, 2002; Lange et al, 2012; Minniti & Bygrave, 2001). Experiential learning (EL) can provide an effective educational practice for teaching *for* entrepreneurship. At the core of this type of learning is the alteration of the ways in which participants interact with their environment. Mere interaction with their own context or environment does not suffice, however. Reflection is a quintessential element of the EL process (Joplin, 1995). EL facilitates the development of entrepreneurial skills, as it helps bridging the gap between the acquisition of theoretical knowledge and the generation of skills

through active participation in learning (Cooper et al., 2004). In contrast to more traditional teaching and learning methods, in EL, participants are encouraged to direct their own learning. It is hence less teacher-centered and more learner-centered as learners are encouraged to actively participate in their own learning process. Additionally, in EL, the learning can take place outside of the classroom. EL typically provides with (University of Colorado Denver, 2018) (1) a designed learning experience that provides participants with chances to learn from natural consequences, mistakes, and successes, (2) the opportunities for participants for reflection, critical analysis and synthesis, (3) the possibility for participants to take initiative, make their own decisions and be accountable for their results, and (4) the ability for participants to engage intellectually, creatively, emotionally, socially, or physically.

4.4 Case study: Braenworks Academy

Braenworks Academy is a school for artists and creative professionals, established by Kevin de Randemie, who turned into a self-proclaimed creative entrepreneur. In order to contribute to the social problems many creatives face (low wages, multiple job holding, financial struggles, etc.), Braenworks Academy aims to contribute to a healthier creative sector by offering an innovative education program with a focus on entrepreneurship. The School's underlying line of reasoning is that entrepreneurial education should imbue creatives with higher levels of entrepreneurial knowledge, intentions and behavior. As a result of that, creative individuals should gain increasing earning capacities and thereby become financially more resilient.

Currently, the "arts for art's sake" principle (Caves, 2000) is quite prevalent among artists and creative professionals in many countries in Europe. There is a reluctance by many creative professionals to embrace entrepreneurial attitudes and skills to progress their careers (Schediwy et al., 2018). As a business proposition, it is therefore quite novel and provocative to offer executive entrepreneurship education to artists and creative professionals. Braenworks Academy does not reject the "art for art's sake principle". Instead, the starting point of Braenworks Academy is the creativity of the artists and the creative professional. Each artist of professional in the education program is free to

determine how (s)he wants to use this creativity: in a more instrumental manner, or purely for the sake of art. Overall, Braenworks Academy wants to help participants in better positioning their creativity.

Despite being a frontrunner, Braenworks Academy already faces competition in The Netherlands from initiatives, such as Knowmads, Heroic Academy, THNK and Rockstart[10]. The innovative and distinctive strategy of Braenworks Academy is found in its aim to gain insight in its *intended* and *achieved* impacts by means of impact measurement and monitoring. In this way, the results of an impact measurement cycle can help Braenworks Academy to *prove* its value and to *improve* its education program (Ebrahim, 2019). In particular, the learning aspect of the impact assessment ("improve") is of high value: by learning from the impact measurement and managing its impact based on the results, Braenworks Academy seeks to increase the success rate of its activities.

4.4.1 Approach of Braenworks Academy

Braenworks Academy is a case of how an executive education program for artists and creatives can have an approach that focuses on the complexity of entrepreneurial activities in relation to the context of the participant's own entrepreneurial development. During the program, which ran for the first time in 2018 and lasted seven months, 38 participants (including musicians, dancers, designers and artists) subscribed and met each other and their teachers on a weekly basis. During these weekly meetings, relevant knowledge about entrepreneurial issues was provided by educators, trainers and business professionals. Additionally, individual coaching sessions were held to reflect on participants' progress and development. During the week, they received online support. The participants were offered seven modules that addressed entrepreneurial issues. These modules correspond to three aspects of art entrepreneurship education that have been recognized in the literature (Bridgstock, 2013): business formation, entrepreneurial orientation and skills, and employability as a "remedy to legally

[10] Knowmads: www.knowmads.nl/, Heroic Academy: https://heroic.academy/, THNK: https://www.thnk.org/, and Rockstart: https://www.rockstart.com/.

and viably sustain in the arts sector" (Schediwy et al., 2018, p.614). As Table 4-1 shows, *Intellectual Property Right*, *Financial & Fiscal Knowledge* and *Sales & Marketing* are three modules that deliver the knowledge needed to start and run an entrepreneurial venture in creative sectors. Knowing how to identify and address a *Target Group & Value* and being able to develop a *Vision & Strategy* are two modules meant to develop entrepreneurial skills. Being capable of installing the *Organization & Processes* to enact the entrepreneurial project or idea and doing so supported by the appropriate *Identity & Power*, are the precursors to the psychological characteristics and personal skills and psychological characteristics that are needed to lead to entrepreneurial action.

Within each module, assignments were provided to the participants, which related to their careers or personal lives. Consequently, the assignments led to concrete and specific activities of the participants, such as conversations and meeting with others in the cultural field, negotiations and pricing deals.

4.5 Research methodology

By means of a case study design (Yin, 2017), we conduct a social impact measurement, with impact defined as "the portion of the total outcome that happened as a result of the activity of an organization, above and beyond what would have happened anyway" (Clark et al., 2004, p.7). Social impact is regularly defined as "the impact of a corporation on society on the economic, environmental and social dimension" (Maas & Liket, 2011, p. 172). Impact measurements can be used strategically, by comparing the effects of different actions of an organization. This comparison can help organizations to learn from past experiences and to analyze whether investments in terms of time, money and people in their activities were effective. It can help to understand if the intended effects of the activities are achieved (Liket et al., 2014). Information about these effects do not only help organizations to legitimize their existence, it also helps them to learn and to improve their performances (Ebrahim, 2019; Liket et al., 2014; Maas & Liket, 2011).

Table 4-1 Subjects in arts entrepreneurship education and in Braenworks Academy

Approach to arts entrepreneurship education[11]	**Subjects (higher education)**	**Subjects (modules of the case)**
1. New Venture Creation	Marketing	Intellectual Property Right / Sales & Marketing
	Sales	Sales & Marketing
	Finance	Financial & Fiscal Knowledge
	Legal issues	
2. Being Enterprising	Opportunity identification and exploitation	Target Group & Value
	Understanding stakeholder preferences	Vision & Strategy
	Promoting oneself to stakeholders	Vision & Strategy
	Thinking innovatively	Vision & Strategy
3. Employability and Career self-management	Familiarizing with career options	Organization & Processes
	Knowledge of industry requirements and challenges	Identity & Power
	Flexibility and adaptability	Organization & Processes
	Recognizing one's own potential and building confidence	Identity & Power

[11] Note: The approaches to arts enrepreneurship education and the corresponding subjects in this table are based on Bridgestock, 2013 and Schediwy et al., 2018.

The aim of Braenworks Academy is to contribute to a healthier creative sector by offering an innovative education program with a focus on entrepreneurship to creatives. In the modules, attention is paid to entrepreneurial knowledge and skills, entrepreneurial intention and the psychological characteristics and personal skills that are needed for a firm's entrepreneurial orientation (Entrialgo, Fernández, & Vázquez, 2000). In their entrepreneurial action model, Frese and Gielnik (2014) outline the sequence of elements that should lead to entrepreneurial action, with psychological characteristics being the starting point and jointly with personal and entrepreneurial skills leading to entrepreneurship and outcomes such as (financial) success. In relation to this, the present impact measurement seeks to address the following research questions:

> *Research question 1: Does participation in Braenworks Academy lead to a change in the psychological characteristics and personal skills required for an entrepreneurial orientation?*
>
> *Research question 2: Does participation in Braenworks Academy lead to an increase in the entrepreneurial skills and knowledge, entrepreneurial intentions and earning capacities of creative professionals?*

We analyze the impact of the education program by means of a quantitative approach with survey data collected in 2018 and 2019, at three different moments: before participation at the program ("T_0"), directly after finishing the program ("T_1") and half a year after finishing the program ("T_2"). Based on these data, a social impact measurement is conducted. The assumption is that changes in personal attributes between T_0 and T_1 are caused by the participation in the program. Because T_1-data are collected directly after finishing the program, the observed changes are developments on the short term. The T_2 measurement is implemented to analyze whether the changes registered at T_1 continue to exist on the mid-longer term. Changes over time are analyzed in the statistical program SPSS. Our relatively small research sample urged us to analyze changes through independent sample t-tests and the SPSS research feature "Custom tables". The independent sample t-test enables the observation of changes in a group over time. As a robustness check, we also used paired sample t-tests, non-parametric Mann-Whitney test and non-parametric Wilcoxon signed-rank test to control whether results would be consistent when using alternative

specifications. In contrast to independent sample t-tests, paired sample t-tests enable the observation of changes of individuals over time. The robustness check increases the validity of the results, as it enables us to match the answers of each individual on measurement moments T_0, T_1 and T_2.

4.5.1 The survey instrument

Based on a literature review and the entrepreneurial action model by Frese and Gielnik (2014) we determined the indicators that should be included in the questionnaire in order to gain knowledge about the effects of the education program. As Kuratko (2005) argues, an entrepreneurial perspective can be developed in individuals. Two major determinants lie at the basis of creative entrepreneurship: entrepreneurial intentions and entrepreneurial behaviors. The intention to become an entrepreneur has regularly been measured by academics (e.g. Liñán & Chen, 2009; Valliere, 2015). However, for intentions to be transformed into action, entrepreneurial behaviors are required. These can be affected by psychological characteristics, knowledge and various personal, social and entrepreneurial skills (Entrialgo et al., 2000; Frese & Gielnik, 2014).

After a literature review and discussions with the founder of Braenworks Academy, we decided on the variables to be included in a survey. As the program aims to contribute to the psychological characteristics, personal skills, entrepreneurial skills and knowledge, entrepreneurial intention and earning capacity of the participants, we looked for measures that accord with the objectives of Braenworks Academy.

First and foremost, we assess psychological characteristics and personal skills that have been shown to affect the entrepreneurial orientation of a firm, with constructs drawn from the psychology literature. These relate to the need for achievement (Steers and Braunstein, 1976), locus of control (Lumpkin, 1985) and tolerance for ambiguity (Lorsch & Morse, 1974; Gupta & Govindarajan, 1984), in line with Entrialgo et al. (2000). In line with Koellinger, Minniti, and Schade (2007), questions referring to fear of failure and trust in a better financial situation (optimism) were included as well. The selection was made after thorough discussions with the founder of Braenworks Academy about his mission and

intended impact, even if the entrepreneurship literature comprises many more personality traits and behaviors including risk taking (Kuratko, 2005), innovativeness and self-confidence (Arenius & Minniti, 2005; Gürol & Atsan, 2006), self-efficacy and independence (Kume, Kume, & Shahini, 2013), perceived barriers (Lüthje & Franke, 2003) and autonomy, proactiveness and competitive aggressiveness (Lumpkin & Dess, 1996). It must be acknowledged that deep psychological traits such as locus of control, need for achievement and tolerance for ambiguity would not be likely to be affected after a couple of months training; however, the constructs (and items) that we include come close to adjustable work-related attitudes. Additionally, we asked the respondents about 15 elements that relate to the personal skills that Braenworks Academy found very important for being entrepreneurial (including being self-confident, goal-oriented, curious, responsible, decisive and authentic) (Table 4-2).

Second, to assess entrepreneurial knowledge we build on Koellinger et al. (2007), adjusting the answering categories from a binary Yes/no response to a Likert-scale (Table 4-2). To assess entrepreneurial skills, we develop questions based on Liñán (2008). The original question was formulated as "How do you rate yourself on the following entrepreneurial abilities/skill sets?", followed by six different entrepreneurial skills: "Recognition of opportunity", "Creativity", "problem solving skills", "leadership and communication skills", "development of new products and services", and "networking skills and making professional contacts". However, to use more active language in the survey, we reformulate the statements (examples: "I always recognize opportunities" or "I am creative") and split up the "Leadership and communication skills" into separate statements: "I am a good leader" and "I can easily communicate with others" (Table 4-2).

Third, to measure entrepreneurial intentions we draw on the Entrepreneuring Intent Scale (Valliere, 2015) to which we added one statement ("I intend to search for finance / funding for my plans") (Table 4-2). The respondents could rate their agreement with the statements related to psychological characteristics, personal skills, entrepreneurial knowledge, skills and intention all on a 5-point Likert scale (1= strongly disagree, and 5= strongly agree). Where we deviated from the 7-point Likert scale, it was to increase the consistency and user-friendliness of the data collection methods.

Fourth, to assess (changes in) income, we collected income data by means of an ordinal scale because participants could be reluctant to share such personal information. Answer options (average monthly net income) were <1000 EURO, 1000-1500, 1500-2000, 2000-2500, 2500-3000, 3500-4000, 4000-4500, >5000 EURO and "I don't want to say".

Finally, as controls, we asked respondents if they know someone who owns a business because this has been shown to influence the development of entrepreneurial intentions and skills (Koellinger et al., 2007) (with answer option being yes / no), about their motivations and expectations before starting the program, and how they valued the program afterwards. Using the same survey questions (sent out at three different measurement moments T_0, T_1 and T_2) enabled a comparison of participants' answers over time.

4.5.2 Data collection

The participants are all self-employed creatives with a creative business, or creatives that aim to become more independent and entrepreneurial. All 38 participants responded in T_0. At the time of T_1 our research sample consists of 31 participants, of which 26 participants graduated (some dropped out for personal reasons). The sample in T_2 consists of 25 respondents who took part at the three points in time.

4.6 Analysis and results

4.6.1 Motives and expectations

The most important motives for participation mentioned by the respondents were to increase their entrepreneurial skills (79% of the participants), to increase their personal skills (63%) and address a lack of business knowledge (61%). Although not the most mentioned reasons, the increase of income (57.9%), better management of existing creative business (57.9%) and better understanding of entrepreneurship (55.3%) were also important reasons to participate in the program.

Similarly, respondents were asked about the perceived value and their expectations of the modules. At T_0, the modules on Sales and Marketing (34.2%), Vision and Strategy (18.4%) and Financial and Fiscal Knowledge (8.4%) were thought to be most valuable. However, after following the program, at T_1, the modules on Identity and Power (37.5%) and Target Group and Value (33.3%) were clearly considered the more important ones (Figure 4-1). Participants enter the program with the expectation to gain knowledge, but after the programs, they become aware of the urgency of being able to develop a value proposition for a target audience, and possessing the self-confidence (identity and power) to commit to action. In general, the perceived value of the modules at T_2 decreased compared to T_0 and T_1, except for one module: the Identity & Power module is still and largely (61.5%) being appreciated long after the program. Moreover, we found that in T1 95% of the respondents know someone who owns a creative business.

4.6.2 Psychological characteristics and personal skills

Table 4-2 shows the mean values of the selected psychological characteristics of entrepreneurial behavior: need for achievement, locus of control and tolerance for ambiguity. None of them showed significant effects in the short term (T_1) and mid-longer term (T_2). A robustness check using paired t-test does not lead to other results. While there were no significant results related to fear of failure and optimism, in the perception of the participants, Braenworks Academy positively contributed to these characteristics: in T_2 76% of the participants state that Braenworks Academy has positively contributed to their locus of control and 44% state that it positively influenced their tolerance for ambiguity. Similarly, in T_2 88% valued the contribution of the program to their need for achievement. Moreover, in T_0 42% of the participants argued that fear of failure would not stop them to start or maintain a creative business, while this share dropped in T_1 (29%) and enlarged again (50%) in T_2. With regard to their optimism, in T_0 84% of the participants indicated that they thought that in a year from now, they would be better off financially. In T_1 and T_2 this was 84% and 80%. 79% claimed that participation in the program positively contributed to their optimism.

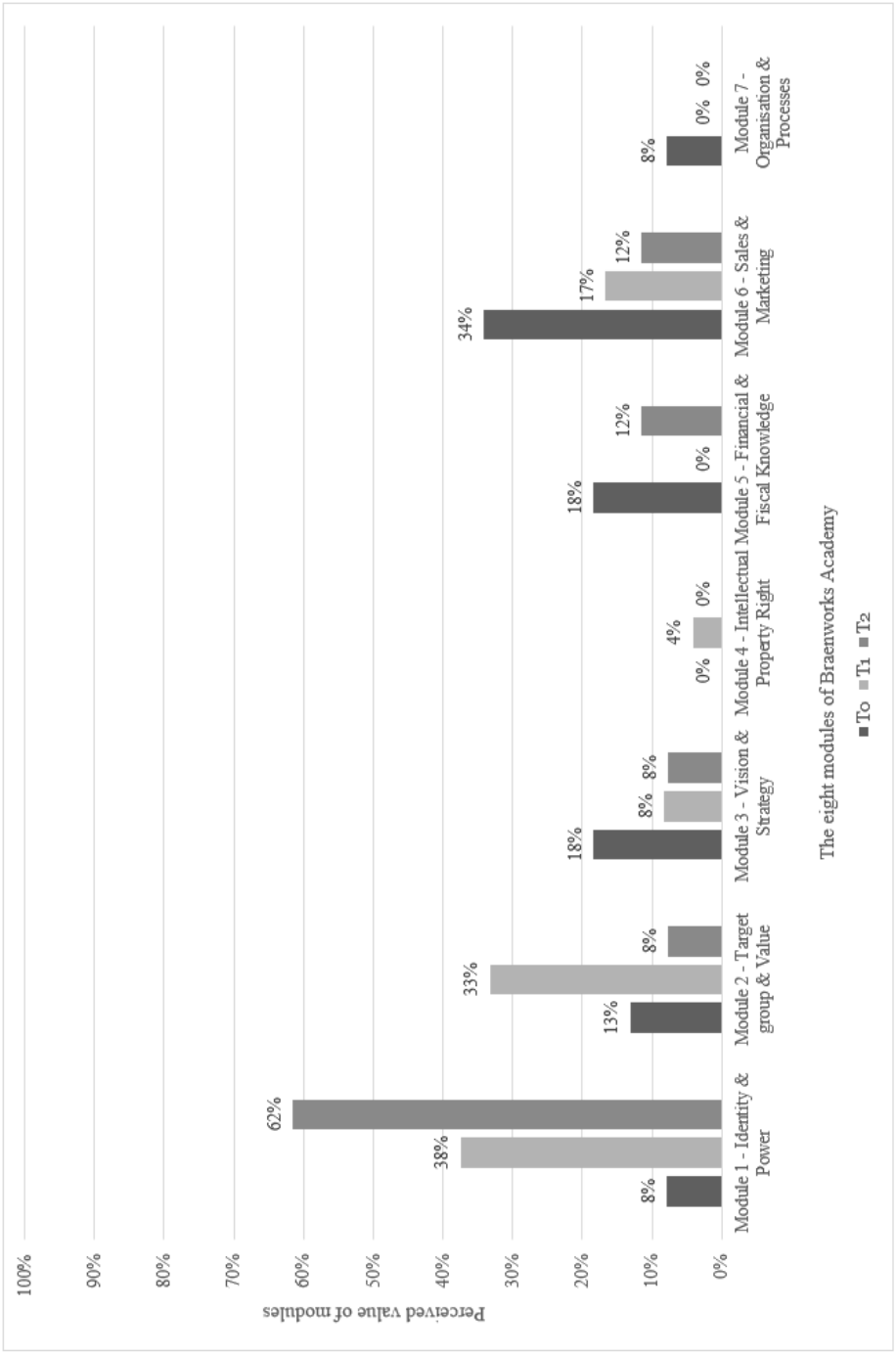

Figure 4-1 Perceived value of the different modules at T_0, T_1 and T_2

For all questioned personal skills, we do not observe significant changes between T_0, T_1 and T_2. When we alleviate the significance requirements ($p<0.10$), there is an increase in T_1 compared to T_0 for the item "I have self-confidence" ($p=0.065$) and for social adaptability ($p=0.082$). However, in T_2, 92% of the participants share that participation in Braenworks Academy positively influenced their personal skills. Although the independent t-test does not show any significant results related to personal skills, a robustness check using a paired sample t-test did demonstrate significant changes between T_0 and T_1 for the items: "I have self-confidence" ($p=0.009$), "I have discipline" ($p=0.016$), "I have social adaptability" ($p=0.069$), "I have self-knowledge" ($p=0.042$) and "I have empathetic ability" ($p=0.056$). For these skills we find an increase.

4.6.3 Entrepreneurial knowledge and skills

Table 4-2 shows the mean values and significance levels of the self-perceived entrepreneurial knowledge and skills of the participants at the different measurement moments. First and foremost, the self-perceived knowledge and expertise needed for starting a creative business increases significantly ($p=0.000$) between T_0 (mean = 3.63) and T_1 (mean = 4.54). In the mid-longer term at T_2 (mean = 4.21), this increase in knowledge decreases slightly compared to T_1, albeit not significantly given the small sample size ($p=0.071$). If we compare the mean value of self-perceived knowledge in T_2 with the mean value in T_0, there is still a significant increase observable ($p=0.006$).

In terms of entrepreneurial skills, an increase of the mean values of almost all of them can be observed in T_1 and T_2 vis-à-vis T_0, except for one item ("I can easily communicate with others"). Different entrepreneurial skills are significantly affected by the program in the short term: creativity ("I am creative", $p=0.016$), problem solving ("I am able to solve problems", $p=0.011$) and leadership ("I am a good leader", $p=0.04$). Robustness check shows on the short term also a significant effect for the statements "I always recognize opportunities" ($p=0.035$ for paired sample t-test and $p = 0.038$ for Wilcoxon test), "I have always new ideas" (Wilcoxon: $p=0.046$) and "I can easily communicate with others" (Paired t-test: $p=0.042$ and Wilcoxon: $p=0.031$).

In the longer term, we find significant effects when comparing the values in T_2 with T_0 for creativity and problem-solving. Robustness check also finds mid-longer effects for the statements "I am a good leader" (paired t-test: p=0.009 and Wilcoxon test: p=0.01), "I have always new ideas" (Paired t-test: p=0.043 and Wilcoxon: 0.046). This result implies that the effects of the program on these specific entrepreneurial skills lasts in both a short and mid-longer term. We created an overall entrepreneurial skills measure by adding and averaging the values for all statements. In the short term, we find a significant increase in the average value from 3.78 in T_0 to 4.13 in T_1 (p=0.021). Although the average value is even higher in T_2 compared to T_0, the increase is not significant compared to T_1. However, with $p<0.10$, the average value in T_2 is higher than in T_0 (p=0.068): at the time of T_2, 79% of the participants testify that Braenworks Academy contributed to the development of their entrepreneurial skills.

4.6.4 Entrepreneurial intention

Using the Entrepreneuring Intent Scale of Valliere (2015), we observe for many of its elements an increase between T_0 and T_1 (Table 4-2). The highest increases can be found in the intentions to conduct practical experiments, to purchase major equipment and to invest own resources. It is remarkable that participants are less positive about searching for funding in T_1, however, at the time of T_2 they increasingly intend to find other funding. Moreover, there is a considerable decrease from T_1 to T_2 in the intention to quit their current job. Regardless, only one result is significant: 'I intent to conduct practical experiments to discover solutions to customer problems', with an increase in the values between T_0 and T_1 (p=0.042) and a decrease between T_1 and T_2 (p=0.019). This could imply that in the mid-longer term, namely half a year after graduating for the program, participants' entrepreneurial intentions fade away. If we add up all elements of the Entrepreneuring Intent Scale and calculate the mean score, we see an increase between T_0 and T_1, followed by a decrease in T_2, but without significance. When conducting a robustness check using paired t-test for this average mean score of entrepreneurial intention, we do find a significant difference between T_1 and T_2.

4.6.5 Earning capacity

More than half (54%) of the participants state in T_2 that their income has increased in the last year. Of those participants, 76%, testify that this change in their monthly income can be related to their participation in Braenworks Academy. On the average, the reported average income in T_1 (mean = 3.75) is slightly higher than in T_0 (mean = 3.47) but this increase is not significant. In T_2 (mean = 3.5), the reported income is higher compared to T_1, but it shows a decrease compared to T_1. Here, the results may be influenced by the small number of responses, and the fact that a few participants decided to start an additional study after participating in the program, leading to a temporary decrease of their income.

4.7 Discussion and conclusion

The present study had two objectives. First, we aimed to measure the impact of an existing executive education program for artists and creative professionals. Second, we aimed to evaluate the education program based on its components and relate it to the (entrepreneurship) pedagogy literature.

With regard to our first objective, we compared participants' responses at different moments in time. We find evidence for the effectiveness of the executive entrepreneurship education program for creative professionals and contribute to the research gap of the effects of entrepreneurship education for creatives. We find that participation in Braenworks Academy instigates a significant increase in self-perceived knowledge and the expertise to start a creative business in both the short term (T_1) and the mid-longer term (T_2). In addition, it succeeds in the development of participants' entrepreneurial skills of creativity, problem-solving, recognizing opportunities, having new ideas and leadership, and personal skills of self-confidence, discipline, social adaptability, self-knowledge and empathetic ability. The impact of the program on participants' entrepreneurial intentions is limited, though, with only their willingness to experiment with solutions for customers' problems being affected. Together with the recognition by many participants of the importance of the modules "Identity & Power" and "Target Group & Value" after the course, this finding suggests that the program by Braenworks Academy has shifted the focus of participants on their perceived lack of business, management and sales-related knowledge, toward the realization that the

development of audiences and adequate value propositions in tandem with a powerful, self-confident brand identity, are crucial steps in their entrepreneurial activity. The "Identity & Power" module was the one resonating most in the long run: it is likely that a learner-centered, reflexive pedagogy (infra) has been responsible for that outcome. Finally, over half of the participants reported that their earning capacity increased after they finished the training program, of which three quarter attributed this to the program.

Despite the significant and positive effects that the program has on entrepreneurial knowledge and skills, entrepreneurial intentions and some personal skills, a similar impact on psychological characteristics remains absent. The absence of any significant effect of the program on psychological characteristics that relate to entrepreneurial orientation and action (Entrialgo et al., 2000; Frese & Gielnik, 2014; Rands, 2009;) could well be due to measurement issues: a small sample, the usage of several scales that measure rather fixed personality traits, and measurement timing could all have affected such results. Our study controlled for effects in two moments in time, with several effects (such as knowledge, creativity, problem-solving) manifesting more strongly in the short term than in the long run. For the school to increase its impact in the longer term, it could think of tactics such as keeping graduates involved by an alumni network, return days or a newsletter. While it is difficult to alter people's psychological attributes in just a few months, and the creative environment's structural features could strongly impart on individuals' sentiments toward risks, ambiguity and failure (which they are likely to experience), the feeling of belonging to a community could positively affect creatives' mindsets and resilient attitudes. Repeatedly reminding participants of their industry experience could well affect their opportunity confidence and perceptions of the feasibility of their entrepreneurial venturing (cf. Dimov, 2010).

Our second goal was to evaluate the education program based on its components and relate it to four different learning approaches identified in the (entrepreneurship) pedagogy literature: problem-based learning, work-based action learning, service-learning and experiential learning. Braenworks Academy has implemented an approach towards executive entrepreneurship education that enables artists and creative professionals to focus on the complexity of

entrepreneurship in relation to the context of their own entrepreneurial activity. Its pedagogy is characterized by:

(1) *a real-life situation*: The program provides the opportunity to learn from real-life situations. All modules aim to construct an individual and common understanding of the problems that creative professionals experience in daily life and contribute to solving those. The creative professionals own those problems, as they experience the struggles in the creative sector each day. By participating in the program, they seek to change the real-life situation that they are in by becoming more entrepreneurial and increasing their income. In this respect, the pedagogy of Braenworks Academy relates to problem-based (e.g., Peterson, 2004), work-based (e.g., Raelin & Coghlan, 2006), service (e.g., Gerholz et al., 2018) and experiential (e.g., University of Colorado Denver, 2018) learning pedagogies.

(2) *Learner-centered*: The course is based on the problems that the students themselves experience in daily life and enables them to take initiative, make adequate decisions and be accountable for their results. Although the content of the program is offered in a modular way with pre-set learning objectives, the participants are permitted to decide which knowledge they use to implement in solving their individual problems. Different from more regular entrepreneurship education courses, where the teacher has a predominant influence on the content that participants acquire, in Braenworks Academy, teachers function as a resource and participants have a responsibility in defining the problems for which they address this resource. This resonates with the principles of problem-based and experiential learning pedagogies.

(3) *Skills development*: The design of the program includes knowledge as well as skills-oriented components. The facts that new knowledge can immediately be processed in a "real" situation, that participants collaborate with each other and receive coaching by instructors that could function as role models, foster the development of both personal and entrepreneurial skills (such as self-confidence, leadership and social adaptability). Participants can directly apply new knowledge to the real-world problem they face, making them more competent in interacting with their contexts. The problem-based and service-learning pedagogies have a similar focus on skills development.

(4) *Reflection:* During weekly sessions, participants discuss their experiences and developments. Moreover, the coaching sessions are used to reflect on the learning process, personal development, and the observed changes in participants' individual situations, their problems faced and contexts. These sessions allow the teachers of Braenworks Academy to give interim advice and foster participants' proficiency of being reflexive of their personal as well as entrepreneurial skills, attitudes and behaviors, relative to other participants, and evolving over time. The goal of students becoming critical while learning at work is common to work-based, service and experiential learning pedagogies.

A question that needs to be posed, is how this particular pedagogy could have led to the positive outcomes in terms of the participants' increased skills and entrepreneurial intentions and behavior. This specific group of artists and creative professionals has commonly not had any profound training in entrepreneurial skills during their education, let alone any courses oriented toward the business aspects of creative production (Beckman, 2007, 2010; Schediwy et al., 2018). This may affect their self-confidence and lead to high levels of insecurity from the moment they experience low levels of an audience's interest and of income. With its founder and instructors being professionally active in creative industries, Braenworks Academy understands the problems of its participants, and their need of being able to solve their "real-life" problems. Rather than overwhelming them with new knowledge (financial, marketing, legal) imported from business schools' programs (cf. Bridgstock, 2013), Braenworks Academy places its focus on skills and facilitates the discovery of "means-ends relationships" (Essig, 2015) that are at the same time novel and familiar to its participants. The real-life based and learner-centered approach resonates with the participants, who benefit from bringing their problems onto the table, cooperatively discussing them and being confronted with teachers who act as resources, role models and coaches. A reflection-oriented approach allows participants to gain insights not only in their own activities, skills and behaviors, but equally in the structure of creative industries, which have been characterized by an oversupply of artists, a winner-takes-all market, and stringent competition leading to low and volatile income positions (Towse, 2011). Being skills-oriented, the program creates an awareness with its participants of the skills they already possess (Comunian et al., 2011),

while it strengthens those skills and teaches the participants how those skills can be effectuated in different contexts and in different ways.

In order to overcome participants' enduring fear of failure and negative attitudes towards risk and ambiguity, Braenworks Academy could add a fifth component to its educational offering: the installation of a community of practice in the longer run, which could have a positive impact on graduates' opportunity confidence and shared industry experience (cf. Dimov, 2010).

4.7.1 Academic and societal relevance, limitations and future studies

Our main theoretical contribution lies in the examination of education in combination with psychological characteristics and personal and entrepreneurial skills as antecedents of the entrepreneurial intentions and behaviors of professionals in the creative realm (cf. Frese & Gielnik, 2014). We have quantitatively tested the effects of a program making use of three data collection points in time, which is in line with the advice by Dover et al. (2018). The small sample size required us to rely on a combination of statistical tests with descriptive statistics and to do several robustness checks. In this manner, we have been able to identify significant results. Many studies of (executive) entrepreneurship education are of a qualitative, descriptive nature. Those studies that include quantitative analyses, often do not include different measurement moments in order to measure effects on short and mid-longer term, making a quantitative approach as ours a valuable contribution to the academic debate about the effectiveness of executive entrepreneurship education. Future studies could rely on methods similar to ours or apply other statistical methods (linear or mediated regression analyses) from the moment that larger numbers of observations are available.

Studies of entrepreneurship education in creative contexts have commonly focused on students or nascent entrepreneurs (e.g., Beckman, 2007; Bridgstock, 2013; Comunian et al., 2011; Coulson, 2012; Essig, 2017; Schediwy et al., 2018). As far as we know, studies of entrepreneurship education for creative professionals are limited. Our study of the impact of the program of Braenworks Academy particularly points to the gains its participants can obtain by becoming aware of

the need of being capable to powerfully identify their unique value propositions and convey those to potential consumers. Executive programs for creative entrepreneurs should focus on entrepreneurial and personal skills, albeit as a means to an end, namely the strengthening of participants' opportunity confidence (Dimov, 2010) and their ability to internalize an external focus on the requirements of taking part in a demanding industry (Towse, 2011).

In order to better grasp the qualities of an existing entrepreneurship program for creative professionals, we connected it to the baselines of problem-based (e.g., Peterson, 2004), work-based (e.g., Raelin & Coghlan, 2006), service (e.g., Gerholz et al., 2018) and experiential (e.g., University of Colorado Denver, 2018) learning pedagogies. By doing so, we elicit that entrepreneurship education for those professionals benefits from linking to a real-life and recognizable situation related to the challenges experienced by the participants; a learner-centered approach in which participants can reflect on their learning needs in dialogue with teachers that acts as coaches, resources and role models; a focus on skills development including personal and entrepreneurial skills such as self-confidence, leadership and social adaptability; and a reflection on personal development over time and vis-à-vis co-learners. Even if we conjecture that those features play a role in the impact of the program under scope, follow-up studies are needed. Going forward, it would be interesting to learn how a sustained impact of experiential, learner-centred and work-based, skills-oriented entrepreneurship programs can come about, and how effective communities of practices around the theme of creative entrepreneurship can be shaped.

A major limitation of the present study relates to a limited attention focus on the inputs of the program under scrutiny. Even if one of the authors has had several conversations with the founder and the participants, and the opportunity to participate in several of the modules, the precise content, learning objectives and didactic tools applied in the modules were to some extent unknown to the authors. A second limitation of our research concerns the fact that most questions in the survey are self-perceived questions (Arenius & Minniti, 2005). Despite the fact that we have based our questions as much as possible upon validated measures, the adoption of objective measures should be a valuable contribution of future research. Another limitation of this research is the relatively small research sample and the dropout of the program of almost one third of the participants. A small

research sample is also the reason why we originally choose to conduct independent sample t-tests instead of paired sample t-tests. Ultimately, paired t-tests and other robustness checks such as Wilcoxon tests and Mann-Whitney tests lead to similar results as the independent t-tests, and additional significant effects. Larger samples would be fruitful, while hard to realize.

In the interest of generalizability and reliability of the results presented, conducting similar research in collaboration with a larger number of (national and international) creative business schools that aim to stimulate entrepreneurship among creatives will provide more evidence. A growing body of research findings can contribute to the scholarly understanding of the role of entrepreneurship education in the refined relationships between psychological characteristics, personal and entrepreneurial skills and behaviors in relation to entrepreneurial intentions and actions, and of how education programs similar to or distinct from the one under scope, affect such a complicated mechanism. It cannot be assumed that programs akin to that of Braenworks Academy are more palatable for creatives than more traditional executive programs. Even if the program under scrutiny has dealt with the challenges that creatives face to cope with a fast-paced environment and its implications on artistic production and consumption, it could well be the case that they would equally benefit from more traditional programs improving their financial literacy. Therefore, future research focusing on the comparison between different types of entrepreneurial education could gain insight in what is a more effective learning approach for creative professionals.

Lastly, future research may well aim to utilize supplementary measures of the psychological constructs that could matter to entrepreneurial action and be affected by education programs.

Table 4-2 Measures of psychological characteristics, personal and entrepreneurial skills, entrepreneurial knowledge, and entrepreneurial intention.

	Measurement moment			**Source**	**Answering options**
	T_0 Score	T_1 Score	T_2 Score		
Psychological characteristics					
Indicate to what extent you agree or disagree with the following statements:					
Need for achievement					
I try to do my job as well as possible, even when the tasks assigned to me are difficult	4.11	4.12	4.21	Entrialgo et al., 2000	5-point Likert scale
I make a great effort to improve my results at work	4.08	4.12	4.04	Entrialgo et al., 2000	5-point Likert scale
I try to add responsibility in my work	3.68	3.79	3.50	Entrialgo et al., 2000	5-point Likert scale
I attempt to obtain better results than my colleagues	3.55	3.71	3.63	Entrialgo et al., 2000	5-point Likert scale

Table 4-2

When I make plans, I am sure they will work	2.92	2.96	2.79	Entrialgo et al., 2000	5-point Likert scale
The fact that people do things correctly depends on their own skill, luck has very little to do with it	3.71	3.58	3.88	Entrialgo et al., 2000	5-point Likert scale
What happens to me is due to my behaviour	3.71	3.92	3.96	Entrialgo et al., 2000	5-point Likert scale
Getting a good creative business mainly depends on being in the right place at the right time	3.00	2.92	2.96	Entrialgo et al., 2000	5-point Likert scale
Sometimes I feel that I do not have enough control over the direction my life is taking	3.00	2.71	3.17	Entrialgo et al., 2000	5-point Likert scale
Tolerance for ambiguity					
There is nothing more interesting than living in constantly changing condition	3.34	3.46	3.13	Entrialgo et al., 2000	5-point Likert scale
Entrepreneurial people with more initiative get on further in life than orderly, systematic people	3.74	3.67	3.54	Entrialgo et al., 2000	5-point Likert scale

Table 4-2

People should plan their holidays well, if they really want to enjoy them	2.58	2.79	2.54	Entrialgo et al., 2000	5-point Likert scale
Doing same things in the same places for a long period of time lead to a happy life	2.08	2.04	2.29	Entrialgo et al., 2000	5-point Likert scale
Fear of failure					
Would fear of failure prevent you from starting a new business?	42%	29%	48%	Koellinger et al., 2007	Yes
	58%	71%	52%		No
Optimism					
Looking ahead, do you think that a year from now you will be better off financially, or worse off, or about the same as now?"	5%	0%	0%	Koellinger et al., 2007	Worse
	84%	84%	80%		Better
	11%	16%	20%		Same
In a year from now, do you expect that in the country as a whole business conditions will be better or worse than they are at the present, or just about the same?"	8%	0%	8%	Koellinger et al., 2007	Worse
	50%	58%	52%		Better
	42%	42%	40%		Same

Table 4-2

Personal skills					
Indicate to what extent the elements below apply to you:					
I have confidence	3.42	3.83	3.79	Authors	5-point Likert scale
I have analytical skills	3.71	3.83	3.86	Authors	5-point Likert scale
I am optimistic	3.92	3.96	4.00	Authors	5-point Likert scale
I love authenticity (stay with yourself)	4.34	4.29	4.62	Authors	5-point Likert scale
I am goal oriented	3.89	3.92	4.17	Authors	5-point Likert scale
I have decisiveness	3.89	4.00	4.07	Authors	5-point Likert scale
I am curious	4.32	4.54	4.45	Authors	5-point Likert scale
I have discipline	3.42	3.71	3.69	Authors	5-point Likert scale
I have social adaptability	3.71	4.13	4.07	Authors	5-point Likert scale
I am efficient	3.13	3.38	3.41	Authors	5-point Likert scale
I have a sense of responsibility	4.29	4.38	4.55	Authors	5-point Likert scale

Table 4-2

I have perseverance	4.29	4.42	4.38	Authors	5-point Likert scale
I have self-knowledge	4.11	4.38	4.28	Authors	5-point Likert scale
I have empathy	4.39	4.50	4.34	Authors	5-point Likert scale
I am stress-proof	3.34	3.33	3.28	Authors	5-point Likert scale
Entrepreneurial knowledge					
Indicate to what extent you agree or disagree with the following statements:					
I have the knowledge, skills and expertise to start a new business	3.63	4.54 (A)	4.21 (A)	Based on Koellinger et al., 2007	5-point Likert scale
Entrepreneurial skills					
Indicate to what extent you agree or disagree with the following statements:					
I always recognize opportunities	3.45	3.87	3.68	Based on Liñán (2008)	5-point Likert scale
I am creative	4.24	4.71 (A)	4.68 (A)	Based on Liñán (2008)	5-point Likert scale

Table 4-2

I am able to solve problems	3.55	4.21 (A)	4.24 (A)	Based on Liñán (2008)	5-point Likert scale
I am a good leader	3.47	3.92 (A)	3.84	Based on Liñán (2008)	5- point Likert scale
I can easily communicate with others	3.87	3.79	3.68	Based on Liñán (2008)	5- point Likert scale
I have always new ideas	4.03	4.25	4.24	Based on Liñán (2008)	5- point Likert scale
I make contacts easily	3.87	4.17	4.04	Based on Liñán (2008)	5- point Likert scale
Entrepreneurial intention					
In the next twelve months, I intend to…					
Conduct practical experiments to discover solutions to customer problems	2.89	3.75 (A, C)	2.56	Valliere, 2015	5- point Likert scale
Develop a prototype of a product/service	3.37	3.54	3.36	Valliere, 2015	5- point Likert scale
Develop a value proposition	3.92	4.12	3.40	Valliere, 2015	5- point Likert scale

Table 4-2

Test my value proposition in the market	4.03	4.17	3.52	Valliere, 2015	5- point Likert scale
Quit my current job, or substantially reduce hours so I can focus on a new business	2.82	2.67	2.00	Valliere, 2015	5- point Likert scale
Invest my own resources into my business	3.42	3.96	3.80	Valliere, 2015	5- point Likert scale
Open a business bank account	1.97	2.21	2.00	Valliere, 2015	5- point Likert scale
Purchase major equipment	2.37	3.04	2.64	Valliere, 2015	5- point Likert scale
Search for finance / funding for my plans	3.87	3.58	3.64	Authors	5- point Likert scale
Average of all elements of the Entrepreneurial Intent Scale	3.18	3.45	2.99	-	5- point Likert scale

Note: The mean scores of need for achievement, locus of control, tolerance for ambiguity, personal skills, entrepreneurial skills, entrepreneurial knowledge and entrepreneurial intention are based on a 5-Likert scale and on two-sided tests assuming equal variances. For each significant pair, the key of the smaller category appears in the category with the larger mean. The letters A, B and C in the table shows where the independent t-test found significant effects (<0.05). The letters A, B and C refer to the different measurement moments: 'A' refers to measurement moment one (T_0). 'B' refers to measurement moment two (T_1), and 'C' to measurement moment three (T_2). To illustrate, in this table, it is shown that in T_1 and in T_2, the average scores of the statement 'I have the knowledge, skills and expertise to start a new business' are significantly different from T_0. Moreover, for the statement "I intend to conduct practical experiments to discover solutions to customer problems", it is shown that de score in T1 differs significantly from T_0 and T_2.

Chapter 5

How to become an inclusive museum?

5.1 Introduction

For decades, academics and practitioners are writing about the effects and benefits of cultural participation (Belfiore &Bennet, 2007). Well-being, self-confidence, social cohesion and identity building are just some of the proclaimed effects (Barraket, 2005; Goddard, 2009; Throsby, 2003; Wheatley & Bickerton, 2019). Consequently, museums are associated with a social nature and there is a deep-seated belief that museums should be equally accessible for everyone. In this light, for years museums aim to increase the inclusive climate in order to represent diversity and to gain relevance for underrepresented target groups and attract a broader audience diversity (e.g. Code Diversity and Inclusion, 2019; Museum Confess Color, 2019). Diversity and inclusion are high on the agenda in museums. In line with this, there is a growing awareness that in order to be accessible and relevant to a broad audience, organizations should have an inclusive environment and diverse workforce (Sabharwal, 2014). An inclusive organization is characterized by "full integration of diversity and inclusion (D&I) messages, behaviors, practices, policies, and cultural indicators" (Church, Rotolo, Shull, & Tuller, 2014, p. 261) According to Nishii (2003), an inclusive environment is "characterized by a collective commitment to integrating diverse cultural identities as a source of insight and skill" (p. 1754).

Cultural organizations may benefit from a focus on inclusion and a diverse workforce. For example, a diverse and inclusive workforce can make an employer

attractive for new talent (Burke, 2011), while keeping talented and performing employees committed to the organization (Groeneveld, 2011; Syed, Pio, Jauhari, & Singh, 2013; Valentine, Godkin, Fleischman, & Kidwell, 2011). The increase of workforce diversity can help museums to gain relevance and to be accessible, as it enables them to reflect societal concerns (Ferdman & Deane, 2014; Sandell, 2000). When the different perspectives of a diverse workforce integrate with each other, it can lead to better problem solving, better product quality and work output (Miller, 1998; Randel et al., 2018). Moreover, it can lead to greater creativity and innovation (Carmeli, Reiter-Palmon, & Ziv, 2010; Basset-Jones, 2005), resulting in better performance, better interface with the marketplace, collaboration and engagement (Basset-Jones, 2005; Edwards-Schachter, Matti, & Alcántara, 2012; Janikiraman, 2011). This in return can lead to a competitive advantage. When diversity is combined with the employees' experience of an inclusive environment, levels of conflict in diverse groups can be reduced (Nishii, 2003). However, when employees do not experience an inclusive environment, organizations may not benefit from a diverse workforce (Ferdman, 2014).

As a result of the awareness about the need to become more inclusive for broad audiences, and awareness of the benefits associated with inclusion, in March 2020 in the Netherlands, a collaboration of thirteen museums was established, named 'Museums confess color'. This initiative wants to unite museums in their pursuit to integrate diversity and inclusion within their organization in a sustainable manner In September 2020, thirteen other museums joined the partnership as well. Moreover, many missions of museums contain statements regarding inclusion (e.g. VGM, 2021; Rijksmuseum, 2021). To become more inclusive, organizational changes are needed (Dwertmann, Nishii, & Van Knippenberg, 2016; Miller, 1998). The museum sector is increasingly aware that these organizational changes are important for attracting a wider audience or increasing accessibility for underrepresented target groups. For example, the Code Diversity and Inclusion, which is a code of conduct for and by the Dutch cultural and creative sector committed to diversity and inclusion, argues that inclusion is a process of change which should involve all stakeholders of the cultural organization (Code Diversity and Inclusion, 2019). Unfortunately, anno 2020 many museums are still struggling with evaluating their inclusive processes, and consequently, do not have insight in the achievement of their diversity and

inclusion goals. Museums are still a predominantly hierarchical, traditional and homogeneous space.

However, there are some examples of organizations who aim to gain insight in their diversity and inclusive climate. In The Netherlands, the Van Gogh Museum is frontrunner at this point. Therefore, taking the Van Gogh Museum as a case study, in this chapter the aim is to analyze whether and how the representation of diversity and the inclusive climate can be measured. Moreover, it is analyzed if and how the representation of diversity and the inclusive climate within the Van Gogh Museum has changed after the rollout of their inclusive strategy in 2018.

5.2 Diversity and inclusion management

The willingness among museums to manage diversity and inclusion issues among cultural organizations is growing. However, what exactly is the difference between diversity management and inclusion management? The terms are often used interchangeably. In general, diversity management practices mainly focus on attracting marginalized groups into the workforce. In contrast, inclusion management focus on the creation of "equal access to decision-making, resources and mobility opportunities for involved people" (Shore, Cleveland, & Sanchez, 2018). Ferdman and Deane (2014) see a focus on inclusion as a fundamental approach for organizations to benefit from diversity. Diversity and inclusion are therefore intertwined.

Management of diversity is needed to create and retain an inclusive environment. The museum-specific model of diversity management, in 2000 developed by Sandell, suggests a way how a museum workforce positively influences and is interconnected with the audience and services of a museum. According to this model, interventions of a museum to increase workforce diversity positively influences the diversity within the development of collections and events, as well as the diversity in marketing and audience initiatives (Sandell, 2013). This is caused by the different perspectives that are associated with a diversity in the workforce. According to Sandell, the model suggests that "for a museum effectively to manage and sustain diversity in all areas it must understand

the dynamic interrelationships that exist between each element of the organization" (2013, p. 229- 230). This may involve for example the relationship between employees with colleagues, leaders and activities. Consequently, although the conceptual model of Sandell (2000) refer to "diversity-management", essentially, he also addresses the issue of inclusion as he pointed out the importance of a dynamic interrelationship between all employees and activities in the organization.

5.2.1 *Inclusive environment*

Similar to the interchangeable use of the terminology inclusion and diversity, the concepts of inclusive environment, inclusive climate or diversity climate are used alternately as well. As the definitions of Ely and Thomas (2001) and Church et al. (2014) show, an inclusive environment refers to collective commitment to integrating different perspectives. The definition of Dwertmann et al. (2016) is a bit more extensive. Here, they define diversity climate "as employees' perceptions about the extent to which their organization values diversity as evident in the organization's formal structure, informal values, and social integration of underrepresented employees" (p. 1137). However, as Dwertmann et al. (2016) explain, diversity climate is more than this general definition. This was already argued in 1996, when Thomas and Ely concluded that two perspectives have guided most diversity initiatives (Thomas & Ely, 1996). In general, Dwertman et al. (2016) make a distinction between the "fairness and discrimination perspective" of diversity and the "synergy perspective" of diversity. Fairness and discrimination diversity climate refers to "shared perceptions about the extent to which the organization and/or workgroup successfully promotes fairness and the elimination of discrimination through the fair implementation of personnel practices, the adoption of diversity-specific practices aimed at improving employment outcomes for underrepresented employees, and/or strong norms for fair interpersonal treatment" (Dwertmann et al., 2016, p. 1151). This perspective focuses on aspects such as equal opportunities, fair treatment and recruitment (Thomas & Ely, 1996). Moreover, this perspective relates to the social inclusion and integration of minorities and dominates the academic debate. According to Thomas and Ely (1996), this approach is focused on compliance with legal requirements.

However, Sabharwal (2014) argues, citing Miller (1998): “Inclusion is neither affirmative action nor diversity, but a concept in which “different voices are sought and utilized as opportunities for added value” (p. 4). The utilization from different voices requires efforts both from the organization as well as the employees. This brings us to what Dwertmann et al. (2016) call the “Synergy diversity climate”. The synergy perspective touches the essence of inclusion, where multiple perspectives are seen as a source of insight, and where different perspectives are integrated to improve the organization (Ely & Thomas, 2001; Nishii, 2013). Dwertmann et al. (2016) define the synergy perspective as “the extent to which employees jointly perceive their organization and/or workgroup to promote the expression of, listening to, active valuing of, and integration of diverse perspectives for the purpose of enhancing collective learning and performance” (Dwertman et al., 2016, p. 1151).

5.2.2 *Inclusive leadership*

In order to enhance the synergy diversity climate, employees should have specific competencies which are essential for enhancing inclusion. One of the most important competencies is self-awareness and sensitivity to differences (Davidson & Ferdman, 2002). Employees should be aware of their own assumptions and prejudices. They need an open attitude and should not judge the differences between colleagues (Janikiraman, 2011). To achieve this, employees need stimulation and encouragement. Inclusive leadership is crucial to encourage employees’ affection and commitment with diversity and inclusion (Ashikali & Groeneveld, 2015; Choi, Tran, & Park, Sabharwal, 2014). Inclusive leadership can be defined as the “words and deeds exhibited by a leader or leaders that indicate an invitation and appreciation for others' contributions” (Nembhard & Edmonson, 2006, p. 947). Inclusive leaders exhibit openness, accessibility and availability in their interactions with followers (Carmeli et al., 2010). Inclusive leadership is not only important to stimulate employees’ awareness of and commitment to diversity and inclusion, it also creates psychological safety for employees (Nembhard and Edmonson, 2006). Employees experience a feeling of psychological safety when they feel they can speak up and bring up new ideas and risks without negative consequences of their leaders or colleagues (Carmeli et al., 2010). The experience

of psychological safety empowers employees, which results in innovative and creative work behavior that enables them to influence group decisions (Javed, Naqvi, Khan, Arjoon, & Tayyeb, 2017; Nembhard & Edmonson, 2006; Nishii & Rich, 2014; Subharwal, 2014).

5.2.3 Diversity and inclusion as perceptual concepts

The experience of and commitment to diversity and inclusion are perceptual concepts. For an organization to effectively conduct a diversity or inclusion policy, it is needed to understand the way organizations deal with society and how employees respond to this (Hofhuis and Van Drunen, 2019). An organization that has insights in the perception and experience of the employees, can choose the interventions that meet the specific needs – both opportunities and threats – of the employees (Hofhuis & Van Drunen, 2019; Hofhuis, Van der Zee, & Otten, 2016). Consequently, organizations increasingly want to better understand how they manage and perform related to their inclusion and diversity policy (Dwertman et al., 2016). Still, many organizations – among which many museums – do not know how to achieve a diverse and inclusive environment.

In this article, we provide an example of a museum in the Netherlands which integrated inclusion in its mission and measures the effect of its inclusion policy. The case shows how a museum can measure the effects of its inclusion policy, but also how these insights help the museum to optimize its inclusion management.

5.3 Case study: The Van Gogh Museum

In this article the Van Gogh Museum (VGM) in Amsterdam, The Netherlands, is highlighted. The VGM is an organization that is involved with inclusion and diversity and actively stimulates inclusion outside, but also *within* the organization. Amsterdam is a highly divers city. In 2019, 51.2% of the working population in the city had a bi-cultural background. As a consequence, the cultural sector in Amsterdam is very much involved with the topic of inclusion. This is also the case for VGM. The mission of the VGM is to inspire a diverse audience with the life

and work of Vincent van Gogh and his time (VGM, 2020). In line with this mission, in 2017 the museum launched a four-year learning program "Van Gogh Connects". With this program, VGM wants to gain relevance for bicultural young people from eighteen to thirty years old in Amsterdam. The museum learns to become relevant for young bicultural people in Amsterdam by conducting forty activities and "ongoing dialogue with the target group" (Vermeulen et al., 2019). All activities are evaluated by means of impact measurements and the results are interpreted towards possibilities for improvement. These impact measurements help VGM to prove the effectiveness of their results, but even more important is the ability to improve the activities. The measurements of the program help the museum already to gain better understanding of the interests and values of this group. For example, research that was conducted within the program showed that active cultural forms and the personal story of Vincent van Gogh offers opportunities to connect with the target group (Vermeulen et al., 2019). Another lesson learned is that connecting with the daily interests of the bicultural youngsters can lead to an increased relevance for the target group. To illustrate, in February 2020 the VGM launched a collection that was created in partnership with the brand Daily Paper Clothing. This fashion brand is very popular among (bicultural) youngsters in Amsterdam. The launch of the collection was organized at the VGM. Impact analysis of this launch and the partnership with Daily Paper Clothing shows that the extent in which the youngsters feel at home in the museum and find the museum inviting increased significantly (Impact Centre Erasmus, 2020).

However, although the program enables VGM to learn about the critical- and success-factors to gain relevance, the implementation of these lessons is difficult. The museum understands that becoming inclusive starts with having a diversity of perspectives within the organization. Therefore, already in the autumn of 2017, the museum founded a think tank of young bicultural people, called the "ReFramers" (in Dutch the think tank is called "de Beeldbrekers"). The ReFramers share ideas, answer questions, offer feedback, and regularly have meetings with the departments Marketing & Communication, HR, Education & Interpretation and Hospitality. Due to the involvement of the ReFramers, different perspectives are implemented in the four mentioned departments. However, during the learning program Van Gogh Connects and in dialogue with the ReFramers, the awareness

arose that inclusion would not be achieved when the organization only builds on the solicited advice of the ReFramers. Awareness, attitudes, behaviors and intentions regarding inclusion among employees and their leaders is a crucial element to achieve an inclusive climate (Ashikali and Groeneveld, 2015; Carmeli et al., 2010; Choi et al., 2015; Nembhard and Edmonson, 2006; Sabharwal, 2014).

The VGM defines itself as an "organization for everyone where we embrace the greatest variety of people" (VGM, 2018b, p. 1). This definition has been further explored by the HR department and formulated as follows: "It should not matter what you look like, what your name is or where you come from, to work here. It should go without saying that the widest variety of people are walking around here, feeling at home and fully participating" (VGM, 2019). Consequently, the VGM does not only aim to stimulate more inclusive awareness and behaviors among employees, the VGM also aims to have a more representative employee population. Therefore, the museum aims to attract diverse talent, to utilize and retain the diverse talent, and to integrate inclusion throughout the organization. Therefore, between 2018 and the end of 2019 the HR department organized multiple activities in order to stimulate the employees to increase the knowledge and awareness of diversity and inclusion, and the intention and skills to behave more inclusive. These activities concern workshops about inclusion, about open culture and open conversations, campaigns and modules for inclusive leadership. Moreover, employees were appointed as ambassador to inspire and stimulate their colleagues in the inclusive development. In addition, these 'connectors' also align their own disciplines with the inclusive mission of the museum by setting up concrete activities. The VGM wanted to know the effects of their efforts to stimulate inclusion among employees of the organization between 2018 and 2019. This insight can help them to sharpen their inclusive strategy. Therefore, the VGM decided to conduct an impact measurement.

5.4 Research methodology

As discussed in the introduction of this chapter, the aim of this chapter is to analyze whether and how the representation of diversity and the inclusive climate in the VGM has changed after the rollout of their inclusive strategy in 2018. We look at the difference between the rollout of the new inclusive strategy in the beginning of

2018, and the moment of data gathering at the end of 2019. Consequently, the research question defined and to be answered in this chapter is as follows:

Did the working environment in the Van Gogh Museum became more inclusive between the beginning of 2018 and the end of 2019 as result of the inclusive strategy, and what can be observed?

To answer this question, we made use of triangulation, combining qualitative and quantitative methods. To analyze changes over time, the implementation of different measurement moments is crucial to collect longitudinal data. In order to gain insight in the awareness, attitudes, behaviors and intentions related to diversity among the employees, a baseline measurement was conducted in 2018 (T_0). This measurement was conducted by means of a quantitative survey. Research shows that in order to have an effective diversity policy, it is important to provide insight in the way the organization deals with diversity, and how employees respond to these interventions (Hofhuis and Van Drunen, 2019; Hofhuis, Van der Zee, & Otten, 2016; Nishii and Rich, 2014). Therefore, the survey was sent out to all employees in the organization, varying from operational departments to direction (the average number of employees in was 524. In 2019, this was 540). After almost two years of an intensive inclusion campaign and activities of the HR department, in December 2019 the survey was sent out again (T_1). Comparing the different survey results by means of ANOVA-tests enabled us to analyze the differences over time.

Moreover, in order to gain insights in the attribution of the HR activities to this difference – and to find explanations for the results – two focus groups were organized, and four telephone interviews were held with VGM employees in January and February 2020. The respondents of the focus groups and the interviews participated voluntary. In the questionnaire, employees could indicate whether they were interested to participate in a focus group. Subsequently, the respondents who responded positively to this were invited by e-mail to participate in a focus group at two set moments. An individual interview was concluded with employees who were willing to participate but were not available at the two specified times. The content of the focus groups and interviews is recorded in interview reports. It should be noted, however, that the participants of the groups and interviews may have been biased as there is a possibility that they registered

for the focus groups because they are intrinsically more committed to inclusion than their colleagues.

Based on the literature review and in thorough discussion with VGM, in 2018 we decided which insights would be valuable for the inclusive strategy and policy making of the museum. Consequently, it was decided to focus on the extent to which employees perceive VGM as a representative organization, the extent to which they feel VGM has an inclusive climate and the extent to which they experience inclusive leadership. For these indicators, we aimed to use academic validated research scales. Consequently, the selected indicators exist of a set of statements. An overview of the indicators and the corresponding research questions and statements can be found in the Annex A. Lastly, in order to gain insight in the representativeness of the employee population, compared to the Amsterdam working population, we asked respondents about their cultural background, educational level and gender. This enable us to analyze whether the employee population of VGM is a representation of the Amsterdam population and if this representation has changed between 2018 and the end of 2019.

5.4.1 Fairness and Discrimination Diversity Climate and Synergy Diversity Climate

Dwertmann et al. (2016) did not only refine the conceptual model of diversity climate, they also propose aspects for measuring this concept. In our survey, we decided to implement the statements corresponding to the different indicators that belong to the refined conceptualization of 'fairness and discrimination diversity climate' and 'synergy diversity climate' by Dwertmann et al. (2016). The statements of this refined measurement form a broad and specific picture of diversity and can be linked to performance.

The fairness and discrimination perspective can be measured by means of three indicators:

- diversity-specific management practices to stimulate the climate (such as access to leaders and training),
- fair implementation of personal practices (such as fair performance evaluation and equal pay), and

- the organization's commitment to diversity (such as sufficient resources committed).

The synergy perspective can be analyzed by looking at the following indicators:

- the extent in which the expression of diverse perspectives is promoted (such as the expression and exchange of ideas),
- the extent to which the organization listens to diverse perspectives (such as the encouragement to have an open mind and take opinions seriously),
- value diverse perspectives (for example a general believe that the organization benefits from diverse perspectives) and
- integrate diverse perspectives (e.g. building on the ideas of others).

The research scale used to measure fairness and discrimination perspective, as well as synergy perspective, consists of 24 statements (see Annex A). Respondents could rate their level of agreement on a 5-point Likert scale (where 1= I totally disagree and 5= I totally agree).

5.4.2 Inclusive leadership

Inclusive leadership is associated with employees' commitment to inclusion and to their perception regarding the extent of inclusion among their leaders and colleagues. To measure the perception of inclusive leadership among VGM employees, we used the research scale that was constructed bij Carmeli et al. (2010) in order to assess the perception of inclusive leadership. According to Carmeli et al. (2010), inclusive leadership refers to leaders who exhibit openness, accessibility and availability in their interactions with followers. Therefore, we analyze inclusive leadership using the following indicators:

- Openness of the leader
- Accessibility of the leader
- Availability of the leader

The research scale consists of nine items (see Annex A). Each subscale (openness, accessibility and availability) consists of three items. De items could be

rate on a five-point Likert scale (where 1= I totally disagree and 5= I totally agree). The respondents were asked to fill in the questions with keeping their immediate supervisor in mind.

5.4.3 Inclusive thinking and acting

Previous indicators (inclusive climate and inclusive leadership) provide only information about the employees' perception of the *other*. Therefore, in T_1 we add a set of questions to analyze how the employees value their own attitude towards inclusion. These questions are developed and discussed briefly with VGM. The questions implemented in the survey refer to the extent to which employees have started to think more inclusive in personal life and working life, and the extent to which employees think they started to behave more inclusive in personal life and working life in the past eighteen months. All questions could be rated on a 5-point Likert scale (where 1= Not at all and 5= Completely).

5.4.4 Representation of diversity

To gain insight in the representation of diversity in the VGM, we decided to ask for some personal characteristics, such as age, gender, education level, (bi-)cultural background and their work department. This enables VGM to objectively compare the results with the overall working population in Amsterdam. Moreover, VGM was highly interested in their employees' perception regarding the representativeness of the VGM employee population, compared to the Amsterdam population. In addition, VGM was interested in the overall awareness concerning inclusion among their employees. As this is a specific, context bound question, we decided to formulate survey statements ourselves. In discussion with and feedback from the HR department of VGM, we formulated the following four statements: "Attention to inclusion makes an organization better", "It is very important that the VGM reflects its workforce to society", "I think that the current workforce of VGM is not representative enough" and "VGM should reflect its workforce MORE to society".

5.4.5 Commitment and sustainable integration

Next to indicators focusing on inclusive climate, inclusive leadership, inclusive thinking and acting and representation of diversity, we decided to include more indicators that give information not only about the employees' perception of inclusion, but also about more personal perceptions. Consequently, we also focus on the commitment of employees with the VGM and their perception of the sustainable character of the inclusive strategy of VGM. Building on a scale for organizational commitment, developed by Allen and Meyer (1990) and adjusted and translated by de Gilder, Van den Heuvel, and Ellemers (1997), we implemented five statements concerning affective commitment with the VGM. For the user-friendliness of the survey, we decided to reformulate the questions that originally were asked using reverse scoring. To measure sustainable integration, we formulate three questions that focus on the sustainable integration of inclusion in the VGM.

5.4.6 Activities to become a more inclusive organization

As previously mentioned, between 2018 and the end of 2019, the HR department of the VGM organized multiple activities in order to stimulate the employees to increase their knowledge and awareness of diversity and inclusion, as well as their intention and skills to behave more inclusively. Therefore, as control variable, we asked the employees of VGM how visible they thought that the different activities that aim to attract diverse talent, to utiliez and retain the diverse talent, and to integrate inclusion throughout the organization, have been. Some activities focus on the internal organization, while other activities focus on the intended audience. Moreover, for each of these activities we asked how effective they have been in order to these goals. The perception of the employees with regard to the visibility and the effectiveness of the activities could be ranked on a 5-point Likert scale, where 1= "Not at all", and 5= "Completely".

In total, we asked the employees for the visibility and effectiveness of eighteen activities. Seven of them were activities executed within the Van Gogh Connects programming and meant to become relevant for young bi-cultural people in Amsterdam. Nine activities were specifically focused on the internal inclusive

climate. One activity – the implementation of the think tank "ReFramers", advises the VGM how to focus on the internal inclusive climate of the museum, while bridge the gap with the young bi-cultural people in Amsterdam. Moreover, one activity was focused on sharing the knowledge gained within the research program "Van Gogh Connects" with the cultural field. Therefore, this activity serves both aims. In Table 5-1, an overview of the activities is given.

5.5 Results

In T_0, we received 205 fully completed surveys. In T_1, this was 237. The measured indicators and corresponding statements can be found in Annex A. We tested for reliability of the scales, which provides information about the consistency of the results. Moreover, a factor analysis was conducted to see if the observed statements are the underlying set of variables for the defined indicators.

Annex A shows which statements belongs to each indicator. We calculated the indicators using the mean average of the corresponding statements. We found that the statements belonging to the indicators "Inclusive climate: fairness and discrimination diversity climate" and "Inclusive climate: synergy diversity climate" indeed belong to the corresponding sub-indicators. We also found that the statements belonging to the indicators "Inclusive leadership: Openness of the leader", "Inclusive leadership: Accessibility of the leader" and "Inclusive leadership: Availability of the leader" are the underlying set of variables to measure these constructs. The underlying questions related to the perception of inclusive thinking and acting are suitable to measure the indicator "Inclusive thinking and acting". This is the same for the indicators that belong to "Affective commitment", "Sustainable integration of inclusion" and to "Perception of representative organization". The results of the reliability test and the factor analyses can be found in Annex A.

At both measurement moments, a mean score was calculated for each of the statements. Based on the mean scores of all statements, a mean score was calculated for the corresponding indicator at both T_0 and T_1. The use of ANOVA-tests enabled us to analyze differences in perception between T_0 and T_1.

Table 5-1 Activities within VGM to attract diverse talent

Activities specifically focused on internal inclusive climate of the VGM	**Activities focused on bi-cultural young people**	**Activities for other stakeholders**
Broader use of recruitment communication	Encounters with schools	External expert meeting “Van Gogh Connects”
Van Gogh Works-campaign	Programming “Incorrectly Connected”	
Culture in the picture – Intranet section	Vincent on Friday x Incorrectly Connected	
Workshop Open Culture: open conversations, giving feedback	Vincent on Friday x Appelsap	
Workshop “All Inclusive”	Vincent on Friday x Word artists	
HR Summer markets	Museum night 2019	
Leadership Module in leadership trajectory “Van Gogh Strengthened”	Collaboration with Daily Paper	
Connectors (group of internal ambassadors)	Think tank “ReFramers”	
Internal expert meeting ‘Van Gogh Connects’		
Think tank “ReFramers”		

5.5.1 Inclusive climate

Fairness and discrimination diversity climate

Between T_0 and T_1, we see a significant increase (see Table 5-2) in the perceived organization's commitment to diversity and inclusion (3,33 vs. 3,45, p=0.056). Moreover, in T_1 (3,4) employees are significantly more positive about their experience of diversity specific management practices compared to T0 (3,0; p=0.000). When we look at the perception of inclusive climate (the overall score of the Fairness and discrimination diversity climate subscales "diversity specific management practices", "organization's commitment to diversity" and "fair implementation of personal practices"), we also find a significant increase between T_0 (3.3) and T_1 (3.5; $p<0.001$). These positive results are confirmed during the focus groups and the interviews, although during the focus groups it was argued that employees of the office departments in particular strongly experience the new inclusion strategy of the museum and experience support for this throughout the organization. However, we find a marginal significant decrease from T_0 (3.69) to T_1 (3.56) for the fair implementation of personal practices (p =0.08). We see a decrease on all the scores of all three corresponding statements: "In this organization, employees can count on receiving a fair performance evaluation, regardless of their demographic background" (from 3.85 in T_0 to 3.79 in T_1), "In this organization, developmental opportunities are fairly distributed across demographic groups" (from 3.73 in T_0 to 3.67 in T_1) and "In this organization, employees receive equal pay for equal work" (from 3.44 in T_0 to 3.22 in T_1).

Focus groups and subsequent interviews have the potential to gauge the reasons for the decrease in the perception of the fair implementation of personal practices. During the focus groups it became clear that initiatives to stimulate inclusion are more visible to employees working at the office (such as departments Marketing and Communication, Finance, Education and Interpretation, etc.). For employees from operational departments, such as security, hospitality and museum shop, this visibility is lower according to the respondents. Moreover, focus groups and interviews suggest that many employees of operational departments are less informed about the inclusive strategy of VGM than the employees working at the office. According to the respondents, this could lead to a gap in perception between

employees of different departments. In return, it was argued by some respondents that this perceived gap can lead to feelings of unsatisfaction, also regarding the issue of inclusion. It should be noted that the share of respondents from operational departments is slightly higher in T_1 (53.2%) compared to T_0 (46.8%). This could have impacted the results. Although the focus groups and interviews do not provide generalizable results, the increased share of respondents from operational departments and their different perspective on inclusion can be an explanation for the decrease in the perception of fair implementation of personal practices.

Synergy diversity climate

Although the results show an increase in the valuing of diverse perspectives, and an increase in the perception of the organization promoting the expression of diverse perspectives, this increase is not significant. We do find a decrease in the perception to which extent the organization listens to diverse perspectives, although not significantly, However, a remarkable result is the significant decrease in perception of the employees concerning the integration of diverse perspectives in the organization (from 3,69 in T_0 to 3,56 in T_1, $p=0.0047$). Moreover, for all corresponding statements we see a slight decrease. Again, observations derived from the focus groups can potentially explain these results. During these focus groups, respondents concluded that – despite the growing awareness of inclusion among employees – the actual willingness is not felt yet everywhere. Although the willingness to actually *practice* inclusion differs in each department, respondents from the focus groups argue that most colleagues are still in their own "safe comfort zone". According to them, colleagues are incidentally willing to integrate and use the perspectives of other people (such as non-western views on the work of Van Gogh's friend Gaugin). However, to integrate diverse perspectives in a structural way is still a bridge to far, according to the respondents. Compared to the focus groups, the interviews provide a more positive image of the integration of diverse perspectives within the organization. Some interviewees note that employees are increasingly making use of suggestions, expertise and advice from colleagues.

Table 5-2 Mean scores of the perception of an inclusive climate using two-way ANOVA (on scale 1-5)

Indicator	T_0	T_1	Difference
Perception inclusive climate (average of commitment, diversity specific practices and fair implementation of personal practices)	3.3	3.5	**0.2****
Fairness and discrimination diversity climate:			
Organization's commitment to diversity	3.33	3.45	**0.12***
Diversity specific management practices	3	3.4	**0.4****
Fair implementation of personal practices	3.69	3.56	**-0.13***
Synergy diversity climate			
Integration of diverse perspectives	3.56	3.4	**-0.16****
Listening to diverse perspectives	3.25	3.22	**-0.03**
Promoting the expression of diverse perspectives	3.32	3.36	**0.04**
Valuing of diverse perspectives	3.33	3.38	**0.05**

** significant result of $p < 0.10$ (two-sided test).*

*** significant results of $p < 0.05$ (two-sided test).*

5.5.2 Inclusive thinking and inclusive leadership

Inclusive leadership is characterized by the openness of a leader, the accessibility of a leader and the availability of a leader (Carmeli et al., 2010). Openness of the leader refers to the extent to which a leader values new experiences or new processes. The availability of a leader refers to its time management. This concerns the extent to which the leader leave time for unexpected conversations, is reachable

for others and keeps colleagues at the list of priorities. Lastly, the accessibility of the leader refers to its personality; an accessible leader put people at ease, encourages open conversations and provide guidance to its colleagues. Table 5-3 shows that employees in VGM are relatively positive about the availability, openness and accessibility of their immediate supervisor. However, the respondents' perception of the inclusive leadership of their immediate supervisor did not change between T_0 and T_1. Moreover, the average score on the statements that concerns the self-perceived increase in inclusive thinking and acting in the last eighteen months, is 3.4. Consequently, we see a positive relation between the average perception of the availability of the leader and a change in inclusive thinking and acting of the group respondents (r = 0.2, p=0.0074) (see Figure 5-1). This suggests that a higher availability of the leader is associated with more inclusive behavior of the employee. In addition, there is a positive relation between the perceived openness of the leader and a change in inclusive thinking and acting (r = 0.21, p=0.0047) (See Figure 5-2). This suggests that a higher openness of the leader is associated with higher inclusive thinking and acting of the employee. The results imply that leaders are of crucial importance for enhancing inclusion within the organization. This corresponds to existing research, that shows that inclusive leaders are important to stimulate commitment of employees to inclusion (e.g. Ashikal & Groeneveld, 2015; Carmeli et al., 2010).

Tabel 5-3 Mean scores of the perception of inclusive leadership (on scale 1-5)

Indicator	**T_0**	**T_1**	**Difference**
Inclusive leadership: Availability	3.71	3.72	**0.01**
Inclusive leadership: Openness	3.73	3.78	**0.05**
Inclusive leadership: Accessibility	3.54	3.52	**-0.02**

** significant result of $p < 0.10$.*

*** significant results of $p < 0.05$.*

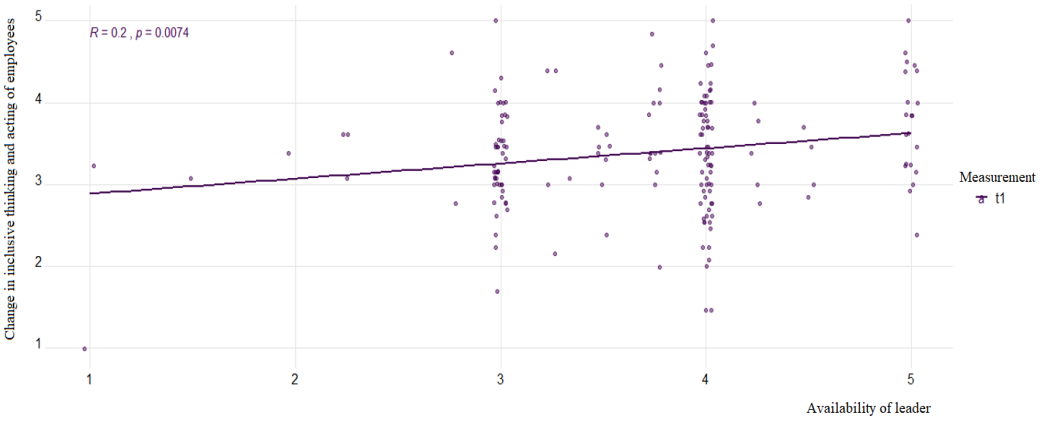

Figure 5-1 Correlation between availability of the leader and self-perceived change in inclusive thinking and acting

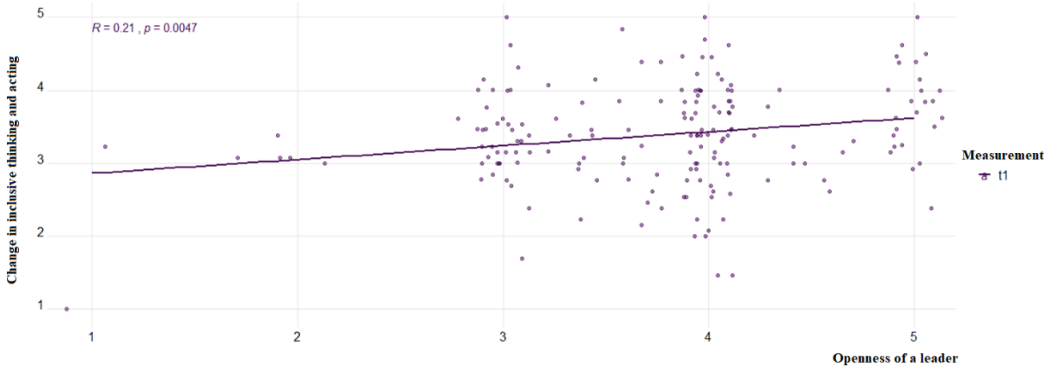

Figure 5-2 Correlation between openness of the leader and self-perceived change in inclusive thinking and acting

5.5.3 Representation of diversity

The working population in Amsterdam is becoming more divers. In 2019, 51.2% of the Amsterdam working population had a bi-cultural background. In 2017, this percentage was 47.9% (CBS, 2018; 2020). In the VGM, we see an increase between T_0 and T_1 in the number of respondents with a bi-cultural background (31.2% in T_1 vs. 21% in T_0). Respondents of the focus groups argued that in

general, the operational departments of the museum are more divers than the office. However, according to the 2019 demographic results of the employees, 27.9% of the office employees has a bi-cultural background, compared to 34.1 % at operational departments.

Moreover, although the number of high educated employees decrease slightly between T_0 (80,5%) and T_1 (76.8%), this is still much higher than the number of high educated employees in the Amsterdam working population (60.6% in 2019, CBS, 2020). In addition, in 2019 the employee population of VGM consists of relatively more women (60.3%) compared to the Amsterdam working population (48.2%). Based on this research sample, we conclude that de employee population of VGM is not a representation of the Amsterdam working population yet.

It has been decided to split the sub indicator "Perception of representative organization" into two different indicators: "Representation of diversity general' and 'Representation of diversity VGM". The first indicator measures the extent to which respondents think that representation of diversity in general is important. The second indicator measures the extent to which respondents believe that VGM should increase the representation of diversity more. Table 5-4 shows that in general, respondents value the importance of representation of diversity high (4.07 in T_0 and 4.09 in T_1). A remarkable result is the noticeable lower valuation when it comes to the indicator representation of diversity for VGM (3.24 in T_0 and 3.1 in T_1). This result could imply that the value and benefits of inclusion for VGM is not yet recognized by everyone in the organization. This possible explanation was supported by some respondents of the focus groups, who mentioned that some colleagues are not fully committed to inclusion yet.

Table 5-4 Mean scores of perception of diversity representation

Construct	T_0	T_1	Difference
Representation of diversity in general	4.07	4.09	**0.02**
Representation of diversity VGM	3.24	3.1	**-0.14**

** significant result of $p < 0.10$.*

*** significant results of $p < 0.05$.*

5.5.4 Activities, sustainable integration and commitment

As control variable, the employees were asked about their opinion of the visibility and the effectiveness of the activities that were executed in order to attract diverse talent. With regards to the visibility of the activities, the results show that the Museum Night 2019 was the most visible activity according to the respondents (88%). After that, the HR Summer markets (73%), the Van Gogh Works-campaign (60%), Vincent on Friday x Incorrectly Connected (59%) and encounters with schools (57%) belong to the five most visible activities. The least visible activities are the broader use of recruitment communication (48%), the internal expert meeting Van Gogh Connects (44%), the Connectors (43%) and the think tank "ReFramers" (38%). Our results show a positive correlation between the respondents' perception of visibility of the activities, and the extent to which the respondents believe the VGM integrates inclusion in a sustainable way ($r = 0.21$, $p=0.0029$).

When we calculate the average score of the visibility of all activities, we find that half of the respondents give a score that is higher than 3.3 (on a five-point Likert scale). However, this also means that the other half of the respondents give an average score that is lower than 3.3. Given the positive correlation between visibility and the perception of employees to that VGM integrates inclusion in a sustainable way, it would be valuable to increase the visibility of the activities. The focus groups shed some light on potential declarations and solutions to increase

the visibility of activities that aim to attract diverse talent. The results of the focus groups show that there is a difference between the operational departments and the people working at the office. In general, for people working in operational departments, activities that aim to attract diverse talent are less visible. A possible explanation can be that many people working in these departments do not have access to the intranet. Moreover, another explanation found during the focus groups, is the difficulty for people in operational departments to participate in the activities that aims to attract diverse talent because of the schedules during worktime. During the focus groups, participants concluded that VGM can focus on the diverse talent that is already available within the operational departments. In order to increase diversity in the office departments, the museum can give employees of operational departments the chance to develop themselves and grow within the museum.

With regard to the effectiveness of the activities, the encounters with the schools are perceived as most effective in the aim to attract diverse talent (80%). The workshops about open culture (67%), the thinktank the "ReFramers" and the "Van Gogh works campaign" are considered as the most effective activities to utilize and retain diverse talent within the museum. Lastly, the thinktank the "ReFramers" (63%), the internal expert meeting Van Gogh Connects (62%) and the Connectors, the group internal ambassadors (61%), are seen as most effective in the aim to integrate inclusion throughout the organization. The results show that employees that give a higher score on the effectiveness of the activities to attract diverse talent, feel more committed to VGM (r = 0.2, p=0.0064).

5.6 Conclusion and discussion

The research question we aim to answer is: *Did the working environment in the Van Gogh Museum became more inclusive between the beginning of 2018 and the end of 2019 as result of the inclusive strategy, and what can be observed?* Between T_0 and T_1, we observe a positive development in the employees' perception of an inclusive climate. Although the effect size is relatively small, the result implies that the respondents increasingly become more positive about the diversity specific management practices of VGM and the commitment of the museum with inclusion. This can be an indication that the efforts that the museum (and in specific

the HR department) has been taken between 2018 and 2020 affected the awareness, perception and experience of the employees.

The results show that inclusive leadership is associated with the stimulation of inclusive thinking and acting of employees. Although the respondents are mostly positive about the availability, openness and accessibility of their immediate supervisors, they did not observe an increase in inclusive leadership. As inclusive leadership is a key success factor for inclusion, it would be valuable for VGM to invest in the stimulation of inclusive leadership even more.

Furthermore, in T_1 the integrated diverse perspective is lower compared to T_0. As previous research has shown that integration of diverse perspective is highly important for the experience of psychological safety and the innovativeness and creativity of the organization, VGM aims to develop activities that should motivate and encourage employees to integrate the expertise of different colleagues and to build upon the ideas of others. Moreover, the possible explanation for the decrease in the experience of the construct fair implementation of personal practices can be another focus of VGM. The construct "fair implementation of personal practices" includes the scoring on statements regarding the receiving of fair performance evaluation, of a fairly distribution of developmental opportunities and the presence of "equal pay for equal work" (see Annex A for the statements corresponding to "fair implementation of personal practices"). To stimulate the feeling of fair implementation among employees, VGM can optimize the visibility of their inclusive strategy and corresponding activities at the operational departments. In addition, the perception of visibility of the activities to attract diverse talent is positively associated with the extent to which employees feel the VGM integrates inclusion in a sustainable way. Moreover, the perception of employees with regard to the effectiveness of the activities to attract diverse talent, is positively correlated to the commitment of employees with the VGM. These results imply that it would be valuable for the VGM to increase the visibility of their activities, and to keep employees closely involved by providing them evidence of the effectiveness of the activities to attract diverse talent.

Interestingly, despite the efforts of the museum (in specific HR) to stimulate inclusion in the VGM, the differences found between T_0 an T_1 are quite small. The results of the case study indicate that the process of promoting inclusion

within an organization is complex and time-consuming. It requires a long-term vision from the organization and commitment from all employees. Consequently, to become inclusive, it is important that an organization has intrinsic motivations. Managing diversity and inclusion because of a socially desirable attitude towards stakeholders would not lead to the intended effects. Instead, this long inclusion process can only be sustained when an organization is intrinsically driven. VGM is an example for other museums to understand that it is hard to achieve inclusion. However, the case study also shows that it is possible to gradually move towards an inclusive organization with a long-term vision, intrinsic motivation and a lot of effort.

In the future, the museum is eager to continue with the measurement of their inclusive strategy. The results provide strategic information which can help VGM to reconsider or redevelop their inclusive policies, strategies and activities. The VGM adjusted the targets slightly in response to the results of the survey. After having received the results, the VGM developed new activities associated with each goal, which also link up with the effectiveness results from the survey. Activities that are shown to be effective are kept as well. Moreover, VGM aims to maintain 'inclusive recruitment' in order to attract diverse talents, while also paying attention to inclusion through all HR processes such as trainings and development activities in the organization. Within the organization another focus is to equalize the (growth) opportunities for all employees. Moreover, the museum tries to integrate inclusion in all of the employees' specific targeted goals. Lastly, on the longer term, VGM is eager to invest in inclusive leadership and strengthen the inclusive culture within the museum.

To conclude, the results provide VGM with the possibility to show the legitimacy of their efforts to stimulate inclusion. Inclusive policy and strategies are associated with investments in terms of time and money. Although the increase in diversity climate has a relatively small effect size, the increased diversity climate within the organization between 2018 and 2020 shows that the efforts taken by VGM are legitimized. Moreover, this case study demonstrates that the inclusive climate in a cultural organization can be stimulated in a relatively limited period of time, with fairly straightforward policies. At the same time, it shows that the road to inclusion can be a difficult one that takes time and commitment. Moreover, it provides an example of how museums can measure the effect of its inclusion

policy, and how these insights can help museums to optimize its inclusion management.

5.6.1 Academic relevance, practical relevance and future research

This research has academic relevance, as well as practical relevance. Relating the academic relevance, the understanding of the social impact of the cultural sector is mainly based on practical experiences and beliefs, rather than on academic practice. It is argued that more empirical evidence and performance evaluations of the effects of cultural organizations are needed to show the legitimacy of the cultural and creative field to stakeholders and to improve its own performance and effectiveness (Belfiore & Bennet, 2007, Loots, 2015; Vermeulen & Maas, 2021). This chapter follows this call and shows an example of how a museum can conduct an impact measurement to measure and manage the performance of their inclusion strategy. Moreover, it adds to the academic debate concerning inclusive leadership. While the value and benefits of inclusive leadership have already been addressed by many academics (Carmeli et al., 2010; Nembhard & Edmonson, 2006), the implementation of this concept in the cultural field is not yet fully developed. The results of this study show that inclusive leadership is important in the cultural sector, as the availability of the leader is positive associated with the stimulation of inclusive thinking and acting of employees.

Moreover, the practical relevance lies in the value of these results for development strategies of cultural organizations. Inclusion increasingly becomes an important topic in the cultural sector. Nevertheless, many cultural organizations are struggling with evaluating their inclusive processes, and consequently, do not have insight in the achievement of their goals. This case study can inspire other cultural organizations to start measuring their inclusive development and provide tools to do this. Consequently, cultural organization can use the results for developing or recalibrating an inclusive policy and strategy.

Lastly, if more organizations in the cultural sector are able to measure the effects of their inclusive strategy on the employees' perception of the inclusive climate, as well as the ability of employees to think and to act inclusively, future research should also focus on how *the audiences* experience effects as result of the

inclusive strategy of organizations. Hence, the perception of working in an inclusive climate, as well as the self-perception of employees to have the capability to think and act inclusive, does not necessarily result in better experiences for audiences and diverse talent. More longitudinal research is needed to monitor the level of inclusion experienced by both employees and audiences in the CCI.

Chapter 6

Multiple value creation in the cultural and creative industries: an explorative study

6.1 Introduction

The manner in which creative professionals and artists receive funding has always been related to social, economic and political developments. A very brief tour through history illustrates how financing resources have changed. In the Middle Ages the Catholic Church and nobility were the main patrons of the arts. The church therefore had a very high level of influence on the content of artworks. During the Renaissance only a handful of creatives could make a living as an artist. Secular and spiritual leaders paid court painters to create artworks such as state portraits. Court painters received income for their artwork commissioned by these leaders (Harbison, 2020). A few examples of famous European court painters are Titian (court painter of Emperor Charles V), Jan van Eyck (court painter of Duke of Burgundy Philip the Good) or Diego Velázquez (court painter of King Phillip III and IV of Spain). During the Dutch Golden Age in the seventeenth century, the Republic of the Seven United Netherlands was the cultural center of Europe. The growing demand for cultural goods meant increased opportunities for artists to earn an income from their work. When flourishing trade enabled regents and wealthy citizens to also order and purchase creative works (Etro & Stepanova, 2013), the influence of secular and spiritual leaders decreased. This privatization of the arts continued into the eighteenth century, during the Enlightenment, when demand for literature and paintings among the bourgeoisie increased. Art works became a status symbol for the upper middle class and the content of the creative works was still mostly determined by the existing cultural elite. After the French Revolution the bourgeoisie played a more prominent role as patrons of the arts. As

a consequence, the arts became less influenced by the prevailing ideas of what constituted "good" artworks. One could say that this marked the beginning of the democratization of the arts. Art works were exposed at salons, where the new cultural elite was educated by cultural experts. It was in this period that artists such as Vincent van Gogh had to behave entrepreneurially because of the struggle to sell paintings to (prosperous) consumers and art lovers. These days, "he might be described as the perennially failing entrepreneurial risk taker" (Fillis, 2000, p. 126).

After the Second World War, rebuilding of societies and investments in the cultural sector were part of the efforts undertaken to help promote an image of civilization. As a result, the arts flourished. However, public support for the arts and the cultural sector as a whole declined late twentieth century. The cultural sector took an even harder hit when the 2008 financial crisis arose. The legitimacy and financing of culture and creativity were taking heavy hits. Consequently, the cultural entrepreneurship seemed to appear in response to the decline "of public funds in the cultural and creative sector, hence increasing the importance of self and alternative economic sustainability (including profit orientation, crowdfunding, etc.)" (Fontainha and Lazzaro, 2019, p. 74). Organizations in the cultural and creative industries (CCI) were encouraged to behave more entrepreneurially.

These days many organizations in CCI still depend on a financing mix in which multiple stakeholders are involved. The expectations and motivations of these stakeholders can differ. One may be motivated to support CCI because of its potential to create social value, another stakeholder may be interested in artistic quality or the financial health of the organization in CCI. Consequently, organizations in CCI are expected to create multiple types of value: artistic, financial and social.

Multiple value creation refers to a simultaneous interplay of different values, where more than just one type of value is created (Jonker, 2012; Kamm, Faber, & Jonker, 2016). According to Jonker (2012), deliberately creating multiple values is done in an attempt to create balance among values. Attempting to balance multiple values lies "beyond the quest to address sustainability but, instead, simultaneously organizing social, ecological, and other values" (Jonker & Faber,

p. 156). The integration of multiple values can be challenging. “Giving equal attention to multiple values contradicts with the nature and existing business model of many organizations,” is argued by Kamm et al. (2016, p. 36). Although the terminology of multiple value creation is often used in economics with regard to sustainability, balancing between different values is also a challenge within the CCI.

Although more and more stakeholders expect organizations in CCI to create different types of value, this does not imply that this expectation is also supported by the cultural sector itself. To bridge this knowledge gap, this chapter aims to gain insights in the perception of people working in CCI regarding artistic, social, economic and multiple value creation, in relation to their organization. Moreover, as social impact measurement becomes more important in the CCI, there will be greater focus on the personal perception of the people working in CCI. This chapter aims to gain insight into the perceptions of, attitudes toward and opinions of multiple value creation by organizations in CCI in the Netherlands.

6.2 Literature

6.2.1 Financing mix of CCI

Much has been written about the current financing resources available to the cultural and creative sector (e.g. Klamer & Petrova, 2007; Klamer et al., 2010; Toepler & Zimmer, 2002; Towse, 2019). Creative individuals working in CCI and organizations in CCI can (chose to) operate in three spheres: the *market sphere*, the *public sphere* (governmental) and the *third sphere* (non-profit and non-governmental) (Klamer et al., 2010; Wicks, 2009). Funding resources are different in each sphere. Within the market sphere, a market price is paid for a cultural good. Creative individuals or cultural organizations can earn money by selling art or by making sponsored deals with companies (Klamer et al., 2010). Within the public sphere, governments and public and (semi-)public funds provide creative individuals and cultural organizations with public support in the form of subsidies. The third sphere relates to voluntary support from individuals or (corporate) foundations and involves crowdfunding, gifts, donations and philanthropy. This can involve large and small donors to, for example, museums and concert halls,

circles of friends for specific organizations such as a theater company, or art lovers who set up a private fund as an estate (Van den Braber, 2021).

In the 1980s, cultural entrepreneurship became a new financial resource in CCI. Although cultural entrepreneurship developed as a result of "the economic development of the late 80's, with a significant cut in public expenditures" (Spilling, 1991, p. 33), it did not generate much attention at first (Klamer, 2011). Political and economic changes (such as globalization, financial crisis and privatization) had a major impact on the cultural market and therefore played a role in the rise of cultural entrepreneurship (Bonet & Donato, 2011; Garnham, 2005, Harvey, 2005). In 2011, the Dutch State Secretary of Education, Culture and Science Halbe Zijlstra wrote a letter to the Dutch House of Representatives stating that as result of various social developments, including individualization and freedom of choice, the subsidy system for the CCI in the Netherlands was under pressure. According to Zijlstra, support for the current form of subsidization had declined and the cultural sector therefore need to take measures to become more enterprising and innovative (Zijlstra, 2011). In recent years, cultural entrepreneurship has since grown as an approach to financing the cultural sector (Hausman & Heinze, 2016; Schediwy et al., 2018), especially when concerning cultural organizations.

Although organizations in CCI are encouraged to behave more entrepreneurially, many organizations depend on various sources of financing, such as the government, the market and donations by funders or individuals (Boeuf, Darveau, & Legoux, 2014; Klamer & Petrova, 2007). Many organizations in CCI therefore rely on a financing mix. Relying upon a financing mix of various stakeholders can result in strategic questions for organizations in the CCI. As a result, various external stakeholders can have differing motivations and values involved in the decision to support the arts and culture (Klamer & Petrova, 2007), and consequently, they may have differing expectations. For organizations in CCI, it can be a challenge to serve all these different stakeholders.

6.2.2 Different stakeholders, different expectations of values

The assumed multiple value creation plays a major role in decisions made by stakeholders with an interest in organizations in CCI, for example to those made by stakeholders in the government sphere, the market sphere and the third sphere. Having a variety of financing options can result in CCI organizations having a variety of financing mixes. Consequently, organizations in CCI that aim for or already have a financing mix can face strategic questions, depending on the expectations of their funders. One of the questions they will be faced with is: who wants to fund a cultural activity, why and under which circumstances? According to Klamer (2011): "Cultural entrepreneurs are cultural because they are about the cultural" (p. 154). This might suggest that many organizations in CCI have an intrinsic motivation to create creative works and therefore they primarily strive for artistic and cultural value. Although creativity is often fostered by intrinsic motivations, external pressures such as stakeholders still influence creativity (Klamer & Petrova, 2007).

The expectations of financiers and, as a consequence, their external influence, can hinder the creative process in CCI organizations. Financiers determine evaluation criteria based on their expectations and objectives. Klamer and Petrova (2007) explain that the values in the three spheres may or may not compromise artistic values: "When cultural goods are being priced and treated like any other commodity, their cultural values may be diminished", they argue (Klamer & Petrova, 2007, p. 251). Mollick and Nanda (2015) argue that good ideas would not be able to be developed if creative organizations are unable to find funding for their ideas. On the other hand, the availability of external funding creates the possibility that the party that provided the funds may influence the content of the artwork that is being financed. Klamer and Petrova (2007) argue that receiving external funding does not necessarily mean that creativity cannot flourish. It is however important for CCI organizations to be aware of the various perspectives in the various funding spheres and the possible impact on artistic value. "When entering any of the spheres, artists tap into those values. […] Artists need to find out which sphere suits them best at a particular point in time" (Klamer and Petrova, 2007, p. 254 and 255). Insights into the expected and desired value creation for various stakeholders can help CCI organizations strategically manage their financing mix by responding to the different expectations. When looking for

finance, it can help them to find out which type of investor, in which sphere (and its expected values) best fits the organization's activities and vice versa.

Many CCI organizations are faced with expectations regarding their artistic value. However, artistic value is a rather vague concept, as it captures various types of value (Hutter & Shusterman, 2017). With regard to creating artistic value, Reber (2008) refers to the fact "that a knowledgeable audience understand a piece of art in its experience, which includes cognitive, perceptual, emotional and imaginative processes" (p. 367). Moreover, the aesthetic experience is an immediate response without the intervention of reason. When Stecker (2012) refers to artistic value, he refers to "a type of value not identical with, but that may include, aesthetic value" (p. 355). According to Stecker (2012), artistic value is derived from a set of values relevant to evaluation artworks as art. Hutter and Shusterman (2006) provides a clear overview of types of artistic values, among which expressiveness, moral or religious vision, a communitive power for sharing of feelings and ideas between artists and the public, art-technical value or art-historical value.

Organizations and people working in CCI aim to generate finances (Vermeylen, 2003). Stakeholders expect them to achieve economic value for society as well (Dümcke & Gnedovsky, 2013; Greffe, 2011; Throsby, 2012), for example in terms of local development, lower unemployment and attraction of tourism (Quinn, 2005). This implies that CCI organizations are also expected to create *economic impact*. In light of its perceived economic value, the cultural sector has increasingly become an innovative and important sector in which governments want to invest (Konrad, 2019).

Moreover, the cultural sector creates additional value beyond artistic and economic value (Pendlebury et al., 2004; Rizzo & Mignosa, 2013; Sandell, 1998). The idea that creativity goes beyond the concept of "art for art's sake", is a relatively new viewpoint among the majority of CCI investors. The instrumentality of culture by governments, funders, cultural professionals and academics is an important topic in the Netherlands. As mentioned in Chapter 2, governments see culture as being instrumental in solving social problems and consequently, they often expect the cultural sector to generate social effects (Belfiore, 2015; Klamer, 2013). Cultural participation is associated with social cohesion, the development

of an identity (Galloway, 2009;), inspiration, enjoyment, entertainment and empowerment of participants (e.g. Belfiore, 2002; Throsby 2003;). This implies that governments pursue a positive impact by creating *social value* through CCI organizations.

However, not only governments recognize the social value of the cultural sector. Many Dutch investors consider social value as an important determinant when contemplating their financial investments. Crowdfunding, for example, is an important element within the range of CCI financing options. Research conducted among a group of crowdfunding investors, actively involved in crowdfunding via Dutch crowdfunding platform, showed that their main motivation for contributing was to create social impact. This was even more important to them than the financial impact of the crowdfunding investments (Toxopeus & Maas, 2018). In addition to this, Van Teunenbroek (2020) found that when crowdfunders are provided with social information, the amount they donate increases. According to Cobb (2002), organizations in CCI should pay close attention to the social expectations of "givers" in the third sphere. Regarding the increase in individual giving in the '90s, he stated: "If the arts community wants to expand support from this new wave of funding, it needs to position itself for more results-oriented, socially involved philanthropy" (p. 139). Various Dutch foundations that support the arts and culture are increasingly concerned with the cultural sector's social value creation. For example, the Dutch VSB Foundation believes that effects of culture on individuals can lead to collective societal change (VSB Foundation, 2019). The foundation *Fonds 21* demands that all cultural programs and initiatives it supports maintain a high level of artistic quality. However, the foundation also wants to make a valuable contribution to society through its support of cultural initiatives (Fonds 21, 2018). As a result of growing awareness that CCI has the potential to create social value, stakeholders are increasingly asking for transparency regarding the level of social value created through a particular initiative (Belfiore, 2015; Brook, 2018; Klamer et al., 2007; Throsby, 2003).

6.3 Research methodology

6.3.1 Research question

CCI organizations interested in living up to the various expectations of their stakeholders, should be aware of their assumed multiple value creation role. As previously mentioned, creatives looking for funding should research various funds to establish which fund best aligns with the organization's own intentions and values. However, before aligning the expectations of various investment stakeholders with their own creative work, CCI organizations should not only understand the expectations of the *other party* but should also understand their *own* intentions and objectives.

Many CCI organizations already aim to achieve social purposes (Belfiore, 2015; Throsby, 2003). But why do they this and to what end? Do they aim to achieve these social purposes because of intrinsic intentions or is it just compliance in an attempt to access funding? Do they manage their social impact goals strategically? Little is known about the perceptions, opinions and attitudes of CCI organizations in regards to achieving social, artistic and financial purposes. There is also very little known about how they prioritize these values and whether or not they aim to contribute to multiple values. In order to bridge this research gap, a better understanding of CCI perspectives is required: what type of impact goals do CCI organizations have? How do they feel about the assumed instrumental character and use of culture? Which values are they interested in pursuing, on both cultural, social and financial level? In summary, the research question that comes to mind is as follows:

How do CCI organizations in the Netherlands perceive the multiple value creation of their organization?

6.3.2 Research sample and methodology

The research sample of this study consists of the members of the Dutch national knowledge institution *Cultuur + Ondernemen* (C+O, Culture and Entrepreneurship). C+O aims to stimulate entrepreneurship in the Dutch cultural sector. C+O supports cultural organizations, cultural entrepreneurs and self-

employed creatives to encourage them to achieve more financial return on their activities. C+O strives for increased financial independence of the cultural sector, focuses on issues related to the financing mix and focuses on the creation of new financing facilities. C+O is also a renowned thought leader in the field of cultural entrepreneurship. In 2017, over 12.907 people subscribed to the C+O newsletter and they received 72.617 unique visitors to their website. They also reached 268.246 people on social media.

In order to answer the research question stated above, together with C+O a questionnaire is developed. C+O distributed the survey among all subscribers to the C+O newsletter (N=12.907) in September 2019. Among the subscribers were cultural professionals, people working as cultural entrepreneur, self-employed creatives or employees of cultural organizations. Additionally, the survey was posted on the C+O website and on its social media accounts in an attempt to achieve a higher response rate from the target group. This quantitative survey method can help collect information on the perceptions, attitudes and opinions of CCI organizations regarding multiple value creation.

Most survey questions were based on quantitative research questions and offered closed answering options. However, several open-ended questions were also added, enabling respondents to provide more in-depth responses to questions. These in-depth answers were valuable in gaining comprehensive insight into unexpected and unforeseen underlying reasons and explanations that can influence the opinions and perceptions of CCI organizations. It can help interpret statistical patterns from quantitative data collected through the sample survey. This yields a richer analysis and can also provide a better understanding of the context in which cultural entrepreneurs and self-employed creatives operate.

6.3.3 Survey development

The survey aims to gain understanding regarding the perception, attitudes, and opinions of CCI organizations as related to multiple value creation. Academic literature on multiple value creation is scarce and so a choice was made to conduct explorative analysis, using a questionnaire not based on validated research scales. The objective was to develop a survey that enabled the collection of a sizeable

amount of information and to gain in-depth information regarding organizational perceptions, attitudes, and opinions.

In order to improve the reliability and validity of the survey, the questionnaire was developed in collaboration with C+O. The survey consists of five main themes: artistic value, economic value, social value, multiple value approach, and extra in-depth questions regarding the organizations' perception of social value creation. For starters, the survey requests descriptive information; characteristics that can be used as control variables, such as gender, age and type of cultural discipline. Respondents were also asked about their current financing mix. "Income generated by third party sales", "sponsorship in cash or in kind by businesses", "grants from governmental and/ or public funds", "donations and gifts from philanthropists/ patrons", "contributions from private funds", "crowdfunding" and "other sources" were the answer options. Since this chapter aims to gain insight into the current situation within CCI organizations regarding artistic value, economic value and social value, organizations were asked whether they set targets for the three values, whether they strategically manage these three different values, and how their organization evaluates their performance with regard to these values. Respondents were also offered statements and asked to express the level in which they agreed or disagreed with the statement. The statements referred to *personal* perceptions and attitudes towards social value creation. Examples of statements given are "Cultural organizations must be aware of their effects and society" and "When culture is also used to pursue social goals, this strengthens the funding mix of my organization". Respondents were also asked to share their opinions regarding multiple value creation. Examples of questions are: "In your opinion, is your organization engaged in multiple value creation?" and "Do you think that you/ your organization will benefit from a multiple value approach?" Annex B provides an overview of the main themes, the corresponding open and closed questions and the answer options that were included in the survey. The original questions were formulated in Dutch. However, the questions were translated from Dutch to English in keeping with the fact that this dissertation is written in English.

6.4 Results and analysis

6.4.1 Descriptives

In the period September through October of 2019, the survey was filled out by 73 respondents. As the C+O newsletter has 12.907 subscribers, this equates to a response rate of less than one percent. This fact may make the research sample less representative of the entire subscriber database, but nevertheless the results may provide first insights into prevailing views on artistic, financial and social goals. Of the respondents, 82% (N=62) were female and 18% (N=13) male. Of the respondents, 20.5% were independent artists or independent creatives working as cultural entrepreneurs, 20.5% were cultural entrepreneurs but not as artists or creative makers, 8% were artists/creatives working for cultural organizations and 36% were working for cultural organizations but not as an artist or creative. 15% of the respondents cannot be classified into these four groups. As previously mentioned, this chapter is geared towards understanding which values are prioritized by CCI organizations and how they create multiple value creation. If you want to understand how CCI organizations prioritize value (value perceptions, opinions and attitudes) and which types of value they create, these are the questions to be asked. The answer to the research question is therefore determined through the perceptions of the respondents in this research sample.

Although the survey was sent to the entire C+O newsletter database and did not specifically target people working in a management position, Figure 6-1 shows that most respondents work at management level (42.9%). Figure 6-2 features the distribution of financial resources benefitting CCI organizations. Cultural activities initiated by CCI organizations are mainly financed by government subsidies and income generated by sales to third parties. On average, each organization has two sources of income. Although some organizations indicate that they have no financial resources, other respondents indicate that their financing mix is made up of six financing sources.

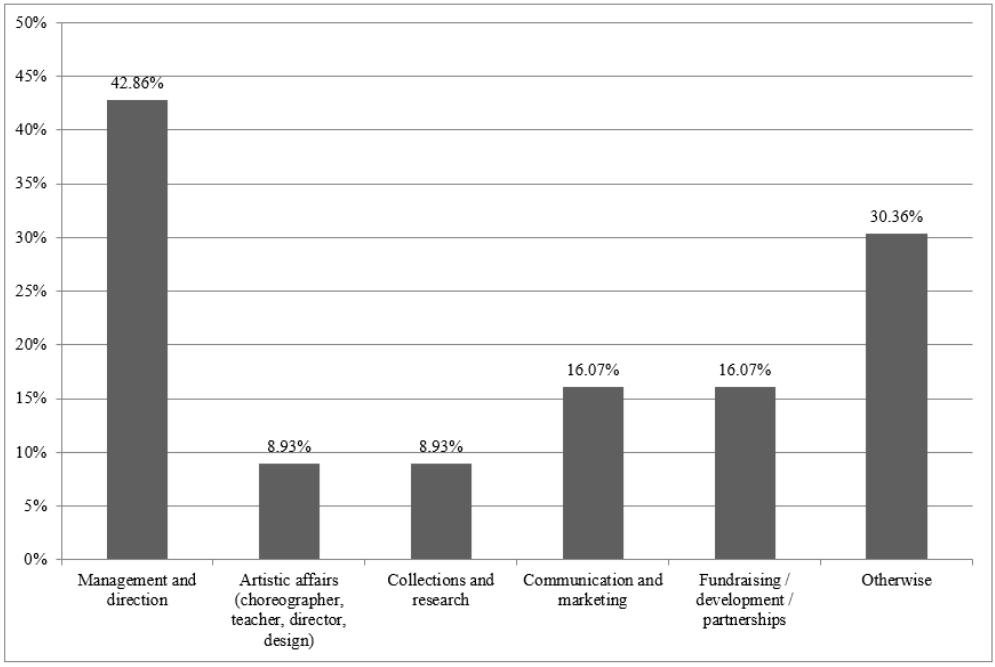

Figure 6-1 Distribution work position

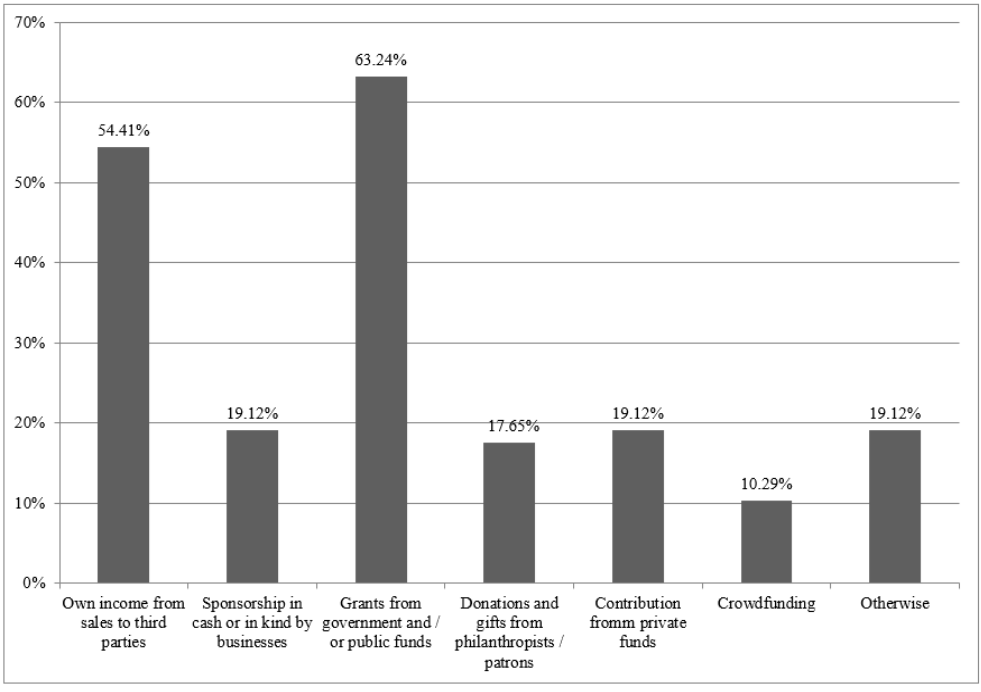

Figure 6-2 Distribution financial resources

6.4.2 Artistic, financial and social goals

83% of the organizations have financial goals. 97% of the organizations have set up social goals. We expect that all CCI organizations have their own artistic goals, therefore, we chose not to add this question to the survey. However, we did wish to gain insight into the *types* of targets set by organizations. Therefore, respondents were asked to elaborate on their artistic, social and financial objectives and were provided with examples in open ended questions. In total, 40 organizations (55% of the respondents) provided a qualitative definition of their artistic objectives, 32 (44%) organizations described their social objectives and 29 (40%) provided a qualitative explanation of their financial objectives. In terms of artistic objectives, organizations provided examples such as accessibility to the arts and promotion of cultural participation and cultural education. Alternatively, respondents referred to giving meaning to life, touching people's lives, giving people a chance to reflect, experiment and investigate. High quality artistic expression, a high quality of arts, as well as the development of creativity among beneficiaries and the development of new trends, were also mentioned.

CCI organizations also gave the following examples of socially oriented objectives: increasing welfare, educational purposes, the talent development and improving the future perspective of beneficiaries. Socially oriented objectives presented by respondents tend to relate to inclusion, accessibility, equality of opportunity, social cohesion and participation. Additionally, respondents refer to a contribution to the public debate, reducing loneliness and the preservation of heritage. In contrast, examples presented by respondents with financial objectives included employment opportunities, creating a financially healthy environment in which sufficient revenue can be generated, striving for financial growth, being able to realize a budget, attracting other resources of income and the development of the organization.

As Table 6-1 indicates, socially oriented objectives are more frequently managed at a strategic level by CCI organizations (73.5%) than artistic (59,2%) and financial objectives (63,9%). Organizations were provided with the opportunity to provide an explanation regarding the strategic management of their objectives. Respondents indicated that socially oriented objectives were managed in different ways. For example, some organizations formulated ambitions (internal

and external) or are engaged in partnerships with non-profit organizations. With regard to the strategic management of artistic ambitions, organizations preferred developing a long-term policy focused on realizing these artistic ambitions. Respondents also indicated that financial budgeting at times also helps to manage artistic goals. Most financial objectives are strategically managed by means of a long-term financial budget, a business plan and partnerships with other organizations.

Table 6-1 Management of goals

Does your organization strategically manage these…	**Yes**	**No**	**I don't know**
Artistic objectives (N=42)	59.5%	26.2%	14.3%
Financial objectives (N=36)	63.9%	22.2%	13.9%
Socially oriented objectives (N=34)	73.5%	20.6%	5.9%

While most socially oriented objectives tend to be managed strategically, financial objectives tend to be evaluated more frequently (66.7%) than artistic and social goals (see Table 6-2). Table 6-3 features the most frequently implemented instruments organizations use to gain insights into the achieved effects. In an effort to evaluate artistic and socially oriented objectives, organizations conduct interviews with stakeholders, use measurable indicators and communicate the objectives in an annual report. Similarly, organizations evaluate their financial performance by using measurable indicators and through annual reporting. However, they also use a financial statement as an instrument to gain insight into financial performance.

Table 6-2 Evaluation of goals

Does your organization evaluate/ measure your performance related to your…	**Yes**	**No**	**I don't know**
Artistic objectives (N=42)	47.6%	31%	21.4%
Financial objectives (N=36)	66.7%	16.7%	16.7%
Socially oriented objectives (N=34)	55.9%	35.3%	8.8%

Table 6-3 Instruments to gain insights in the effects on artistic, financial and social level

Artistic (N=20)	**Financial (N=24)**	**Social (N=18)**
Using measurable indicators (70%)	By means of financial statements (82.6%)	Conducting interviews with target group and stakeholders (66.7%)
Conducting interviews with target group and stakeholders (60%)	Using measurable indicators (65.2%)	Using measurable indicators (61,1%)
By means of an annual report (60%)	By means of an annual report (56.5%)	By means of an annual report (61,1%)

6.4.3 Perception of social value creation

In order to gain a deeper understanding of the perception, opinions and attitude of CCI organizations with regard to social value creation, respondents were presented with several in-depth questions (see table 6-4). Each question could be answered on a 7-point scale, where 1 was defined as "do not agree at all", 2 as "do not agree", 3 as "barely agree", 4 as "neutral", 5 as "slightly agree", 6 as "agree" and 7 as

"fully agree". This led to an average score on the 7-point Likert scale. An average score of 6.4, seems to indicate that organizations believe that the cultural sector has the potential to contribute to the solution of societal problems. They also believe that CCI organizations must be aware of their effects on society (6.3). In addition, the average score shows that organizations are stuck between being a "slightly positive" and "positive" about the statement that cultural organizations should strategically manage their social effects (5.9), as well as about the statement that when culture is used to achieve socially-oriented ambitions, this would strengthen the financing mix of organizations (5.7), as well as their position in society (5.7). However, organizations do not agree with the statement that the government must decide which objectives cultural organizations should achieve (see Table 6-4).

Table 6-4 Perception of organizations in regard to social value creation

What do you think of the statements below?	**Average score**
The cultural sector has the potential to contribute to the solution of societal problems	6.3
Cultural organizations must be aware of their effects on society	6.3
Cultural organizations must manage their social impact strategically	5.9
The government must decide which objectives cultural organizations should achieve	3.13
When culture is also used to achieve socially oriented objectives, this will strengthen the position of artistic creations of self-employed creatives or cultural organizations in society	5.73
When culture is also used to achieve socially oriented objectives, this will strengthen my financing mix	5.7

6.4.4 Multiple value approach

Table 6-5 features the average scores resulting from the questions "How important is the pursuit of artistic, financial and social values for you personally?" and "How important is the pursuit of artistic, financial and social values for your organization?" The answer could be ranked on a 7-point Likert scale, where 1 was defined as "not important at all", 2 as "not important", 3 as "barely important", 4 as "neutral", 5 as "slightly important", 6 as "important" and 7 as "very important". This resulted in average scores according to the 7-point Likert scale. According to the average score, at a personal level, respondents believe it is important for their organization to pursue artistic value (6.06) and to pursue social value (6.13). To them personally, pursuing financial "slightly important" (5.19). When considering the question at an organizational level, the pursuit of financial value is ranked higher (5.61). However, the results still indicate that artistic and social value are more important for organizations than the achievement of financial value. 93.5% of all organizations believe that they would benefit (honestly and considerably) from multiple value creation (see Figure 6-3). Respondents were also able to substantiate their opinion. In total 17 organizations responded to this question. Respondents indicated that there is a link between artistic and socially oriented objectives, that multiple value creation binds people and the artistic product, and that multiple value creation enhances the possibility to engage in partnerships. Other organizations address the fact that "impact" is currently a hot topic. They feel that it is a necessary right of passage in proving an organization's legitimacy and that value creation will make the sector more autonomous. One organization offered the following: "Financial value creation is *demonstrating* relevance; social value creation is *achieving* relevance."

Moreover, 83.7% believe that the pursuit of multiple value creation will positively influence the financing mix of their organization. Once again, organizations were invited to explain why they believe multiple value creation would influence their organization's sources of income. The creation of goodwill (aimed at investments and partnerships), having more relevance and value, gaining societal approval and the approval of donors and contributors are all mentioned as reasons for finding new sources of financial value. Marketing is also mentioned as a reason.

Table 6-5 Importance of pursuing multiple values

	How important is the pursuit of artistic, financial and social values for you personally?	**How important is the pursuit of artistic, financial and social values for your organization?**
Artistic value creation	6.06	6.00
Financial value creation	5.19	5.61
Social/ societal value creation	6.13	5.97

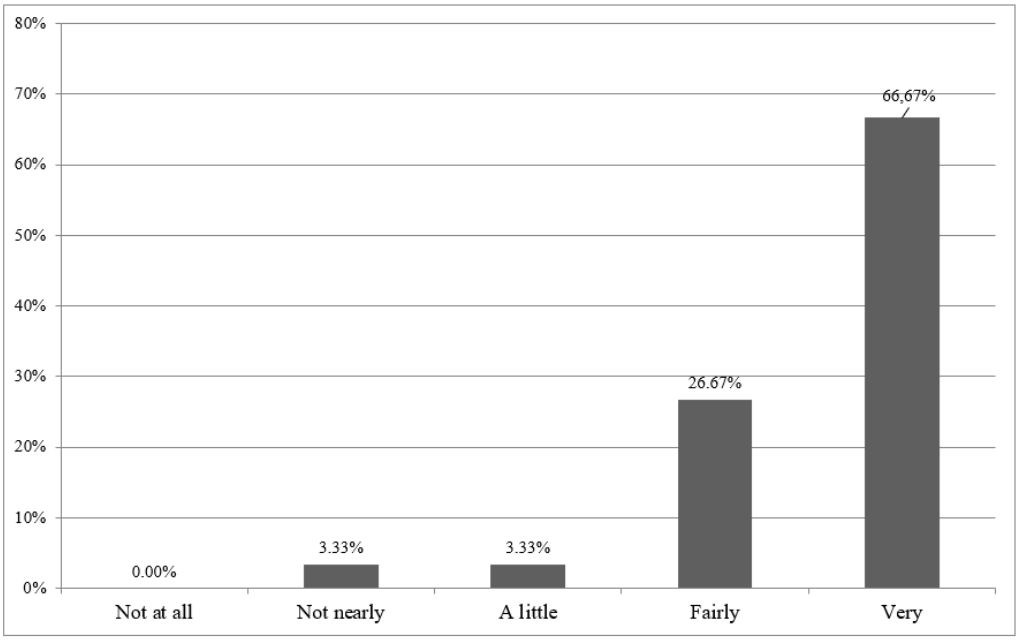

Figure 6-3 Opinion of the respondents if the organization can benefit from multiple value creation

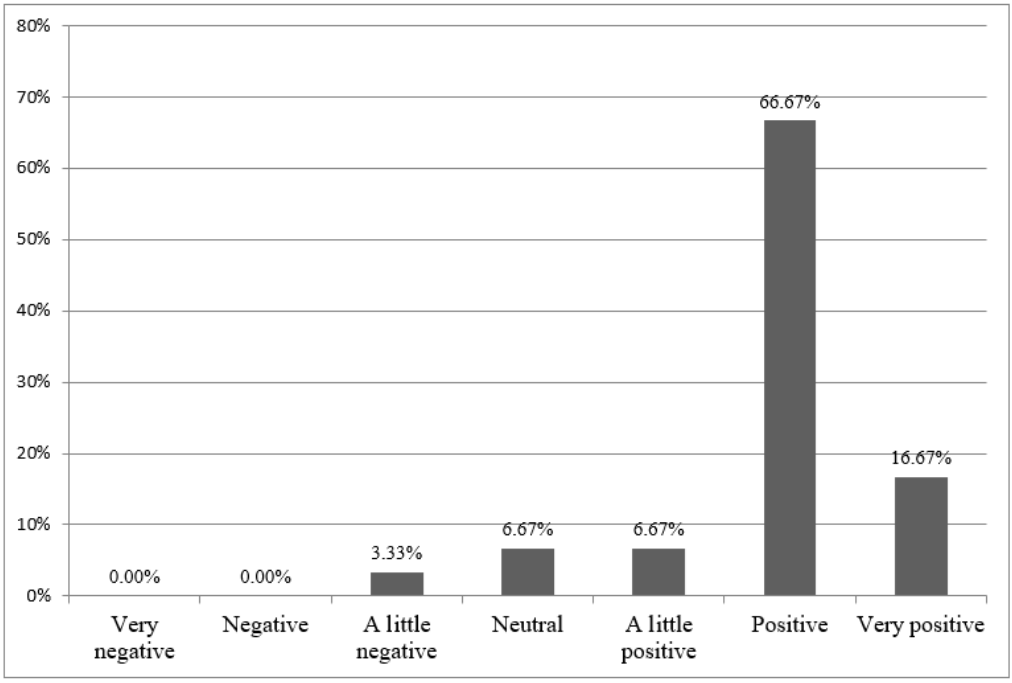

Figure 6-4 Respondents reflections on whether the pursuit of multiple value creation would positively influence the financing mix of their organization.

6.5 Conclusions, relevance and limitations

6.5.1 Conclusion and discussion

Historically, financing resources for creative professionals and artists were constantly changing. Currently, CCI organizations often receive funding from various sources. Consequently, they must deal with various stakeholders in different funding spheres with a wide range of expectations. They face the challenge of being expected to create several different types of value: artistic, economic and social value. In other words: they are expected to create multiple values. In addition, they are expected to be accountable for the creation of these different types of values. However, little is known about the perception, opinions and attitudes of CCI organizations regarding their expected multiple value

creation: how do they prioritize values? Do they aim for multiple value creation? This chapter is focused on creating a better understanding of the perspective of self-employed creatives, cultural entrepreneurs and cultural organizations regarding their potential and assumed value creation, in both artistic, economic and social terms. Consequently, the research question to be answered in this chapter is:

How do CCI organizations in the Netherlands perceive the multiple value creation of their organization?

In order to gain some insight into the perception of CCI organizations, the answer to the research question was determined based on the perceptions of the respondents in this research sample. Based on a research sample of 75 respondents working in CCI, it was found that almost all organizations have identified up socially oriented objectives (97%). Basically, the identified objectives (in artistic, financial and social terms) are highly heterogeneous. Despite the limited size of the research sample, the list of objectives is remarkable. The results show that socially oriented objectives are more often strategically managed than artistic and financial goals, whereas financial goals are more frequently evaluated than artistic and socially oriented objectives. Personally, the respondents believe it is important to pursue artistic and social value and that their organization can benefit from multiple value creation. Moreover, the majority of the respondents believe that the pursuit of multiple value creation positively influences the financing mix of their organization. Additionally, respondents indicated that organizations have a positive perception of the creation of social value. However, organizations do not believe that it is the task of the government to decide which objectives a cultural organization should achieve.

The results of the survey reflect the complexity in society: external stakeholders from different funding spheres expect CCI organizations to create multiple values. The call for accountability is also growing louder. However, the question is: accountability for what? CCI organizations each have their own ambitions and objectives. The extent in which they pursue specific objectives can differ per organization. When their heterogeneous objectives (at artistic, financial and social levels) are combined with the various evaluation criteria set forth by stakeholders, this can lead to a mismatch between stakeholder interests and those of the organization. How can CCI organizations be accountable and prove

legitimacy for a topic that does not necessarily meet their own main objectives? Summarized, it can be concluded that the overview of varying goals, as discussed in chapter 6.4.2, highlights the complex environment in which CCI organizations operate and reflects on the varying evaluation criteria and heterogeneous objectives and motivations of various stakeholders. It raises the question how the various evaluation criteria and objectives align with the heterogeneous range of objectives established by CCI organizations. For example, evaluation criteria established by various stakeholders were defined based on the stakeholder's objectives itself. However, these objectives do not necessarily correspond with the CCI organization's main objectives. How can the CCI benefit from transparency, when organizations are required to be accountable and transparent regarding issues they do not necessarily intend to achieve? Consequently, it is important for CCI organizations to have in-depth knowledge regarding the value they create. This insight can help to them to improve their positioning when embarking on dialogue between their various (funding) stakeholders.

6.5.2 Academic and social relevance

Many financial stakeholders in CCI (both private investors as well as public funders) increasingly focus on the various forms of value created by the CCI. In this chapter, there is a clear distinction between economic, cultural and social value, following previous research that already has stated that this threefold taxonomy of performance dimensions is relevant for CCI (e.g. Hadida, 2015; Klamer, 2002; Loots, 2015). Although the taxonomy of the various values presented in this chapter is not groundbreaking, this chapter builds extend upon existing knowledge by introducing the concept of multiple value creation in CCI, and therefore, has academic relevance.

In 2002 academic literature suggested that "we need to go beyond the accounting for economic capital alone, and include forms of social and cultural capital" (Klamer, 2002, p.470). Especially since this "generates values that really matter, i.e. social and cultural values" (p. 453). Although the three types of value creation have already been noted and although the importance of accountability for these types of value creation has been addressed for many years, it is not yet clear how the pursuance of these three types of value by CCI organizations in The

Netherlands relates to each other. Based on the results of this research sample, CCI organizations in The Netherlands aim to achieve various types of value simultaneously. The creation of artistic value, economic value and social value goes hand in hand, resulting in simultaneous multiple value creation.

Although it is clear that CCI organizations are being held accountable for artistic, economic and social values, up until now it was not clear which priorities were being identified by CCI organizations in The Netherlands. This study presents several findings regarding priorities in CCI organizations and suggests that the pursuit of social value is most important to the respondents, closely followed by the pursuit of artistic value. Respondents also suggested that a that the pursuit of artistic value creation is most important for organizations, followed by the pursuit of social value.

This chapter also contains societal relevance. Chapter 6.5.1 confirms that CCI organizations operate within a complex network, where they have to balance their various objectives with the stakeholders' various objectives within different funding spheres. When organizations in CCI are more aware of their own objectives and of the motivations and expectations of stakeholders in their financing mix, they are able to position themselves more effectively in conversations with (potential) financiers. Awareness of the similarities and differences in expectations and objectives can facilitate dialogue between the organization and the (potential) funders of the financing mix. Once CCI organizations are more aware, they can invest in searching for a more strategically beneficial investor. This can help create a financing mix that aligns with their mission, ambitions and scope. However, this dialogue is not only valuable for the positioning of the organization itself, it can also be a starting point for re-evaluating funding criteria or subsidy systems in society. The need for this is evident based on the letter written by the Dutch Council for Culture (Council for Culture) that appeared late 2020. In this letter, the Dutch Council for Culture wrote that they want to look for a different way of doing quality assessment and monitoring. They believe the focus should be on the impact of subsidized institutions on the artistic, social and economic climate. Ultimately, the council would like to design a new or modified subsidy system that better suits the sector. Constructive dialogue between CCI organizations and investors regarding the aligning of objectives and motivations, can contribute towards the process of revising the subsidy system.

6.5.3 Limitations

Despite the sizeable membership base of C+O, the response rate to the survey remained low, which is a limitation of the research. The low response rate can possibly be explained by the fact that the survey was only sent via the newsletters and shared on social media posts. It was not sent to the members of the C+O newsletter personally in a separate e-mail with a personal salutation. The reason for this is that it was not possible to send the survey directly and personally to the members of the newsletter because of the strict General Data Protection Regulation in The Netherlands ("Algemene Verordening Gegevensbescherming", AVG).

It should also be said that not all respondents completed the survey. In the end, 42.5% of the research population completed the survey in full. In the analysis however, the results of the dropouts are also included. The tables indicate the number of responses on which the results were obtained. This may have occurred for various reasons, such as lack of familiarity with the topic. The combination of these two could have led to an overrepresentation of organizations and individuals concerned with multiple value creation. Therefore, although some results remain useful, it is not possible to make generalizable conclusions based on this data. However, the results do provide some indications on how the cultural sector values its potential to create multiple values.

Since little is known about the perception, opinions and attitudes of CCI organizations regarding creating multiple values, the aim of this chapter was to gain more insights into this. In this research study, the perception of a respondent was considered as an indication of how CCI organizations regard multiple value creation. A significant limitation of this study is that we do not know exactly how many CCI organizations were represented by the respondents who contributed and to what extent they are closely involved in value creation. Furthermore, there is a possibility that respondents provided a socially desirable answer. Although the survey could be filled out anonymously to stimulate fair and honest answers, we cannot exclude the presence of socially desirable answers entirely. As a result of the small sample size, it was not possible to evaluate the differences between cultural entrepreneurs, self-employed creatives and people working at an organization in CCI. Therefore, in future research, it would be interesting to gather more data and consequently look at differences in perceptions, opinions and

attitudes between the different respondent groups. However, despite these limitations, the explorative study did lead to interesting new insights. Future research can build on these insights, while minimizing the limitations encountered in this study.

Chapter 7

Conclusions

7.1 Overview of dissertation

Chapter 1 introduced the notion that stakeholders are increasingly more demanding regarding the social function of arts and culture and demand for accountability with regard to this. It was also pointed out that in CCI there is a variety of principal-agent relationships between different types of stakeholders and that all stakeholders involved have different objectives, instruments to achieve these objectives and consequently, have different evaluation criteria. Therefore, it is difficult to meet the different objectives of the wide variety of principals for agents in the CCI. This dissertation focuses on the concept of social impact measurement in the cultural and creative industries (CCI) in The Netherlands and investigates if and how social impact measurement can contribute to solve principal-agent conflicts. Chapter 1 establishes that quite a few bilateral relationships can be modeled as a principal-agent relationship (Abzug & Webb, 1999) and that the theory is suitable to describe a wide variety of stakeholder relationships (Van Puyvelde et al., 2012). Different interests between principals and agents and information asymmetry are two characteristics of Agency Theory. The broad range of possible principal-agent relationships can lead to a complex network where agents struggle to comply with different objectives and criteria by several different principles. Five research questions were formulated to meet the research objectives of this dissertation. The research objectives are as follows:

- To investigate the relevance of social impact measurement for the CCI
- To examine how the social impact of activities in the CCI can be measured
- To contribute to our understanding of how social impact measurement can enhance principal-agent relationship within the CCI.

Several principal-agent relationships in the CCI were addressed in this dissertation. In order to assess these various relationships, this dissertation builds on the framework of Van Puyvelde et al. (2012) who made a distinction between internal and external stakeholder relationships. Chapter 1 suggests that organizations in CCI operate within a highly complex network of different stakeholders. The network of objectives is highly complex. This is the result of the wide variety of stakeholders and funding bodies and the fact that each of them act based on their own values. Consequently, they have different objectives and different evaluation criteria.

In the following paragraph the main findings of the individual chapters are summarized. Based on this, the different research questions will be answered in Chapter 7.3.

7.2 Main findings of individual chapters

This dissertation focuses on the concept of social impact measurements as a solution for principal-agent conflicts in the CCI. Chapter 2 explores how social impact can be measured. Chapters 3 through 5 present the conceptual framework and roadmap as proposed in Chapter 2 and discuss several case studies. The case studies were selected based on their focus on both external and internal stakeholder relationships. Chapter 6 is more exploratory in nature.

In Chapter 2, it was concluded that the call for social impact measurement in CCI is increasing, but that this practice is still in its early stages. Therefore, following the call of Throsby (2010) for cultural professionals and economists to cooperate, this chapter builds upon knowledge from other disciplines, where the topic of impact measurement is much more established. One suggestion is the use of the impact value chain framework as introduced by Clark et al. (2004), which was further developed by Liket et al. (2014). This framework shows cultural organizations the different purposes of evaluation; legitimization and reporting purposes (*to prove*) and learning purposes (*to improve*). It refers to various evaluation and reporting questions, which enable cultural organizations to strategically increase the effectiveness of their organization and to enhance their impact as they can use the lessons learned as a starting point to improve existing

activities or to develop new activities. Cultural organizations can maintain a mission-related impact perspective as well as a public good impact perspective and can create both individual outcomes and societal outcomes. Eventually, cultural organizations can develop a five-stage impact measurement process.

Chapter 3 focusses on an external principal-agent relationship. VGM strives to become more relevant for young people with a bicultural background. To achieve this, they organized an event for secondary vocational students in Amsterdam, The Netherlands. Many of these students had a bicultural background. Due to the time invested by the students, they can be referred to as principal. VGM is the agent who performed the event for secondary vocational education students (see Figure 7-1). The chapter talked about the cultural *preferences* of the students. However, the terminology "values" would have been a better choice, as it reflects the cultural elements that the students find most important to participate in. VGM discovered that students highly value participation in active cultural activities and that the personal life of Vincent van Gogh (e.g., his letters and his life story) can be a good starting point for VGM to connect with the students. They realized that VGM can potentially positively influence *specific elements* that lead to social inclusion and that it is possible to empirically and quantitatively measure the effects of cultural participation on the students' feeling of social inclusion. However, no effects regarding the *overall* feeling of social inclusion were found. Based on this study, VGM has become increasingly more aware about the importance of dialogue with the target group and of the understanding of the values of their different stakeholders. It is for this reason that the VGM is keen to professionalize this dialogue in their governance. The lessons learned will be implemented in future activities for the target group. This will allow VGM to serve their principals (the students) better. It should be noted that VGM can also use the results to legitimize their activities towards their funders, which are also principals.

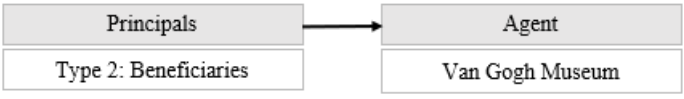

Figure 7-1 External principal-agent relationship between Van Gogh Museum and the secondary vocational students

Chapter 4 addresses the measurement of another external principal-agent relationship. Creative professionals at times find it difficult to position themselves towards agents such as producers and dealers. Based on a sample group of 38 creative professionals, a case study assessed the impact of executive entrepreneurial education on creative professionals. To be more precise, the case study involved determining the effects of the executive education program Braenworks Academy on the creative professionals' psychological characteristics, personal skills, entrepreneurial skills and knowledge, entrepreneurial intention and earning capacity. In this chapter, the principal-agent relationship is quite complex (see Figure 7-2). On the one hand, the founder of Braenworks Academy – who acted as funder of the program as well - can be seen as the principal. As principal he assigns the task to teachers to educate creative professionals with the program. On the other hand, both the founder and other experts were teachers in the academy. The creative professional who participated in the education program (beneficiaries) spent time to use the services of the executive education program. Following this line of reasoning, both the students as the founder can be seen as principal, even though the daily execution of the program was in hands of the teachers (the agents). Moreover, the aim of the education program is to empower the creatives (the principal) to effectively position themselves towards producers or dealers (the agents of the creatives). As producers and dealers are expected to provide services to the creatives and to act in the creatives' best interest, they can be seen as supplier.

Through a quantitative survey at three measurement moments, it appears that participating in the program leads to significant increases in the self-perceived knowledge and the expertise that artists and creative professionals deem necessary to start a creative business, both short term and mid-long term. Additionally, skills such as self-perceived entrepreneurial skills significantly increase after participation in the program. As such, the present study demonstrates that executive education programs that seek to enhance the entrepreneurial qualities of artists and creative professionals –as a novel and innovative approach to improve their human capital– are valuable in terms of knowledge and skills development. The education program is reviewed keeping the four learning approaches identified in the entrepreneurship pedagogy literature in mind: problem-based learning, work-based action learning, service-learning and experiential learning. Based on

these results, it can be concluded that a specific program can lead to better positioning of creatives (as principal) with regard to suppliers such as producers or dealers (as agents). This information can be a starting point between the teachers (the agents) and the owner of the business school (the principal) to improve the education program.

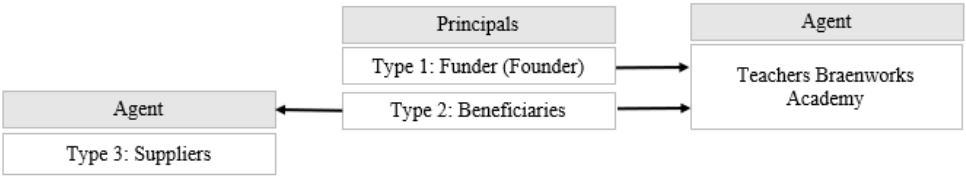

Figure 7-2 Complex principal-agent relationship of Braenworks Academy

Chapter 5 does not focus on an external, but on an internal principal-agent relationship within the VGM (see Figure 7-3). In this chapter, directors and managers can be seen as principle. They assign tasks to employees to think and behave more inclusively (the agents). However, in the relation between directors and managers, the directors do not only assign tasks to employees. Instead, they assign tasks to managers as well, which makes the managers not only principals, but also agents. The VGM case study demonstrated, within the sample group of 205 employees, that inclusive leadership is crucial for the stimulation of employees' inclusive thinking and acting. The role of the principal in motivating the agents is critical. Employees experienced a far greater feeling of inclusion at the end of 2019, in comparison to early 2018. This implies that the agents (the employees) were responsible for a positive contribution to the principle's objective l (the directors and managers of VGM). Based on the T_0 measurement, VGM set an inclusion agenda. Many activities were organized between 2018 and 2019 to motivate employees (the agents). The insights in the effect between T_0 and T_1 help VGM with internal dialogue in an effort to optimize their inclusion management.

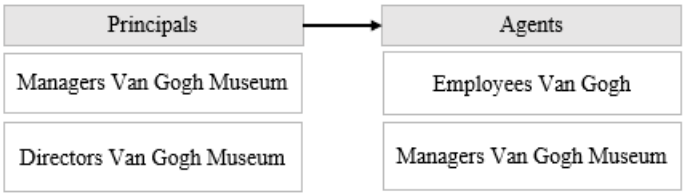

Figure 7-3 Internal principal-agent relationship within the VGM

In closing, the aim of Chapter 6 is not to apply impact measurement to a specific principal-agent relationship. Instead, Chapter 6 is an exploratory study. Chapter 1 discussed how many funders expect the CCI to have social impact. In addition, it was explained that they increasingly ask for more transparency regarding this. Chapter 2 proposes a framework that can help organizations in CCI to measure and manage their social value. In Chapter 3, 4 and 5 this framework is applied to two frontrunners in CCI, who are intrinsically motivated to create different types of value, to measure their impact and to be transparent about this. However, these frontrunners may not necessarily be representative of the CCI in general. Instead, one might wonder to what extent social value creation is supported by organizations in CCI in general. Therefore, to gain further understanding, Chapter 6 was aimed at gaining insight into the perception of a wider variety of organizations in CCI regarding artistic, social and economic value creation.

In general, organizations in CCI are faced with dealing with different stakeholders with varying expectations. They are expected to create several values, from artistic value to economic value and social value. In addition, they are expected to be accountable for this. However, little is known about the perception, opinions and attitudes of organizations in CCI regarding this topic. Based on a research sample group of 73 cultural entrepreneurs, self-employed creatives and employees of a cultural organization, it was found that the pursuit of a range of values is highly important for organizations in CCI. The pursuit of financial value is seen as least important, while the pursuit of artistic and social value is perceived as of greater importance. Many organizations have set up artistic, social and financial goals. To illustrate, 97% of the organizations have set up social goals,

however, these goals are not always strategically managed or evaluated. Moreover, despite the limited sample size, the results show an extensive list of artistic, social and financial goals are pursued by organizations in CCI. These goals show how difficult it is to connect with the objectives and corresponding evaluation criteria of stakeholders in the three funding spheres. Insights into their own intended values and objectives can help organizations in CCI to improve dialogue with their principals and connect with stakeholders who strive for the same values or have the same objectives. Connecting with stakeholders who meet the same objectives, can solve the principal-agent conflict.

7.3 Main conclusions and discussion

After summarizing the results for each individual chapter, a more broad-based answer for each of the research questions will be provided based on the insights and knowledge gained by this research.

7.3.1 The relevance of social impact measurement for the CCI

The first objective of this dissertation was to investigate the relevance of social impact measurement for the CCI. The related research questions are "How can cultural and creative industries benefit from social impact measurement?" and "How important is multiple value creation for organizations in the cultural and creative industries?"

Social impact measurement is a form of performance measurement, for which there are no universal standards available at this moment. Social impact is "the portion of the total outcome that happened as a result of the activity of an organization, above and beyond what would have happened anyway" (Clark et al. 2004, 7). In this dissertation, it is argued that each organization in CCI has different values. Values can be defined as the things that someone considers to be important (Klamer, 2017). Based on these values, organizations formulate a mission and objectives. In order to understand whether their values are realized, social impact measurements are needed. When organizations realize those objectives, they achieve their desired "mission impact". When an organization maintains a specific

mission-related perspective in its impact measurement, this can lead – depending on the formulated mission impact - to both individual and societal outcomes. However, when a cultural organization starts an impact measurement from a public good perspective, it can also be associated with outcomes on both individual and societal level. As explained in Chapter 1 and Chapter 2, although there is a variety of evaluator language related to impact, in this dissertation is chosen to use the terminology "social impact measurement".

Social impact measurement has different purposes: legitimization, reporting and learning. Consequently, as impact measurement enables cultural organizations to ask themselves both reporting and evaluation questions, impact measurements can help organizations to legitimize *(to prove*) and to learn (*to improve*).

Regarding the first function (*to prove*), impact measurement helps organizations in CCI to gain insights in the realization of their objectives, the social performances of their organization. Moreover, social impact measurements can also provide insights in unintended effects, positive or negative effects, and direct or indirect effects. Insight in their performances helps to understand whether their efforts have led to changes in the values and behaviors of their stakeholders. Therefore, it increases the legitimacy of the organization and their activities. This is especially valuable to organizations in the CCI due to the increased stakeholder demand for transparency (among which the Council for Culture who calls for a new subsidy system that is focused on the accountability of the realization of the organizations' mission and vision, Council for Culture, 2020). It is also believed that insight into the impact that has been achieved, can lead to improved dialogue between the cultural organization (agent) and its stakeholders (principles). Culture is a dynamic concept related to the zeitgeist. Culture develops over time, so does the focus, functions and objectives of all stakeholders involved. Each of the various stakeholders also has a different set of objectives and evaluation criteria. There is no "one size fits all". As a consequence, cultural organizations have to operate in a complex world where they face a broad range of evaluation criteria. As a result, information asymmetry can occur. Insights into the achieved effects can help cultural organizations to better position themselves in a dialogue with stakeholders and can help explain to them how they will effectively transfer their intended mission into social impact. The findings in Chapter 6 strengthen this argument.

Moreover, there are also indications that many organizations[12] in the CCI have formulated both artistic, social and financial goals that fully diverge. The results also indicate that they find it important to pursue artistic and social values. However, the measurement and management of these goals is lagging behind.

As said, insights in the achievements of their intended effects can help organizations in the CCI to start a dialogue with their various (potential) funders. Based on the insights in their intended objectives and the achievement of these, the cultural organization can find out in dialogues which funder is the best fit with their own (social and artistic) objectives. In this way, the mission-related impact of organizations in CCI can be aligned with objectives, purpose, and evaluation criteria of specific funders. This can result in an accountability discourse in which organizations in CCI do not have to comply with diverging evaluation criteria of various funders that are not related to their own intended mission-related impact. Instead, this enables organizations to become accountable and transparent about the achievement of their own specific mission-related impact.

Regarding the second function of impact measurement (*to improve*), research shows that incorporating a learning perspective in measurement is incredibly useful. By doing so, organizations are able to enhance their impact as they can use the lessons learned to improve existing activities or to develop new activities. In this way, answers to various evaluation questions enable cultural organizations to improve their performance. The results gained in the impact measurement can be implemented in strategic decision making.

7.3.2 Measurement and management of social impact in the CCI

The second objective of this dissertation was to examine how the social impact of activities in the CCI can be measured and managed. To meet this objective, the research question "How can the social impact of activities in the cultural and creative industries be measured and managed?" was formulated.

[12] The research sample of Chapter 6 consists of people working for a cultural organization and cultural entrepreneurs in the CCI. The perception of the respondents was considered as an indication of how organizations in CCI regard to multiple value creation.

Cultural organizations can grow into an impact measurement process in five stages. At first, organizations should define a clear mission statement, based on its values. A mission should help answer the question regarding the type of impact the organization wants to achieve. Mission statements allow cultural organizations to determine impact goals that reflect their organization's values. Impact goals can either be short term or long-term impact goals and they can focus on individual outcomes as well as societal outcomes. Cultural organizations are advised to start measuring from a mission-related perspective. This means that the organization should focus on achieving its mission, instead of focusing on externalities that can occur in society. This advice is based on two reasons. On the one hand, measuring mission-related impact is less complex than measuring public good impact. On the other hand, insight in mission-related impact is most valuable for dialogues with stakeholders and for strategic decision making to improve an organization.

At the second stage, organizations should develop a Theory of Change (ToC) based on underlying logic and validate it with support of stakeholders. A ToC provides an overview of all relevant impact goals of the organization and features a visualization of how the organization's activities will help to achieve these goals. In other words, a ToC helps to understand the change that is expected to occur as result of the organization's effort. Thinking of change and understanding how change occurs as result of the realization of values, is essential for organizations. Based on the changes reflected in the ToC, cultural organizations will know which effects to measure in order to determine conclusions on their performance. The changes outlined in the ToC differ, from outputs to (early, immediate and ultimate) outcomes, to the actual intended impact.

Cultural organizations can perform measurements at various different levels within the ToC (from output to impact). It provides in-depth insight into the effect of the intervention, program or activity. Therefore, at third stage, cultural organizations should monitor their outputs. Outputs are the direct results of the activity which should lead to outcomes and impact. Outputs are quantifiable (such as the number of visitors or participants) and often, outputs are already monitored by cultural organizations. Although outputs do provide information on the direct effects that were achieved, understanding indirect effects (the outcomes) is much more complex. Therefore, at fourth stage, it is advisable to develop a measurement

plan. It is best not to go for a "one size fits all"-approach, but to look at the specific context of the cultural organization. A measurement plan should help the organization to measure the outcomes and the mission-related impact. A measurement plan is made up of a selection of relevant indicators. The ToC can be used to select relevant indicators. Which ToC effects are crucial elements and are expected to lead to the desired impact? Consequently, after the selection of the relevant indicators, these indicators should be made evaluable. A measurement plan should also include information about the measurement instrument and the research population. In general, the use of a difference-in-difference method, which studies the effect on a treatment group and a control group using a pretest and a posttest, is highly valuable. More precisely, this method enables the analysis of differences over time, as well as differences between people who participated in a specific intervention and those who have not. Furthermore, mixed methods help to find an answer on the question of what *works* and *what does not work* (quantitative approach) and *why, under which circumstances* and *how* impact is achieved (qualitative approach).

Up until stage 4, the focus is on the *measurement* of the impact. However, this dissertation also focuses on the *management* of impact. This brings us to stage 5. The results of the measurement can be used by the organization in CCI in two manners: organizations can decide to expand their impact measurement or to incorporate the results into their strategy. Organizations can decide to expand their impact measurements by using other impact measurement methods, measuring more indicators or by using an alternate research sample. Such expansions can make the impact related findings more reliable, as more evidence is gathered. The results of an impact measurement can be used strategically for reporting and evaluation purposes (as already explained in the answer on research question 1). The case studies in Chapter 3 and 5 show that VGM manages its impact in both ways (which fits in perfectly with their iterative process in the program "Van Gogh Connects"). To illustrate, in Chapter 3 it was noted that moving forward, the VGM will explore whether the impact found among secondary vocational students can also be observed among applied university students and academic university students ("expand the measurement"). On the other hand, the VGM was eager to use the findings in strategic decision making and to improve the activities within the program Van Gogh Connects ("strategic use"). This is similar to Chapter 5,

where VGM decided to continue the impact measurements of their inclusion strategy ("expand the measurement"), while also using the current results to improve the activities executed to stimulate an inclusive climate ("strategic use"). Chapter 4 explained how Braenworks Academy aimed to gain insights in its effect to improve its education program and to prove its value. The main focus was the "strategic use" of the findings. When expanding the measurement and/ or using the results for strategic purposes, it is possible to develop comprehensive insight and a more robust substantiation.

Challenges in the measurement of outputs, outcomes and impact

This dissertation argues that it is best to measure on different layers of the ToC, as this enables adjusting the strategy of an organization. It is advised to measure the direct results (outputs), but also to measure (individual or societal) outcomes, as well as the intended impact. Measuring on different layers in de ToC helps to understand whether the effects – that are necessary to achieve the intended change – occur. Based on this knowledge, organizations can adapt their strategy and manage their intended impact strategically.

However, it can be argued that the measurement of both outputs, outcomes and intended impact, obscures the meaning of the term "social impact measurement". Chapter 2 concludes that measuring outputs and outcomes are essential steps in an impact measurement process. However, measuring the intended social impact goes beyond the measurement of outputs and outcomes. Creating *social impact* is about realizing changes in the values of people. It is about creating a change in things that are perceived as important, resulting in a positive effect on sense-making and a change in mentality and behavior of the beneficiary. Unfortunately, many impact studies still focus on quantitative outputs, such as the number of exhibitions organized, or the number of visitors attracted. It may be clear that these kinds of quantitative numbers do not provide information about increased awareness, a change in mentality, changing values, and consequently, a change in behavior.

The difference between outputs, outcomes and impact can reveal challenges for organizations. Organizations who aim to conduct practice-oriented

impact research can face these challenges, for example, due to practical restrictions such as timeframe, financial resources, or capacity. Due to these restrictions, it is not always possible to measure results on the highest levels in the ToC. In other words, whether an organization can measure the actual intended mission impact or whether it is limited to measuring outcomes, has to do with the possibilities and limitations of the context in which the impact research takes place. This context can differ per case.

The case studies in this dissertation also faced the challenges of practice-oriented impact research. To illustrate, the Braenworks case shows that it is possible to measure a change in mentality, and a change in awareness (outcomes). Moreover, the case study also showed that it is much more difficult to gain insight in behavioral change (as outcome) within the available timeframe of the research. Unfortunately, due to the practical restrictions it was not possible to measure the ultimate intended mission impact: the contribution to a healthier creative sector. Another example is the case study in Chapter 3. The aim of VGM is to become relevant for bicultural young adults in Amsterdam. Due to the scope and timeframe of the research, it was not possible to draw generalizable conclusions for all bicultural young adults in Amsterdam, neither to draw conclusions about the contribution of VGM to the improvement of inclusion in the city. However, it was possible to measure on outcome level, such as the feeling of social inclusion or the extent of inspiration. By measuring on different moments, a change in mentality could be observed. This can be an indication of a change in values, and consequently, a change in behavior. However, to measure the mission impact – increasing relevance for bicultural young adults in Amsterdam – more longer-term research is needed.

Another difficulty cultural organizations can face is that it depends on the context of an organization whether something should be seen as an outcome or as an impact. In general, organizations can easily recognize outputs. Outputs are quantifiable, countable, and most organizations already gather output data for legitimacy purposes. However, it depends on the mission of an organization, whether something should be visualized as an outcome or as a mission impact in the ToC. Two very simple and linear examples are given to illustrate this (please note that in real life, value chains are often not this simplistic).

Imagine a museum whose mission impact is to inspire its visitors. The number of visitors can be counted as outputs. Outcomes that should appear to inspire those visitors are for example knowledge, awareness, enjoyment and fun. The assumption is that when a visitor is able to use its knowledge, awareness and enjoyment to understand the artwork, the visitor can get inspired (the mission impact). The second example is a museum that aims to increase the feeling of inclusion among a specific target group. To increase inclusion, they attract vulnerable target groups. In this case, the number of visitors can also be seen as output. Similar to the first example, the assumption is that visitors should gain knowledge, awareness, and should experience enjoyment and fun (the outcomes), which lead to inspiration. However, in this value chain, inspiration is not a mission impact. Instead, inspiration can be seen as an interim effect that must occur in the value chain towards inclusion. Consequently, it could be argued that when people are inspired, they visit the museum more often, feel at home in the museum, have an increased sense of belonging (outcomes) and consequently, experience a feeling of social inclusion (the mission impact). The increase in the feeling of inclusion could possibly lead to a contribution to the increase of inclusion in society (the societal impact).

Summarized, it can be argued that the term social impact measurement is often used, even when it is in fact a measurement of outcomes. Whether it is possible to actually measure the intended mission impact depends on the possibilities and limitations of the context in which the practice-oriented impact research takes place. However, as outcomes are essential steps to achieve the intended impact, measuring outcomes do provide valuable information for organizations in CCI to have indications of their impact. Moreover, insights in the achievement of their outcomes also provide valuable insights for the strategic management of their impact.

Still, the ambiguity about the terminology and evaluator language surrounding social impact measurement means that this discussion must take place. Would it be better to split up the terminology social impact measurement into several terms, such as “social outcome measurement” and “output measurement”? Is the terminology “social impact measurement” correct, or would the definition of “cultural impact measurement” fit better in specific contexts? More research needs to be done to elaborate on this. However, despite the fact that

the discussion on terminology is not being answered in this dissertation, this dissertation did contribute to organizations in CCI by providing tools that can help them to assess whether or not they are realizing the impact they are aiming for.

7.3.3 Social impact measurement as instrument to improve principal-agent relationships in the CCI

The third and final objective of this dissertation is to contribute to the understanding of how social impact measurement can enhance principal-agent relationships within the CCI. Three research questions are formulated: "How can social impact measurement enhance external principal-agent relationships within the cultural and creative industries?", "How can social impact measurement enhance internal principal-agent relationships within the cultural and creative industries?" and "How important is multiple value creation for professionals working in the cultural and creative industries?"

It has already been concluded that social impact measurement can help organizations in CCI to *prove* (be accountable and transparent in order to show legitimacy) and *to improve* (to strategically manage the mission-related impact and improve the performances). Based on Chapter 3, 4 and 5, it is argued that both functions are valuable for the enhancement of principal-agent relationships in the CCI.

When interpreted appropriately, the results of an impact measurement can be used to start a dialogue between an organization in CCI and its funder(s). As the impact measurement leads to insight in the values that the organization has realized, transparency between organization and funder(s) can occur. In this scenario, an exchange of clear and correct information between both parties could take place. This enables all parties to understand the values of the other: they understand what is important for both the principal as the agent. This in turn leads to a decrease in information asymmetry. As a result of this decrease in information asymmetry, the level of accountability and transparency between the organization and its stakeholder(s) increases, resulting in the reduction of goal conflicts between the organization and the stakeholder(s). Consequently, the reduction of goal conflicts improves their principal-agent relationship. Chapter 5 provides an

example of this. Within a focus group of various agents (employees of VGM), a dialogue took place to discuss the knowledge gained by the T_1 impact measurement of the inclusion strategy. This dialogue between colleagues led to an understanding that employees of operational departments often have different experiences related to the inclusion process than employees of the office departments. This openness and increased understanding of the different experiences and perceptions can consequently lead to improved internal principal-agent relationships. As a result of the dialogue, VGM became aware that they needed to modify their inclusion strategy. When the opinions and positions of all employees are understood, this can improve the internal relationship.

Another example of how transparency (*prove*) can lead to an improved principal-agent relationship is given in Chapter 3. In Chapter 3, VGM collected information from their external principals: the target group (beneficiaries). The museum uses this information to adjust their activities based on the values of their beneficiaries. This makes beneficiaries feel appreciated and the relevance and accessibility of VGM may increase for them.

In summary, based on these case studies, the conclusion is that impact measurement can be applied in both internal and external stakeholder relationships. Impact measurement can enhance both internal and external principal-agent relationships in the CCI. The measurement can lead to knowledge and insights, which enables the principal and the agent to start a dialogue with each other. This dialogue can lead to understanding and new ways to enhance their relationship. As a result, they can change their approach, objectives or activities. In other words, if the dialogue leads to a mutual understanding and results in a concrete adjustment, it can lead to an improved relationship between agent and principal.

Finally, it is important to emphasize that impact measurements remain important, also after the dialogue between agent and principal and after potential strategic adjustments to interventions, programs or activities. It is important to reflect on the decisions and strategic choices made as a result of the impact measurement. As Figure 7-4 illustrates, when adjustments are made as result of the dialogue, it is important to fully understand whether the improvements indeed have led to the intended results (see Figure 7-4). This makes impact measurement and impact management a cyclical process.

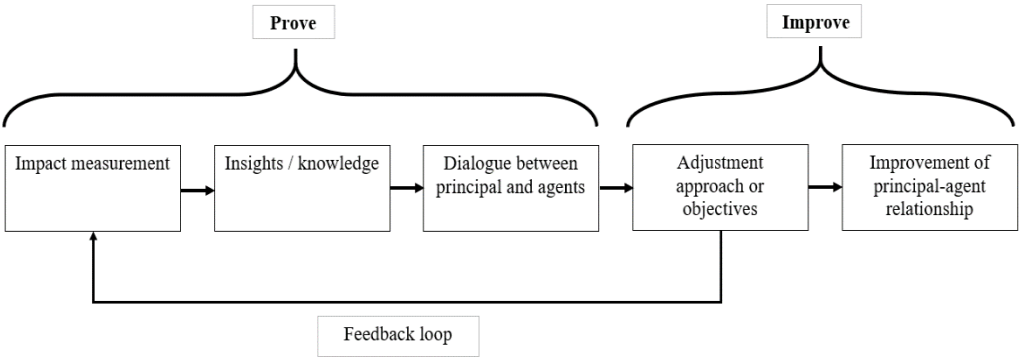

Figure 7-4 Cyclical process of impact measurement and impact management

7.4 Contribution to Agency Theory

What do the findings of this dissertation contribute to Agency Theory literature? In Chapter 1, it was argued that, although Agency Theory is originally considered one of the oldest management and economic theories, an adaptation of the theory can also be applied to non-traditional environments, such as the CCI. Van Puyvelde et al. (2012) considered Stewardship Theory as integral part of the Agency Theory, which resulted in letting go the egoist notion of self-interest that characterizes the traditional principal-agent relationship, and the belief that agents are motivated to act in the best interest of the principal. Furthermore, based on a stakeholder perspective, the comprehensive Agency Theory can be used to describe multiple stakeholder relationship. However, within the more lenient Agency Theory, the relation between various principals and agents can still be characterized by two challenges. First, although both principals and agents can

have social objectives, the social interest of the principal and the agent still may differ. Second, in general, the agent has more information than the principal. Both challenges can lead to information asymmetry.

Within Agency Theory, the main focus of this dissertation is on the role of impact measurements in the enhancement of internal and external principal-agent relationships in CCI. The link between social impact measurements and internal and external principal-agent relations in non-traditional environments is underexplored in Agency Theory literature, as well is the focus on external principal-agent relations in non-traditional environments. In this dissertation, the stakeholder perspective of the comprehensive Agency Theory has proven to be very valuable. The case studies show that impact measurements are important to gain insight in the values of different stakeholders, as well as in the realization of the intended mission. Consequently, knowing each other's values and (achievement of) goals leads to transparency in both internal and external relationships. The cases indicate that impact measurements provide insights that are essential to enter into a dialogue between principal and agent, which in return can lead to behavioral change between principal and agent, such as a change in attitude, adaptation of strategy and more transparency. Based on this, this dissertation concludes that social impact measurements in non-traditional environments can help to solve agency problems. With the knowledge that social impact measurements are important for the enhancement of both internal as well as external principal-agent relations in non-traditional environments, this dissertation contributes to the literature about Agency Theory.

7.5 Limitations, implications and future research

As with most academic research studies, this dissertation also has its limitations. In Chapter 2 it was argued that the implementation of a control group in an impact measurement is recommended to observe changes over time and to answer the question "What would have happened anyway?" (Clark et al., 2004, p.7). The first limitation of this dissertation is the lack of control groups in the case studies. The study in Chapter 3 was conducted at the very beginning of the iterative process 'Van Gogh Connects'. In the original measurement plan, a control group was implemented, and the school of the secondary vocational students in Amsterdam

agreed to develop a control group. Unfortunately, due to exams and school holidays, it was impossible to plan the control group measurement moments parallel with those of the treatment group. In Chapter 4, during the original measurement design of the study a control group was planned here as well. However, when conducting practical research, a researcher may face unexpected externalities. In this specific case, the response rate from the control group remained too low to be useful in this study. In the case of Chapter 5, all employees of VGM belonged to the treatment group. Therefore, it was difficult to implement a control group in this situation.

Another limitation concerns generalizability of the results. The respective case studies, the activities evaluated, as well as the research samples, were all highly heterogeneous. Moreover, some research samples were relatively small. Therefore, the cases can only be interpreted as indications of social effects. Consequently, it should be noted that all the case studies with a pretest-posttest design, but lacking in a control group, intentionally focus on the *contribution* to social effects, rather than on the *attribution* of social effects (Ebrahim, 2019). In line with this, due to the limitations of the contexts in which the practice-oriented impact research took place, the case studies in this dissertation mostly focus on observed changes on outcome level. In order to be able to talk about changes at the impact level, more long-term research may be needed.

Regardless of these limitations, the results of the research project have important implications for the cultural sector, as this dissertation provides tools to organizations in CCI in order to be able to manage the prevailing accountability discourse. These tools are based on academic knowledge. Organizations in the CCI can use the framework proposed in Chapter 2 for management purposes. Applying the framework and the steps for impact measurement can help them to gain insights into their effectiveness. When managing their impact based on the framework, they are able to improve their performances. Moreover, the case studies presented in Chapter 3, 4 and 5 can serve as examples to organizations in CCI on what impact measurements could look like and whether this could be of value to them. Moreover, this dissertation can also be an inspiration to broaden the scientific research agenda regarding impact measurements in CCI.

What could the future scientific research agenda related to impact measurement and impact management in CCI look like? Four main points are identified in this dissertation: 1) gaining more evidence, 2) investigating how the strategy of an organization in CCI determines what to measure, 3) creating a shift from measuring mission-related impact and individual outcomes to measuring public good impact and societal outcomes, and 4) educating students of cultural and creative studies in society.

More impact measurements will be needed in the future. This will enable a greater understanding of *what works*, for *who*, *under which circumstances* and *how*. Step by step, this enables organizations in the CCI to grow towards a world in which the value of arts and culture is not only a deep-seeded belief, but a belief that is supported by deep-seeded evidence as well.

The Council for Culture wants organizations in CCI to be accountable for realizing their artistic mission and vision, "rather than for the degree to which they meet the requirements of relevant grant categories" (2020, p. 29). However, this has an implication. If organizations are only held accountable for their artistic mission and vision, *what* to measure and what to be transparent about is as diverse as their varying social and artistic objectives and purposes. This dissertation provides organizations in CCI with steps that help them to start measuring impact and guide them to *how* to do this. This dissertation however does not explain to organizations in CCI *what* they have to measure based on their intended mission-related impact. Deciding *what* to measure is not as simple as it sounds. *What* to measure depends on the level of the intended impact (micro, meso or macro), but it also depends on an organization's strategy (Ebrahim, 2019). To illustrate, while some organizations operate individually and aim to achieve effects on micro level, other organizations may operate within a larger ecosystem, focusing on achieving effects at macro level. Some organizations aim to control their outcomes, more so than other organizations. In addition, some organizations have more certainty about the cause-effect relation of their activities, while for other organizations the level of certainty can be low (Ebrahim, 2019). Therefore, this dissertation calls for more research to understand how the strategy of an organization in CCI affects the choices the organization should make in its impact process.

The case studies discussed in this dissertation focus on the measurement of the mission impact of organizations in CCI. However, future research should not only focus on measuring mission-related impact of culture and creativity. Future research should investigate how organizations in CCI not only measure their mission-related impact, but their public good impact as well. This will help cultural organizations to understand their (positive or negative) externalities. The case studies in this dissertation focus on individual outcomes; the (mid-longer term) results on the lives of individuals. However, measuring societal outcomes – defined as long-term results on communities and society – is much more challenging. Therefore, this dissertation calls on others to investigate how organizations in CCI can shift from measuring mainly individual outcomes, to measuring societal outcomes as well.

Finally, based on the results found in this dissertation, and the results that will be found in future research, it is extremely important to educate students of cultural and creative studies about impact measurement and impact management. In the Netherlands, the call for impact driven education is increasing. A recent example of this is the 2021 course "Assessing the Impact of Culture and Creativity in Society", designed and lectured by Marjelle Vermeulen and Ellen Loots at the Erasmus School of History, Culture and Education. The assumption behind the call for more impact-driven education for cultural and creative industries is that knowledge about impact makes the students more resilient when they start working in the CCI. On the other hand, students can also implement their knowledge of impact measurement and impact management in their future working life. If their perspectives on impact are implemented in organizations in CCI, these organizations will become more resilient as well, and more capable to maintain good working relationships with all of their various stakeholders.

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Glossary

Diversity

Diversity is about the differences between persons. It concerns the awareness that everyone is unique in its kind and that there are differences between groups of people.

Evaluation

Evaluation is a broad concept which is described in many ways. Evaluation instruments "constitute and define what they are claimed to measure" (Dahler-Larson et al. 2016, p. 4) and can be unpredictable and complex.

Impact

Impact is "the portion of the total outcome that happened as a result of the activity of an organization, above and beyond what would have happened anyway" (Clark et al. 2004, 7). Impact can be positive and negative, direct and indirect, as well as intended and unintended.

Inclusion

Inclusion means that everyone can participate in society. Regardless of their background, everyone belongs to society and has the same opportunities.

Inclusive climate

An inclusive climate is characterized by "a collective commitment to integrating diverse cultural identities as a source of insight and skill" (Nishii, 2003, p. 1754).

Individual outcomes

Outcomes that appear at the life of an individual.

Input

The resources that are used for carrying out the activities effectively.

Mission-related impact

Mission-related impact refers to "impact-level effects relative to the specific intent formulated in the mission statement (or for programs and projects, relative to their specific goals)" (Liket et al, 2014, p. 178).

Multiple value creation

Multiple value creation relates to the challenge to integrate different types of value in the organization. Giving equal attention to multiple values in an organization can be difficult.

Output

The immediate and direct quantitative result of an activity.

Outcome

The direct changes resulting from the output.

Principal-agent relationship

The relationship between principals and agents. It can be defined as "a contract under which one or more persons (the principal[s]) engage another person (the

agent) to perform some service on their behalf which involves delegating some decision-making authority to the agent" (Jensen & Meckling, 1976, p. 308).

Public good impact

Public good impact is "the net effect of all intended, unintended, positive, and negative changes as manifest in individuals and organizations, as well as in the environment, an in social systems and institutions" (Liket et al., 2014, p. 178).

Stakeholder

A stakeholder is someone who is expected to be influenced by an organization, or someone who is expected to be able to influence (a specific part) of an organization.

Social impact

Social impact is "the impact of organizations on society on the economic, environmental and social dimension" (Maas, 2009, p.8).

Societal outcomes

Outcomes that appear in society and move beyond individual outcomes.

Value

Value refers to "physical objects, services, or activities that are perceived by an individual or a social group as desirable" (Maas, 2009, p. 8). Values can be defined as the things that someone considers to be important (Klamer, 2017).

Annex

Annex A T_1 survey for inclusion measurement in VGM (Chapter 5)

Source	Sub-indicator	Cron-bach's Alpha	Statements used in survey	Answering options	KMO*	Comp 1*	Comp 2*
Inclusive climate: fairness and discrimination diversity climate							
Dwert-mann et al. (2016)	Diversity-specific management practices to stimulate the climate	.779	*In this organization, the goal of increasing diversity in the workforce is taken seriously (e.g., through targeted recruitment).*	5-point Likert scale	.761	.574	-
			In this organization, members of historically marginalized groups have access to leaders with influence (e.g., through a mentoring program).	5-point Likert scale		.812	-
			In this organization, members of diverse groups have means of driving organizational change related to diversity (e.g., through employee resource groups).	5-point Likert scale		.828	-
			In this organization, diversity-related training is taken seriously.	5-point Likert scale		.710	-
			In this organization, managers are held accountable for diversity goals.	5-point Likert scale		.715	-

Annex A

Source	Sub-indicator	Cron-bach's Alpha	Statements used in survey	Answering options	KMO*	Comp 1*	Comp 2*
Inclusive climate: fairness and discrimination diversity climate							
Dwert-mann et al. (2016)	Fair implemen-tation of personal practices	.785	*In this organization, employees can count on receiving a fair performance evaluation, regardless of their demographic background.*	5-point Likert scale	.660	.892	-
			In this organization, developmental opportunities are fairly distributed across demographic groups.	5-point Likert scale		.886	-
			In this organization, employees receive "equal pay for equal work."	5-point Likert scale		.754	-
	Organiza-tion's commit-ment to diversity	.733	*In this organization, commitment to diversity is unquestioned.*	5-point Likert scale	.650	.842	-
			In this organization, the importance of diversity for the organization is communicated in a credible way.	5-point Likert scale		.852	-
			In this organization, significant resources (e.g., staff time, money) are committed to improving diversity and inclusion.	5-point Likert scale		.723	-

Annex A

Source	Sub-indicator	Cron-bach's Alpha	Statements used in survey	Answering options	KMO*	Comp 1*	Comp 2*
Inclusive climate: synergy diversity climate							
Dwert mann et al. (2016)	Promoting the expression of diverse perspectives	.717	*In this organization, employees are encouraged to express their diverse perspectives.*	5-point Likert scale	.639	.721	-
			In this organization, the active exchange of ideas among employees is expected (i.e., across demographic boundaries, roles, and levels).	5-point Likert scale		.860	-
			In this organization, employees from all backgrounds feel comfortable voicing their ideas and perspectives, even if they challenge the status quo.	5-point Likert scale		.819	-
	Listening to diverse perspectives	.627	*In this organization, people are encouraged to listen to divergent perspectives with an open mind.*	5-point Likert scale		.852	-
			In this organization, people are expected to defer judgment in order to promote learning from others' ideas.	5-point Likert scale		.667	-

Annex A

Source	Sub-indicator	Cron-bach's Alpha	Statements used in survey	Answering options	KMO*	Comp 1*	Comp 2*
Inclusive climate: synergy diversity climate							
Dwert-mann et al. (2016)	Listening to diverse perspectives		*In this organization, everyone's opinion is given serious consideration.*	5-point Likert scale		.750	-
	Valuing of diverse perspectives	.805	*In this organization, diverse input from employees is seen as a key to performance success.*	5-point Likert scale	.680	.819	-
			In this organization, the assumption is that decision making is improved when people build off of each other's ideas.	5-point Likert scale		.802	-
			In this organization, people believe that the whole can be more than the sum of its parts.	5-point Likert scale		.789	-
			In this organization, people have a shared understanding of how diversity benefits the organization's mission.	5-point Likert scale		.777	-

Annex A

Source	Sub-indicator	Cron-bach's Alpha	Statements used in survey	Answering options	KMO*	Comp 1*	Comp 2*
Inclusive climate: synergy diversity climate							
Dwert-mann et al. (2016)	Integration of diverse perspectives	.811	*In this organization, employees persevere in their debate of multiple possible solutions.*	5-point Likert scale	.694	.801	-
			In this organization, people are motivated to integrate the expertise of different colleagues.	5-point Likert scale		.880	-
			In this organization, people are encouraged to build upon the ideas of others.	5-point Likert scale		.873	-
Carmeli et al. (2010)	Openness of the leader	.950	*The manager is open to hearing new ideas about diversity*	5-point Likert scale	.770	.946	-
			The manager is attentive to new opportunities to improve work processes related to diversity	5-point Likert scale		.962	-
			The manager is open to discuss the desired goals and new ways to achieve them related to diversity	5-point Likert scale		.953	-

Annex A

Source	Sub-indicator	Cron-bach's Alpha	Statements used in survey	Answering options	KMO*	Comp 1*	Comp 2*
			Inclusive leadership				
Carmeli et al. (2010)	Accessibility of the leader	.901	*The manager is ready to listen to my requests about diversity*	5-point Likert scale	.770	.946	-
			The manager encourages me to access him/her on emerging issues related to diversity	5-point Likert scale		.962	-
			The manager is accessible for discussing emerging problems related to diversity	5-point Likert scale		.953	-
	Availability of the leader	.945	*The manager is available for consultation on problems related to diversity*	5-point Likert scale	.759	.937	-
			The manager is an ongoing 'presence' in this team—someone who is readily available	5-point Likert scale		.963	-
			The manager is available for professional questions about diversity I would like to consult with him/her	5-point Likert scale		.948	-

Annex A

Source	Sub-indicator	Cron-bach's Alpha	Statements used in survey	Answering options	KMO*	Comp 1*	Comp 2*
Inclusive thinking and acting **							
Dis-cussion and dialogue with VGM	Inclusive thinking and acting	.931	*In the past eighteen months, have you started to think more inclusive in your personal life?*	5-point Likert scale	.831	.912	-
			In the past eighteen months, have you started to think more inclusive in your work at VGM?	5-point Likert scale	.831	.917	-
			In the past eighteen months, have you become more inclusive in your personal life?	5-point Likert scale	.	.901	-
			In the past eighteen months, have you started to act more inclusive during your work at VGM?	5-point Likert scale		.913	-
Representation of diversity							
	Perception of representa-tive organization	.775	*Attention to inclusion makes an organization better*	5-point Likert scale	.656	.670	-
			It is very important that the VGM reflects its workforce to society	5-point Likert scale		.761	-

Annex A

Source	Sub-indicator	Cron-bach's Alpha	Statements used in survey	Answering options	KMO*	Comp 1*	Comp 2*
			Representation of diversity				
Dis-cussion and dialogue with VGM	Perception of representa-tive organization	.775	*I think that the current workforce of VGM is not representative enough*	5-point Likert scale		.797	-
			VGM should reflect its workforce MORE to society	5-point Likert scale		.853	-
	Reflection to society	-	*Gender*	Male Female Other	-	-	-
			Age	Open answer		-	-
			Educational level	Multiple choice		-	-
			(Bi-) cultural background	Multiple choice		-	-

Annex A

Source	Sub-indicator	Cron-bach's Alpha	Statements used in survey	Answering options	KMO*	Comp 1*	Comp 2*
Sustainable integration of inclusion **							
Dis-cussion and dialogue with VGM	Initiatives	.901	*In this organization the aim is to permanently anchor the initiatives aimed at increasing inclusiveness.*	5-point Likert scale	.748	.912	-
	Policy		*In this organization, the aim is to permanently anchor the policy aimed at increasing inclusiveness.*	5-point Likert scale		.903	-
	Involvement		*In this organization the aim is to permanently anchor the involvement in increasing inclusiveness*	5-point Likert scale		.927	-
Affective Commitment **							
Allen and Meyer, 1990	Commit-ment	.781	*I really feel as if this organization's problem are my own*	5-point Likert scale	.726	.864	-.068
			I feel emotionally attached to this organization	5-point Likert scale		.803	.359
			This organization has a great deal of personal meaning for me	5-point Likert scale		.702	.492

Annex A

Source	Sub-indicator	Cron-bach's Alpha	Statements used in survey	Answering options	KMO*	Comp 1*	Comp 2*
			Affective Commitment **				
Allen and Meyer, 1990	Commit-ment	.781	*I feel a strong sense of belonging to my organization*	5-point Likert scale		.137	.892
			I feel like 'part of the family' at my organization	5-point Likert scale		.158	.866

** "KMO" stands for Kaiser-Meyer-Olkin Measure of Sampling Adequacy. "Comp 1" stands for Component one in the component matrix of the Principal Component Analysis. "Comp 2" stands for the possible second component in this component matrix.*

*** All reliability tests, KMO analysis and Principal Component Analysis in this annex are conducted based on the T0 database of the VGM measurement, except for three concepts: affective commitment, sustainable integration of inclusion, and inclusive thinking and acting. These indicators were only implemented in de T1 survey. Therefore, the reliability test, KMO analysis and Principal Component Analysis of these concepts were based on the T1 database.*

Annex B Survey used for perception of multiple value creation (Chapter 6)

Questions in survey *(answer options are 7-point Likert scale and open answers)*		**Answer options**
Descriptives	*What is your gender?*	Male / Female / Other
	Professional active in the cultural and / or creative sector since…	Open answer
	What is your age?	Open answer
	In which cultural discipline do you mainly work?	1= Audiovisual, 2= Visual arts & photography, 3= Dance, 4= Letters and Libraries, 5= Monuments & Archeology, 6= Museums, 7= Music & musical theater, 8= Design sector, 9= Theater, 10= Different
	In what capacity do you fill in this questionnaire?	1= As an independent artist or independent creative maker (cultural entrepreneur), 2= As a cultural entrepreneur (not an artist or creative maker), 3= As an artist/creative maker working for a cultural organization, 4= As a worker for a cultural organization but not as an artist or creative maker, 5= Otherwise

Annex B

Questions in survey *(answer options are 7-point Likert scale and open answers)*		**Answer options**
Descriptives	*In which position do you work? (multiple answers possible)*	1= Management & Direction, 2= Artistic affairs, 3= Collection & Research, 4= Communication & Marketing, 5= Fundraising / Development / Partnerships, 6= Otherwise
	Who finances your cultural activities? (multiple answers possible)	1= Own income form sales to third parties, 2= Sponsorship in cash or in kind by businesses, 3= Grants from government and / or public funds, 4= Donations and gifts from philanthropists / patrons, 5= Contributions from private funds, 6= Crowdfunding, 7= Otherwise
Artistic value	*What are your artistic aims?*	Open answer
	Does your organization strategically manage these artistic aims?	1= Yes 2= No 3= I don't know
	Can you explain this?	Open answer
	Does your cultural organization identify whether these artistic aims are being achieved?	1= Yes 2= No 3= I don't know

Annex B

Questions in survey *(answer options are 7-point Likert scale and open answers)*		**Answer options**
Artistic value	*How does your organization monitor this? (Multiple answers possible)*	1= Based on measurable indicators, 2= Based on a systematic qualitative analysis, 3= Based on a number of interviews with the target group and other stakeholders, 4= By means of a striking example (from own experience), 5= By means of annual accounts, 6= By means of an annual report, 7= Otherwise
	Can you explain this?	Open answer
Economic value	*Do you / does your cultural organization have financial aims?*	1= Yes 2= No
	What are these financial aims?	Open answer
	Does your organization strategically manage these financial aims?	1= Yes 2= No 3= I don't know
	Can you explain this?	Open answer
	Does your cultural organization identify whether these financial aims are being achieved?	1= Yes 2= No 3= I don't know

Annex B

Questions in survey *(answer options are 7-point Likert scale and open answers)*		**Answer options**
Economic value	*How does your organization monitor this?*	1= Based on measurable indicators, 2= Based on a systematic qualitative analysis, 3= Based on a number of interviews with the target group and other stakeholders, 4= By means of a striking example (from own experience), 5= By means of annual accounts, 6= By means of an annual report, 7= Otherwise
	Can you explain this?	Open answer
Social value	*Does your cultural organization have social aims?*	1= Yes 2= No
	What are these social aims?	Open answer
	Does your organization strategically manage these social aims?	1= Yes 2= No 3= I don't know
	Can you explain this?	Open answer
	Does your cultural organization identify whether these social aims are being achieved?	1= Yes 2= No 3= I don't know

Annex B

Questions in survey *(answer options are 7-point Likert scale and open answers)*		**Answer options**
Social value	*How does your organization monitor this?*	1= Based on measurable indicators, 2= Based on a systematic qualitative analysis, 3= Based on a number of interviews with the target group and other stakeholders, 4= By means of a striking example (from own experience), 5= By means of annual accounts, 6= By means of an annual report, 7= Otherwise
	Can you explain this?	Open answer
Respondents' perception of social value creation	*The cultural sector has the potential to contribute to the solution of social and societal issues*	7-point Likert scale, 1= 'not agree at all', 2= 'not agree', 3= 'barely agree', 4= 'neutral, 5= 'a little agree, 6= 'agree', 7= 'fully agree'
	Cultural organizations must be aware of their effects on society	7-point Likert scale, 1= 'not agree at all', 2= 'not agree', 3= 'barely agree', 4= 'neutral, 5= 'a little agree, 6= 'agree', 7= 'fully agree'
	Cultural organizations must strategically manage their social effects	7-point Likert scale, 1= 'not agree at all', 2= 'not agree', 3= 'barely agree', 4= 'neutral, 5= 'a little agree, 6= 'agree', 7= 'fully agree'

Annex B

Questions in survey *(answer options are 7-point Likert scale and open answers)*		**Answer options**
Respondents' perception of social value creation	*The government must determine which goals cultural organizations should pursue*	7-point Likert scale, 1= 'not agree at all', 2= 'not agree', 3= 'barely agree', 4= 'neutral, 5= 'a little agree, 6= 'agree', 7= 'fully agree'
	When culture is also used to pursue social goals, this strengthens the position of artistic and artistic creation by the self-employed or organizations in society	7-point Likert scale, 1= 'not agree at all', 2= 'not agree', 3= 'barely agree', 4= 'neutral, 5= 'a little agree, 6= 'agree', 7= 'fully agree'
	When culture is also used to pursue social goals, this strengthens the funding mix of my organization	7-point Likert scale, 1= 'not agree at all', 2= 'not agree', 3= 'barely agree', 4= 'neutral, 5= 'a little agree, 6= 'agree', 7= 'fully agree'
Multiple value approach	*How important is the pursuit of artistic, financial and social values for you personally?*	7-point Likert scale: 1= 'not important at all', 2 ='not important', 3= 'barely important', 4= 'neutral, 5= 'a little bit important, 6= 'important', 7= 'very important'

Annex B

Questions in survey *(answer options are 7-point Likert scale and open answers)*		**Answer options**
Multiple value approach	*How important is the pursuit of artistic, financial and social values for your organization?*	7-point Likert scale; 1= 'not important at all', 2 ='not important', 3= 'barely important', 4= 'neutral, 5= 'a little bit important, 6= 'important', 7= 'very important'
	In your opinion, is your organization engaged in multiple value creation?	5-Likert scale: 1= 'Not at all', 2= 'Not nearly', 3= 'A little', 4= 'Fairly', 5= 'Very'
	Do you that you / your organization will benefit from a multiple value approach?	5-point Likert scale: 1= ' Not at all', 2= 'Not nearly', 3= 'A little', 4= 'Fairly', 5= 'Very'
	Do you think that a multiple value approach will influence the financing mix of your cultural organization positively or negatively?	7-point Likert scale: 1= 'Very negative', 2= 'Negative', 3= 'A little negative', 4= 'Neutral', 5= 'A little positive', 5= 'Positive', 6= 'Very positive'
	Can you explain this?	Open answer

Curriculum Vitae

Marjelle Vermeulen (1989) graduated in 2010 for the bachelor program History of Society at the Erasmus School of History, Culture and Communication. In the same year, she received a certificate of teaching qualification at the University of Amsterdam. In 2011 she graduated for the Master History of Society with the specialization 'History of The Netherlands in a global context' at the Erasmus School of History, Culture and Communication. After her graduation, she worked at the Erasmus School of Economics as junior researcher in the field of Corporate Social Responsibility, philanthropy and impact evaluation. Since 2015, she works as social impact researcher at Impact Centre Erasmus. As social impact researcher, she conducts social impact measurements for a broad diversity of organizations, with the main focus on the cultural and creative industries. Next to impact measurements, she helps (cultural) organizations to strategically manage and optimize their impact. Moreover, she developed, co-coordinates and teaches the master course "Assessing the Impact of Culture and Creativity in Society" at the Erasmus School of History, Culture and Communication.

Nederlandse Samenvatting

(Dutch Summary)

In de maatschappij en in de wetenschap komt steeds meer aandacht voor de maatschappelijke impact van kunst en cultuur. De heersende opvatting is dat cultuurparticipatie vele voordelen heeft en kan bijdragen aan maatschappelijke verandering. Zo is er een diepgewortelde overtuiging dat cultuurparticipatie bevorderend is voor onder andere het gevoel van welzijn, sociale inclusie, sociale cohesie, zelfvertrouwen en de ontwikkeling van vaardigheden.

Dit heeft gevolgen voor organisaties in culturele en creatieve industrieën (CCI). Van hen wordt door hun stakeholders in toenemende verwacht dat zij transparant en open zijn over hun sociale effecten. De organisaties in CCI opereren echter in een complex netwerk van een grote variëteit aan stakeholders, die ieder hun eigen doelen, verwachtingen en evaluatiecriteria hebben. Veel organisaties in CCI hebben moeite om tegemoet te komen aan de vraag naar transparantie door verschillende stakeholders. Impact metingen kunnen organisaties in CCI helpen inzicht te krijgen in hun prestaties. Dit inzicht kan hen helpen in de dialoog met hun stakeholders. Deze dissertatie richt zich dan ook op het concept van maatschappelijke impact metingen in de CCI, en heeft als doel een relatie te leggen tussen maatschappelijke impact metingen en principaal-agent conflicten in de sector.

De dissertatie heeft drie onderzoeksdoelstellingen. Het eerste doel is te onderzoeken wat de relevantie van sociale impact metingen kan zijn voor CCI. Het tweede doel is te onderzoeken hoe de sociale impact van activiteiten in de CCI gemeten kan worden. Het derde doel is om bij te dragen aan kennis over hoe maatschappelijke impact metingen de relaties tussen principalen en agenten binnen de CCI kunnen verbeteren. Om deze doelen te kunnen bereiken, zijn vijf onderzoeksvragen opgesteld.

Doelstelling 1: Onderzoek naar de relevantie van maatschappelijke impact metingen voor de CCI

1. Hoe kan de CCI profiteren van maatschappelijke impactmetingen? (Hoofdstuk 2-5)
2. Hoe belangrijk is meervoudige waardecreatie voor organisaties in de CCI? (Hoofdstuk 6)

Doelstelling 2: Onderzoek naar de manier hoe de maatschappelijke impact van activiteiten in de CCI gemeten kan worden

3. Hoe kan de maatschappelijke impact van activiteiten in CCI worden gemeten en gemanaged? (Hoofdstuk 2-5)

Doelstelling 3: Bijdragen aan de kennis hoe maatschappelijke impact metingen de relatie tussen principalen en agenten in de CCI kunnen verbeteren.

4. Hoe kunnen maatschappelijke impact metingen de externe principaal-agentrelaties binnen de CCI versterken? (Hoofdstuk 3 en 4)
5. Hoe kunnen maatschappelijke impact metingen de interne principaal-agentrelaties binnen de CCI versterken? (Hoofdstuk 5)

Onderzoeksvraag 1 en 3 worden besproken door het gehele proefschrift heen. Het proefschrift bestaat uit zeven hoofdstukken. Het proefschrift bevat een introductie (hoofdstuk 1), vijf artikelen (hoofdstuk 2 tot en met hoofdstuk 6) en een conclusie (hoofdstuk 7). Zie figuur A voor de structuur van deze dissertatie.

Deze dissertatie richt zich op het concept van maatschappelijke impact metingen als oplossing voor principaal-agent conflicten in de CCI. Het eerste onderzoek (hoofdstuk 2) richt zich op de vraag hoe maatschappelijke impact gemeten kan worden. In hoofdstuk 3, 4 en 5 wordt de methodiek uit hoofdstuk 2 toegepast op verschillende casestudies binnen de CCI. Hoofdstuk 6 is een exploratief onderzoek dat zich richt op de perceptie van organisaties in CCI met betrekking tot meervoudige waarde creatie.

Figuur A Structuur van deze dissertatie

In hoofdstuk 2 wordt geconcludeerd dat in CCI de vraag naar impact metingen toeneemt. Wetenschappers roepen op aan culturele professionals en economen om meer samen te werken (Throsby, 2010). Daarom bouwt dit hoofdstuk voort op kennis van andere disciplines, waar veel meer kennis is over maatschappelijke impact metingen. Culturele organisaties kunnen verschillende doeleinden hebben om aan de slag te gaan met impact metingen: legitimatie – en rapportage doeleinden (om effecten te bewijzen), en leerdoeleinden (ter verbetering van de eigen prestaties). Evaluatie- en rapportagevragen stellen culturele organisaties in staat de effectiviteit van hun organisatie strategisch te vergroten en hun impact te gebruiken, omdat ze de geleerde lessen kunnen gebruiken als uitgangspunt om bestaande activiteiten te verbeteren of nieuwe activiteiten te ontwikkelen. Een impactmetingsproces dat bestaat uit vijf fasen kan culturele organisaties helpen om strategisch te sturen op meer impact.

Hoofdstuk 3 richt zich op een onderzoek dat plaatsvond in het Van Gogh Museum (VGM). VGM wil relevant worden voor jongvolwassenen met een bi-culturele achtergrond. Om dit te bereiken organiseerden zij een event voor MBO-studenten in Amsterdam, waar veel studenten een bi-culturele achtergrond hebben. Zodoende beschrijft dit hoofdstuk een externe principaal-agent relatie. De culturele voorkeur van de doelgroep ligt in actieve cultuurparticipatie. Ook blijkt dat het leven van Vincent van Gogh, zoals zijn brieven en zijn levensverhaal, een goed uitgangspunt zijn voor VGM om aan te sluiten bij de belevingswereld van de studenten. In het hoofdstuk wordt geconcludeerd dat VGM de potentie heeft om *specifieke elementen* te beïnvloeden die tot sociale inclusie kunnen leiden, en dat het mogelijk is om op een empirische en kwantitatieve manier de effecten van cultuurparticipatie op het gevoel van inclusie van de studenten te meten. Deze studie heeft VGM bewust gemaakt dat de dialoog met de doelgroep essentieel is. Het VGM wil daarom deze dialoog in hun bestuur professionaliseren. De geleerde lessen zullen worden geïmplementeerd in toekomstige activiteiten voor de doelgroep. Zo kan VGM hun doelgroep beter bedienen.

Hoofdstuk 4 beschrijft een casestudie waarbij gekeken wordt naar het effect van ondernemerschapsonderwijs voor creatieve professionals. Ook in dit hoofdstuk wordt een externe principaal-agent relatie beschreven. Met dit

onderwijsprogramma wil Braenworks Academy creatieve professionals versterken, zodat ze zichzelf beter kunnen positioneren in het culturele veld. De studie richt zich op diverse psychologische kenmerken van professionals, die nodig zijn voor ondernemerschap. Daarnaast richt de studie zich op persoonlijke vaardigheden, ondernemersvaardigheden en -kennis, ondernemersintentie en verdienvermogen. Gebaseerd op een sample van 38 creatieve professionals, een kwantitatieve vragenlijst en drie meetmomenten, wordt geconcludeerd dat deelname aan het programma leidt tot een significante toename in kennis en expertise die nodig zijn om een creatieve business te starten, zowel op korte termijn als op mid-lange termijn. Ook blijkt dat zij hun ondernemerschapsvaardigheden significant hoger waarderen na deelname aan het programma. Geconcludeerd wordt dat onderwijsprogramma's die ondernemerskwaliteiten van kunstenaars en creatieve professionals willen versterken waardevol zijn in termen van kennis- en vaardigheidsontwikkeling. Dit kan leiden tot een betere positionering van creatieve professionals ten opzichte van andere stakeholders in het culturele veld, zoals producenten of dealers.

Hoofdstuk 5 richt zich op een interne principaal-agent relatie binnen VGM. Op basis van de onderzoekspopulatie van 205 medewerkers en twee meetmomenten, toont de VGM-casestudie aan dat binnen het museum, het ervaren van inclusief leiderschap belangrijk is voor het stimuleren van inclusief denken en handelen van de medewerkers. De eerste meting werd afgenomen begin 2018. Gebaseerd op deze meting, heeft VGM een inclusie-agenda opgezet en activiteiten ontwikkeld om inclusie te stimuleren. In vergelijking met begin 2018, ervoeren medewerkers eind 2019 een groter gevoel van inclusief klimaat. De inzichten in de effecten van de inclusiviteitskoers helpen VGM om de juiste interne dialogen te voeren, om zo hun inclusiemanagement te optimaliseren.

Het doel van hoofdstuk 6 is om inzicht te krijgen in de perceptie van organisaties in CCI met betrekking tot meervoudige waardecreatie. Uit onderzoek onder 73 culturele ondernemers, creatieve zelfstandigen en medewerkers van organisaties in CCI, blijkt dat het nastreven van verschillende soorten waarden van belang is voor organisaties in CCI. Het streven naar financiële waarde wordt als het minst belangrijk gezien, terwijl het streven naar artistieke en maatschappelijke waarde als belangrijker wordt ervaren. Veel organisaties hebben artistieke, sociale en financiële doelen gesteld. Ondanks dat bijna alle respondenten beargumenteren

dat hun organisatie maatschappelijke doelen heeft opgesteld, worden deze doelen niet altijd strategisch gemanaged of geëvalueerd. Ook toont de studie aan dat organisaties in CCI een uitgebreide lijst aan verschillende artistieke, sociale en financiële doelen nastreven. Deze variëteit aan doelen laat zien hoe moeilijk het is om aan te sluiten bij doelstellingen en bijbehorende evaluatiecriteria van stakeholders in de drie financieringssferen (overheid, markt of particulier). Inzicht in de eigen beoogde waarden en doelstellingen kan organisaties in CCI helpen om de dialoog met hun stakeholders te verbeteren en contact te leggen met belanghebbenden die dezelfde waarde nastreven of dezelfde doelstellingen hebben. Verbinding maken met belanghebbenden met dezelfde waarden en doelstellingen, kan bijdragen aan het oplossen van principaal-agent conflicten.

Het laatste hoofdstuk van deze dissertatie, hoofdstuk 7, vat de conclusies van de afzonderlijke hoofdstukken samen en legt een relatie tussen de afzonderlijke hoofdstukken en de overkoepelende doelstellingen en onderzoeksvragen. Daarnaast worden in dit hoofdstuk de limitaties van deze dissertatie benoemd, als ook de implicaties voor wetenschap en praktijk en een onderzoeksagenda voor de komende jaren.

Naast een overzicht van hoe een impactontwikkelingsproces vorm kan krijgen binnen organisaties, wordt in het afsluitende hoofdstuk geconcludeerd dat impact metingen CCI-organisaties kunnen helpen doordat ze bij kunnen dragen aan legitimiteit (‘to prove’), maar ook doordat de inzichten van een impact meting kunnen helpen om de eigen prestaties te optimaliseren en kunnen bijdragen aan het maken van strategische keuzes en beslissingen (‘to improve’). De inzichten in de behaalde effecten kunnen ook een startpunt zijn voor de dialoog met diverse stakeholders. Op basis van de inzichten in hun beoogde doelstellingen en de realisatie daarvan, kan de organisatie via dialogen achterhalen welke financier in welke financieringssfeer het beste aansluit bij de eigen (maatschappelijke en artistieke) doelstellingen. Op deze manier kan de missie-gerelateerde impact van de organisatie worden afgestemd op de doelstellingen en de evaluatiecriteria van specifieke financiers. Dit kan resulteren in een ‘accountability discours’ waarin organisaties in CCI niet hoeven te voldoen aan uiteenlopende beoordelingscriteria van verschillende financiers die niet gerelateerd zijn aan hun eigen beoogde missie-gerelateerde impact. Dit stelt organisaties in CCI in staat om open en

transparant te zijn over het bereiken van hun daadwerkelijk beoogde impact.

De separate casestudies tonen aan dat maatschappelijke impact metingen kunnen worden toegepast bij zowel interne als externe stakeholder relaties. De dialoog die tussen CCI-organisaties en verschillende stakeholders kan optreden als gevolg van het inzicht uit de impact metingen, kan de interne en externe principaal-agent relaties verbeteren. De meting leidt tot inzichten en kennis, wat de principaal en de agent in staat stelt om de dialoog aan te gaan met elkaar. Deze transparante dialoog kan leiden tot een beter (wederzijds) begrip en nieuwe manieren om de relatie te verbeteren. Als gevolg hiervan kunnen ze hun benadering, doelen en activiteiten veranderen en concrete aanpassingen doen, die hun relatie kunnen verbeteren. Wel is het belangrijk ervan bewust te zijn dat impact metingen belangrijk blijven, ook *na* de dialoog tussen agent en principaal, of *na* mogelijke strategische aanpassingen aan interventies, programma's of activiteiten. Het is belangrijk om te reflecteren op de beslissingen en strategische keuzes die zijn gemaakt als gevolg van de impact meting. Het is belangrijk om te begrijpen of de aanpassingen of dialogen hebben geleid tot het gewenste effect. Dit maakt het meten en managen van de beoogde impact dan ook een cyclisch proces.