

Creating an SROI analysis framework for Performing Arts Institutions' societal Initiatives

The case of Luxor Institute

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Abstract

This thesis concerns measuring the Social Return on Investment (SROI) of the Luxor Institute, comprised of New Luxor Theatre and Old Luxor Theater. In recent years, the impact of the CCIs rather than a purely quantitative performance metric such as ticket sales has been to the researchers' eye (Vermeulen, 2021; Maas & Vermeulen, 2021; Vigano & Lombardo, 2019 to name a few). Moreover, while the Theory of Change has been a helpful model in assessing inputs and outputs, it often needs more gravitas of a monetary figure- an essential variable in policy creation and fundraising. Using an evaluative SROI framework and methodology, a selected number of Luxor Theaters' social initiatives obtained a monetary value in their bottom line, clarifying their benefits for advocacy purposes and providing a stronger case for their continuous existence. Through qualitative focus group research, numerical values from the organization's documents, and national statistics, a final SROI ratio of 3,41:1 emerged for Luxor Institute's societal initiatives. This means that, for every 1€ invested, the Luxor Institute creates 3,41€ worth of social, cultural, and professional impact. The final aim of this thesis is to further the SROI bibliography and discussion, which is surprisingly sparse in the CCIs (Corvo et al., 2022). It is also the first SROI performed on a performing arts organization, furthering the literature on this particular methodology. Finally, its purpose is to aid the Luxor Institute by providing a bird's eye view of its impact causality chain and provide both a quantitative and qualitative analysis of the impact it has on the program participants in particular and the south of Rotterdam in general.

Keywords: Social Impact, Theater, Social Return on Investment, Luxor Theater, Value creation, Learning Organisations, Theory of Change

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“Not everything that counts can be counted, and not everything that can be counted counts”.

-Cameron (1963, p.13), often attributed to Albert Einstein.

Introduction

In his 2001 book *Economy and Culture*, David C. Throsby drew a clear picture of the connection between culture and sustainability, highlighting how, like the environment, culture is a resource (tangible and intangible) that needs to be preserved for future generations from an intergenerational and intragenerational perspective. The discussion surrounding the measurement and value of culture has become more nuanced in recent years. Standardized bureaucracies started intertwining the public, private and third sectors (Mintzberg, 2015; Osborne, 2006) which in turn created three types of value: the economic, soci(et)al, and environmental (Emerson, 2003). These new dimensions were integrated into what was defined as a blended value (Manetti, 2014; Nicholls, 2009). This led to the development of impact measurements to track, assess, and maximize this blended value. According to Vermeulen & Maas (2021), its primary goal was to understand and solve the information asymmetry between cultural organizations and their stakeholders and create stakeholder accountability.

This move toward appreciating blended value has been translated into policy. Specifically, in the Netherlands, The Dutch Council for Culture ("Raad voor Cultuur") argued for a subsidy system that is more based on effect measurement, which shows what organizations are accomplishing, than on quantitative production (which is an indication of what organizations are doing). They stated that "institutions should be challenged 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" (Council for Culture, 2020, p. 29).

Since there is such pressure to provide evidence on the impact of activities and monetization provides a common language that stakeholders can relate to and understand, I have decided to assess the impact of the Luxor Theater Institute, a performing arts organization in the south and center of Rotterdam. This particular theater was chosen because it was curious about its impact and offered an open call

for researchers, which I accepted. Furthermore, while there is extensive literature on impact measuring and assessment with various research designs in various cultural organizations (Loots & Vermeulen, 2022; Refki et al., 2020; Vigano & Lombardo, 2019; Whelan, 2015 to name a few), research has predominantly focused on the museum sector. Snowball (2010, p.28) claims that the performing arts sector is increasingly dependent on economic effect data for gaining public and private funding and has yet to show much interest in non-market valuation methodologies (such as willingness-to-pay research). Seaman, in 2006 measured 44 studies performed on demand. While demand studies and their methods are essential, this research will attempt to chart a performing art institution's societal programming, meaning initiatives with allocated funds that aim directly at local community engagement and enrichment. The posed research questions, therefore, will be **"What is the social return of investment of Luxor Theater's societal initiatives on the city of Rotterdam in terms of social, professional, and cultural impact?"** This question is scientifically relevant from cultural economics and strategic management perspectives, as more performance evaluations of cultural organizations are needed to approach the subject of an organization's existence as systematically as possible. (Vermeulen & Maas, 2021; Loots, 2015) This study will present an SROI (social return on investment) framework able to be applied for the first time in performing arts organization initiatives. In contrast, before, these frameworks (in the cultural sector) were applied primarily to museums. It is also societally relevant because it creates a common language between policy-makers, cultural funds, and interested parties willing to invest in a performing arts organization.

This thesis is structured in six parts: First, the literature review will be presented, detailing the three main theoretical pylons on which it will be based: 1: hybridization and learning organization's theory in combination with performing arts organizations, 2: measuring cultural and economic value as well as impact in the performing arts and 3: a brief analysis of the SROI framework. Section 4 illustrates the stakeholders in this particular analysis, namely the mission and vision of the Luxor Institute itself, as well as details about the mission and vision of the programs analyzed. Section 5 contains the methodology this thesis undertakes. This section includes data collection, sampling strategies, research design, and the limitations that this research posits. Lastly, section 6 highlights the results of this research in detail and provides the SROI ratio of the theater's social initiatives and a discussion and subsequent recommendations based on the data analyzed to produce the SROI ratio. The results interpret the SROI Value Map calculator Excel file suggested by

Social Value UK, the foremost authority on SROI valuations, and produced by the SROI Network (2012). For the final part of the thesis, a discussion part is added, as well as a conclusion and recommendations for the Luxor Foundation moving forward.

1. Learning Performing Arts Organizations

1.1 Hybrid Organizations

The growing need for research into cultural institutions and their actions (or impact) steers the researcher toward "learning organizations" theory. The concept is present in the scientific literature (Levitt & March, 1988) and practical handbooks (Schwandt & Marquardt, 2000). The concept is relatively simple- it encourages continuous skill development, innovation, and adaptability in an ever-changing world. A possible definition for a learning organization, according to the Harvard Business Review, would be an organization "skilled at creating, acquiring and transferring knowledge, and at modifying its behavior to reflect new insights." (Garvin, 1993, p.80). Such organizations can be found in many forms, from governmental and societal to market and for-profit. Due to a growing wave of hybridization, those ideas have only become more amplified and valued. In the last ten years, hybrid organizations have been more prevalent, for-profit and societal. Essentially, non-profit organizations turn to fundraising methods to maintain themselves, while for-profit organizations change their mission statements and operations to adhere to the European Union's new standards or the global discourse. They are both increasingly aiming for a mix of social and financial value that adheres to a triple bottom line - economic, societal, and environmental, as it has also been pointed out in Mandel (2019).

1.2 Performing Arts Organisations

Nevertheless, what does a cultural organization produce to achieve this value? Ówika et al. (2022) postulate that an institution creates a tangible space for knowledge through its accumulation and creation in a physical sense, and it is a focus point of creativity. Therefore, she concludes that societies create cultural institutions for encouragement. To encourage people to learn, explore phenomena, acquire competencies and broaden their sensibility, which in turn determines their value system and increases their empathy. Eikhof & Haunschild (2007) call this the "artistic logic of practice," meaning creating art with the primary goal of contributing

art for the greater good. This is juxtaposed with the economic logic of practice, primarily focused on the financial benefits gained from the marketplace.

In the case of the performing arts, there is an incredible amount of performing arts schemes, arrangements, and distribution models which balance these two aspects to the best of their abilities. While fundamentally simplistic, the two most prevalent ones are that of the commercial and that of the publicly subsidized theater. In Europe, those lines are often blurred. In the Netherlands, for example, Van Maanen (2002) specifies four different categories of performing arts organizations: Companies structurally subsidized by the state, structurally subsidized production houses for artists and companies, artists and companies who work on a project basis and can apply for one project annually for state support and commercial arts organizations. This is similar to many countries in the European Union, effectively creating levels of public support and, thus, accountability in promoting the triple bottom line.

Within these different models, commercial theaters represent the cultural facets of globalization, the standardization and uniformity of creative processes, and their efficient exploitation. They are the most appropriate fit in the stratum of the previously mentioned economic logic of the arts and culture. Their formulaic offerings are meant to "reduce risk and increase the potential profitability of each endeavor" (Klaic, 2012, p.13). In the Netherlands, for example, cultural participation is among Europe's highest, with 39% of its population attending at least one cultural event a year (Statista, 2016). Naturally, this percentage goes to the performing arts and is shared amongst other categories such as cinemas and museums.

Nevertheless, that is approximately 6 million Netherlanders that attend cultural events. Combine that with the general trend of hybridization and governmental pressure for audience development, and that creates commercial performing arts organizations that adhere to the economic logic of artistic production yet still require and desire to contribute meaningfully to their clientele and their immediate environment (the city). Moreover, while that is harder to do as a commercial organization with rigid programming designed to cover their expenses, there are ways to circumvent that through other activities. This is also where learning organizations' theory comes into effect: The more aware you are of your organization's internal and external capabilities, its workforce, and its options, the

better you can use your finite resources to enact a possible societal and environmental bottom line to your programming.

1.3 Theater and Social Responsibility

According to Klačić (2012), several smaller organizations in Western Europe are supported by a patchwork of small grants that are mostly given for educational services in schools and communities, ensuring the continuity of their creative activities. For them, the artistic endeavor is sustained by ongoing processes of production and teaching that engage all participants. While undoubtedly beneficial to their communities to a smaller or larger extent, these processes have come under scrutiny. During the Twelfth Between. Pomiędzy Festival in Sopot/Gdańsk, Poland, a 2-day research panel comprised theater theorists of international fame such as Marvin Carlson and Kalina Stefanova. The panel was called "Theater for these days," It touched upon the increasing expectation from merely offering a high art experience to engaging with social and political life at various levels (Lachman, 2021). The counterargument to that statement came from Marta Ljubkova, chief dramaturgist of the National Theater in Prague, stressing the need for a theater with "broader responsibility" to be more than an audience text delivering service. It is not merely an institution for delivering plays but for reaching out. Leading German dramaturg Michael Raab, in the same conference, claimed that theaters had begun to define their responsibilities more and more in terms of educational goals, considering themselves as a "lubricant for social transformation" and "engine for integration" and was quoted saying that theaters who avoid this classification or do not wish to attempt this route are usually outed as "elitist." The conference concluded that theaters could not choose between simply being a vehicle only for delivering politically charged texts from the stage as a basis for public dialogue nor as an agent or a substantial stakeholder in its audiences' daily lives. Its evolution has been a product of its time and environment.

Indeed, audience development programs seek to promote social diversity, and such are many governments' plans regarding subsidy justification. In research performed by Mandel (2019), it was unfortunately discovered that traditional concepts of audience development only lead to sustainable and permanent changes in the audience's social structure. Another finding from interviews with performing arts professionals was that they are not social workers. (Lachmann, 2022) Social inclusion, especially by what Raab would call "elitist" directors, cannot quickly come as a mandate if it is not built in the theater hall's conception. Moreover, Mandel (2019, p.127) concludes that "only when the director is responsible for artistic operations rather than marketing or education, will managers believe that working

with new audiences is artistically worthwhile and agree to these kinds of [audience reach] programs." Such programs can be performed only through an organizational will or governmental subsidy, which stipulates them as a requirement for the subsidy itself. Furthermore, in the case of an organizational will, a performing arts organization must either a) align with the subsidy providers' willingness to enact social programs or b) utilize its yearly budget or surplus to fund such initiatives.

2. Impact in the Performing Arts

2.1 Impact Definitions

Impact is defined as "the portion of the total outcome that happened as a result of an organization, above what would have happened anyhow," according to Rosenzweig (2004, p. 7). In the UK, the Research Councils (including the Economic and Social Research Council (ESRC)) define impact as "the demonstrable contribution that excellent research makes to society and the economy," (*Defining Impact*, n.d) linking it directly with the cultural industries. It is the additional effect of an organization on society on an economic, environmental, and social dimension. Anttonen et al. (2016) define economic, cultural, and societal impacts, with societal impact, in particular, involving alterations to the norms, values, and ideas that people hold and use to frame and justify how they see themselves and society. Creative projects can help individuals empathize and reframe the human experience in different ways and, in a way, shape their values. Schwartz (2006) calls values the framework on which people construct the stories that tell themselves and others about what is important. Klamer (in Loots & Vermeulen, 2022) says that impact is when values change in a desired direction. While this seems like a massive demand for a cultural organization, studies have proven it has many social benefits. From the sense of well-being and satisfaction (Grossi et al., 2012; Wheatley & Bickerton, 2019) to the development of skills and increased self-confidence. It also helps increase the sense of community (Lee, 2013) and strengthen the collective identity (Throsby, 2003). It is worth emphasizing that this applies only to the stakeholders (participants of the cultural action or activity) and not their general habitus. Thus, social impact is about understanding the results of an activity or policy for a wide range of stakeholders. This definition will be used throughout the thesis when referring to social impact.

Despite all optimistic assumptions, Vermeulen and Maas (2021, p.98) point out with extensive evidence that there is only “limited empirical proof that cultural participation leads to a positive societal impact.” Evidence and knowledge within organizations about conducting such measurements are equally scarce. Nevertheless, of course, the notion that arts can have transformative effects, both noble and ignoble (i.e., propaganda and agitprop.), has a prevalent spot in cultural professionals’ minds. Measuring the broader societal impact requires a substantial amount of assumptions. And for that assumption, one has to turn toward personal and societal value.

2.2 Cultural Value and Impact Measurement

Earlier, it was mentioned that values are the framework on which we construct the stories that tell ourselves and others about what is essential. Belfiore and Bennet (2010) claim that the mechanisms by which people are affected by the arts are unclear. Hutter and Frey (2010) find cultural value to find its expression through collective judgment procedures, such as audience applause, reviews, and prizes won. The reason for including value and impact in the same sentence is the observation that value has been used as a proxy for impact since the 1980s (Belfiore, 2015). Measuring impact would have to be measuring the stakeholders’ value first and then making assumptions based on data about how this affects society. Klamer (in Vermeulen & Maas, 2021) proposes that it is critical to understand peoples’ values when they enter a cultural venue and what they are after they leave. Furthermore, Klamer also argued (in Snowball, 2010, p. 23) that “the dominant economic paradigm seriously hampers discussion of values among economists” due to its continued adherence to utility and rational choice. But Rosenzweig (2004) recommend focusing on the natural world instead of the ideal. To put it another way, the most compelling argument in favor of value and impact research is that it generates a final monetary figure that is later easier to comprehend and compare with financial metrics and instruments that steer funding decisions. This is not a defense of the view but an attempt to explain the dominance of Cost-Benefit Analyses in the literature. Value and societal impact work as a proxy of the current economic impact, permeating any existing impact conversation in the literature. Belfiore (2015) points out that much of the impact discourse for humanities and, by extension, culture is part of what makes them economically valuable, with the societal values coming in as an added afterthought.

Nevertheless, as Mandel (2019, p.129) postulate, all cultural organizations operate within society and have a mission. The organization executes activities, programs, and other interventions in line with this mission. 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 their effect on society can also be for the profit of their respective companies. Thus, the value proposition for one stakeholder may be different from another. It is important in impact measurement to define whose marginal utility is being catered to. Impact measurements can help by providing a birds-eye view of an organization or project and a causality chain that can plausibly approximate the societal, economic, financial, and professional impact of the arts.

2.3 Impact as value criticisms

Of course, no impact discussion can be complete without addressing the elephant in the room or what Belfiore and Bennet (2010) called the “toolkit” approach to evaluation. Eleonora Belfiore has been very vocal with her bibliography (Belfiore 2007, 2013, 2015, 2016; Belfiore and Bennet, 2010, to name a few), all dealing with the notion of impact for advocacy and strategic purposes and addressing the issue in detail. To summarize her rationale, she recognizes that as a policy rationale and legitimation strategy, impact is hard to resist. Its value is linked to the perceived advocacy potential; instead of any considerable contributions and genuine understanding, it can provide within a learning organization’s framework. As O’Brien (2010, p.4) states, there is a growing belief in the cultural sector that economic principles and valuation strategies must be used in order to maintain subsidies or fail to attain a desired subsidy by not seeming impactful enough. This ties in well with the previously observed turn in publicly funded theaters to incorporate audience development and social inclusion programs in their seasonal programs without diminishing that organizations may choose to engage in such programs because they wish so. Still, this brings to the forefront a tension between “legitimate” or strategic research carried out for academic ends and for business-model refinement and “advocacy-driven” research, which is “characterized as being subservient to the needs and priorities of organizations who need to justify their impact and funding” (Belfiore, 2016, p.205). It remains a solid rhetorical argument that can justify expenditure from a reluctant financial ministry or private organization, especially when money is tight (which can also be all the time, depending on the country). Lastly, it is worth pointing out that, according to Vermeulen and Maas (2021), existing

frameworks view impact as either positive or negative, neglecting that, in practice, the impact achieved can differ for different target groups.

Thus, before assigning impact as a proxy of value, Belfiore (2015) poses four fundamental problems to keep in mind: The first is pragmatic, meaning how to engineer and then measure the impact being claimed convincingly. The second is conceptual, meaning what does one mean when mentioning the word impact beyond the academic setting? The third is political, or who has the right to decide what is desirable impact? The last problem is ethical, meaning the impact desirable on policy or the economy. Does it create tensions with fundamental academic principles of freedom and authority? All this and more have been mentioned in one way or another in the impact bibliography, and they are valid criticisms aimed to keep the researcher or organization on their toes and not to have them succumb to instrumentalism.

2.4 Instrumentalism and Neoliberal Monoculture

Klamer (in Snowball, 2010, p.23) argues that “the dominant economic paradigm seriously hampers discussion of values among economists” because it is too focused on utility and rational choice theory. That applies to impact as well. Vermeulen and Maas (2021, p.108) postulate that “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 the achieved impact.” In a 2013 article, UK Secretary of Culture Maria Miller even underlined that culture is central to bringing about (economic) growth, underlining the economic value of the arts and culture. Impact in culture gets instrumentalized to produce the desired economic result.

Nevertheless, Ebrahim (2019, p.12) underlines an undeniable problem: rarely are there any singular and unambiguous measures of success in organizations and businesses, with metrics sometimes pointing in opposite directions. If one combines this fact with instrumentalism, it is logical then to cherry-pick data in order to produce an impact report that will achieve the best outcome, i.e., funding, and the temptation to make unrealistic claims to increase or rhetorical power all but increases. Ultimately, all such research is framed in the paradigm of a Neoliberal Monoculture, as has been pointed out by various economists (Belfiore, 2015; Raworth, 2018, p.182), and that may make it inherently problematic. And as Raworth argues

(Raworth, 2018, p.182) “The dominant 21st-century narrative is economical or even financial in nature. It shapes how we think, feel, and act”. That is not inherently right or wrong, but it is so ingrained in us for survival that other approaches to art measurement may feel disingenuous or obsolete. Under this instrumentalist monoculture, Hazelkorn (2013) points out that knowledge gains legitimacy and value through its utility. Knowledge is driven by national priorities tied to loose ideas of innovation and progress aimed at translating knowledge into new artistic products, experiences, and services. This “market-driven” approach benefits the bio-medical and technological sciences and creates a hierarchy in which the arts and humanities struggle for attention.

3. Social Return on Investment (SROI)

3.1 Inception and Uses in the Arts

Developed by Roberts Enterprise Development Fund (REDF) in 1996 as a tool to evaluate capital requests belonging to REDFs philanthropic portfolio, SROI is a process developed to quantify the social and financial value of a service, program, policy, or organization to society. Its prime directives are to measure economic value (financial return on investment) and societal value (combination of resources, input, and processes to improve lives). According to a most recent literature review on SROI research (Corvo et al., 2022) and AI mappers (connectedpapers.com), it has been chiefly applied in the volunteer and community sectors. However, it has gained mainstream legitimacy in the art world as well. Arts Council England (2012) refers to it as a valid method, next to contingent valuation, economic impact assessment, and economic footprint analysis for evaluating the arts. Whelan (2014) conducted an SROI regarding art therapy programs for museums geared toward dementia patients. Vigano and Lombardo (2019) applied it in Italy’s MUS.E (Florentine Civic Museums) institutions. Jackson and McManus (2019) used it to measure a small community’s gallery’s social impact on its general community, and Refki et al. (2020) applied it to public art institutions. The SROI is one of the most well-known social impact methods (Farr & Cressey, 2019), which represents “the nearest to a current industry standard for a project or organizational level social impact reporting” (Nicholls & Emerson, 2015, p. 21). Therefore, using the SROI methodology, the components that make up an activity’s social worth are quantified, and their socioeconomic value is then determined by monetizing those components (Emerson, 2003; Gair, 2002). In Appendix 1, a visual representation of the steps taken during an SROI is displayed. In the accompanying Excel file with this thesis, a better visual representation of its calculations and approach can be seen.

An SROI analysis can either be utilized at a specific program provided by an organization, a set of programs or the organization itself. It can be either evaluative or forecasting. The former is performed after the outcomes have already happened, while the latter predicts the impact of outcomes. It is based on the “Theory of Change” (ToC) framework, which is oriented to explore how social change is achieved and what value is created (Arvidson et al., 2010). Essentially, what it does is it measures and monetizes the social outcomes of an art or cultural project. It utilizes primary and secondary data, extensive stakeholder involvement, and research expertise. It allows you to monetize how much a public Investment returns regarding social outcomes. It is a long-winded procedure that eventually produces a final statement: For every X amount of money given to Y project, based on success criteria, there is a Z monetary value to society produced for every successful case.

3.2 Benefits, Limitations, Criticism

This method, just like any other, comes with benefits and limitations. Whelan (2014) made a comprehensive board of both, which covers all arguments from both sides. In terms of limitations, the most glaring ones are that valuations are not comparable, yet they are expressed in a universal financial currency. The data produced is subjective and relies on participants’ reports of experiences and the perceived impact value. Research methodology has no standardization, and it is hard to compare SROI analyses even in the same sector. Moreover, the biggest hurdle to overcome is quantifying qualitative outcomes, such as confidence or volunteer time, which is always up to the researcher’s discretion and skill. Mainly the weaknesses relate to the subjectivity of the monetization processes due to financial proxies. In terms of benefits, it allows social benefits to be captured and monetized, making the value of a program or organization much more precise to stakeholders. It is a transparent process that presents its outcomes in hard currency (dollars, euros) and identifies the significant impacts on society, not merely performance. Since it is based on a Theory of Change framework, the stakeholders lead the research and are at the heart of the SROI process, increasing its accountability. Lastly, it provides a consistent and tangible way of illustrating social value creation. Through those, the results can increase company insight and self-confidence that their actions create some positive impact.

To summarize, as far as advantages go, an SROI methodology has four key benefits: The first is that it provides a holistic view of impact and it is more than “just a number” (Nicholls et al., 2012, p.8) due to it including story of change frameworks, qualitative interviews and data sourced from as many stakeholders as possible. The second one is that it requires the researcher to directly engage with the

aforementioned stakeholders as much as possible, letting their points of view be calculated in the final result (Jason & McManus, 2019). A third benefit is that it allows for comparisons between projects through the quantification of their outcomes and laying them bare in a comprehensive way. This can help organizations allocate their resources more effectively. Lastly, it adds improved accountability and transparency as it provides a clear framework (see Appendix 1) for measuring impact and enhances transparency by making the result accessible and understandable to potential stakeholders (i.e., investors, beneficiaries, and donors).

In terms of disadvantages, after consulting the literature, four key disadvantages were detected. The first one is that the process is complex and subjective, as it requires gathering and analyzing a multitude of qualitative and quantitative data (Corvo et al, 2022). It requires a high degree of subjectivity, especially in creating financial proxies that correspond to human feelings. That leads to the second disadvantage, which is limited standardization. While the method provides a framework, there is no standardized methodology or universally accepted set of indicators, as it is confirmed by the guide to SROI itself (Nicholls et al., 2012). This decreases the research's reliability, as is admirably the case in much qualitative research. A third drawback can be the data availability, particularly for non-financial and long-term impact, as it requires some assumptions that might affect the credibility of the results. Lastly, monetization of social outcomes can be a contentious issue, particularly overlooking other aspects if it becomes the main point of focus.

To counter these drawbacks, a multitude of steps can be taken. For example, to address the complexity and subjectivity of the procedure, it would be wise to involve as diverse a stakeholder group as possible, from organizers all the way to participants. In terms of standardization, social value UK (socialvalueuk.org) has stepped in to provide a comprehensive guide to SROI, guiding the process step by step, as well as providing a value map Excel file with a comprehensive visual style to aid prospective researchers. In terms of data availability, employing a mixed methods approach would be the best way to counter this particular disadvantage, coupled with as much longitudinal statistical data as possible from official sources (such as Statista and CBS). Lastly, in regards to monetization, it is worth always communicating the limitations and context of every research and including a section that describes and acknowledges the non-monetary impact value. This can be done by analyzing the data gathered and inferring your own conclusions, which complement the SROI ratio.

In conclusion, an SROI analysis balances reductionism and instrumentalism (Mook et al., 2015; Farr & Cressey, 2019) due to its blended value generated. It is

more “potent” than simple qualitative methods characterized by less compelling narratives, such as a simple thematic analysis performed on a theory of change framework. Furthermore, though it falls within the previously mentioned Neoliberal Monoculture view of the world, it automatically involves all the stakeholders because it incorporates a theory of change framework from its inception. It becomes more robust in terms of evaluative outcomes produced.

3.3 A Brief Explanation

An SROI methodology, according to Vignano and Lombardo (2019, p.509), consists of 5 standard steps: “1. Defining the field of analysis and identifying and involving stakeholders. 2. Creation of an Impact Map, which is modelled through stakeholder engagement, adjusting for deadweight (i.e., what would have happened without those programs). 3. Highlighting outcomes and assigning them a value. 4. Impact Calculation allows us to estimate the risk of overestimating the tipping point analysis, thus ensuring that the impact evaluation is a precise and considered Calculation. 5. The SROI calculation”. That SROI calculation appears thus:

$$\text{SROI} = \frac{\text{Net value of Benefit}}{\text{Net present value of investment}}^1$$

By creating this framework, the theater can locate successes and gaps in its programming, adjust its services, and generate reports for funders and boards. To put it plainly, through a successful application of an SROI framework, a theater will be able to state that for every euro invested in its social programs, this amount of money has been made or lost based on the given parameters of the framework.

To determine the amount of value being created or destroyed by a particular activity, a project, or the overall functioning of an organization, the analysis will use mixed methodologies, combining qualitative and quantitative information as it has been for previous research utilizing the same methodology (Nicholls et al., 2012; Paddon et al., 2014; Whelan, 2015).

¹ This is the final step of a multi-step procedure. For the complete, step-by-step guide. See Appendix 1.

3.4 Conclusion and Theoretical Framework

In conclusion to sections 1, 2 and 3, it is established that organizations strive to achieve a triple bottom line by learning about themselves and conducting research. Through that learning, they learn how to balance artistic and economic logics of practice by utilizing their finite resources to promote societal, environmental, and cultural goals alongside their financial considerations. But that being the case, the role of theaters as more practical agents of social change through audience development programs has been questioned. One way of achieving this triple bottom line and measuring the effect an organization has in society is impact measurement. However, empirical evidence linking cultural participation to impact is limited, requiring researchers to make assumptions and to try to engage as many stakeholders as possible. In order for that impact to be shaped, the values of each organization have to be taken into consideration and then be made into a framework. That being the case, the dominance of an economic paradigm and rational choice hinders discussing value. When using impact, it is recommended to focus on the natural world rather than the ideal, and using financial proxies to approximate impact can also be a way to approach this line of thought holistically, accounting for both the marginal utility of the organization and its stakeholders. And while it is arguably good to approach impact that way, it is always good to keep in mind the dangers of the "toolkit approach" to evaluation and to not be severely trapped by the constraints of a Neoliberal monoculture.

To achieve all that, I suggest the use of an SROI analysis and operation within its given framework by Social Value UK, which emphasizes a traceable audit trail and provides the depth of qualitative analysis of the human experience while providing a quantitative value to gauge an organization's impact, whose general framework is charted in Appendix 1 and expanded upon in section 5.1.

3.5 Dissemination and Policy Relevance

Luxor Theater has contracted the researcher as an intern to perform this research for the benefit of the theatre in order to better steer the future business development plans of the organization. This undertaking is part of the theatre's ongoing attempts to empower "citizenship" in the city of Rotterdam by creating responsible citizens through its cultural offerings (Luxor, 2018). If performed and applied correctly, this SROI will provide valuable input into the organization's inner workings for its primary shareholders and will be able to underline its triple bottom line (societal, environmental, financial) with a monetary figure. This monetary figure can later be used for advocacy purposes, a term used by Belfiore and Bennet (2010).

While SROIs are an extension of Theories of Change and therefore work best on a case-by-case basis, this paper can provide insight into how to measure similar educational programs performed by public or private organizations. This is especially useful for public theatres since educational activities greatly support a theatre's "core program output" (Klaic, 2012, p.123). It will primarily be helpful for future researchers of performing arts output since it can outline similar programs aimed at the similar groups and how to provide data with the common language of investors- monetary value. Moreover, in their paper Wiid and Mora-Avia (2018) do mention in the future research section of their paper that an SROI would be beneficial if applied to the performing arts section. This coincidence, while unintentional, also helps to fill in this void in the research. And lastly, it can be used to steer the case study subject organization's policies into supporting similar events in the future and use the results in their strategy moving forward, as highlighted by Ebrahim (2019) regarding the utility of social impact measurements.

3.6 Ethical Concerns

The researcher is currently employed as a research intern for Luxor Theater for the creation of this thesis. As such, he might have a tendency to portray it in a more positive light. Throughout the research and the calculations, and as it has been heavily suggested in SROI methodology (Corvo et al., 2022; Nicholls et al., 2012) the tendency has been that of rounding down or, in the case of scales, choosing the smallest number possible. Moreover, a total of three internal documents are mentioned but not quoted in the references. Those are, namely, the budget of one of the programs and two 0-euro contracts. Due to sensitivity and privacy reasons those cannot be disclosed without prior permission from the Luxor Institute's management itself.

4. Scope and Stakeholders

4.1 Luxor Theater Institute

Created in 1917 in the Kruiskade area of Rotterdam and later adding a second building in the Kop van Zuid area of Rotterdam in 2001 (Luxor, 2022), Luxor Theater has been a cultural mainstay of the Rotterdam and, subsequently Dutch theater scene for more than a century. In 2006, the independent Luxor Theater Foundation was created (Luxor, 2022). They are a commercial theater, with its main offerings being cabaret, musicals, tribute concerts, and family shows. Their mission is to become a cultural hub in the city of Rotterdam, not only for theatergoers but also as a gathering spot for artists and audiences alike. They strive to adhere to the Cultural Guidelines as set by the Ministry of Culture for the period 2021-2024

(Rijksoverheid.nl, 2019). This means that they aim to strive for more diversity, inclusion, innovation, and interconnectivity between themselves and their shareholders. To that end, they have created a series of actions they call “Social Programming” (luxortheater.nl). These programs have three core tenets in mind: To increase inclusion and accessibility, to reduce loneliness, to aid in the self-development and education of the citizens of Rotterdam, and to help young local talent develop professionally. From internal documents, the total number of programs in either development or creation is twenty-eight from the 2022-2023 season. They achieve this by either funding those initiatives directly or by providing office and rental space for organizations free of charge, baptizing them as “housemates” or “huisgenoten.” Through these programs, they aim to achieve their goals of becoming more than just a theater in the city but a cultural hub. To that end, they have been very diligent with their research, employing me as a researcher to conduct an impact analysis of their activities. The four programs that follow briefly outline the type and nature of the programs this thesis concerns itself about.

4.2 All Female Jam Session

The first social program chosen is called “All Female Jam Session (We Smash the Patriarchy)” or AFJS. Its stated goals are “to empower female creators in a music industry dominated by men” (Luxor Theater, 2022). It is scheduled to be performed eight times per year. It is a three-hour jam session led by Nanda Akkerman, a vocal coach and professional singer, Melissa Joyce, a professional bassist, and Junalda Meiland, a professional keyboard player, where new artists are encouraged to come on stage and sing their material. It takes place every third Tuesday of each month. As of the writing of this thesis, there have been six editions of the performance, with 95 surveys disseminated, gathering data such as the age, gender, and sex of the participants. The program's goals, as stated by interviews with organizer Zoe Zee and the performing artists, are two fold: To create a safe space for female artists and female-identifying audiences and to aid in the development of new musical talent by also providing a monthly “proving ground” where they can test their work and their repertoire. With its pilot edition starting in December 2022 and rounding up its first season in June 2023, it has attracted approximately 200 visitors in total and has given a platform to about 20 developing female artists to explore their work.

4.3 Marc Vlemmix’s “We Dansen Door”

The second social program to have an SROI conducted on is Marc Vlemmix’s “We Dansen Door” (WDD), a weekly dance lesson for people with Parkinson, rheumatism and “lively old people” (Marcvlemmixdance.nl). These workshops are

accessible to everyone regardless of age, background and physical condition. These are events specifically geared toward people living with physical limitations, Parkinson's disease or simply aging. It takes place bi-weekly for four hours and garners an average of ten participants every time. It utilizes specialized dance techniques for people with chronic movement pains. It has been based in the studio of New Luxor Theater since 2021.

4.4 Huisgenoot: Women Connected

The third program selected is Women Connected (WoCo), an established Rotterdam "soft-activism" organization with its main offices and rehearsal space located inside New Luxor Theater as part of the "Huisgenoot" (roommate) program. As an organization, they have been diligent in recording their impact alongside impact center Erasmus (Bhat et al., 2021; Ferrari et al., 2022). They are a Rotterdam-based community-based theater network organization, strives to involve marginalized women and people who identify as women in the performing arts and community arts, promoting social inclusion and improving the women's quality of life. WoCo was founded in 2019, and its main focus has been on the performing arts. To encourage storytelling and human connection among the program's participants, rehearsals are organized and plays are written directly by the members. Founded 2019, they've had an integral part to play within the city of Rotterdam's cultural milieu, collaborating with the majority of the city's theaters (Theater Zuidplein and Theater Rotterdam to name a few) as well as the municipality. New Luxor Theater provides them free office space and rehearsal space. Through this collaboration they aim to reinforce their position as a pluriform theater in the city of Rotterdam aimed towards all walks of life and employing different narrative art forms (luxortheater.nl/maatschappelijke programmering).

4.5 Huisgenoot: "Maak Impact"

IMPACT is an autonomous platform for new makers who are not attached to a production house, and who want to "explore which people, houses, programmers or funds and organizational forms that suit them" (Maak IMPACT- Platform Voor Nieuwe Makers, nd). Founded in 2020 in Rotterdam Zuid, it is a relatively small company employing four main employees. Due to the COVID-19 pandemic, their actions were limited in the years of 2020 and 2021. Since then, they've helped about 14 artists kickstart their careers. Since 2023 New Luxor Theater provides them with office space for their activities.

5. Methodology

5.1 Data Collection, Sampling, Research Design, Limitations, Validity and Reliability

The qualitative data about the organization came primarily from four semi-structured focus group interviews with shareholders of the programs (artists and participants, 5-8 people) and two semi-structured interviews with a program organizer and a teacher. The quantitative data came from documents such as the organization's financial figures (in the case of the All-Female Jam Session) and contracts (in the case of We Dansen Door, Maak Impact, and Women Connected. In total, two organizer interviews were performed, and four focus group interviews involving 23 participants in total. Focus groups, according to Babbie (2016, p.200), are a great way to examine social phenomena because they make it possible to look at people's common understandings and shared meanings. By utilizing group dynamics, researchers can see how people interact, shape one another's perceptions, and create common meanings, leading to a thorough grasp of the research issue. They give participants the flexibility to express themselves through open-ended questions and group discussions, encouraging the exploration of many opinions and revealing nuances that might be missed in individual interviews. They enable researchers to gather information from several perspectives in a single session, broadening and deepening their findings. And since they utilize synergistic effects, meaning they allow participants to build upon each other's ideas and arrive at new conclusions that may not have been reached in semi-structured singular interviews. The interview guides also had to have some peculiarities and some differences from each other since the programs themselves are not completely homogenous as their stakeholders, as well as the programs themselves, vary. In the appendixes, all six semi-structured interviews are included, as well as their respective interviewees. Those interviewees range from program organizers to participants, audience members, and artists. They are all very similar and follow a logic of counterfactual analysis to determine the participant's views on their respective programs and possible alternatives.

The sampling method used was convenience sampling. The main reason is that I, as a researcher, was employed by the Luxor Institute (Luxor Stichting) to conduct impact research. As such, for the last nine months, I had access to their offices in New Luxor Theater and interacted with all of the resident artists and audience interviewed for this thesis. As such, I tried approaching as many stakeholders as possible throughout my time there, utilizing the direct connections I had with the organizations' management, as well as approaching the relevant

sampling size personally to request a focus group interview. The units of analysis were stakeholders partaking in each of these four programs, either as participants, artists, employees, or organizers.

The research design closely followed the design provided in prominent SROI publications and guides, such as the 2012 SROI guide from the SROI Network (Nicholls et al., 2012), as well as similar research performed in other seminal works such as Vigano and Lombardo (2019), Jackson and McManus (2019) and Whelan (2014). Timeline-wise, from the period of March 2023 to May 2023, the data was collected utilizing the aforementioned focus group interviews. The interviews were later transcribed and coded utilizing Atlas.TI (version 23). Thematic Coding was utilized based on the framework of Braun & Clarke's (2006) thematic analysis framework. Through the waves of coding, many themes emerged, which were utilized to create five stories of change, whose rationale will be explained in the following section (5.2). Those five stories of change involve the four programs that were mentioned above, and later they were modified and congregated into one story of change, which pertains to Luxor Theater's social programming. From these theories of change, four codes appeared with the highest density, namely 1) Feelings of (physical and mental) Well-being, 2) Feelings of Inclusion, 3) Professional Development of Artists, and 4) Feelings of Community. It is worth noting that feelings of inclusion and feelings of the community refer to different aspects of the programs that were analyzed. These indicators were further operationalized utilizing national data by the Dutch Statistical Bureau (CBS) and official GDP data. This is a requirement due to the SROIs' need for financial proxy estimates combined with qualitative data. The operationalization will be further expanded upon in sections 5.3 and 5.4. All data was input in social value UK's SROI Value Map Excel file, which calculates your SROI total and adjusts its deadweight, attribution, and drop-off values based on your inputs. After all, this was done, a final number for all four initiatives was produced, which constituted the theaters' calculated return on investment.

The reason that four programs were chosen was mainly in order to satisfy the data collection requirements (at least 4-6 focus group interviews of 5-8 participants each) in the short amount of time relegated to produce a master's thesis. The units of analysis for the sample size for these projects were also easier to reach, as they operated within the same building of New Luxor Theater as the researcher. Therefore it was easier to approach them. The four chosen projects address diverse categories that are relevant to the Luxor Institute itself, that being new artists, female-identifying people, and the elderly. In the "Scope and Shareholders" section of the thesis, all

four programs are explained in detail. The programs will also be referred to as "social programs" since they are all included under the umbrella of "social programming."

The steps that were taken afterwards were as follows:

1. The organizing stakeholders of these programs were interviewed to identify and map the desired outcomes of their programs with indicators similar to a theory of change analysis: Those are Input-Activities-Outputs-Outcomes and, finally, impact.
2. Once these items are identified through interview coding with Atlas.ti, indicators, and stories of change were developed to provide a "birds' eye view" of the organization's activities, from input to impact. From those indicators, five were selected due to their coding density, their measuring feasibility, and their repeated appearance in the outcomes of each of the four programs. These five are explained in detail in Chapter 5.3. They were operationalized and measured in order to fill in the necessary values of an SROI and to determine the desirable impact. During this stage, some deadweight adjustments and attribution testing were performed by pinpointing the outcomes of the programs' non-existence, according to the SROI Network's guide to SROI (Nicholls et al., 2012). The Excel file "SROI Value Calculator," lifted directly from socialvalueuk.org, was utilized to arrive at the final prices.
3. Monetary value was assigned to the impact data using monetization methods standard in Cultural Economics theory, combined with qualitative data from the focus group interviews and Luxor Institute's internal documents. For the sake of this paper, the qualitative valuation was achieved utilizing counterfactual analysis, later compared with national statistics and internal documents.
4. The final SROI ratio was calculated.
5. Thematic analysis was performed on the interview transcripts utilizing Atlas.TI. The coding book can be found in Appendix 14. Through this thematic analysis, the discussion, conclusion and recommendation section of this thesis was created.

This SROI utilized mixed methods due to the SROI guidelines and framework requirements, as those were laid down in the official guidebook (Nicholls et al., 2012) and laid out in the visual form in Appendix 1. In addition, most SROI research done in the arts sector has been on an organizational or project-by-project basis (Refki et al., 2020; Vigano & Lombardo, 2019; Whelan, 2015; Jackson & McManus, 2019), which

provided a solid guideline for this particular SROI valuation. Nationwide SROI valuations could be possible, but the timeframe of a master's thesis and the scope of such research in terms of data gathering are prohibitive to undertaking this endeavor. Therefore, a case study proved to be the most effective way to produce credible and useful research, not only for the organization itself but also for the general SROI bibliography in regard to cultural organizations.

Some limitations to this research design need to be highlighted: The Luxor Institute has 28 programs that considers parts of social programming (Luxor Theater, 2022). Of these, not all were robust enough to constitute parts of the research due to involving one artist or by being focused on material infrastructure (i.e., new portable rehearsal spaces). Moreover, Impact measurements in general and SROI frameworks in particular demand a considerable amount of time and effort with their data collection, as was underlined repeatedly by many works utilizing the methodology (Vigano and Lombardo (2019), Jackson and McManus (2019), Whelan (2014). As such, programs with a larger number of participants were chosen to satisfy the requirements of the research, as well as the ones that I, as a researcher, had more frequent contact with during my presence in the Luxor Theater facilities. Moreover, there was an attempt to reach audience members of the previously mentioned All Female Jam Session, as well as a program called Sunday Afternoon Dance which focused on the elderly. The focus group organizing attempts were proven uneventful and so made the questionnaire dissemination attempts not yield a statistically significant quantitative result to incorporate into the larger thesis findings. This mainly affects the story of change and the assumptions used for the All Female Jam Session, which was intended to involve both artists and audience members but ended up having a heavier focus on developing artists. Also, while the SROI performed in this thesis is evaluative, some of the programs have not finished their annual circle yet or are close to doing so. I argue that this cannot prevent an SROI from taking place, as all four programs described in this thesis have either been active in the previous years or, in the case of the All-Female Jam Session, it is about to conclude in half a month as of the writing of this thesis. Lastly, as both impact and SROI literature are mentioned in this text multiple times, the impact cannot help but be an estimate. It is important to keep this in mind moving forward, as the most one can do is utilize as many indicators as possible to achieve as valid a result as possible.

Lastly, I would like to address the validity and reliability dimensions inherent in qualitative and mixed methods research. It is important to underline the main issue in all qualitative research focus groups, as proposed by Krueger (in Babbie, 2016,

p.314-318), which is that they have high validity but low reliability. Merriam (2009), in regards to validity, suggests triangulation as a valid method of ensuring validity, as in using multiple data sources to explain and validate the results of the research. And while this research does inevitably include some internal documents due to the nature of an SROI in particular and it being a case study in general, chapter 5 of this thesis highlights all the publicly available data sources that were used to reach upcoming conclusions and SROI ratio. An SROI is vitally dependent on sensitive organizational data. And since one of the stakeholders of this research is the Luxor Institute itself, this research will be presented to their respective teams; therefore, falsifying core financial information that is available within the organization would be impossible and would result in a breach of contract. And as far as reliability is concerned, Bowen (in Babbie, 2016, p.319) suggests the use of an audit trail that documents the researchers' decisions and approaches. This audit trail is also the last part of an SROI valuation (see: Appendix 1), and both the proxies and impact calculations have been meticulously documented in sectors 5.3 and 6.1, and the stories of change utilized to arrive at these indicators, as well as the coding book, have been attached as appendices to this thesis (see: Appendices 2-5, 14).

5.2 Stories of Change

When reduced to its core elements, a story of change explains whether actions have consequences as well as how and why those effects developed (Connell & Kubisch, 1998). Decomposing an action or organization into various indicators also serves as a significant visual assistance that clarifies and sharpens the implementation of an endeavor. These indicators can be quantified or qualitatively researched, and proxy factors can be used to estimate them. Although a researcher can simulate a problem as nearly as feasible, concerns with causal attributions of impact are still a concern. Ebrahim (2019) makes a distinction between attribution and contribution to make this point. In fact, it is obvious from the outset that many cultural organizations only seek to contribute to sustainability and the ever-present sustainable development goals. Since many cultural organizations claim to adhere to sustainable development goals and the necessity of sustainability, it is obvious right away that they are just interested in making a small contribution to solving a problem rather than its entire resolution (which would be attribution). In terms of components, a story of change comprises six major ones: Ambition- inputs- activities- outputs - outcomes, which involve the project's inner workings, and finally, its impact.

In the case of New Luxor Theater, four stories of change have been created for each of the analyzed programs, which are all part of the appendices (Appendix 2-

5). These stories of change came after consultation with their respective stakeholders, as mandated by the SROI methodology. Throughout them, recurring themes emerged, such as a sense of community, feelings of inclusion as well as physical and mental well-being. After they were all created, they were consulted and composed into one main story of change (Appendix 6) that highlights Luxor's impact map. The outcomes are color-coded, moving from early to ultimate. This can definitely provide a blueprint for how New Luxor Theater and Luxor Institute affect the city. They all eventually congregate into three main impact pylons, that being professional, cultural, and social. Due to the extreme heterogeneity of the projects and organizations analyzed, the position of some outcomes might change from the organization's own page and Luxor Theater's page. Some outcomes are also merged due to them being similar in nature. In conclusion, it seems that, distilled into their core actions, all of Luxor's initiatives do provide the positive benefits that Luxor hopes, in one way or another. It is also worth mentioning the existence of non-response bias, meaning any participants who did not have a positive experience with a program have chosen to leave it, leading their experiences to not be represented in the interview sample. While this is unavoidable, in the case of the SROI calculation, this was regulated.

5.3 Main Indicators and Financial Proxy Operationalization

According to the coding performed in the interview transcripts and done through Atlas.TI (version 23), which were later compiled into the stories of change, the principal codes that appear with higher density are 1) Feelings of Mental and Physical Wellbeing, 2) Feeling of Inclusion, 3) Professional Development of Artists, and 4) Feelings of Community. While it is difficult to translate them precisely into financial and measurable indicators, they will provide an adequate quantitative accompaniment to the qualitative work performed in this thesis. All the data sourced has been from 2021 sources since when writing this thesis, 2022 numbers have yet to be released to the public. For those five recurring themes, however, the following financial proxies have been approximated:

Feelings of Mental Wellbeing: Total Mental Health spending (2021: 8,1 billion) divided by the 2022 Dutch population aged 20-80 (12,99 million, rounded up to 13 million) equals about 623 euro per capita in mental health spending (Statista, 2022b) for ages mentioned above.

Feelings of Physical Wellbeing: To give a financial proxy to physical wellbeing, I considered it an overreach to use the same proxy as the mental health services. Therefore the proxy for physical wellbeing for this would be the basic price

tier of gym membership for one of the biggest gym chains in the Netherlands (BasicFit), which equals 20 euro per month, or 240 euro per year per person.

Feeling of Inclusion: Government Spending on Social Welfare Programmes in 2021. According to CBS, the total social protection expenditure 2021 is 243,176 million euros, and the benefits in cash or kind are 148,582 million euros. That is about 391,757 million euros. Divided by the 2021 Dutch population aged 20-80 (13 million), this equals about 30 euros per capita (CBS, 2022). In 2020 it was 29.11 euro per capita.

Feeling of Community: The exact number of 30 euro per capita per year will be used for feelings of community, as community and inclusion are very similar concepts.

Professional Development of Artists: Maak Impact helped 14 artists last year. After interviewing them, they disclosed that they had spent 100800 euros on their programs and services for the artists they have helped. That is about 7200 euro per artist. This will apply to them precisely because I could not find any other indicators sufficient to approximate it with programs that have that as their core, such as the All-Female Jam Session.

The SROI Guide explicitly states, regarding proxies, that “There are problems with each of these techniques, and there are no hard and fast rules as to which you would use in given situations” (Nicholls et al., 2012, p.48). Therefore, it is always more of an art than a science. That being the case, on the following page (ibid., p.49), there is a list of suggested proxies used for various indicators. Some of them were used for this valuation, for example, using the gym membership cost as a proxy for Feelings of Physical Wellbeing. Another proxy lifted directly from the guide was regarding Feelings of Mental Wellbeing as the cost of counseling sessions, but utilizing national statistics (Statista, 2022b) for general costs of mental health spending in the Netherlands

5.4 Investment Prices and Numbers of Participants

Throughout this SROI valuation, some prices are used to calculate the investment performed by the Luxor Organisation. Some of this investment is explicitly stated or derived by the Luxor Institutes’ internal documents, and the rest was approximated utilizing external websites and sources. The numbers utilized for shadow pricing are not included in the total financial value of these programs since they are not spent. They can provide insight into the future use of these spaces should the theater utilize the SROI calculation again to approximate costs.

In the case of WoCo, they utilize about 40 square meters of office space. Utilizing funda in business and Statista (2021,2022), the average price for a square

meter in Willhelminaplein is 205 euros per square meter per year. So that makes us 205 times 28 square meters (Luxor Theater, 2022). The meters were sourced from internal building blueprints. The New Luxor cost for using a studio is 250 euros per 5-hour interval (Luxor Theater, 2022) 20 times per year. The use of both the offices and studio constitutes shadow pricing, as according to their contract, they do not charge the artist for their use of the space. That equates to an investment of 13200 euro per year. The number of participants in Women Connected, as confirmed by them in their focus group interview, is 300. They do not require any technicians for their rehearsals.

In the case of the AFJS, Luxor Stichting provides an estimate of 8000 euros per year, including personnel and investment costs. It is an event that happens eight times per year. The involved stakeholders are about twenty artists per year and an estimated audience of 200 people per year. Due to the inability to gather data from the audience, the SROI calculation for the program is based on the ratio of the artists' focus group interviews. This means that two of the five artists interviewed were artists and audience members. Applying this 2:5 ratio to the two hundred participants, we ended up with 125 participants experiencing the described outcome.

In the case of WDD, the shadow pricing utilized earlier will also be utilized here. They use the studio two times per week (250x2), four times per month (500x4), and for an 8-month season which constitutes the program's year, equals 16000 euro invested by Luxor. The average amount of participants in the program is ten people every time.

Lastly, Maak Impact will utilize the shadow pricing for square meter calculations, meaning 205 euros per square meter times 17 square meters, constituting 3485 euro per year. As of this writing, they have collaborated with seven artists, helping them develop themselves. The net present value of investment is later calculated, considering the financial proxies set for the indicators mentioned in the previous section. This brings the total Luxor Net present value of an investment for its indicated programs to 8000 euro per year.

6. Results and Conclusion

6.1 Impact Report

With all the values firmly in place, the SROI Value map from social value UK was utilized to perform the relevant calculations. They provide an SROI value map with preset formulas to help calculate the impact. This Excel file has been used for

these calculations, with the only adjustments made to the numerical values and inputs required to arrive at the final SROI ratio. The following chapter will interpret the attached Excel file to this thesis on a per-project basis, wherein the Excel formulas are also included for an additional level of audit. In my report, I will explain SROI terms and their rationale. The terms are as follows, and they are also lifted directly from the SROI Guide (SROI Network, 2012):

- Deadweight %: What would have happened without the activity?
- Displacement %: What activity would or did you displace? This percentage remains at 0% as none of the activities displaced any other existing activities, as the focus group interviews proved.
- Attribution %: Who else contributed to the change?
- Drop off %: Does the outcome drop off in future years?

In the case of the All-Female Jam Session, the indicators used to measure its impact were Feelings of Inclusion and Feelings of Community. The quantity, or number of people experiencing the described outcome, is 100 people. The ratio is 2:5 since in the focus group performed, two out of five people were both artists and audience members; the 2:5 ratio was applied to 200 people. The result was 80 people; the 20 artists that performed were also added for 100 people. This is later multiplied by the monetary valuation. As was mentioned earlier in the text, both feelings of inclusion and feelings of the community have a value of 60 euro per year. Adjusted for eight times per year, that is 40 euro. That amount is later multiplied by the people experiencing the desired outcome. Moving on to a deadweight percentage, this was deemed 15%. In deadweight calculations, for example, if the observed impact is 100 units and the counterfactual impact is estimated to be 80 units, the deadweight would be 20 units or 20% of the observed impact (SROI Network, 2012). Five other jam sessions were mentioned in the focus group interview, accruing 20 percent each. The All Female Jam Session gets an additional 5% from its distinct identity as a woman-centered event. There is no displacement, as it did not displace any other event in the city. In the case of attribution percentage, this was based on coding. The code "AFJS Unique Value" appears 19 times in 140 lines of transcript text. That is a 13% contribution following the same logic as the drop-off calculations.

The final impact of the program is 2958 euro, calculated thus: 100 (people) x 40 (euro per year) x 1-15% (deadweight rate removed from the total) x 1-13% (attribution rate, calculated by utilizing a simple three method to find a percentage value for the term "All Female Jam Session Unique Value" appearing 19 times in 140

lines of interview). This is admittedly less than the total yearly investment of 8000 euro that the Luxor Institute invests in the program.

In the case of “We Dansen Door,” the amount of people affected by the program is ten people. There is no actual investment by the Luxor Institute since the contract signed with the Marc Vlemmix Dance School is 0 euro. The indicators measured for this program are the feelings of inclusion, feelings of community, mental health expenditure, and physical health expenditure. That equals 923 euro per year per person. In the case of deadweight, it was determined to be exceptionally low. All participants went out of their way to state how important this is for them, and its one of the most important things in their lives even though they got a multitude of other activities. Multiple times throughout the interview, they felt grateful that they joined this program, and they consider it one of the highlights of their lives. Therefore, deadweight was established to be 2% - the mental health spending difference between 2020 and 2021, adjusted for inflation. Likewise, the attribution percentage was 6%. This percentage was found by utilizing the same method as in the All-Female Jam session. There is also no displacement or drop-off. The total impact is 8716,81 euro. This was calculated thus: 10 (people per year) x 923 (the sum of the financial proxies for feelings of physical health, mental health, inclusion, and communities) x 1-16% (attribution by the other activities. All participants went out of their way to state how important this program is for them and its one of the most important things in their lives, even though all 5 participants had robust social lives. In the interviews, they mention 17 other activities they all partake in. Then divide the one by 17 and multiply by 100 to arrive at a percentage value).

Interestingly, there is no deadweight loss since there is no similar program in Rotterdam, and the participants kept repeating this fact. Combined with the fact that during the interview with the teacher of this program, Marc Vlemmix, it was explicitly stated that this program would not exist without the Luxor Institute. A big boost to Luxor Institute’s bottom line since they only provide space and do not invest any substantial amount for promotion, since the contract they maintain with the dance school is a 0-euro contract.

Moving on to Women Connected (WoCo), based on their interview, they have 300 members throughout their activities. The indicators used were the same as in the All-Female Jam Session, meaning Feelings of Inclusion and Feelings of Community. As an organization, they are unique in the city of Rotterdam and the Netherlands-with its members needing a substitute. That means the deadweight will also be 2% with the same thought process as the one behind “We Dansen Door.” What is interesting to note, however, is the attribution rate. In their latest unpublished yet

sanctioned impact measurement (Werner et al., 2023), they identified nine primary stakeholders. That is a percentage of 10% per stakeholder (if we consider each stakeholder aiding 10% of the whole organization, with WoCo being the final 10%, that would mean each stakeholder contributes about 10% to their total success). Adding a reasonable 10% to Luxor Institute's percentage for providing office space, rehearsal space, and brand recognition, that leaves an 80% attribution rate to other contributors and stakeholders, severely lowering Women Connected's impact amount. The final amount equates to 3718 euro of impact. This was calculated thus: 300 (people per year) x 60 (sum of inclusion and community financial proxies) x 1-80% (high attribution rate due to multiple stakeholders and limited Luxor involvement). Moreover, their impact will be calculated over a duration over four years, with a 3,5% discount per year in impact as is suggested by SROI methodology. The reason for this choice is that they have been based in New Luxor Theater for the last four years.

Regarding Maak Impact, the number of artists who helped in professional development is 14. The average work time that the five members of Maak Impact put in during the week is 12 hours, with an average pay of 35 euros per hour. That results in 100.800 euros per year of worked wages. Divided by 14 artists, that amounts to 7200 euro per artist. The total impact that the Maak Impact creates for Luxor is 675,36 euro. This was calculated thus: 14 (artists) x 7200 (work costs per artist) x 1-33% (deadweight, since two other similar companies were mentioned) x 1-99% (attribution rate). What is interesting to note is the attribution rating of 99%. This percentage comes from the company members' belief that Luxor Institute adds nothing besides office space to their organization, and they highlight Luxor's as-yet inactivity in supporting their activities more tangibly via funding. Moreover, when asked, the members claimed that finding another space was easy and being hosted by Luxor, while nice, does not add anything to their activities. This will be further discussed in the discussion section of the thesis.

6.2 SROI Ratio

The final statement generated, in accordance to the Guide on SROI and consulting the Value Calculator (Nicholls et al., 2012, p.75) is thus: **The aggregate social value created by Luxor Theater Institute each year is projected to be approximately 26821,27€. as it is shown on the accompanying Excel file. Luxor Foundation's SROI ratio of 3,41:1 implies that, for every 1€ invested, 3,41€ of social value is created each year for Rotterdam in terms of increased feelings of inclusion, community, physical and mental well-being and new artistic**

professional development. This ratio answers the research question of this thesis, **“What is the social return of investment of Luxor Theater's societal initiatives on the city of Rotterdam in terms of social, professional, and cultural impact?”** set in the introduction.

6.3 Discussion

6.3.1 High and Low Attribution

An interesting finding that came to light while performing the SROI data gathering and coding procedure was that the two members of the “Huisgenoot” program had the highest attribution rates among the programs analyzed. In the case of WoCo, two lines stand out from the interview in regards to the relationship between the Luxor Institute and them: “It is optimal for what it could be” and “I can’t say I am unsatisfied. We are very happy to have this as a base”. The same applies to “Maak Impact” but much more considerably. When asked, “If Luxor did not exist, what would you have done,” they replied, “We would have easily found something else.” Moreover, when referring to the unique value they bring to the organization, they claimed that “I think it really beneficial if we bring artists to them and not vice versa.” What Luxor does for Maak Impact currently, as confirmed by the interview, is that they provide space. Nevertheless, that space can be provided by other organizations as well. Maak Impact’s high-value proposition comes from the fact that they are an organization that is “on the ground” and has direct and constant contact with new talent.

Furthermore, that new talent is alluring, especially to more influential organizations focusing on audience development and attracting a younger and more diverse demographic. Suppose the Luxor Institute invests more in Maak Impact’s or Women Connected’s activities. In that case, the attribution rating will drop exponentially, allowing for a more significant return on investment attributed to Luxor than just its artists. The same will apply to Women Connected’s impact, even though their current collaboration with the Institute is sufficient.

Interestingly, in the other two programs, the attribution rates remain very low (13% for the AFJS and 6% for WDD). This is because The Luxor Institute played a pivotal role in creating both programs. Moreover, as mentioned in both the organizer and participant interviews for these two programs, they only existed with the initiative of the Luxor Institute. It is worth noting, however, that with programs that revolve around providing working space to separate organizations with their agendas and missions, attribution will naturally be higher than programs initiated by the Institute itself or the ones that, without the Institute, would not have been able to continue.

6.3.2 Luxor Branding

Passebois et al. (2019, p.5) define the art organization as a hub connecting different shareholders, such as artists, governments, and audiences. As a brand, this hub can have its own allure and weight within the art world of its respective city or country. The idea of the art organization as a hub and the power it can provide as a brand surfaced in three out of the four interviews, with every program besides WDD mentioning the importance of having Luxor as a partner or working in it. Some of the reports include that "They don't have an impact on our works. But I believe it contributes being here, especially if you want to be taken seriously by other theaters" (Women Connected), "Luxor is very supportive and enthusiastic over us- I find Luxor to be the right partner for what we do" (AFJS), "But what Luxor gives I think is the status [...]. IMPACT connecting with Luxor is a better look, of course, than with a smaller theater. [...] And also, for the makers, if they have a showcase here, it's bigger and better for them purely for the notoriety. Not for the piece itself but more than they can say they play at Luxor [...]" (Maak Impact). This also aligns with research on arts marketing by Wiid and Mora-Avia (2018), which claims that place has significant implications for arts organizations in creating an identity for their offerings. It is not just an activity in it but an activity that takes place at the New/Old Luxor Theater.

Moreover, while Wiid and Mora-Avia (2018) focus on an art hub's artistic offerings only, they claim that it should be within the organization's interest to experiment with boundaries as long as it remains constant with its mission and vision statement. This is not a revolutionary find, as Boorsma and Chiaravalloti (2010) did discover in their research that art organizations heavily depend on external partners to deliver the values expressed in their mission, and in that regard, Luxor is the same. The key term here is reciprocity, and what the attribution rates of the SROI indicate in section 6.3.1 is that there is less reciprocity from the Luxor Institute regarding the two programs mentioned. That is not to say it does not show this reciprocity in its other programs, as the lower attribution percentage shows. However, with the "Huisgenoten" program, it can be improved. Research shows that some of an organization's most potent offerings emerge from a reciprocal influence of its partners (Froggett et al., 2011). This process is full of difficulties, and it requires inputs such as time, resources, human resources, and extreme coordination in order to align an organization's vision and values, its "brand," with that of its most direct stakeholders, meaning the artists who make the art happen. In the following section, some recommendations will be provided as to how that can be achieved.

6.3.3 Recommendations

Throughout the interview process, all organizations were asked whether the Luxor Institution could help them in any way. The results were different due to the varying nature of the program and, of course, people's approaches. In the case of Maak Impact, the team mentioned that "I think Luxor is open for new things. But you just have to pitch it. And really know what you are pitching." This brings the weight of the recommendation to only one of the parties. For WoCo, the issue they saw was target alignment. They mentioned, "We don't know what impact Luxor wants to do – what impact do they want for the city. I think in what they shine out, it's not visible how to achieve that".

Moreover, they mentioned a severe problem: "We do not feel part of the ecosystem. Maybe a little bit next to it". This reduces the previously mentioned "hub" concept by Passebois et al. (2019) and creates silos within the organization to which the artists or the programs do not connect. During the AFJS interview, the point of consistency was also brought up, mentioning that "the concept is fantastic, but what matters is consistency in order to make a mark." For the "Huisgenoten" programs, therefore, it would be beneficial to involve them more in strategic vision meetings and to re-assert what the Luxor Institute aims to do as an organization, what the "Huisgenoten" bring to the table, and if those aims can align. Moreover, if the organization is to become a proper "hub" and prevent siloing, the relevant departments (probably programming or business development, in the case of Luxor) should have to develop a clear roadmap for the future of each collaboration. While the programs that Luxor curates, directly or indirectly, produce a positive impact in both tangible and intangible ways, there is room for improvement, and that is visualized in the SROI with the high attribution rates. Approaches that prioritize the inclusion of vital stakeholders are needed. Those are difficult and, besides time and effort, take a considerable amount of will by the artists and the organizers, time that they do not have due to their limited resources and the reluctance of potential respondents, as was underlined in recent research by Ćwikła et al. (2022) that was utilized at the beginning of this thesis. In the case of the AFJS, the artists believe that maintaining it throughout the years, through the consistency mentioned above, will make it a true staple in the jam scene of Rotterdam, of which they are part. The participants of WDD and Marc Vlemmix, the teacher, did not have anything to contribute in their related interviews.

6.4 Summary

This thesis was constructed to utilize a social impact measurement method in a field within which it has previously not been utilized, the performing arts. This was confirmed in recent literature reviews of the method in an art setting (Corvo et al., 2022) and previous articles' further research sections (Wiid & Mora-Avia, 2018). As a researcher, this was the right thing to do. Before setting off to commence this research, various models of impact measurement were considered. The research started with analyzing possibilities for creating a simple theory of change framework based primarily on the model of Connell and Kubisch (1998), one of the methodology's fundamental texts. Reeves (2002, p.68-74) also underlined various research methods, from longitudinal research to social auditing. All the methods involved a theory of change in their core- specifying stakeholders and mapping out indicators such as inputs-outputs-outcomes-impact through comprehensive data collection. That was indeed possible, and there is much value in such valuations for the organizations involved.

Nevertheless, seeing how I, as a researcher, had access to the financial data of the Luxor Institute, I chose to go a step further. Following the guidelines of the Arts Council England (ACE, 2012), I measured the economic benefits of the performing arts organization used as my sample. The ACE suggested two critical methodologies for measuring the economic impact: the SROI and contingent valuation (stated preference model). I chose to utilize the SROI valuation as it involved financial data from the organization and did not rely only on the external stakeholder's valuation of cultural goods. Moreover, an SROI with its mixed method approach encapsulates the prevalent qualitative approaches, as theories of change are created and interpreted just like the previous methods mentioned, and their findings are coded and discussed in detail. Moreover, while there are criticisms of the method, the advantages outweigh them, as described in section 3.2.

I want to conclude this thesis with the words of leading British economist John Kay. In Belfiore (2015, p.103) he is quoted saying, in regards to impact measurement, "What the exercises measure is not the benefits of the activities they applaud, but their cost; and the value of an activity is not what it costs, but the amount by which its benefit exceeds its costs. [...] The economic value of the arts is in the commercial and cultural value of the performance, not the costs of cleaning the theatre. The economic perspective does not differ from the commonsense perspective. Good economics here, as so often, is a matter of giving precision to our common sense." Ultimately, the benefits of the cultural or artistic activities outweigh the costs. The currency used, while an important metric, is not the end-all-be-all.

Currency is a system meant to facilitate human well-being, so no matter how much of it is “spent,” that is its final reason for existence. Moreover, while this statement somewhat repeats section 2.4 about Neoliberalist monoculture, it seemed reasonable to stress the point and underline a simple fact: Currency, costs, and benefits must and should be calculated, however, only as a means to facilitate well-being and happiness, not as the final goal.

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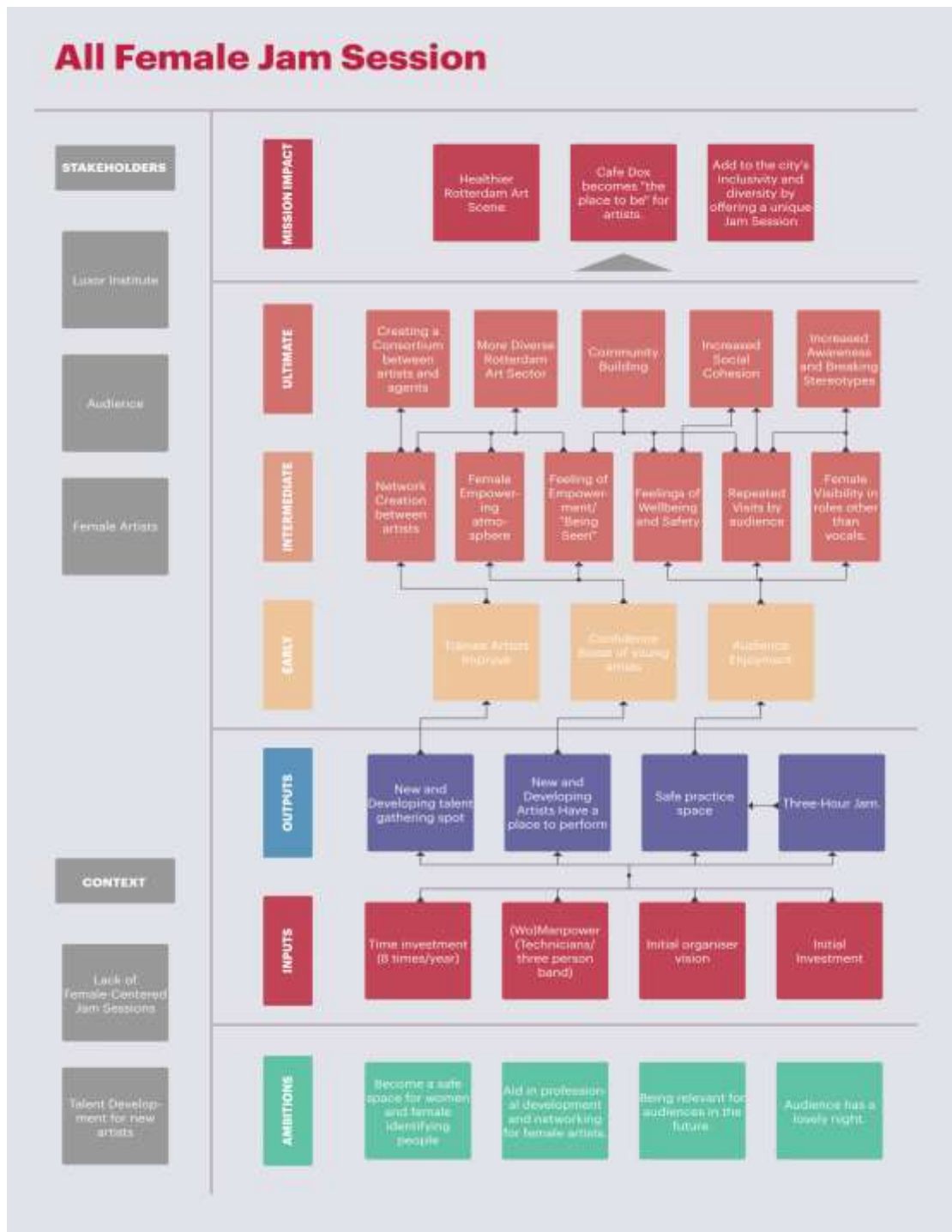
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Appendix 1: SROI Executive Summary (Corvo et al., 2022, p.52]

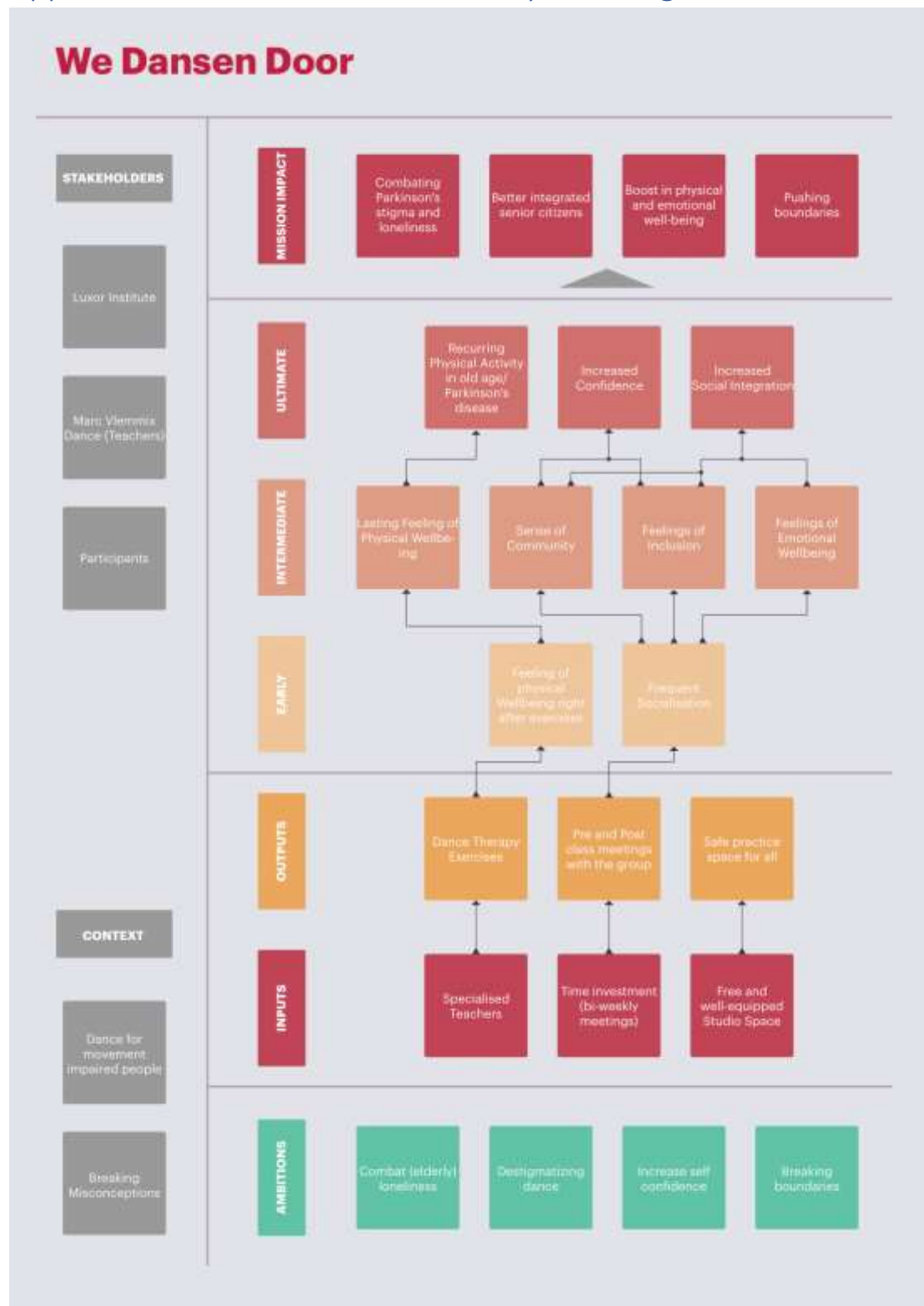
1. Scope and Stakeholders	1.1 A description of the organization: its activities and values (if relevant), the activity under analysis, including location, main customers or beneficiaries
	1.2 An explanation of SROI, whether it is forecasted or evaluative, the purpose and scope of the analysis
	1.3 A discussion of stakeholders, i.e. types and numbers
	1.4 A description of how stakeholders were involved and the numbers that were consulted
2. Outcomes and Evidence	2.1 A description of the theory of change for each stakeholder, i.e. how inputs lead to outputs and outcomes (presented in a table as well as in the narrative form)
	2.2 Description of the indicators and data sources used for each outcome
	2.3 Quantity of inputs, outputs and outcomes achieved for each stakeholder group
	2.4 Analysis of the investment required for the activity
	2.5 The length of time over which the outcome is expected to last or against which the outcome will be attributed to the activity
	2.6 Description of the financial proxy to be used for each outcome, together with the source of the information for each proxy and a discussion of the proxies chosen
3. Impact	3.1 Description of the other areas or groups against which deadweight is estimated. Deadweight is defined as the measure of the amount of outcome that would have occurred even if the activity had not taken place
	3.2 Description of the other organisations or people to which outcomes have been attributed. The attribution is the assessment of how much of the outcome comes from the contribution of other organisations or people

	3.3 Description of the basis for any estimates of attribution and deadweight, flagging up any data gaps and areas for improvement
	3.4 Description of displacement, if included. It indicates the displacement given by new negative elements that overlap with preexisting positive elements. It is also called the “substitution effect,” because it occurs when the externalities determined by an intervention have negative effects not foreseen by the activity
	3.5 Description of the total impact, including the drop-off. The drop off indicates the reduction of the impact across time. The calculation of the impact computes the net present value of each outcome. It is important to consider r in the formula (the discount rate, usually set at 3.5%). Having calculated the present value of the benefits, the value of the inputs (the investment) has to be deducted to arrive at the net present value (NPV). NPV = [present value of benefits] - [value of investments]
4. Social Return Calculation	4.1 Calculation of the social return, showing sources of information, including a description of the type or types of social return calculation used. SROI = Net present value of outcomes divided by Net present value of an investment
	4.2 Description of the sensitivity analysis carried out and why. The sensitivity analysis is a process through which the calculation is tested by analyzing which assumptions have the greatest effect on the model
	4.3 Description of the changes to quantities as a result of the sensitivity analysis
5. Audit Trail	4.4 Comparison of the social return in the sensitivity analysis
	5.2 Outcomes identified but not included, for each stakeholder, and the rationale
	5.3 Any financial proxies not included and the rationale

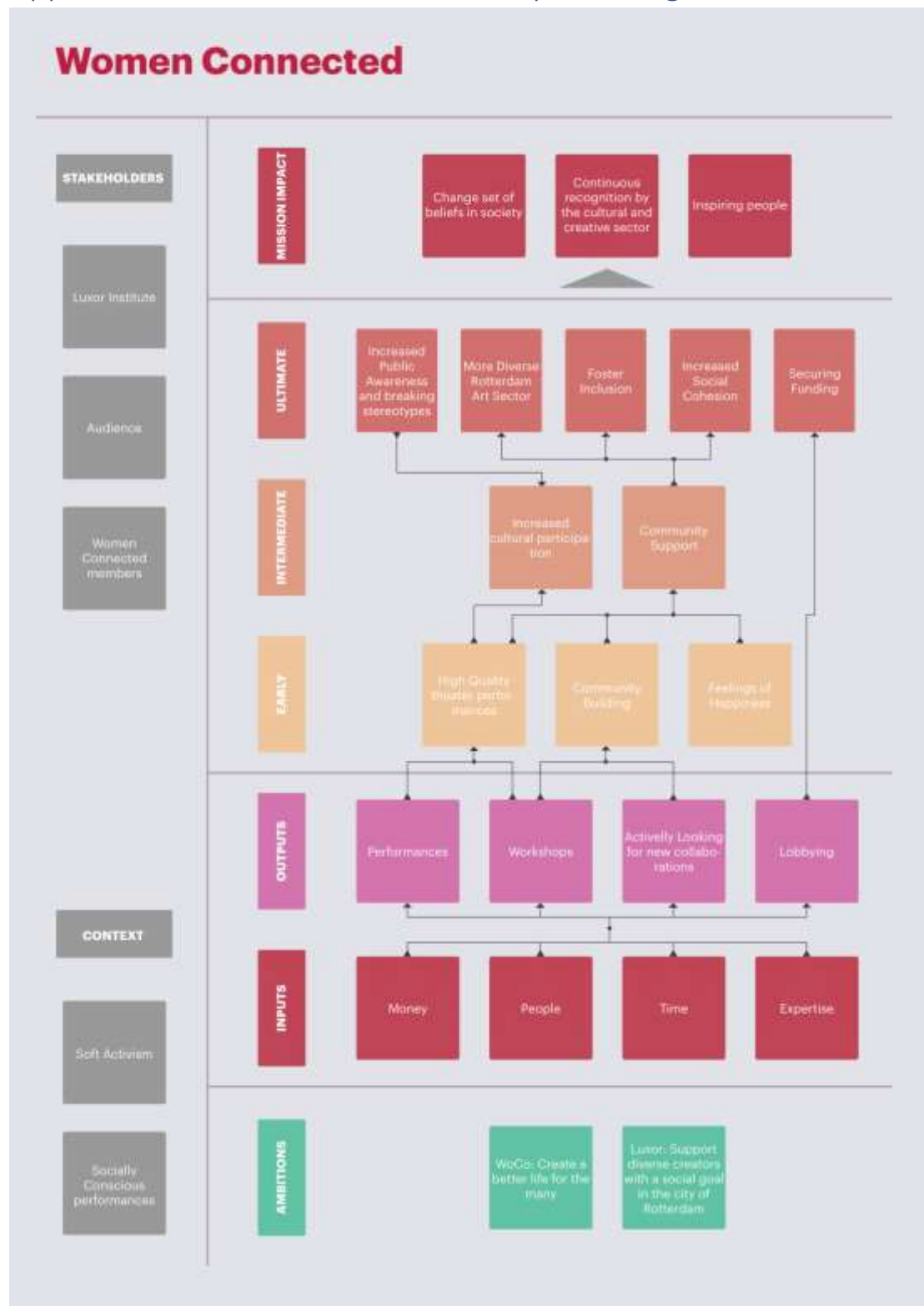
Appendix 2: All Female Jam Session Story of Change



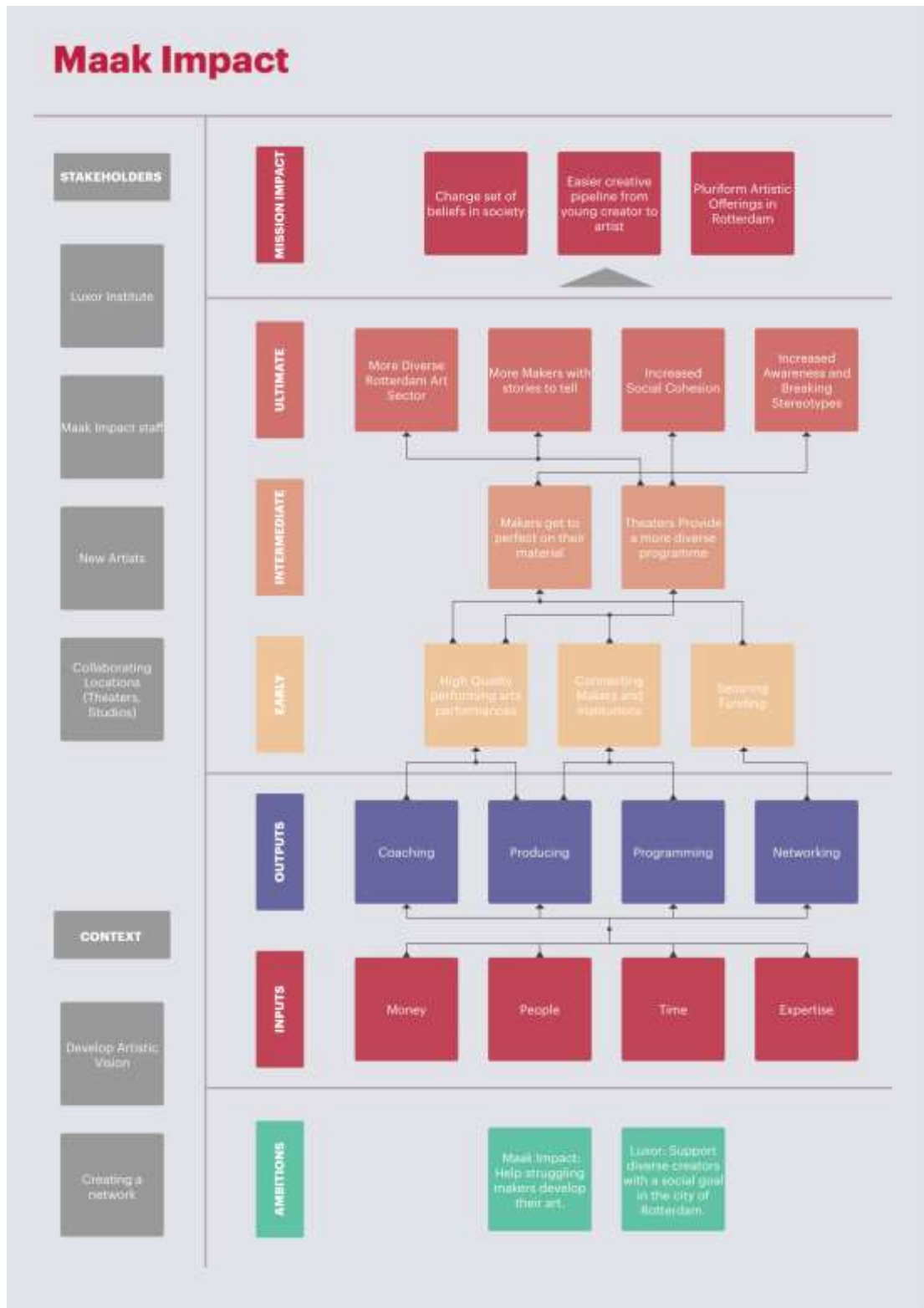
Appendix 3: “We Dansen Door” Story of Change



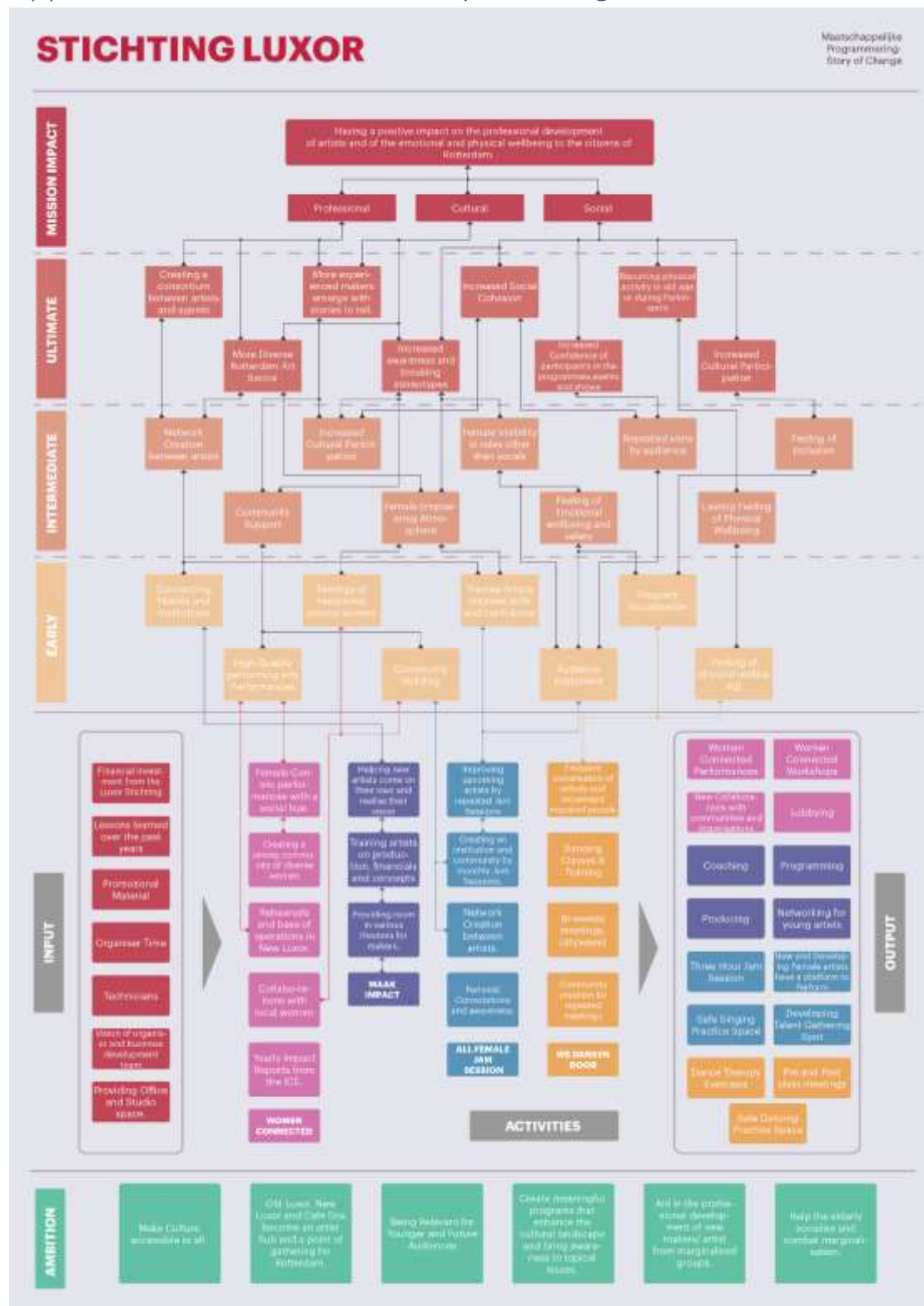
Appendix 4: Women Connected Story of Change



Appendix 5: Maak Impact Story of Change



Appendix 6: Luxor Institute Story of Change



Appendix 7: Interview Guide All Female Jam Session

- **Introductory Questions**

- First, I would like to know a little bit more about your background and relationship.
 - Do you define yourselves as a singer, musician spoken word artist or other kind of artistic profession?
 - Approximately how many years have you been singing/performing/playing music?

- **Personal Impressions and Feelings**

- I would now like to ask some questions about your experiences as an artist.
 - How would you describe your experiences in doing live performances, jam sessions or gigs in the Netherlands?
 - Is there a difference between the All Female Jam Session and other sessions or gigs for you? Both in terms of organizing and communication, as well as feeling.
 - Do you feel the audience is different from your other gigs, and if yes how?
 - Do you feel any sort of different bond with your co-singers in the condition of the Jam-Session versus that of a live performance? If yes, could you briefly describe it?
 - If the AFJS wasn't there, would you be able to experience a similar atmosphere elsewhere?

- **Professional Development**

- I would like to now talk about the AFJS and your approach to it as professionals or up-and-coming professionals in your fields.
- the AFJS helped you connect or not with fellow artists you didn't previously know? If you knew them before, has it facilitated any other improvement in your relationships?

Has it helped you as an up and coming professional?

Has it helped you as a professional?

- **Wide Reaching Ideals**
- Do you think the female empowering goal of the program makes it through in practice?
- Can Luxor help you out in any way to improve the program?

Appendix 8: AFJS Organiser Interview: Zoe Zee

- **Introductory Questions**
- First, I would like to know a little bit more about your background and relationship to organizing the programme
 - What is your name, your current occupation and your main responsibilities?
 - What are your goals within this position?

- **Luxor Theater**
- I would now like to ask you more about Luxor theater itself.
 - What is your opinion about Luxor Theater's attempts to find out about itself?
 - When did you start wanting to develop the "Social Programming" of the theater?
 - Based on your previous answer, where do you think Luxor Theater's value proposition (what it gives to the city) lie?
 - Do you think Luxor Theater needs to have a social responsibility part.

- **All Female Jam Session**
- I would now like to move onto the programmes themselves.
 - What was your main goal with the creation of the All Female Jam Session?
 - How do you define success for the programme?
 - How do you define failure for the programme?

Appendix 9: WDD Organiser Interview: Marc Vlemmix

- **Introductory Questions**
- I would first like to ask you about you personally and your programme
 - Can you tell me about who you are and why you created this programme?
 - How would you summarise your programme in a couple of words?

- **Programme Questions**
- I would now like to move on to the programme itself
 - How would you define success for the programme?
 - How would you define failure for the programme?
 - Are there barriers to reaching that success?
 - What kind of progress is meaningful to the participants?

- **Luxor and We Dansen Door**
- Lastly, I would like to touch upon the relation between the programme and the theater.
 - Has Luxor itself helped you with the programme?
 - Can Luxor help with the programme in any way?

Appendix 11: Interview Guide Women Connected

- **Initial Reasons**
- First, I would like to know a little bit more about your background and relationship.
 - How did you first happen to find Luxor and the Huisgenoot programme?

 - Why did you choose to collaborate with Luxor?

 - How does the place feel for you ?

 - What does Luxor offer you in this deal exactly?

- **Choosing Luxor**
- I would now like to ask some questions about the reasons for choosing Luxor.
 - What was your main base of operations before you came here?
 - What was the reason you chose to leave it for Luxor?
 - If you can divulge this information, how much did it cost to rent the previous space?
 - Does Luxor help you in any other way?
 - Do you feel like you're coexisting or just doing your own thing in the building?

- **Before and After**
- If you can define it into a before and after, what are the benefits and drawbacks of the studio provided by Luxor?
- If Luxor did not exist, what extra obstacles would there be to your work?
- Do you feel you are more at home than other theaters?

Appendix 12: Interview Guide Maak Impact

- **Initial Reasons**
- First, I would like to quickly hear about your organization and its early relation.
 - Please describe your organization and its activities.
- Marlena: platform to help out creatives in stage arts and we do so by organizing an impact trajet, Making hobbyists into professionals
 - In a year, about how much do you spend on your activities?

- **IMPACT's impact**
- I would now like to ask some questions about your perceived impact .
 - If you can summarize your actions of 1 year, what would you say you contributed to the artists of the city?
 - How do you define "success" for a client and how do you define "failure"?
 - How did you find Luxor?
 - If you didn't exist, what do you think would be worse?
 - If Luxor did not exist, what extra obstacles would there be to your work?
 - Are there any similar companies that do what you do?

- **IMPACT and Luxor**
- Lastly, I would like to touch upon the connection of your project and Luxor Theater, in as much as you can divulge.
 - Are you renting your space and how much did you use to rent your previous space?
 - Can Luxor help you out more in any way?

Appendix 13: Interview Table

Stakeholder	Description	Interview	Duration	Date
All Female Jam Session	Interview with Artists	5	66'	6/4/2023
All Female Jam Session	Interview with Programme Coordinator (Zoe Zee)	1	33'	23/3/2023
We Dansen Door	Interview with Programme Coordinator (Marc Vlemmix)	1	22'	24/3/2023
We Dansen Door	Interview with Participants	5	60'	21/4/2023
Women Connected	Interview with Participants + Coordinator	6	45'	25/4/2023
Maak Impact	Interview with Employees	5	45'	23/5/2023
	Total Focus Group Members:	21	216'	
	Total Coordinators:	2	55'	

Appendix 14: Codebook

Code	Comment	Code Group 1	Code Group 2	Code Group 3	Code Group 4
Accessibility					
AFJS Failure Criteria					
AFJS Success Criteria		AFJS			
AFJS Unique Value		AFJS			
Audience Development					
Audience Support					
Feeling of Empowerment					
Feeling of Freedom					
Feeling of Inclusion					
Feeling of Inclusion and Community					
Feeling of Wellbeing					
Female Empowerment		AFJS			
IMPACT Attribution			MAAK IMPACT		
IMPACT Failure			MAAK IMPACT		
IMPACT Impact			MAAK IMPACT		
IMPACT Success Criteria			MAAK IMPACT		
IMPACT Unique Value			MAAK IMPACT		
IMPACT- Luxor Connection			MAAK IMPACT		
Increased Awareness					
Jam Session Comparisons	10/5/2023 4:58:18 pm, merged withJam Sessions				
Luxor Brand Status					
Luxor Costs					
Luxor Criticism					
Luxor Expectations					
Luxor Goals		AFJS			
Luxor Impact					
Luxor Income					
Luxor Inputs	10/5/2023 1:17:24 pm, merged withLuxor Input				
Luxor Programmer Initiatives					
Luxor Recommendations					
Network Creation					
Professional Development	13/5/2023 4:30:48 pm, merged withMusical Career Development				
Professional Teacher					
Safe Space Creation					
Social Cohesion					
Social Responsibility					
Surpassing Boundaries					
WDD Failure Criteria				WDD	
WDD Social Activity				WDD	
WDD Success Criteria				WDD	
WDD Unique Value				WDD	
WoCo-Luxor Connection					WoCo
WoCo-Luxor Success Criteria					WoCo
WoCo-Luxor Unique Value	16/5/2023 2:48:26 pm, merged withWoCo-Luxor Peception				WoCo
Young People Attraction					