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<p>Abstract</p> <p>This deliverable comprises the logic model (D1.3), and updated case study summary (D3.1). Data from D3.2 (Data on inputs, financial values and non-monetised inputs) are not included as originally planned as this deliverable – unlike D3.2 – is a public document. However, a brief assessment of the data is provided at the end of this deliverable. Access to D3.2 is through the project portal or directly from the Coordinator. The case studies are presented in alphabetical order of country (Czechia, Finland, Germany, Italy, Latvia, Lithuania and Poland).</p> <p>The material presented here are drafts and illustrate work in progress. This deliverable also provides a more detailed presentation of how the case studies are being (e)valuated and captures some initial ideas around 'emotional cartography' which will feed into subsequent 'visual' representations (maps) in the project. These visual representations will be presented as part of D4.2 (Maps of meaning for each arts-based education case study).</p>

Document history

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2.0	5 September 2025	Reformatted following RP1 Review	Dr Kemal Ahson



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About CLiViE

The Cultural Literacies' Value in Europe (CLiViE) project develops and applies a Theory of Change (ToC) methodology and Social Return on Investment (SROI) framework to increase our understanding of the value of cultural literacy through arts-based education on social cohesion. It will be delivered through four main phases: it 'maps' arts-based education within the context of cultural literacy learning across different learning environments and over different stages of a young person's education; it 'evaluates' arts-based education to help identify and assess their actual outputs and outcomes; it 'values' arts-based education activities through calculating its impact to further contribute to our understanding of the 'where', 'when', 'what' and 'how' young people's cultural literacies are developed, and differentiated in various learning environments; and it 'practices' pedagogies through developing an innovative set of practices and materials to support art-based educators to develop social justice and inclusion and improve the lives of young people through collaborative pedagogy. It has been designed to meet the three main research outcomes of the work programme topic: the ToC methodology and SROI framework for cultural literacies will directly increase our understanding of the value of cultural literacy on social cohesion; the evidencing of value in arts-based education and the collaborative pedagogy practices in cultural literacy through the co-creation of communities of practice (COPs) and a professional development programme (PDP) for arts educators will support the targeted commissioning of activities that will increase cultural literacy in Europe; and the innovative methodology for data gathering (and engaging) through emotional cartography allows young people to find a voice through more effective initiatives to foster cultural literacy around European cultures. CLiViE is funded under the call topic HORIZON-CL2-2023-HERITAGE-01-07 - Promoting cultural literacy through arts education to foster social inclusion, and brings together a multidisciplinary team from thirteen partners across eight countries:

HELSINGIN YLIOPISTO (Coordinator), Finland

UNIVERZITA KARLOVA, Czechia

STICHTING DEFENCE FOR CHILDREN INTERNATIONAL NEDERLAND - ECPAT NEDERLAND,
Netherlands

DAUGAVPILS UNIVERSITATE, Latvia

JULIAN COCHRAN FOUNDATION, Poland

ASOCIACIJA KURYBINES JUNGTYS, Lithuania

RIGAS STRADINA UNIVERSITATE, Latvia

SZKOLA GLOWNA HANDLOWA W WARSZAWIE, Poland

SINFONIA VARSOVIA, Poland

TECHNISCHE UNIVERSITAET MUENCHEN, Germany

UNIVERSITA' DEGLI STUDI DI MILANO-BICOCCA, Italy

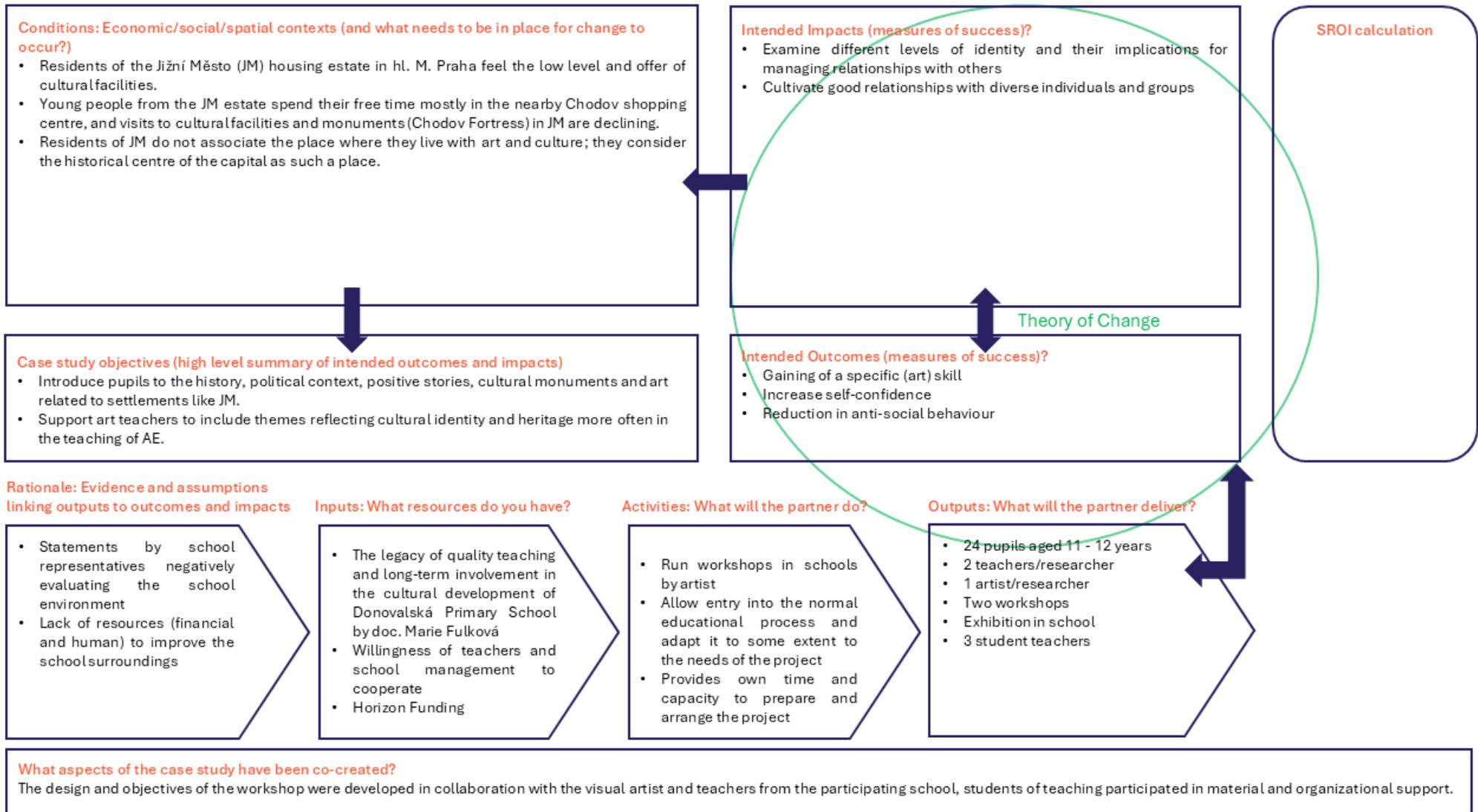
VYTAUTO DIDZIOJO UNIVERSITETAS, Lithuania

HELSINGIN NUORTEN MIESTEN KRISTILLINEN YHDISTYS RY, Finland

Czechia



The place where I live



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Author(s)	Lucie Jakubcová Hajdušková
Contributor(s)	Marie Fulková, Magdalena Novotná, Pavla Gajdošíková
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Abstract
This template supplements the logic model in D1.3 prepared for each case study. It provides additional information on the development of the case study, details the co-created aspects of the activity and acts as a checklist for the (e)valuation data required to undertake the SROI calculation.

Document history

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Name of the case study	The place where I live
What are the intended impacts from the Logic Model?	<p>- Examine different levels of identity and their implications for managing relationships with others</p> <p>- Cultivate good relationships with diverse individuals and groups</p>
What are the intended outcomes from the Logic Model?	<p>Pupils express (drawing, photography, collage, mapping) and reflect on their own attitude towards the place where they live (Jižní Město housing estate), formulate facts and contexts that shape this attitude and discuss them with their classmates.</p> <ul style="list-style-type: none"> • gaining of a specific (art) skill • increase self-confidence • reduction in anti-social behaviour
Description of the case study including duration (timescale) and geography (spatial) of delivery	<p>Description: The case study was implemented in one of the primary schools in the suburban area of the capital city Prague in the Jižní Město housing estate. The case study involved the following participants: two researchers from the Charles University Faculty of Education, one visual artist, one classroom teacher, 24 fifth grade students (11-12 years old) and three students in teacher training in field of Art Education.</p> <p>Case study objectives:</p> <p>- to encourage art teachers to include more often in their art based lessons themes reflecting the cultural identity of their pupils and the cultural heritage of the place where they live</p>

- to determine the current state of knowledge and attitudes of 11-12 year old primary school pupils about the place where they live and to draw methodological and content knowledge adjustments for the needs of the school curriculum

- to create an environment for open discussion and sharing of attitudes and relationships to the place where pupils live

- to create an environment where pupils express their attitudes in creative ways, where their attitudes are considered relevant and equal and are presented in open communication with adults and peers (head master, teachers, classmates)

- to bring into the classroom a living artist who deals with the theme of prefabricated housing estates in her work, in order to inspire children to express themselves and think about the place where they live.

Specific workshop objectives:

- to expand pupils' knowledge of history, political context, knowledge of positive stories, cultural sites and art associated with settlements such as JM

- develop pupils' specific skills in combining artistic processes (drawing, painting and collage making)

Duration: one project day (approx. 5 lessons)

Geography: local / prefabricated housing estate Jižní Město on the outskirts of the capital city of Prague, Czech Republic

The case study was conducted in three phases:

1) Preparation: The teacher involved explored the neighbourhood (the place where I live) independently with the pupils a few days before the project day. Teacher received instructions from the case study implementation team on how to motivate and instruct the pupils, but the research and implementation team did not intervene in the preparation. It was important not to change the situational context by presence of researches (it is known that pupils and teachers behave differently when there is a foreign element in the classroom). The preparation phase aims at obtaining authentic primary data, pupils' preconceptions of the place where they live.

2) Implementation: the visual artist Pavla Gajdošíková was involved in the implementation and led the project day with the pupils. She herself deals in her work with the perception of space, both internal, subjective and external, intersubjective and architectural. She lived and grew up on a housing estate, her experience is similar. She presented her work and the work of other artists (e.g. Tomáš Džadoň, Jaromír Čejka), the history of the South Town (powerpoint presentation, photographs, catalogue from the exhibition Residential: Panel Sharing/Plans, Realisation, Housing 1945-1989 realized by the Museum of Decorative Arts in Prague in 2008). Together with the pupils, she reflected on their drawings, photographs and maps that were made during the preparation and appropriately supplements the pupils' reflections with developing information about the Southern City. This is followed by the joint creation of sculptural interventions on prefabricated houses, which are seen as pedestals. The project involves students from the

	<p>Faculty of Education who assists the artist and researchers. During the project, the researchers are collecting data for the case study (field notes, photographic documentation of the students' work, artworks, verbal reflective records)</p> <p>3) Reflection: In the third phase, a joint reflection of the participants of the project/workshop is carried out, the pupils have the opportunity to comment on the knowledge they have gained during the activities, to add insights and to reflect on the process of their own creation. They were invited to reflect on interesting themes and questions that emerge from the discussions and creation. The artworks and other texts, records, videos, photographs were installed in the school and were available for other pupils to view. Reflective interviews were conducted with teachers, the school principal, assisting students and the artist.</p>
<p>Description of how the case study was developed</p>	<p>Methodology: For the case study, we used an arts-based participatory action research methodology. A research protocol was formulated by the research team.</p> <p>Methods of data collection: field notes, audio recordings of pupils' statements and their transcripts, reflective writing by participants, photo and video documentation of the workshop process, photo documentation of the resulting pupils' artworks</p> <p>Data analysis methods: content and thematic data analysis</p> <p>The basic outline of the case study was developed in a dialogue between the project's principal investigator, Marie Fulková and the principal of the contacted primary school Tomáš Marek. Subsequently, didactician/researcher Lucie Jakubcová and</p>

	<p>visual artist/researcher Pavla Gajdošíková identified themes connecting the artist's work and the needs of the target group (pupils in the suburban area of Prague). A draft of the study was presented to the management and they approached art and history teachers. Of the three teachers approached, two agreed to implement the workshop. The organizers of the case study met with teachers and discussed the needs of the pupils, teaching and teachers. The teachers presented the proposal to pupils and ascertained whether the pupils were interested in taking part. The proposal was completed and expanded and the final version was sent to the school management. There were a number of meetings between the research team and the teachers (additional information meetings, delivery of art material, etc.) and field research (it was necessary to get to know the school surroundings, interesting and specific places of JM, in the field it was necessary to make a photo documentation of the environment, with which the participating pupils subsequently worked). Three students of the teachers training in Art Based Education participated in the field survey and mapping. Their task was to create models, silhouettes and other tools for the workshop.</p>
<p>Description of the range of stakeholders involved in the development of the case study and how they were selected/consulted</p>	<p>The stakeholders addressed and involved (below) have been deliberately and purposefully selected, are directly involved in the situation and cannot be omitted. They were selected through networking and on the basis of already established collaborations.</p> <p>1 Headmaster - informative presentation, identification of needs, incorporation of needs</p>

	<p>2 Teachers - informative presentation, identification of needs, incorporation of needs</p> <p>24 Pupils - informative presentation by teachers, needs identification, needs incorporation</p> <p>1 Visual artist/researcher - finding links between own work and themes that could support pupils and teachers in selected school</p> <p>1 didactician/researcher - looking for links between artist's work and themes that could support pupils and teachers in the selected school</p> <p>3 students of Teacher Training in Art Based Education - approached during the workshop, offered to volunteer to help during the project, identified needs (to gain teaching experience)</p> <p>1 resident - long-term care for cultural and art development of the Jižní město housing estate</p>
<p>Description of the co-creation aspects of the development of the case study</p>	<p>the design and objectives of the workshop were developed in collaboration with the visual artist and teachers from the participating school, students of teaching participated in material and organizational support</p>
<p>Art/Cultural form covered in the case study</p>	<p>Cultural and Natural Heritage / Visual Arts and Crafts</p>

Description of the age and demographic profile of beneficiaries	24 pupils of a residential primary school aged 11-12, different genders, from different socio-economic backgrounds (middle class), with different educational needs, mostly pupils with Czech citizenship, integrated pupils with Ukraine, India and Vietnam citizenship.
Institutional setting (formal/informal) of the case study	formal
Funding level and source(s)	Private source: the purchase of publications, provision of own art tools
Description of any non-monetised resources used in the case study	<p>volunteer time - student of PedF UK KVV (approx. 20 hours: student prepared templates and maps for pupils to create, visited the site before the project and got acquainted with it)</p> <p>time of teachers and director for organizational and conceptual meetings with the research team (5 hours per person = 20hours)</p>
What is the value of the inputs for the case study?	<p>Non-monetised input:</p> <p>1) from 1987 to the present: the legacy of quality teaching and long-term involvement in the cultural development of Donovalská Primary School by doc. Marie Fulková</p> <p>2) willingness of teachers and school management to cooperate / a relationship of trust</p>

	<p>32 years of cooperation between stakeholders (teacher and researcher have been working together since 1993 until now)</p> <p>Monetised inputs:</p> <p>4) Contribution of Headmaster:</p> <p>10h extra outside working hours / 2700,- Kč</p> <p>5) Contribution of 2 Teacher:</p> <p>20h extra outside working hours / 4600,- Kč</p> <p>(communication, planning, administrative, preparation for workshop, in action during workshop)</p> <p>6) Contribution of 3 Teacher training students in field of Art Based Education: 60h volunteers with lower level of specialization / Lecturing and lecturing with lower to medium level of specialization / 13200,- CZK</p>
<p>Outputs to be delivered in the case study</p>	<ul style="list-style-type: none"> - 24 pupils aged 11 - 12 years - 2 teachers/researcher - 1 artist/researcher - two workshops - exhibition in school - 3 student teachers

<p>Learning Outcomes to be delivered in the case study</p>	<p>Learning outcome: Learners develop attitudes of empathy, solidarity and respect for differences and diversity.</p> <p>Cognitive</p> <ul style="list-style-type: none"> • gaining of specific (art) skills for critical thinking and analysis • learners acquire knowledge and understanding of local issues <p>⇒ <i>list and plot on a map the places he/she identifies as significant in his/her surroundings, explaining the reason for his/her choice, compare his/her choice with the artist's choice and discuss it</i></p> <p>Socio-emotional</p> <ul style="list-style-type: none"> • increase self-confidence • learners experience a sense of belonging to a common community • develop attitudes of respect for differences and diversity <p>⇒ <i>awareness of one's own attitude (of teachers and pupils) towards the place where they live (the Jižní Město housing estate)</i></p> <p><i>awareness of the facts and contexts that shape this attitude</i></p>
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	<p>Behavioral</p> <ul style="list-style-type: none"> • reduction in anti-social behaviour • learners act responsibly at local level, develop motivation and willingness to participate in lessons <p>⇒ <i>to develop a willingness to deal with local problems, to become aware of the pros and cons of living in JM</i></p> <p>Learners attribute: demonstrates attitudes that value and respect difference and diversity</p> <p>SROI indicators</p> <p>level of artistic elaboration</p> <p>willingness to cooperate, activity in learning, engagement in problem solving</p> <p>reduction of intolerance in group work and in class, reduction of vandalism around the school</p>
<p>Impacts to be delivered in the case study</p> <p>Impacts to be delivered in the case study</p>	<p>Develop attitudes to appreciate and respect differences and diversity.</p> <p>Specific impact: Increased awareness of teachers and pupils of the cultural monuments of JM and the art associated with housing estates and prefabricated buildings. The ignorant and negative attitude towards JM housing estates will change.</p> <ul style="list-style-type: none"> - developed knowledge, skills and attitudes

	<ul style="list-style-type: none"> - raise awareness of cultural literacy and its social relevance - satisfaction with the quality of teaching in the school - linking artist and school - increased pedagogical competence - increased motivation, prevention of burnout syndrome - linking artist and school
<p>Measures of success or indicators used to evaluate the case study outputs/outcomes/impacts</p>	<p>Outputs</p> <ul style="list-style-type: none"> - list of participants - photo documentation from the event - PR presentation on social media - project progress without changes <p>Outcomes</p> <ul style="list-style-type: none"> - Stakeholders show satisfaction and enjoyment of new information and practices - Presentation of pupils' work during in-class workshop (photo documentation, audio recordings of pupils'

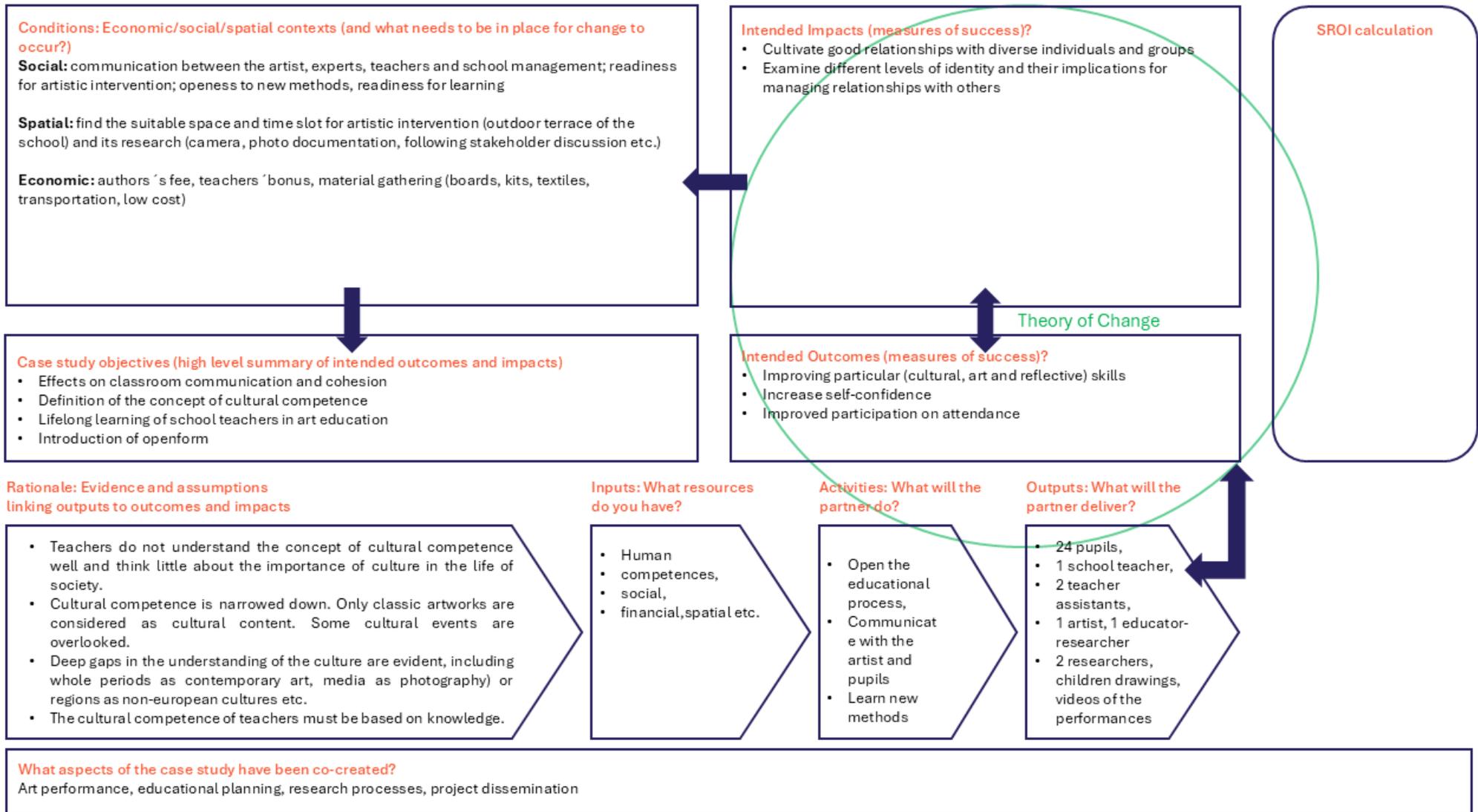
	<p>testimonies)</p> <ul style="list-style-type: none"> - Exhibition of pupils' work produced during the workshop and presentation of children's work within the school (photo documentation, audio recordings of pupils' testimonies) - feedback from participants/stakeholders on the workshop <p>Impacts</p> <ul style="list-style-type: none"> - stakeholders do not speak of the place where they live (JM) as a place without culture and art <p>Stakeholders show willingness and interest in the place where they live (enter into dialogue with their environment - parents, teachers, school management, elected representatives, etc.)</p>
<p>Description of the co-creation of the measures of success/indicators</p>	<p>Measures of Success was created in collaboration with teachers Ludmila Charvátová and Karolina Melounová. From their perspective, the case study was successful if the pupils developed their knowledge, skills and attitudes in line with and beyond the objectives in the school curriculum. The participating art teacher students contributed significantly to the success of the case study by their willingness to engage beyond their academic responsibilities.</p>
<p>Description of any differences among the stakeholders on the value</p>	<p>Differences in indicator values were evident between stakeholder learners, teachers and researchers. While pupils were more concerned with the actual joy of discovery and sharing experiences, teachers were more concerned with the</p>

of attributed to the indicators	connection to the curriculum and meeting educational goals, and researchers were more concerned with moving pupils' experiences and educational goals towards their real-life application.
How will the case study be (e)valuated?	on the basis of the indicators formulated above
What data will be used to measure the success of the case study?	<p>Qualitative e.g. reflection and feedback from stakeholders (written, audio transcripts), thematic analysis of photo documentation</p> <p>Quantitative e.g. numbers of stakeholders participating or collaborating (attendance lists), number of publications on social media and reactions to them</p>
How will these data be collected?	The data will be collected continuously, at each implementation phase of the case study and will be archived in a shared folder. Data collection methods: observations, field notes, written reflections, structured interviews, audio recordings, photo documentation, attendance sheets, artwork archive, etc.
Description of any proxy indicators to be used to evidence the outputs, outcomes and/or impacts of the case study	<ul style="list-style-type: none"> - the cost of a primary prevention programme focused on the quality of pupils' relationships in the classroom - the price of specialised art courses - price for tutoring - the cost of training teachers by a specialist in the field of

	<p>arts and culture</p> <ul style="list-style-type: none"> - the price of a workshop for the class led by a specialist - - the cost of extra time for the preparation of a specialised educational project
Description of any challenges in gathering satisfactory data on measuring the success of the case study	The biggest challenge is to get the data on time and in a meaningful quality, the character of the data also depends on the discipline of the stakeholders, which is a difficult factor to influence.
Detail and quantify the number of individuals (young people, educators, teachers, stakeholders) you have engaged with in the design of the case study	1 Headmaster / 2 Teachers / 24 Pupils / 1 Visual artist/researcher / 3 students of Teacher Training in Art Based Education / 1 resident
What does emotional cartography mean to you?	<p>Free association: mapping emotions = a method by which I can visualize my relationship to certain phenomena in time and space, the method can be similar to a conceptual or mind map, it can be expressed in words, but images are more appropriate. I associate it with visual mapping as Fernando Hernández (2008) thinks of it.</p> <p>Hernández, F. (2008) From Visual Literacy to Visual Culture Critical Understanding. <i>Veřejnost a kouzlo vizuality: Rozvoj</i></p>

	<i>teoretických základů výtvarné výchovy a otázky kulturního vzdělávání. p.110–122.</i>
Has any of the work you have done in the design, development, implementation and (e)valuation involved emotional cartography?	Yes, we used a similar method of visual mapping as an art activity while working with children.
How will you re-present your case study methodology and findings in a non-textual manner?	<p>The methodology could be presented using a graphical diagram (professional drawing), and the findings would be represented and evidenced by authentic work and statements from the respondents.</p> <p>We have documented student work and students in the making, and we can create a virtual gallery, a short video, or an image-based presentation. We also have an audio recording of pupils' reflective statements, so that the visual presentation can be accompanied by the authentic voice of the children (either with the permission of the children and parents, or the statements could come from a hired professional actor).</p>
Other comments	

Temple of Culture



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Contributor(s)	
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Abstract
This template supplements the logic model in D1.3 prepared for each case study. It provides additional information on the development of the case study, details the co-created aspects of the activity and acts as a checklist for the (e)valuation data required to undertake the SROI calculation.

Document history

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2.0	26.5.25		Magdalena Novotná



This project has received funding from the European Union's Horizon Europe's programme

Name of the case study	Temple of Culture
What are the intended impacts from the Logic Model?	Examine different levels of identity and their implications for managing relationships with others
What are the intended outcomes from the Logic Model?	<ul style="list-style-type: none"> • Understanding of the concept of culture • Implementation of new collaborative ways of art education • Development of creative competences of pupils and teachers
Why is the case study needed (context and rationale)?	Teachers of Art education feel a lack of teaching resources and reflect stereotypes in the teaching of art subjects. They appreciate the inspiration that the artist brings to the lessons, including the experimental and innovative use of the “open art form”.
Description of the case study including duration (timescale) and geography (spatial) of delivery	The case study took the form of an artistic open form, which was carried out in the 5th year of primary school in Prague as part of art education. The three-part structure of the case study consisted of a preparatory phase and two artistic interventions at school.
Description of how the case study was developed	The first meeting took place on 3.9.2024 with the participation of artist Jan Pfeiffer, teacher Magdalena Novotná and Marie Fulková, the main researcher of the project. It was decided that the form of artistic-pedagogical intervention would be left completely free, or it would arise on the spot, from the themes and reactions of the pupils and teachers. The intention was led

	<p>by the effort to develop experimental performative approaches to art education, which are based on the imagination and interest of pupils. And to bring and test these innovative forms of education in the school field. We were interested in the reactions of the pupils and their teachers. Another objective was to map how pupils and their teachers understand the concept of culture, in the specific environment of a particular school. Last but not least, the goal was to develop the creativity of teachers. The key principle was openness, brought in this case to the point where the form of the artistic event results from the situation and reactions of the participants.</p>
<p>Description of the range of stakeholders involved in the development of the case study and how they were selected/consulted</p>	<p>Mgr. Ing. Kateřina Šmídová, třídní učitelka</p> <p>Jarmila Studničková, Zdeňka Kavková, asistentky učitelky</p> <p>MgA. Silvia Belis, výzkumnice, umělkyně, studentka Ph.D.</p> <p>MgA. Lenka Tsikoliya, výzkumnice, umělkyně, vyučující VŠ</p> <p>Mgr. Karolína Čermáková, ředitelka školy</p> <p>Mgr. Zuzana Schafferová, zástupkyně školy a učitelka výtvarné výchovy</p>
<p>Description of the co-creation aspects of the development of the case study</p>	<p>The OPEN FORM concept was created by Finnish-Polish architect and theorist Oskar Hansen. He focused it on participation, process and change of hierarchy between artist and viewer. He developed strategies of uncertainty, flexibility and collective participation. He advocated the formation of space as a “perceptive background”, revealing the richness of events and the diversity of individuals co-present in space. The</p>

wave of communities and collective creation was an attractive opportunity to share cultural and social values. Hansen applied the principles of open form in his compositional, architectural work and described them in the book *Towards Open Form/Ku Formie Otwartej*. This way of working was subsequently adopted by the younger generation of Polish artists, headed by Sofia Kulik, who introduced the method into her teaching practice at the Sztuk Pięknych Academy in Warsaw. The documented unbridled

séances represented an island of freedom under the communist regime. When watching video recordings, the viewer may get a sense of improvisation and randomness, but the opposite is true. Open form has its rules. It has no theme, it can be played anywhere and with anyone, and its main principle is action and reaction. Reactions are spontaneous, usually using the first idea. There is no wrong step; the only wrong step is no step at all.

For collective creation, both interactions and non-verbal continuous communication are necessary. The end of the action always follows from the situation. The open form allows you to explore boundaries, discover new artistic possibilities and unite a group of participants. Each participant gets to know themselves and their needs during the game. In the Czech environment, Zbigniew Libera applied the open form procedures. At the

turn of 2008 and 2009, he led a two-semester workshop at the Academy of Fine Arts in Prague as a visiting professor. In his Workshop of Open Form, Libera developed his own original series of methods of working with students, thus giving the

	<p>tradition of open form a new dimension (Libera, 2008–2009). In the interviews, Libera and the participants of open forms talk about the creation of a “freeland”, a specific space of freedom, trust and relaxation. In the pedagogical context, this moment can be understood in conjunction with well-being, which currently resonates in the theory and educational policies of many countries (McLellan et al., 2012; Novotná and Schreiberová, 2021; Seligman, 2011, 2014; SKAV, 2021)</p>
Art/Cultural form covered in the case study	Performance and Celebration/ Visual Arts and Crafts
Description of the age and demographic profile of beneficiaries	<p>5th grade, age of pupils 10-11 years, boys, girls.</p> <p>There are 4 Ukrainian pupils in the class. The teacher works hard to ensure their inclusion, and after two years the girls speak fluent Czech and are well placed and respected in the community of the class. Nevertheless, the teacher's considerable inclusive efforts have recently been disrupted by complaints from several parents, which were apparently led by their intolerant attitudes. The school responsibly monitors and addresses social pipes. The school is located in a location with a high social status. We do not have more detailed information about the socio-cultural profile of pupils, they are of course subject to GDPR legislation.</p>
Institutional setting (formal/informal) of the case study	<p>Formal education</p> <p>ZŠ Norbertov, 5. ročník</p>

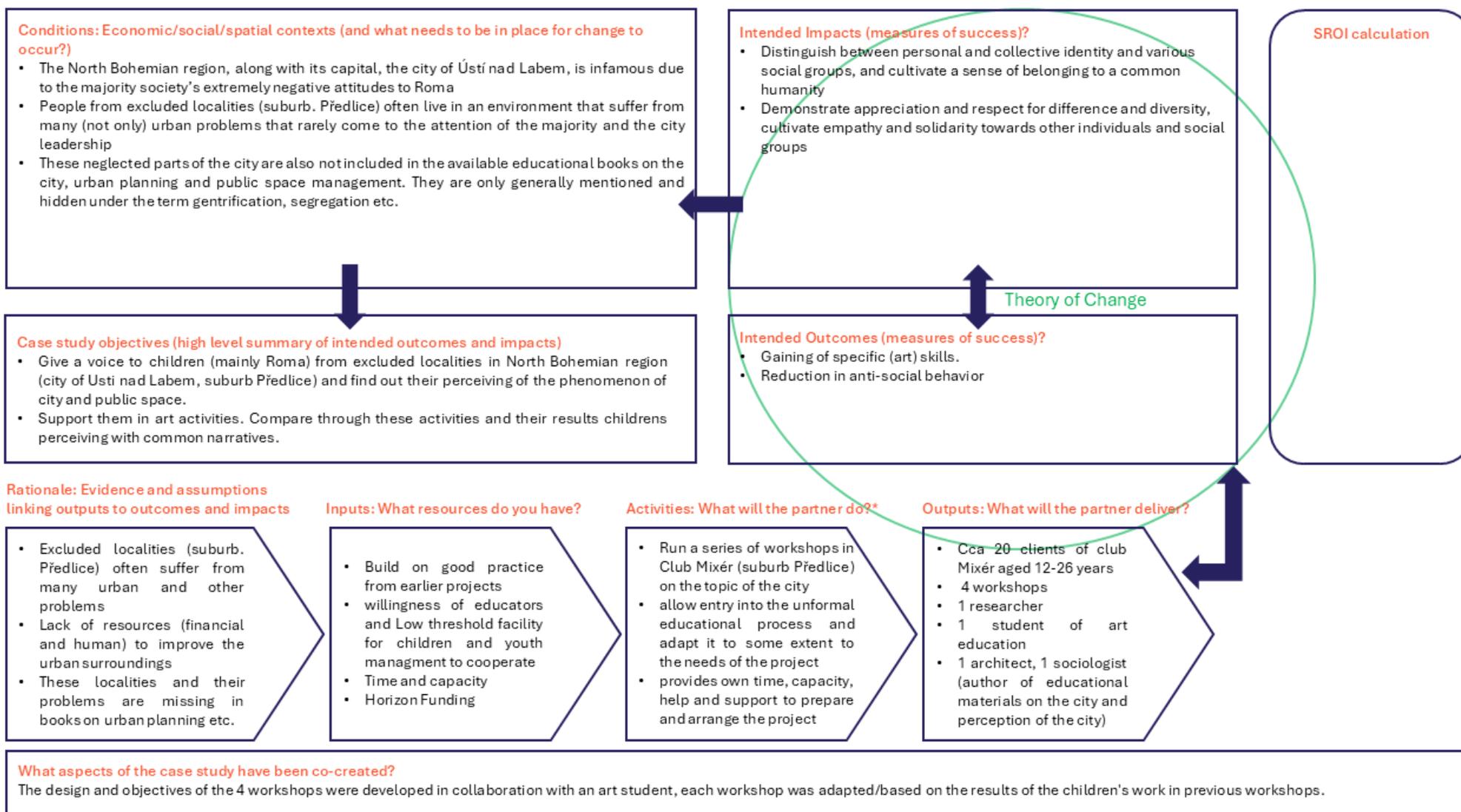
Funding level and source(s)	Clivie
Description of any non-monetised resources used in the case study	Common school equipment
What is the value of the inputs for the case study?	Communication between authors, teachers, school management, the will to carry out a joint artistic intervention. The school management had to allow the event, the teacher and assistants were willing to participate in its implementation, i.e. they participated in the preparation of the material, coordinated the organization (time, communicated with the pupils' parents) and were present at the event. The authors of the project first had to find a suitable partner at school. prepare and organize the event. The pupils wanted to join the event and participate in its success. The time required significantly exceeded the time devoted to a regular art lesson. The parents of the pupils also had to agree to the artistic intervention, as they were informed by the teachers about its meaning.
Outputs to be delivered in the case study	24 pupils, 1 school teacher, 2 teacher assistants, 1 artist, 1 educator, 2 researchers, children documented drawings, videos of the 2 performances
Learning Outcomes to be delivered in the case study	Indicators of outcomes: -Level of artistic elaboration -Participation in openform, willingness to cooperate, activity in learning, engagement in problem solving

	-Quality of classroom communication and cohesion
Impacts to be delivered in the case study	Improved classroom communication and cohesion Raise awareness of cultural literacy and its social relevance
Measures of success or indicators used to evaluate the case study outputs/outcomes/impacts	The quality of pupils' drawings and the relevance of Their written statements Feedback by stakeholder (teachers, researchers, etc.)
Description of the co-creation of the measures of success/indicators	Opening / revealing of didactic and pedagogical concepts The content of education and the refinement of the concept of culture resulted from the cooperation of pupils, teachers and the artist; The whole intervention was markedly participatory, in the phase of preparation, implementation and reflection.
Description of any differences among the stakeholders on the value of attributed to the indicators	Stakeholders and other participants evaluated the event in the same way – positively.
How will the case study be (e)valuated?	Reflection on-action: common reflection in school; Reflection on action on action: among authors at different phases In focus group with other participants

<p>What data will be used to measure the success of the case study?</p>	<p>Pupils´ drawings, performance documentation (photos and videos), written reflection of pupils, researchers, interviews with school teachers</p>
<p>How will these data be collected?</p>	<p>Shared secured disc Clivie</p>
<p>Description of any proxy indicators to be used to evidence the outputs, outcomes and/or impacts of the case study</p>	<p>We focused on proxies showing successful pedagogical work</p> <p>Full teacher qualifications</p> <p>Personality structure – promoting collaboration and inclusion</p> <p>Teaching style – dialogical approach, openness, democratic principles</p>
<p>Description of any challenges in gathering satisfactory data on measuring the success of the case study</p>	<p>No obstacles indicated</p>
<p>Detail and quantify the number of individuals (young people, educators, teachers, stakeholders) you have engaged with in the design of the case study</p>	<p>24 pupils, 1 teacher, 2 teacher assistants, 1 educator, 1 artist, 2 researchers, 2 stakeholders from the school</p>

What does emotional cartography mean to you?	Map and visualize the emotions connected with the action.
Has any of the work you have done in the design, development, implementation and (e)valuation involved emotional cartography?	no
How will you re-present your case study methodology and findings in a non-textual manner?	visual maps, drawings, diagrams, graphs, photographs or videos documenting actions
Other comments	

Co všechno je mesto? / What the city is all about?



EU Grant Agreement number: 101132285

Project acronym: CLiViE

Project title: Cultural Literacies' Value in Europe

Author(s)	Vendula Fremlová
Contributor(s)	Laura Hejtmánková, Radka Marková, Martina Kárová, Tereza Květoňová, Elis Kondelíková
Version	1.0
Deliverable	D3.1 Case Study
WP	WP3 Mapping Outputs of arts-based education
Due date	28 th February 2025
Submission date	31.5.2025
Dissemination level	PU

Abstract
This template supplements the logic model in D1.3 prepared for each case study. It provides additional information on the development of the case study, details the co-created aspects of the activity and acts as a checklist for the (e)valuation data required to undertake the SROI calculation.

Document history

Version	Date	Comments	Modified by
2.0	27.5.2025		Vendula Fremlová



This project has received funding from the European Union's Horizon Europe's programme

Name of the case study	Co všechno je mesto? / What the city is all about?
What are the intended impacts from the Logic Model?	<ul style="list-style-type: none"> - Distinguish between personal and collective identity and various social groups, and cultivate a sense of belonging to a common humanity - Demonstrate appreciation and respect for difference and diversity, cultivate empathy and solidarity towards other individuals and social groups
What are the intended outcomes from the Logic Model?	<ul style="list-style-type: none"> - Gaining of specific (art) skills. - Reduction in anti-social behavior
Why is the case study needed (context and rationale)?	<p>The North Bohemian region, along with its capital, the city of Ústí nad Labem, is infamous due to the majority society's extremely negative attitudes to Roma. Internationally notorious causes are just the tip of the iceberg of everyday racism – e.g., the wall in Matiční street in Ústí nad Labem, built in 1999 to separate the Romani ghetto, the existence of other excluded localities in other parts of Ústí nad Labem, as well as the whole region, anti-Romani marches or the most recent killing of Romani man Stanislav Tomáš by police officers in the city of Teplice on 19 June 2021 and so on. Anti-Romani sentiments are more or less an everyday part of the lives of both Roma and non-Roma. Moreover, there has been a long-term absence of any positive portrayal of Roma and Romani culture, let alone an image of Roma as successful and self-confident artists who speak to the general public by means of their works of art.</p> <p>People from excluded localities often live in an environment that suffers from many (not only) urban problems that rarely</p>

come to the attention of the majority and the city leadership. These neglected parts of the city are also not included in the available educational books on the city, urban planning and public space management. They are only generally mentioned and hidden under the term gentrification, segregation etc.

What is the experience of children living in these parts of cities? Is it comparable to middle- or upper-middle-class children often living in inner cities or areas that do not suffer from similar problems as the ghettos? We suppose not. But where and in which books or other educational materials about cities, urban spaces, urbanism in Czech context are these individual experiences captured and described? Probably nowhere.

Why? Critical approaches in education or f.e. theory of children's literature investigate who is the assumed pupil/reader-child? They point out that every child is different and reach the conclusion that the majority of children's literature employs an essentialist idea of childhood and child. E.g., Karin Lesnik-Oberstein (2018) refers Jacqueline Rose's feminist approach that: "primarily shows that "children" differ depending on their social class, race, ethnic heritage, gender and other characteristics, but her conclusion is even more radical: according to her, a "child" is a construct created because of the needs of authors and critics of children's literature, not an observable, objective, scientific entity" (p.17). The essentialist idea of childhood and child is applied in the field of art education and education in general in a similar way: there, the child (pupil) is constructed as a neutral ground for the projection of criteria for assessing a child's art work (Fulková, 2008, p. 126) or as imaginary "pedagogized identities of learners and teachers" (Brown, Atkinson, & England, 2006, p.

	<p>127). If we take into account these critical reflections, we have to ask the question, how can a concrete Romani child cope in a concrete situation and perceive the city, he/she inhabits? These questions are the core of our case study.</p>
<p>Description of the case study including duration (timescale) and geography (spatial) of delivery</p>	<p>The case study was implemented in and with the clients of club Mixér (Trmice, Ústí and Labem, North Bohemia), which is a social service Low threshold facility for children and youth (aged 6-26).</p> <p>The case study involves following participants:</p> <p>one researcher from the Charles University, Faculty of Education;</p> <p>15 clients of club Mixík (aged 6-11years, only the first workshop);</p> <p>38 clients of club Mixér (aged 12-26 years, but mainly 12-15 years);</p> <p>one student of Art education;</p> <p>one architect and one sociologist (authors of prepared and not yet published book/educational materials on urban life and urban planning)</p> <p>one artist (photodocumentation)</p> <p>The case study involves following activities:</p>

	<p>8. 11. 2024 - 1 organisational meeting with staff of the club Mixér, social service Low threshold facility for children and youth</p> <p>4 art workshops with clients of club Mixér (Trmice, Ústí and Labem, North Bohemia), which is a social service Low threshold facility for children and youth, designed by art education student Laura Hejtmánková under supervision of Vendula Fremlová:</p> <ol style="list-style-type: none">1. 9. 12. 2024 – 9 clients of club Mixík (aged 6-11years); 3 clients of club Mixér (aged 12-26 years, but mainly 12-15 years). Duration 2 x 90 minutes2. 10. 2. 2025 - 20 clients of club Mixér (aged 12-26 years, but mainly 12-15 years. Duration: 60 minutes3. 24. 2. 2025 - 15 clients of club Mixér (aged 12-26 years, but mainly 12-15 years. Duration: 90 minutes4. 5. 5. 2025 – 6 clients of club Mixík (aged 6-11years). Duration: 90 minutes <p>All workshops were documented by an artist/photographer – Elis Kondelíková.</p> <p>Case study objectives:</p> <p>- to give a voice to children (mainly Roma) from excluded localities in North Bohemian region (city of Ústí nad Labem, suburb Předlice)</p>
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	<ul style="list-style-type: none"> - to find out children´s perceiving of the phenomenon of city and public space and to determine the current state of knowledge and attitudes of young people about the place where they live - to create an environment for open discussion and sharing of attitudes and relationships to the place where children live. - to support them in art activities. - to compare through these activities and their results childrens perceiving with common narratives. - to reduce anti-social behavior
<p>Description of how the case study was developed</p>	<p>The case study is based on the interest of its researcher Vendula Fremlova in the issues of everyday racism, excluded parts of cities, different life experiences, the presence of excluded and marginalised voices in public space, the art scene, etc.</p> <p>The research and artistic activities are based on prepared and unpublished educational materials/books on the topic of cities, urbanism and public space. The structure of the book and the topics contained in it were chosen by its authors, an architect (Martina Kárová) and a sociologist (Tereza Květoňová). The case study uses the structure and themes from these educational materials and transforms/adapts them for the local context of non-formal education in an excluded neighbourhood in order to explore children's views and experiences (see the aims of the case study above).</p>

	<p>The creative/art workshops were designed by art student Laura Hejtmánková as part of her diploma thesis. Each workshop was adapted from the experience of the previous workshop and was also consulted with the staff of the non-profit organization People in Need.</p> <p>The case study has 3 phases:</p> <p>1) Preparation:</p> <p>The art education student Laura Hejtmánková together with researcher Vendula Fremlová explored the educational materials (book in preparation) on urban life by Martina Kárová & Tereza Květoňová. Organisational meeting with staff of the club Mixér (discussions and consultations)</p> <p>2) Implementation: 4 creative/art workshops</p> <p>3) Reflection: in action, on action (D. Schön) in form of field notes, records, photodocumentation etc.</p>
<p>Description of the range of stakeholders involved in the development of the case study and how they were selected/consulted</p>	<p>Children groups (6-11 years old and 12-26 years old) – clients of the Club Mixér, which is a social service Low threshold facility for children and youth under Section 62 of Act No.108/2006 Coll., on Social Services.</p> <p>The club is situated in excluded locality of the city of Ústí and Labem. The service helps children and young people who are in their natural environment do not find the support they need to develop in a healthy, educational and meaningful way spend their free time. It helps them to bridge the period of adolescence that brings with it which brings with it many</p>

	<p>changes. The service is interested in what clients are experiencing, what they are dealing with and how they are doing. They try to ensure that they are not alone in their problems. They offer them a space where they can spend their free time, where they can engage in or come up with their own ideas and make them happen. It offers them above all, a relationship based on trust and respect. The aim of the service is that clients to discover a desire to learn and to discover ways to succeed in life. The staff help them to develop their skills and take responsibility for themselves and for others.</p> <p>The service is run by non-governmental, non-profit organization People in need – the case study involves their employee. The case study involves 1 student of Art education, who designed and run selected workshops with children as a part of her diploma thesis.</p> <p>The case study involves also 1 architect and 1 sociologist (author of educational materials on the city and perception of the city), 1 artist/photographer, who documented all creative workshops and its conditions, and one researcher from Charles University, Faculty of Education.</p>
<p>Description of the co-creation aspects of the development of the case study</p>	<p>The design and objectives of the workshops were developed and consulted in collaboration with the authors of prepared book (architect and sociologist), researcher, art education student and social worker. The findings and children opinion will be delivered to the authors of the prepared educational materials/book to adjust their ideas/hypothesis, involve new topics (important for children) etc.</p>

Art/Cultural form covered in the case study	Visual art and Crafts, Books and Press, Audio-visual and Interactive Media.
Description of the age and demographic profile of beneficiaries	6 -11 and 12-26 years, Roma, excluded localities of City of Ústí and Labem (North Bohemia), children from families with low socio-economic and cultural capital
Institutional setting (formal/informal) of the case study	Informal
Funding level and source(s)	Sources by NGO People in need (state, private and others)
Description of any non-monetised resources used in the case study	Volunteer time (student of art education): approx. 9 hours of art workshops/ educational activities; 3 hours of traveling for each workshop (12 hours); preparation for workshops (cca 16 hours) = 37 hours
What is the value of the inputs for the case study?	willingness of low threshold facility management and employee to cooperate willingness of children/clients to cooperate and take part in the creative workshops
Outputs to be delivered in the case study	38 clients of club Mixér aged 12-26 years 15 clients of club Mixér aged 6-11 years 1 organizational meeting

	<p>4 workshops</p> <p>1 researcher</p> <p>1 student of art education</p> <p>1 architect, 1 sociologist (author of educational materials on the city and perception of the city)</p> <p>1 artist/photographer</p>
<p>Learning Outcomes to be delivered in the case study</p>	<ul style="list-style-type: none"> - Gaining of specific (art) skills: improved understanding of what city and public space is, whom is intended for etc. - Reduction in anti-social behavior: address prejudice and misinformations concerning life in excluded localities, promote dialog between minority and majority (excluded voices and common/strong naratives)
<p>Impacts to be delivered in the case study</p>	<ul style="list-style-type: none"> - Distinguish between personal and collective identity and various social groups, and cultivate a sense of belonging to a common humanity - Demonstrate appreciation and respect for difference and diversity, cultivate empathy and solidarity towards other individuals and social groups - developed knowledge, skills and attitudes - raise awareness of cultural literacy and its social relevance - increased pedagogical competence

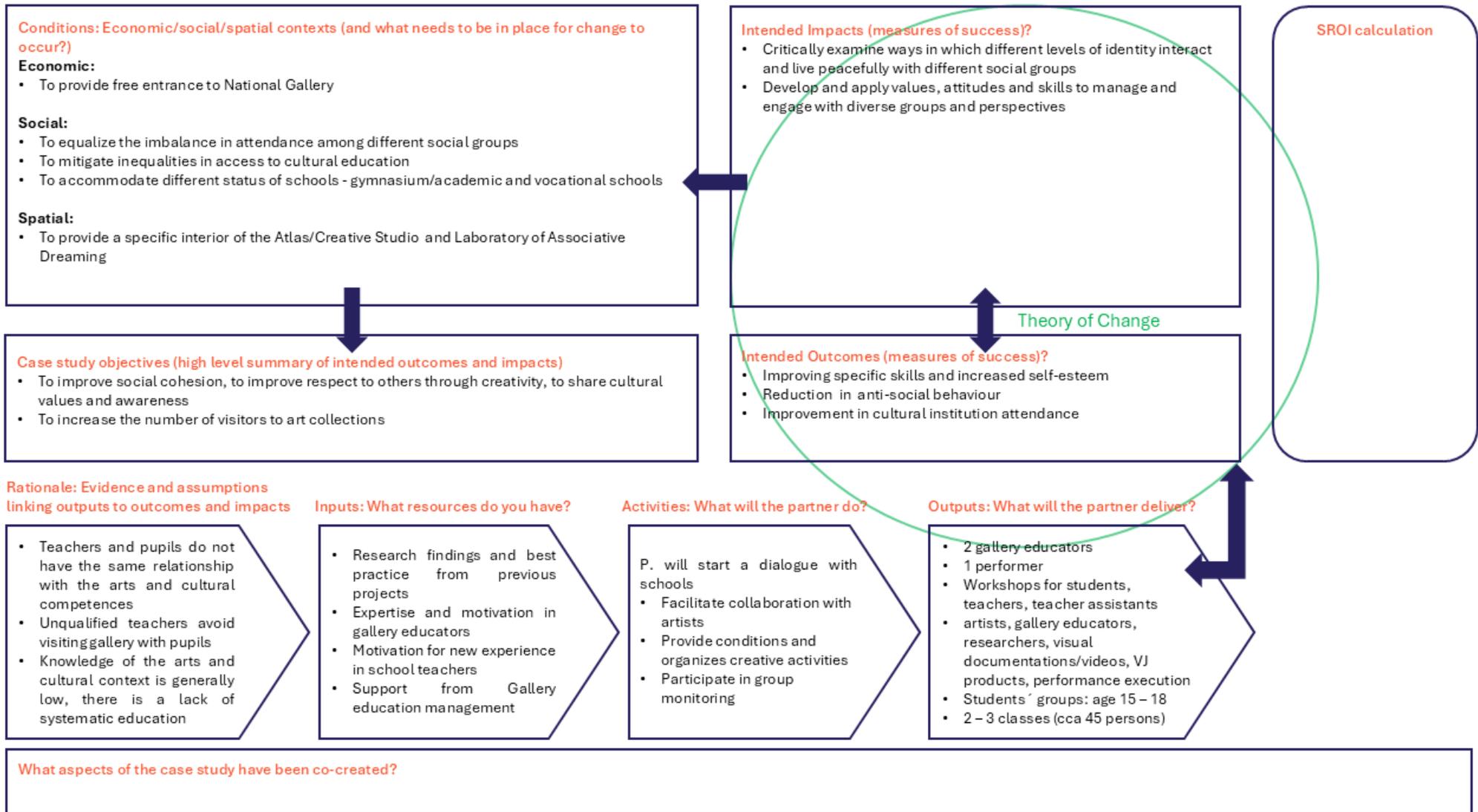
	<ul style="list-style-type: none"> - increased motivation, prevention of burnout syndrome - linking experts (artists, researchers, architects, sociologists) and social service Low threshold facility for children and youth
Measures of success or indicators used to evaluate the case study outputs/outcomes/impacts	<ul style="list-style-type: none"> - number of anonymous active participants (recorded by the researcher) - willingness of participants to communicate and cooperate in the workshops - documentation from the events (audio reflections and its transcripts, photodocumentation) - documentation of children ´s artworks
Description of the co-creation of the measures of success/indicators	All indicators were captured in collaboration between the researcher, social worker, art student and in line with the results of previous workshops and in line with the rules of low threshold facility.
Description of any differences among the stakeholders on the value of attributed to the indicators	Differences in indicator values were evident between stakeholders - clients, researchers, authors, social workers. While children/clients were more concerned with the actual joy of discovery, sharing experiences and showing off, researchers/authors were more concerned with the connection to the educational goals, and researchers were more concerned with moving pupils' experiences and educational goals towards their real-life application.

How will the case study be (e)valuated?	On the basis of the indicators formulated above.
What data will be used to measure the success of the case study?	<p>Qualitative e.g. reflection and feedback from stakeholders (written, audio transcripts), thematic analysis of artworks and photo documentation</p> <p>Quantitative e.g. numbers of stakeholders participating or collaborating, number of publications on social media and reactions to them.</p>
How will these data be collected?	The data will be collected continuously, at each implementation phase of the case study and will be archived in a shared folder. Data collection methods: observations, field notes, written reflections, structured interviews, audio recordings, photo documentation, artwork archive, etc.
Description of any proxy indicators to be used to evidence the outputs, outcomes and/or impacts of the case study	<ul style="list-style-type: none"> - the price of specialised art courses price for tutoring - the cost of training teachers by a specialist in the field of arts and culture - the price of a workshop for the class led by a specialist - the cost of extra time for the preparation of a specialised educational project - annual reports of organisations operating low-threshold facilities
Description of any challenges in gathering	<p>Clients of Club Mixér are guaranteed anonymity by the club.</p> <p>This also applies to attendance list/management. In addition,</p>

<p>satisfactory data on measuring the success of the case study</p>	<p>children can come and go freely in the club in the opening hours, which affects the conduction of workshops and also the number of participants.</p>
<p>Detail and quantify the number of individuals (young people, educators, teachers, stakeholders) you have engaged with in the design of the case study</p>	<p>1 social workers (employee of NGO People in need)</p> <p>53 clients of low treshhold Club Mixer</p> <p>1 researcher</p> <p>1 art education student</p> <p>2 authors of educational materials (1 architects, 1 sociologist)</p> <p>1 photographer</p>
<p>What does emotional cartography mean to you?</p>	<p>From the first perspective, it is an oxymoron that combines an exact methodology with the realm of emotion and intuition. From more detailed perspective it is a methodology important for art education, art based research and research itself.</p>
<p>Has any of the work you have done in the design, development, implementation and (e)valuation involved emotional cartography?</p>	<p>We used a similar method of visual mapping as an art activity while working with children (task: draw the shape of your city, how you feel it).</p>
<p>How will you re-present your case study</p>	<p>The findings would be represented and evidenced by authentic work and statements from the respondents.</p>

methodology and findings in a non-textual manner?	I would like to publish a book/booklet about the project, which will combine artworks from all 4 workshops, but also the texts.
Other comments	

Walking Spaces (Atlas)



EU Grant Agreement number: 101132285

Project acronym: CLiViE

Project title: Cultural Literacies' Value in Europe

Author(s)	Fulkova Marie, Martin Raudenský, Václav Ponikelský
Contributor(s)	National Gallery Trade Fair Palace / Space Atlas Gymnasium Na Zatlance, Prague 5 Střední odborná škola Jarov / Vocational School Jarov Střední škola, Základní škola a mateřská škola pro sluchově postižené Praha 5, Holečkova 4 / School for Hearing Impaired Students and researchers: Říhová Kristýna, Jelínková Eliška, Pětiletá Petra, Horská Eva, Belis Silvie, Mirský David, Bystřický Oldřich, Matějková Kateřina,
Version	1.0
Deliverable	D3.1 Case Study
WP	WP3 Mapping Outputs of arts-based education
Due date	28 th February 2025
Submission date	6. 11. Draft3. 8. 12. Draft4.
Dissemination level	PU

Abstract
This template supplements the logic model in D1.3 prepared for each case study. It provides additional information on the development of the case study, details the co-created aspects of the activity and acts as a checklist for the (e)valuation data required to undertake the SROI calculation.

Document history

Version	Date	Comments	Modified by
D1	11. 9. 2024	Modifications according to development of negotiations and requirements of the institution and participants	Marie Fulková, Kristýna Říhová
D2	20.10.2024		Marie Fulková

D3	19.11.2024		Marie Fulková
D4	26.2.2025		Marie Fulková
D5	20.5.2025		Marie Fulková



This project has received funding from the European Union's Horizon Europe's programme

Name of the case study	Walking Spaces (Atlas)
What are the intended impacts from the Logic Model?	<ul style="list-style-type: none"> - Critically examine ways in which different levels of identity interact and live peacefully with different social groups - Develop and apply values, attitudes and skills to manage and engage with diverse groups and perspectives
What are the intended outcomes from the Logic Model?	<p>Improving specific skills and increased self-esteem</p> <p>Reduction in anti-social behaviour</p> <p>Improvement in cultural institution attendance</p>
Why is the case study needed (context and rationale)?	<p>Culture and cultural competence are not much supported in society. Visits to galleries, cultural and visual literacy are not in the centre of interest in the school curriculum. Parents do not require quality education in the cultural field for their children. The Education Department of the National Gallery is aware of the imbalance in attendance of the NG among different social groups and different interest in school management according to the focus of the schools.</p> <p>In accordance with the NG's mission, it wants to focus on cooperation with schools, and with audiences that have not yet visited any educational program of the National Gallery at all.</p> <p>Culture understood as high culture, represented by the National Gallery's collections and exhibitions, is of no interest to schools that do not specialize in cultural literacy and</p>

	<p>extended art education. This shyness or fear of culture needs to be changed.</p> <p>The Atlas space could well serve as a vestibule for art and regular visits to the National Gallery, specifically the Trade Fair Palace, whose architecture is absorbing and overwhelming for the inexperienced visitor.</p>
<p>Description of the case study including duration (timescale) and geography (spatial) of delivery</p>	<p>Duration:</p> <p>Pre-test: 11. 9. 2024</p> <p>Main test: 19. 11. 2024</p> <p>Post test: Follow-up at 2 schools by the end of March</p> <p>Age groups: 15 - 16</p> <p>Spatial arrangements:</p> <p>The case report is linked to a specific environment, the so-called Atlas. It is the architectural design (The No Architects Studio) of the exhibition space on the mezzanine of the National Gallery's Trade Fair Palace.</p> <p>The preparatory phase of the case study has been underway since the autumn. In order to find out how the visit to the open space Atlas takes place, it was necessary to ensure a number of entry conditions.</p>

	<p>These were:</p> <p>A) - determining the research design and research protocol aligning pedagogical research methods with ToC and SROI models</p> <p>B) Veletržní palác - identifying specific stakeholders in the education department - identifying their problems and reasons why they want to participate in the case study - their view of the function of Atlas and what they want to change - what they need to know about the real functions of Atlas compared to the ideal functions designed by architects.</p> <p>C) Schools - which schools are participating in the research - identifying specific teachers and contacting them - first interviews with them.</p> <p>Spatial Description of the environment according to the official NG website:</p> <p>ATLAS stands for “Ateliér Tvorby a Laboratoř Asociativní Snění” – literally translated, “Creative Studio and Laboratory of Associative Dreaming”.</p> <p>ATLAS is a new environment, one to which you can return as often as you like and free of charge. It can be a place to visit and be inspired by art, as well as a place to create and relax.</p> <p>The space is more than just a location for the programmes initiated by the NGP and its educators – it is also a space where visitors can organise their own activities.</p>
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	<p>Description of the environment from researchers' perspective:</p> <p>ATLAS creates a space that fulfils the functions of a museum aimed at the public, and in this way subscribes to the new ICOM definition of a museum, which, in addition to its traditional role of collecting, caring for, and exhibiting artworks also focuses on interpretation and on supporting communities.</p> <p>The need to test Atlas functions arose as a long-emerging question of equal access to culture. We are aware that in terms of the institutional definition of art, we are referring to the so-called "high art", or "top art" because these forms are neglected in art education at schools.</p> <p>During the period in which the case study took place, cultural competence was finally accepted among the 8 basic competences in the curricular framework of education for primary schools in the Czech Republic.</p>
<p>Description of how the case study was developed</p>	<p>We know from previous research that art teachers (especially those who are not qualified) avoid a) visiting galleries/museums for organizational reasons,</p> <p>b) do not know how to analyse a work of art (complex and field specific)</p> <p>c) how to didactically transform cultural contents into teaching and learning.</p> <p>Culture is also a concept that is incomprehensible and therefore pedagogically unclear (Fulková 2008, Fulková & Tipton 2008). Long-term cooperation with the Education</p>

Department of the National Gallery has repeatedly revealed the above challenges. Other factors are unclear practical procedures that present questions of change, or how to make the relationships between institutions (school and gallery) functional and to create teachers who are interested in art because it is part of their cultural competence.

ToC, PAR, SROI

The Theory of Change design is particularly appropriate for this probe of applied qualitative research.

A new element in the research design is the application of SROI.

Qualitative research design/PAR

Pre-test: 11. 9. Meeting. Mapping conditions and research protocols. Small group of participants: Oldřich Bystřický, Kristýna Říhová – educators, department of education, audience development; Eva Skopalová curator;

Brainstorming, generating questions:

- what are cultural values for you?
- how do you view the issue of investment in culture?
- how do you see the participation of visitors in the hybridization of the place?
- what are your evaluation criteria for selecting artists?
- what other questions does a place called Atlas

generate?

- do you prefer guided or unguided activities here?

Main test 1: 14. 11. 2024

The activity was attended by a group consisting of artists, a performer, and a teacher who led a creative workshop for grammar school students from Prague 5. Total number of participants: 29 (Martin, David, Václav, Petra). Group of researchers: Marie, Silvie, Eva, Kristýna, Lenka

Collecting data: written field records, thick description, video and photo-documentation, written comments

Reflective summaries

Walking Spaces, ATLAS. Unfamiliar environment, unfamiliar activities

The workshop activities were based on a combination of media and diverse assignments. Stations with various material and technical equipment for creative work were created. It was entered very loosely and non-specifically. The assumption was that students in groups would decide for themselves what they would create. The question was, would it happen?

If so, in what ways?

- the initial warm-up phase, from chaos and uncertainty to creative decision-making
- transmedia combination of visual media and

	<p>performative media, sound art and VJ activities</p> <ul style="list-style-type: none"> - final joint performance, reflection and evaluation <p>Main test 2: 19. 11. 2024</p> <p>Vocational School Jarov,</p> <ul style="list-style-type: none"> - repeating the same activity, but with time modifications and simplifying the assignment and instruction <p>Participants: 4 teachers, 12 students.</p> <p>Post-test: subsequent verbal reflection sent by Gymnasium students</p> <p>Creative follow-up at 2 schools by the end of March</p> <p>Age groups: 15 - 16</p> <p>Participants:</p> <p>Researchers, artists, gallery educators, curators</p> <p>Teachers and students of Gymnasium and Vocational School of Crafts, possibly one more participant: School for students with hearing impairment</p>
<p>Description of the range of stakeholders involved in the development of the</p>	<p>Teachers, students, school management persons/headmasters</p> <p>Artists, gallery educators, curators, PhD students</p>

<p>case study and how they were selected/consulted</p>	<p>National Gallery management</p> <p>They were selected through networking and on the basis of already established collaborations such as:</p> <p>Memorandum of Cooperation between Charles University and the National Gallery, searching for adequate forms of cooperation and implementation of the objectives of the Memorandum in the field of cultural competence and education</p>
<p>Description of the co-creation aspects of the development of the case study</p>	<p>In this case study, co-creation is a process that occurs on several levels:</p> <p>A) art making (visual arts and performative art, slam-poetry, VJ-ing)</p> <p>B) didactic transformations of cultural contents: the teacher, workshop leader is a co-author of the pedagogical work, or a didactic structure, students are the authors of artistic solutions and approaches</p> <p>C) these authorial activities intertwine to create a new artefact at the intersection of art, research and education</p> <p>D) Another effect of co-creation is establishing of a group that is characterized by collective authorship. We mean the authorship of the pedagogical work and the development of the pedagogical content knowledge.</p> <p>As we present in the Case study Logic chart, partners jointly set goals, ask common questions, share experiences, facilitate</p>

	activities, occupy shared positions of artists, teachers, researchers (artography model). Together they design a model of educational events and produce the resulting forms of curriculum.
Art/Cultural form covered in the case study	<p>Visual Arts and Crafts</p> <p>Audio-visual and Interactive Media</p> <p>Cultural and Natural Heritage</p> <p>Performance and Celebration</p>
Description of the age and demographic profile of beneficiaries	<p>age, gender, ethnicity, race, and socio-economic background.</p> <p>Students: age group 15 – 16</p> <p>Gender: mixed</p> <p>Socio-economic background:</p> <p>A) middle class but different social status of schools attended</p> <p>B) special school for the Deaf community</p>
Institutional setting (formal/informal) of the case study	<p>In-formal: National Gallery</p> <p>Formal: Schools a) Gymnasium na Zatlance Praha 5 b) Střední odborná škola Jarov</p>

	c) Střední škola, Základní škola a mateřská škola pro sluchově postižené Praha 5, Holečkova 4
Funding level and source(s)	Charles University, Pedagogická fakulta, special equipment for art making, Private source: software for VJing
Description of any non-monetised resources used in the case study	Volunteer work (unless those paid from Clivie), students of art education Special equipment for visual art making, special software for VJing
What is the value of the inputs for the case study?	The value of study is likely to be non-convertible to monetarizable units. It is a so-called non-rationalizable social practice, the value of which lies in emotional engagement, a large amount of unmeasured time and expert creative work. From our point of view, the value is high: it is about preserving culture and cultural heritage, caring for the individual and his or her dignity, the future of culture and the European tradition of thought and art, it is also about equal access to culture and education for all, emancipation, social commitment and the ethics of care.
Outputs to be delivered in the case study	As of 27. 2. we report 28 students, 2 school teachers, 2 teacher assistants, 3 artists, 1 educator, 4 researchers, 1 video, photo-documentations, drawings, VJ products, performance making

<p>Learning Outcomes to be delivered in the case study¹⁰</p>	<p>For the CLiViE project these ‘learning outcomes’ are the high level ‘impacts’ that can be further broken down into specific measureable outcomes (see page 14 in D1.1).</p> <p>Develop attitudes to appreciate and respect differences and diversity.</p> <p>Cultivate and manage relationships.</p>
<p>Impacts to be delivered in the case study¹¹</p>	<p>These may be other than the ‘intended impacts’ detailed above and in the logic model.</p> <ul style="list-style-type: none"> - developed knowledge, skills and attitudes - raise awareness of cultural literacy and its social relevance - prevent prejudice - linking architect and sociologist and low treshold club - increased pedagogical competence
<p>Learning Outcomes to be delivered in the case study</p>	<p>Cognitive</p> <ul style="list-style-type: none"> • gaining of specific (art) skills for critical thinking and analysis • learners acquire knowledge and understanding of local issues <p>Focus I</p>

	<p>To find out through feedback (follow up at schools, if possible) whether and how the creation is inspiring for the next creation (emancipatory effects)</p> <p>Socio-emotional</p> <ul style="list-style-type: none">• increase self-confidence• learners experience a sense of belonging to a common community• develop attitudes of respect for differences and diversity <p>Focus II - Reflective summaries of activity in teachers</p> <p>development of creative competences of pupils and teachers of participating schools</p> <p>Behavioral</p> <ul style="list-style-type: none">• reduction in anti-social behaviour• cultivating and managing identities, relationships and feeling of belongingness;• sharing values and responsibilities based on human rights• developing attitudes to appreciate and respect difference and diversity
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	This analytic part will be elaborated during March, coding and conceptual mapping will be done, indicators will be identified.
Impacts to be delivered in the case study	Increase in the number of schools attending the National Gallery's educational programme
Measures of success or indicators used to evaluate the case study outputs/outcomes/impacts	<p>Outcome indicators:</p> <p>Different levels of identity - Critically examine ways in which different levels of identity interact and live peacefully with different social groups. (Should be indicated in creative and imaginative quality of students' artwork (visual records) and relevant contents of their reflective responses (written records).</p> <p>Difference and respect for diversity - Develop and apply values, attitudes and skills to manage and engage with diverse groups and perspective.</p> <ul style="list-style-type: none"> - Evidence will be obtained from stakeholders (teachers, educators, artists) (written records) or audio records - Feedback from researchers (written records) or audio recordings
Description of the co-creation of the measures of success/indicators	The co-creative character of Measures of Success results at all levels from the internal structure of the ongoing Case Study activities. It is a pluralistic dialogue and a constructivist approach to the process of creation and its transformation into

a didactic structure. This structure represents an open system that can be joined by any participant regardless of their position, role, age, gender, etc.

Outputs

- list of participants
- photo documentation from the event
- video documentation
- PR presentation on social media and NG website
- project progress without changes

Outcomes

- Stakeholders show satisfaction and enjoyment of new information and practices
- Presentation of workshop visual documentation (video with subtitles in Czech and English versions)
- Exhibition of students' artwork and statements produced during the workshop
- feedback from participants/stakeholders on the workshop

Impacts

Stakeholders show willingness and interest in changes: improving institutional communication, improving networking

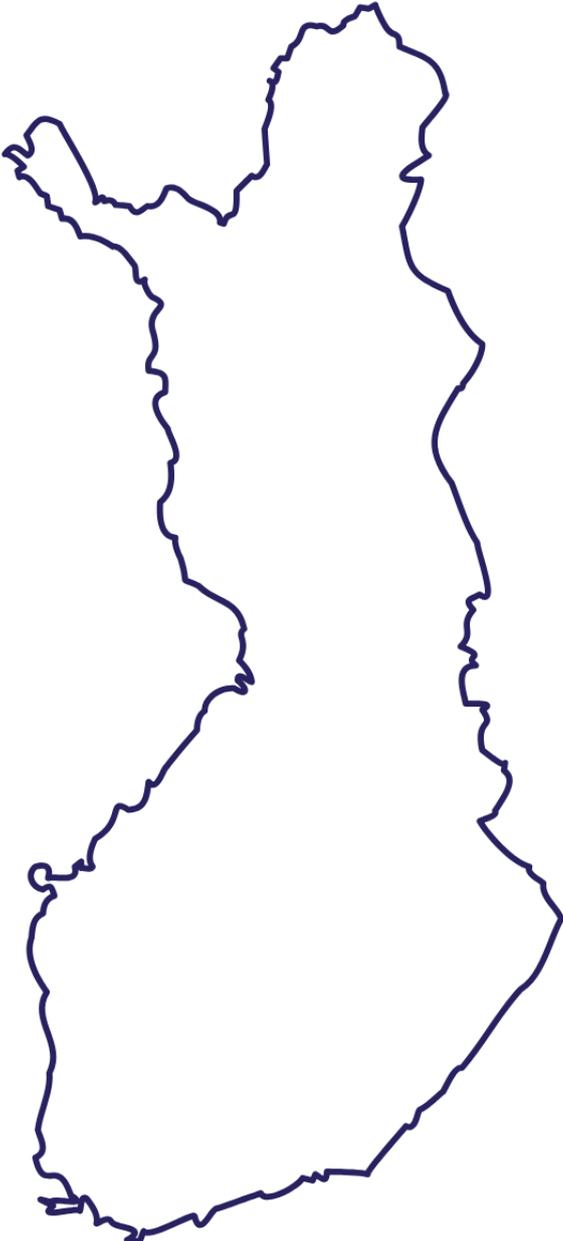
	between NG and selected schools. Establishing regular research group of education department of NG and University.
Description of any differences among the stakeholders on the value of attributed to the indicators	<p>The value will be defined from stakeholders´ point of view, we will find it out through Focus III interviews.</p> <p>Probably, the amount of extra unpaid work may turn out to be and at the same time it will be considered a necessary part of the quality of work. Some of the participants have a normal employment contract (teachers), others belong to the cultural precariat sector, as they work on temporary contracts.</p> <p>Others work on a voluntary basis.</p>
How will the case study be (e)valuated?	<p>Evaluation criteria: consensus of participants on emancipatory effects in learning and creating, 3 stages of reflections:</p> <ul style="list-style-type: none"> a) creativity of performance (performer´ s expertise) b) creative qualities of participants´ artwork, originality, alteration, c) originality d) expressivity
What data will be used to measure the success of the case study?	<p>Qualitative data:</p> <p>Video and photo documentation</p> <p>Communication and transcripts of interviews (analysis) Focus I, II, III</p>

	<p>Participants´ artwork</p> <p>Other written records collected by PhD assistants</p> <p>Quantitative data: numbers of stakeholders participating or collaborating (attendance lists), number of publications on social media and reactions</p>
<p>How will these data be collected?</p>	<p>PAR methods, Focus groups (written and audio recordings, reflective field diaries, thick descriptions, visual and verbal recordings analysed by open coding, proximal or selected coding, mapping and interpretations)</p>
<p>Description of any proxy indicators to be used to evidence the outputs, outcomes and/or impacts of the case study</p>	<p>Quality proxies:</p> <ul style="list-style-type: none"> - Educational background in teachers and educators - Social and cultural capital in teachers and educators - Social status of participating schools - School culture and interests in students - Mission of schools and school focus - Qualifications for teaching art education (pedagogical content knowledge) <p>Economy proxies:</p> <ul style="list-style-type: none"> - Teacher’s hourly rate + extra "voluntary" work (how does the teacher value it?)

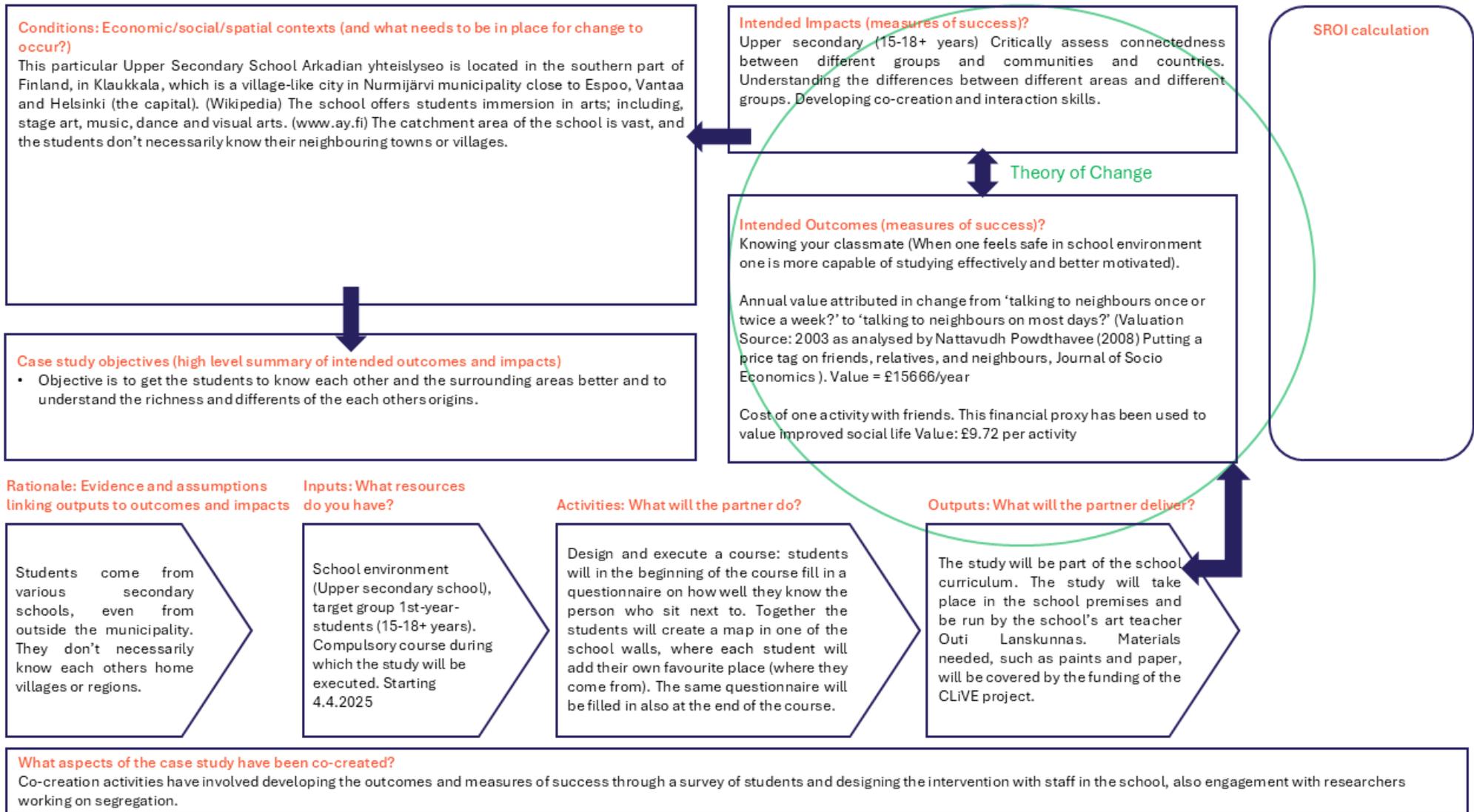
	<ul style="list-style-type: none"> - Hourly rate of artist, researcher + "voluntary" work in addition - Cost of materials - Space rental (heating, electricity) - Traffic costs - Amortization of electronic devices
Description of any challenges in gathering satisfactory data on measuring the success of the case study	<p>In general, it is an issue of a challenge in the perception of the need for cultural education in society, which is reflected in the negotiation work.</p> <p>To obtain relevant data in this area of research would require conducting a longitudinal study and repeating the protocol. Therefore, our study will be more of an inspiring incentive for short-term pilots that NG could carry out on an ongoing basis when it wants to monitor the development of cooperation with selected schools and entities.</p>
Detail and quantify the number of individuals (young people, educators, teachers, stakeholders) you have engaged with in the design of the case study	<p>28 + 12 students, 4 school teachers, 2 teacher assistants, 3 artists, 1 educator, 4 researchers,</p> <p>3 stakeholders (in managerial positions)</p>
What does emotional cartography mean to you?	<p>Emotional mapping has its roots, for example, in architecture, research on movement and the use of space for urban planning. We consider emotion mapping as a research method</p>

	that has inspired us for a long time, in the gallery, when researching audience strategies and the autonomy of the selection of works. We can link it to messy mapping, where people use different and arbitrary objects and tools to trace their thinking and physical movement.
Has any of the work you have done in the design, development, implementation and (e)valuation involved emotional cartography?	Yes, creation in Atlas included the method of open mapping.
How will you re-present your case study methodology and findings in a non-textual manner?	visual maps, drawings, diagrams, graphs, photographs or videos documenting actions
Other comments	<p>Fulková, M.; Tipton, T. (2008), A (Con)text for New Discourse as Semiotic Praxis. <i>The International Journal of Art and Design Education</i>, 2008, 27, č. 1. pp. 27-42. ISSN 1476 – 8062</p> <p>Richardson, M., Hernández-Hernández, F., Hiltunen, M., Moura, A., Fulková, M., King, F. And Collins, F. M. (2020) ‘Creative Connections: The power of contemporary art to explore European citizenship’. <i>London Review of Education</i>, 18 (2): 281–298. https://doi.org/10.14324/LRE.18.2.10</p>

Finland



Who do you sit next to?



EU Grant Agreement number: 101132285

Project acronym: CLiViE

Project title: Cultural Literacies' Value in Europe

Author(s)	Sini Parkkinen, Outi Länsikunnas
Contributor(s)	Kemal Ahson
Version	1.0
Deliverable	D3.1 Case Study
WP	WP3 Mapping Outputs of arts-based education
Due date	28 th February 2025
Submission date	
Dissemination level	PU

Abstract
This template supplements the logic model in D1.3 prepared for each case study. It provides additional information on the development of the case study, details the co-created aspects of the activity and acts as a checklist for the (e)valuation data required to undertake the SROI calculation.

Document history

Version	Date	Comments	Modified by
3.0	26.3.2025 30.5.2035		



This project has received funding from the European Union's Horizon Europe's programme

Name of the case study	Who do you sit next to?
<p>What are the intended impacts from the Logic Model?</p>	<p>Upper secondary (15-18+ years) Critically assess connectedness between different groups and communities and countries.</p> <p>Understanding the differences between different areas and different groups. Developing co-creation and interaction skills.</p> <p>Get the students to know each other better and show an interest in the 'other'.</p> <p>Create for the students a more meaningful sense of belonging in the school through this intervention.</p> <p>Create an assignment that could be repeated in the school if it turns out to be successful.</p> <p>Emotional mapping/emotional cartography could be used in the future as a method to get the students to know each other better, understand better themselves and the others and give the teacher/teaching staff some additional knowledge on the students.</p>
<p>What are the intended outcomes from the Logic Model?</p>	<p>Knowing your classmate (When one feels safe in school environment one is more capable of studying effectively and better motivated).</p> <p>Annual value attributed in change from 'talking to neighbours once or twice a week?' to 'talking to neighbours on most days?(Valuation Source: 2003 as analysed by Nattavudh</p>

Powdthavee (2008) Putting a price tag on friends, relatives, and neighbours, Journal of Socio Economics). Value = £15666/year

Cost of one activity with friends.

This financial proxy has been used to value improved social life
Value: £9.72 per activity.

The catchment area of the school is vast, and the students don't necessarily know their neighbouring towns or villages. The intervention is targeting to tackle this area of improvement.

The students could gain knowledge of the whole municipality in the Upper Secondary school where students come from different areas and different backgrounds. The assumption is that the students know more people in the school after the intervention. This can be measured with the survey.

The art teacher is in charge of the delivering of the school course and the assignment. The project coordinator from Helsinki University will be in the Upper Secondary school approximately 5 times during the duration of the course to help, guide and assess with the intervention. The whole group, students and the stakeholders are in charge of the delivering of the intervention, the map, so that it will be ready after the course.

The map of the Nurmijärvi municipality will be created with wood veneer which has been laser-cut into smaller pieces. The students will create their own favourite place into the pieces of veneer by painting with acrylic color paint. Different styles and techniques will be presented to the students to enrich the

	<p>assignment. Resources are the art classroom, the art teacher, Helsinki University Project coordinator , the school premises and the school hours. The entire amount of school hours used for this intervention by each student is flexible. The course starts on the 4th of April and ends on the 20th of May.</p> <p>The surveys will be filled in the beginning of the course and at the end of the course. After the course is finished on the 20th of M</p> <p>ay we will be able to analyze the data.</p>
<p>Why is the case study needed (context and rationale)?</p>	<p>Students come from various secondary schools , even from outside the municipality. They don ´t necessarily know each others home villages or regions. Objective is to get the students to know each other and the surrounding areas better and to understand the richness and different of the each others origins. This would help them to have a sense of belonging in the school and help them with studying which would help them in the future careers.</p>
<p>Description of the case study including duration (timescale) and geography (spatial) of delivery</p>	<p>School environment (Upper secondary school), target group 1st-year-students (15-18+years). Compulsory course during which the study will be executed. Starting 4.4.2025 and ending 20.5.2025. Case study takes place in the school premises in Klaukkala during the school day.</p>
<p>Description of how the case study was developed</p>	<p>Case study was developed between CLiViE and the Klaukkala Upper Secondary school, including 3 Adults.</p>
<p>Description of the range of stakeholders involved in</p>	<p>- Head of Arcadia Upper Secondary School</p>

the development of the case study and how they were selected/consulted	<ul style="list-style-type: none"> - Educator at Arcadia Upper Secondary School : Art teacher - Students: approximately 25 Upper Secondary School students (1st grade)
Description of the co-creation aspects of the development of the case study	Head of Arcadia Upper secondary school and especially the Art teacher have been part of the development and tailoring of the case study. The students will create the map together by assembling it with their own favourite places.
Art/Cultural form covered in the case study	Visual arts (Visual Arts and Crafts)
Description of the age and demographic profile of beneficiaries	1 st grade of the Upper Secondary School (16-17 years old). Public school, so there are no school fees, but the students need to pay their own books.
Institutional setting (formal/informal) of the case study	Formal setting. The intervention takes place in school environment during the school day. The course during which the intervention is executed is part of the school curriculum.
Funding level and source(s)	CLiViE project funds for the materials needed for the art intervention.
Description of any non-monetised resources used in the case study	Using the school premises. Using the school premises as a display setting for the art intervention.
What is the value of the inputs for the case study?	TBC. Assessment: 1000 euros.

Outputs to be delivered in the case study	Number of students: 26
Learning Outcomes to be delivered in the case study	<p>-Improved understanding of life outside your own village or town</p> <p>- Actually knowing your classmates better and to feel after this assignment more engaged with the school environment</p> <p>- Develop co-creation and interaction skills.</p> <p>- Develop social skills in the sense of how one actually gets to know people better?</p> <p>- widen ones knowledge in different drawing/painting techniques</p> <p>-Understand themselves better through the emotional through the intervention that includes emotional cartography.</p> <p>- Upper secondary years are formative years and important as the matriculation exam grades play a big role in the admission to universities etc. other study places after the upper secondary school. In making the school a desirably stydy place the students learning outcomes can be improved.</p> <p>Annual value attributed in change from 'talking to neighbours once or twice a week? to 'talking to neighbours on most days?(Valuation Source: 2003 as analysed by Nattavudh Powdthavee (2008) Putting a price tag on friends, relatives, and neighbours, Journal of Socio Economics). Value = £15666/year</p>

	<p>Cost of one activity with friends.</p> <p>This financial proxy has been used to value improved social life Value: £9.72 per activity</p>
<p>Impacts to be delivered in the case study</p>	<p>Upper secondary (15-18+ years) Critically assess connectedness between different groups and communities and countries</p> <p>Understanding the differences between different areas and different groups. Developing co-creation and interaction skills.</p> <p>Get the students to know each other better and show an interest in the 'other'.</p> <p>Create for the students a more meaningful sense of belonging in the school through this intervention.</p> <p>Create an assignment that could be repeated in the school if it turns out to be successful.</p> <p>Emotional mapping, emotional cartography could be used as a method to get the students to know each other better, understand better themselves and the others and give the teacher/teaching staff some additional knowledge on the students. Visual arts class can be a perfect place for this kind of intervention.</p> <p>Intervention using emotional mapping could get students to also think what do they like, through thinking of their favourite place, and get to know themselves better.</p>

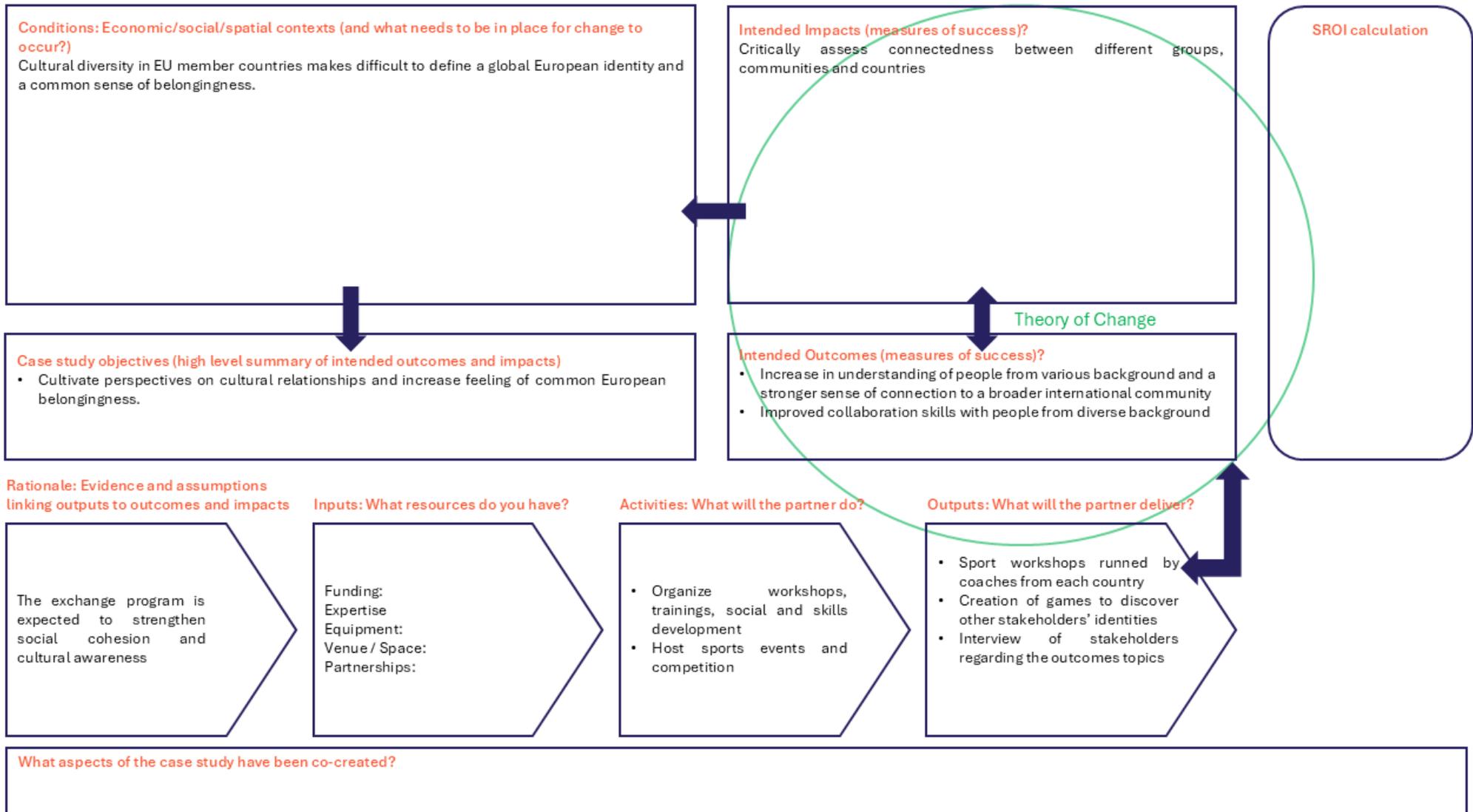
<p>Measures of success or indicators used to evaluate the case study outputs/outcomes/impacts</p>	<ul style="list-style-type: none"> - Increased understanding of social differences - Learn to cooperate and interact and show an interest in others - Learn new art creating techniques - Learn to know school friends better and learn to know something more about their life outside school environment
<p>Description of the co-creation of the measures of success/indicators</p>	<p>questionnaire created together with the art teacher of the school</p>
<p>Description of any differences among the stakeholders on the value of attributed to the indicators</p>	
<p>How will the case study be (e)valuated?</p>	<p>The case study will be evaluated as follows:</p> <ul style="list-style-type: none"> - (1) the questionnaires filled at the beginning of the course - (2) the interaction and cooperation of the students during the course - The stories of the students on their favourite place and reasons behind why they chose them - (3) The questionnaires filled in after the course

	<ul style="list-style-type: none"> - (4) The evaluation of the art piece that will be created during the course
<p>What data will be used to measure the success of the case study?</p>	<ul style="list-style-type: none"> - if there is any improvement on how well the students know each other (Before/after the case study) based on the questionnaire/survey - General opinions on the art piece
<p>How will these data be collected?</p>	<ul style="list-style-type: none"> - (1) Survey before/after the assignment (April/May2025) - (2) Educators ' evaluation of students' involvement
<p>Description of any proxy indicators to be used to evidence the outputs, outcomes and/or impacts of the case study</p>	<ul style="list-style-type: none"> - The cost of creating an art piece together as a joined project where everyone has their own input - The cost of showing an interest on others - the cost of the design of the assignment and the purchasing of all materials - The new laser-cutting technique that is used to create the map for the students to work on. The map will consist of smaller pieces of the municipality and the these pieces will be joined as a bigger map. This wooden map, the result of the co-creation, will be hung on the school premises wall. - The extra time of the Art teacher to prepare all the material for the course - The base and frame of the art piece that a carpenter has

	<p>provided.</p> <ul style="list-style-type: none"> - The hanging of the art piece on the school building wall.
<p>Description of any challenges in gathering satisfactory data on measuring the success of the case study</p>	<p>-TBC</p>
<p>Detail and quantify the number of individuals (young people, educators, teachers, stakeholders) you have engaged with in the design of the case study</p>	<ul style="list-style-type: none"> - Students: 26 Upper Secondary School students (1st grade) - Adults: 3 (The Head of Klaukkala Upper Secondary School, The Art teacher from Klaukkala Upper Secondary School and Project coordinator from Helsinki University)
<p>What does emotional cartography mean to you?</p>	<p>Emotional cartography is ontologically and methodologically used to study children. It means children´s emotions and emotional attachments to places and how this affects their wellbeing. The attachments that children have to places can be meaningful for them symbolically as well as materially. (Martz et al.,2020) These emotional attachments create a sense of place for children; the cognitive, affective, and embodied understanding that are cultivated through place-based experiences and relationships (Tuan, 1977; Liam and Calabrese Barton, 2010; Bartos, 2013). The emotionally meaningful places can vary. These emotional bonds could be used to support children´s wellbeing. Emotion maps are used to visualize different spatial and emotional realities among children, and can be applied as spatial empathy. (Emotional</p>

	<p>cartography as a window into children´s wellbeing: Visualizing the felt geographies of place, Andrew Steger, Elly Evans, Bryan Wee 2021)</p>
<p>Has any of the work you have done in the design, development, implementation and (e)valuation involved emotional cartography?</p>	<p>The design of the project has included some aspects of emotional cartography in the sense of the favourite place. The students are asked to think in this projects of their favourite place in their home city/village/municipality and form from this idea/emotion the topic of their own art piece that they will paint. Each student will paint their own favourite place in one of the pieces of the map. All of the pieces will be at the end of the project joined as a bigger map depicting the bigger municipality of Nurmijärvi. In one of the smaller assignments (in the beginning of the case study) when students are thinking of their favourite place, they are asked to also tell about their favourite place and why they chose it. This case study has two common threads; the favourite place of each student and the mapping of the place in the bigger context; the interaction and getting to know the person who they sit next to. This intervention can be a meaningful project for all of the participants and emotional cartography can have a big role in the intervention, in all of it´s stages (design, development, implementation and evaluation). The challenge in the assignment is to get the students to seriously think about their favourite place and be open-minded and be curious to learn and share their background and feelings. The intervention has been carried out successfully by the 30th of May and the art piece is on the wall.</p>
<p>Other comments</p>	

HNMKY 3X3 Cultural Exchange Program



EU Grant Agreement number: 101132285
 Project acronym: CLiViE
 Project title: Cultural Literacies' Value in Europe

Author(s)	Kevin BUY & Aimo Eräkorpi
Contributor(s)	Jyrki Eräkorpi
Version	2.0
Deliverable	D3.1 Case Study
WP	WP3 Mapping Outputs of arts-based education
Due date	30 th April 2025
Submission date	
Dissemination level	PU

Abstract
This template supplements the logic model in D1.3 prepared for each case study. It provides additional information on the development of the case study, details the co-created aspects of the activity and acts as a checklist for the (e)valuation data required to undertake the SROI calculation.

Document history

Version	Date	Comments	Modified by
1.0	11.2		Aimo Eräkorpi
1.1	28.2		Aimo Eräkorpi & Kevin Buy
2.0	22.4		Aimo Eräkorpi
3.0	30.5		Aimo Eräkorpi & Kevin Buy



This project has received funding from the European Union's Horizon Europe's programme

Name of the case study	HNMKY 3X3 CULTURAL EXCHANGE PROGRAM
What are the intended impacts from the Logic Model?	<p>Please select from one of the sub-topic fields in Table 1 in D1.1 (pages 15-16). This needs to be aligned with the field below related to footnote 11.</p> <p>Critically assess connectedness between different groups, communities and countries.</p>
What are the intended outcomes from the Logic Model?	<p>The outcomes here are the measurable aspects of the ‘learning outcomes’/high level ‘intended impacts’ that are presented in Table 1 in D1.1. Please check your logic models and select just one or two outcomes that you will try and measure over the course of the activity. The key here is for them to be SMART:</p> <ul style="list-style-type: none"> • <i>Specific:</i> Targeting a particular area for improvement • <i>Measurable:</i> Quantifying, or at least suggesting, an indicator of progress • <i>Assignable:</i> Defining responsibility clearly • <i>Realistic:</i> Outlining attainable results with available resources • <i>Time-related:</i> Including a timeline for expected results <p>Increase in understanding people from various backgrounds and stronger sense of connection to a broader international community.</p> <p>Improved collaboration skills with people from diverse backgrounds.</p>

<p>Why is the case study needed (context and rationale)?</p>	<p>The case study is needed because, while today's world is more connected than ever, young people often lack meaningful opportunities to interact across cultural and national boundaries. This lack of intercultural exchange can result in limited understanding and empathy between youth from different backgrounds. The case study provides an opportunity to measure the impact of this cultural exchange on participants' attitudes, collaboration skills, and understanding of diversity.</p>
<p>Description of the case study including duration (timescale) and geography (spatial) of delivery</p>	<p>A week of cultural exchange and a sport tournament organized for young participants from 4 different countries (Finland, Serbia, Netherland and Latvia) taking place in Helsinki, Finland between February 17th 2025 to February 24th 2025.</p>
<p>Description of how the case study was developed</p>	<p>It came to our attention that the YMCA of Helsinki was hosting a cultural exchange program taking place in Helsinki in February 2025. This event, as part of the Erasmus exchange program, was a great opportunity to implement a Clivie perspective and a SROI based data collection with an international perspective. The participants fit the stakeholders target age group and bring insight on the topic of global european identity and common sense of belongingness. The diverse existing group appears to be a good opportunity to focus our logic model's intended impact on connectedness between different groups, communities and countries. The program already included workshops / discussions about understanding people from different backgrounds. As the participants were involved in activities to improve their collaboration skills, we decided to measure the success of the change created within that week's program. After reading the answer of the pre-survey, we are questioning whether the answer from stakeholders regarding their ability / knowledge of</p>

	<p>diverse cultural interactions might be overrated. We thought it might affect the scale of evolution in the spectrum . Then we came out to the conclusion that they might realize during the training that their overall knowledge is growing.. even though it might show a lower value in the post survey. In other words. Even if they progress on the topics, their understanding of it might be influenced by the fact that they realize that they knew less than they thought they were at the beginning of the workshop. We addressed those issues with complementary questions</p>
<p>Description of the range of stakeholders involved in the development of the case study and how they were selected/consulted</p>	<p>The case study includes 24 stakeholders from a total of 4 different countries. The selection of the stakeholders varies from each country's partner-organizations. For example some teams were selected because of success in their sport, and some due to their high-participation in the organizations activities. The stakeholders involved in the development of the case study includes a diverse range of individuals and organizations. A group of 24 youth, aged 15-19, from four different countries, selected based on their involvement in the partner organizations and their interest in basketball. Some were chosen for their success in the sport, while others were selected for their active participation in local youth activities. 5 experienced coaches from the participating countries who guide the basketball training sessions. The coaches were selected for their expertise in sports and their ability to facilitate intercultural learning during the program. 5 partner organizations, including local and international NGOs and basketball teams, play a critical role in the logistics, planning, and recruitment of participants. They were selected based on their experience in organizing youth programs and their existing relationships with the youth involved in the exchange. The</p>

	YMCA of Helsinki (HNMKY) and the Erasmus+ program are the main organizers behind the initiative. HNMKY brings expertise in youth sports and cultural exchange, while Erasmus+ provides funding and logistical support for the event.
Description of the co-creation aspects of the development of the case study	This case study takes place within an Erasmus+ cultural exchange program facilitated by HNMKY. Which means that the activities were already planned to some extent, before we stepped in with the proposal of doing a case study. With some discussion with the facilitators we came up with ways to add some dimensions to the activities for the week, which will help to measure success.
Art/Cultural form covered in the case study	Sports
Description of the age and demographic profile of beneficiaries	15-19
Institutional setting (formal/informal) of the case study	Informal
Funding level and source(s)	CLiViE and Erasmus+
Description of any non-monetised resources used in the case study	HNMKY's staff and volunteers. Sports facilities provided by partner organizations. Media and documentation.

	International coaches are volunteers during this week program.
What is the value of the inputs for the case study?	<p>The inputs like partnerships, human resources, facilities and equipment enable the project to achieve its outcomes.</p> <p>fe. estimate on the value of volunteer time:</p> <p>3 coaches:</p> <ul style="list-style-type: none"> - hours per coach: 6 days x 8 h = 48 hours - total for 3 coaches: 3 x 48 h = 144 hours <p style="padding-left: 40px;">$144h \times 20.625\text{€} = 2970.00\text{€}$</p> <p>1 workshop facilitator (theology student)</p> <ul style="list-style-type: none"> - 6h x 20.625€ = 123.75€ <p>estimated value of total volunteer time = 3093.75€</p>
Outputs to be delivered in the case study	Organized training sessions, mixed team tournament, outside court activities, participant surveys (pre-and post-program), documented findings and photo/video content.

<p>Learning Outcomes to be delivered in the case study</p>	<p>For the CLiViE project these ‘learning outcomes’ are the high level ‘impacts’ that can be further broken down into specific measureable outcomes (see page 14 in D1.1).</p> <p>Increase in level of understanding other people from various backgrounds and stronger sense of connection to a broader international community.</p> <p>Improved collaboration skills with people from diverse backgrounds.</p>
<p>Impacts to be delivered in the case study</p>	<p>These may be other than the ‘intended impacts’ detailed above and in the logic model.</p> <p>Critically assess connectedness between different groups, communities and countries.</p>
<p>Measures of success or indicators used to evaluate the case study outputs/outcomes/impacts</p>	<p>Pre- and post-program surveys completed by 100% of stakeholders to assess shifts in attitudes, understanding and self reflection.</p> <p>Pre- and post-program survey questions:</p> <ul style="list-style-type: none"> - How easy do you find it to work with people from different backgrounds? (1-10) - How well do you think you understand the perspectives of people from other cultures? (1-10)

	<ul style="list-style-type: none"> - How comfortable are you working with people from different cultural or social backgrounds? (1-10) - How often do you encounter challenges when working in diverse teams? (1-10) - Number of new social connections made in this cultural exchange program. (number of people approximately) Questions that we ask only in post-program surveys: - After this week, how accurate do you think your answers on the first survey were? Did you overestimate your skills? (1-10) - If you had to put a value to the experience gained from this program, how significant would you say it was on a scale from 1 (not valuable) to 10 (extremely valuable) - On a scale from 1-10, how much has your skills in understanding and communicating with people from different backgrounds improved during this week? - How long do you think the impact of this program will last for you personally? (a few days, a few weeks, several months, a year or more, a lifetime)
<p>Description of the co-creation of the measures of success/indicators</p>	<p>The measures of success and indicators were developed through conversations with the program organizers and local coaches. We made sure that the evaluation criteria was aligned with the program's goals and activities. After these discussions we formulated questions for the pre- and post-program surveys.</p>

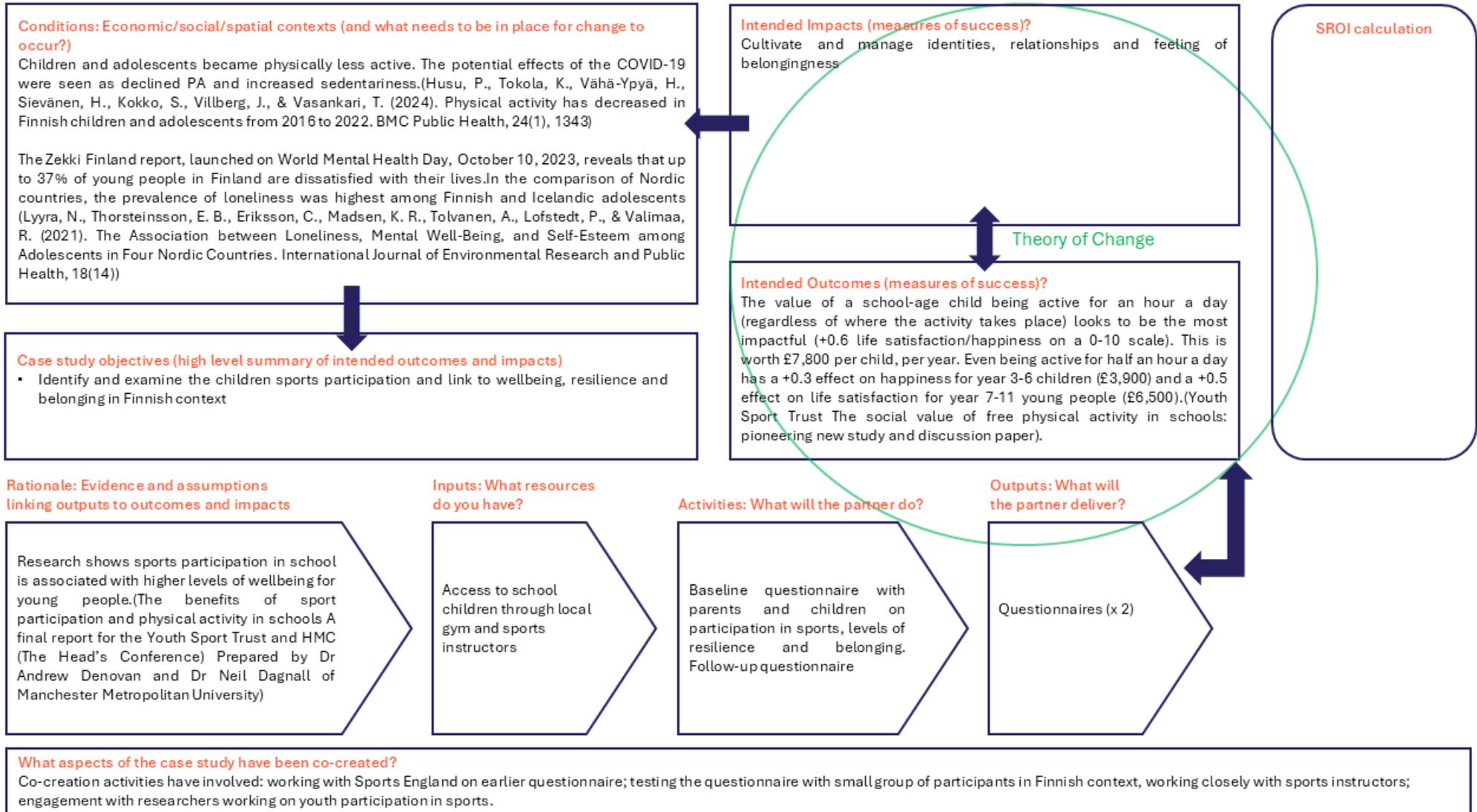
<p>Description of any differences among the stakeholders on the value of attributed to the indicators</p>	<p>The differences in how stakeholders attributed value to the success indicators were largely shaped by their perspective (institutional, personal, or performance-based), their role within the program, and their goals for the cultural exchange. Balancing these differing perspectives was key to creating a comprehensive and inclusive evaluation framework that could capture both quantitative outcomes (like teamwork and collaboration) and qualitative impacts (like personal growth and cultural understanding).</p>
<p>How will the case study be (e)valuated?</p>	<p>The case study will be evaluated with the data from the surveys, interviews and observations. The data will be transcribed into a form that can be used to measure SROI value.</p>
<p>What data will be used to measure the success of the case study?</p>	<p>By analyzing stakeholders responses, we can assess changes in understanding or skill in various areas, measuring these shifts as before/after comparisons and tracking the increase or decrease in percentages.</p>
<p>How will these data be collected?</p>	<p>Pre-and post-program surveys. +camera facing interviews?</p>
<p>Description of any proxy indicators to be used to evidence the outputs, outcomes and/or impacts of the case study</p>	<p>The before/after surveys tracking increase/decrease in percentages can be considered proxy indicators for measuring change over time. Fe. "How easy do you find it to work with people from different backgrounds?" The answer is marked on a spectrum of 0-5, 0 being "not easy at all" and 5 being "very easy". With this question we are provided a clear before/after value, and we can calculate the increase/decrease value. Another proxy indicator that could be useful to evaluate the program's impact is "number of new social connections made".</p>

	<p>Proxy indicators for outputs:</p> <ul style="list-style-type: none"> - Number of Mixed-Team Tournament Participants → Demonstrates the level of engagement in collaborative, intercultural basketball activities. - Number of Completed Surveys (Pre- and Post-Program) → Indicates the level of participation in self-reflection and evaluation activities. - Number of Off-Court Team-Building Activities Attended → Suggests the extent of informal interaction between participants outside of structured basketball sessions. <p>Proxy indicators for outcomes:</p> <ul style="list-style-type: none"> - Perceived ease of collaboration across cultures measured through survey questions like: “How easy do you find it to work with people from different backgrounds?” - Number of new social connections made. <p>Self-reported through post-program surveys, this indicator highlights the extent to which participants formed friendships or expanded their social networks across nationalities.</p>
<p>Description of any challenges in gathering satisfactory data on measuring the success of the case study</p>	<p>One of the main challenges for gathering satisfactory data, is the subjectivity of self-assessment surveys. We have noticed when working with teenagers (or humans in general), the self-perception of their skills, sense of belonging or cultural awareness may vary depending on their confidence, mood or willingness to provide honest feedback. Also committing to the</p>

	<p>program and to provide honest feedback may be one challenge.</p> <p>Another challenge is the limited timeframe for the program. More deeper social impacts like long-term community engagement or sustained social relationships, may and will become visible after a longer period of time, thus making it difficult to measure right after the program- → tracking these measures of success relies on participants voluntary responses on follow-ups after the program has ended, which may lead to incomplete, or inconsistent data.</p> <p>Also language barrier, and different levels of literature amongst participants may impact the quality of understanding the survey-questions → impacting the quality of the results.</p>
<p>Detail and quantify the number of individuals (young people, educators, teachers, stakeholders) you have engaged with in the design of the case study</p>	<p>24 young participants engaged</p> <p>5 coaches engaged</p> <p>5 partners engaged</p> <p>Total number of individuals engaged with the design: 35</p>
<p>What does emotional cartography mean to you?</p>	<p>To me, emotional cartography means mapping out how people feel and connect across different cultures, in this context, especially in shared spaces like sports. In the basketball exchange, it's about the emotional experiences that come from stepping into new environments, meeting new people, and forming bonds through the game. It's noticing the shifts—nervousness, excitement, pride, belonging—and seeing how</p>

	those feelings move and change as teams learn to trust and communicate with each other.
Has any of the work you have done in the design, development, implementation and (e)valuation involved emotional cartography?	Yes, emotional cartography came into play especially during the implementation and reflection parts of the program. Our self-assessment surveys that the participants filled, we're partly focused on keeping track of the participants' emotional journey throughout the week. In addition our camera facing interviews were built around open-ended-questions, which for many participants worked as a segway for self reflection on a deeper socio-emotional level.
How will you re-present your case study methodology and findings in a non-textual manner?	A short 3-4 min documentary video about the exchange week, with camera facing interviews of the participants self-reflecting and sharing their thoughts and feelings about the program and the topics discussed in the workshops fe. cultural diversity etc.
Other comments	

Knock Out!



EU Grant Agreement number: 101132285

Project acronym: CLiViE

Project title: Cultural Literacies' Value in Europe

Author(s)	Sini Parkkinnen
Contributor(s)	Kemal Ahson
Version	1.0
Deliverable	D3.1 Case Study
WP	WP3 Mapping Outputs of arts-based education
Due date	28 February 2025
Submission date	31 May 2025
Dissemination level	PU

Abstract
This summary provides an initial draft of the narrative and story of the 'Knock Out!' case study. It complements the logic model created for the case study.

Document history

Version	Date	Comments	Modified by
2.0	31 May		



This project has received funding from the European Union's Horizon Europe's programme

Name of the case study	Knock Out!
Why is the case study needed (context and rationale)?	Children and adolescents became physically less active. The potential effects of the COVID-19 were seen as declined PA and increased sedentariness
What are the intended impacts from the Logic Model?	Cultivate good relationships with diverse individuals and groups
What are the intended outcomes from the Logic Model?	Maintain and increase level of physical activity through which better resilience and friendships in local area are increased
Description of the case study including duration (timescale) and geography (spatial) of delivery	Target beginners in Karate to maintain levels of physical activity. The focus is on children from two schools in Helsinki
Description of how the case study was developed	Motivated by the instructors who have noticed a decline in levels of participation in physical activity
Description of the range of stakeholders involved in the development of the case study and how they were selected/consulted	Local karate instructors and stakeholders from the karate federation of Finland
Description of the co-creation aspects of the	Discussions with the instructors on the development of the survey and how to execute

development of the case study	
Art/Cultural form covered in the case study	Sports and Recreation
Description of the age and demographic profile of beneficiaries	9-14
Institutional setting (formal/informal) of the case study	Both as it targets specific schools
Funding level and source(s)	From registration fees
Description of any non-monetised resources used in the case study	Volunteer instructors
What is the value of the inputs for the case study?	TBC
Outputs to be delivered in the case study	Bi-weekly training sessions
Learning Outcomes to be delivered in the case study	The value of a school-age child being active for an hour a day (regardless of where the activity takes place) looks to be the most impactful (+0.6 life satisfaction/happiness on a 0-10 scale). This is worth £7,800 per child, per year. Even being active for half an hour a day has a +0.3 effect on happiness for

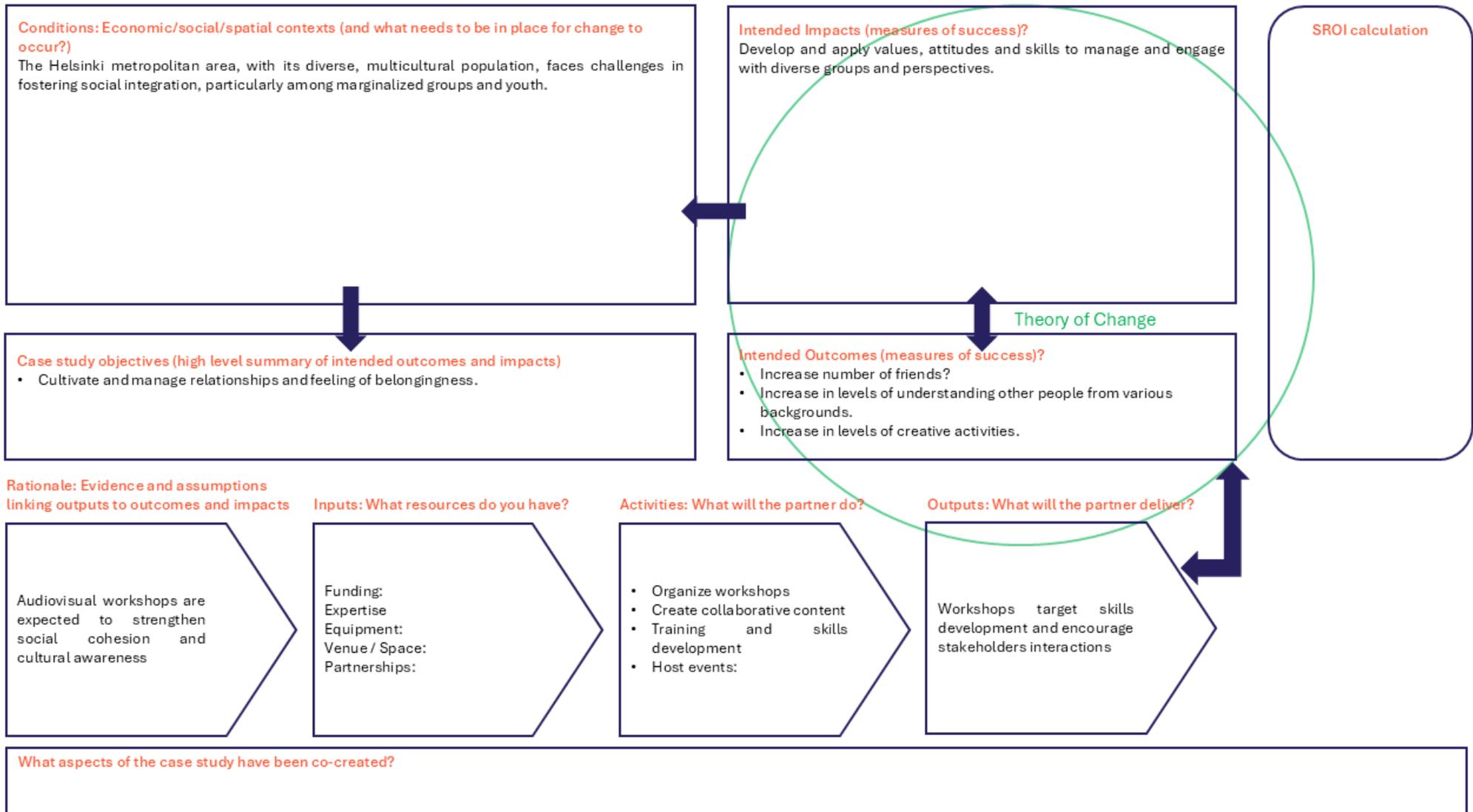
	<p>year 3-6 children (£3,900) and a +0.5 effect on life satisfaction for year 7-11 young people (£6,500).</p> <p>(Youth Sport Trust The social value of free physical activity in schools: pioneering new study and discussion paper).</p>
Impacts to be delivered in the case study	Cultivate and manage identities, relationships and feeling of belongingness
Measures of success or indicators used to evaluate the case study outputs/outcomes/impacts	Maintain levels of exercise
Description of the co-creation of the measures of success/indicators	Discussions with instructors and parents on the importance of issues related to resilience
Description of any differences among the stakeholders on the value of attributed to the indicators	
How will the case study be (e)valuated?	Two surveys at the beginning and end of the season
What data will be used to measure the success of the case study?	How much time spent on physical activity

How will these data be collected?	Questionnaire data
Description of any proxy indicators to be used to evidence the outputs, outcomes and/or impacts of the case study	None
Description of any challenges in gathering satisfactory data on measuring the success of the case study	Tendency in Finland to be optimistic when completing surveys as indicated by the happiness indicators
Detail and quantify the number of individuals (young people, educators, teachers, stakeholders) you have engaged with in the design of the case study	Three instructors and two parents
What does emotional cartography mean to you?	How the children feel during a lesson and what they bring and take back to school and home
Has any of the work you have done in the design, development, implementation and	Not in any real sense but it has prompted ideas around how to evaluate benefits from learning outcomes with physical activity. Here the opportunity to think of sports as more than a subject can be linked to emotional cartography as we could 'map' the learning journey through physical activity.

(e)valuation involved emotional cartography?	
How will you re-present your case study methodology and findings in a non-textual manner?	A demonstration
Other comments	This case study also sheds light on the lack of any systematic measurement of the effectiveness of arts-based activities. This reflects a growing recognition that current monitoring and evaluation systems do not adequately track whether arts and culture-based initiatives are reaching target young people. ¹ In addition, there is recognition for the need for changes in funding instruments to clearly define equality and equity concepts from the perspective of different groups, enabling better evaluation of the impact on various groups of children and young people.

¹ National Sports Council (2018). Selvitys Valtionhallinnon toimenpiteistä lasten ja nuorten harrastustoiminnan edistämiseksi [Report on the State Administration's measures to promote recreational activities for children and young people]. State Youth Council, National Sports Council, Funding Centre for Social Welfare and Health Organisations (STEA). Publications of the National Sports Council 2018:1. https://www.liikuntaneuvosto.fi/wp-content/uploads/2019/09/LNH_raportti_2501.pdf

Voices of us



EU Grant Agreement number: 101132285

Project acronym: CLiViE

Project title: Cultural Literacies' Value in Europe

Author(s)	Kevin BUY & Aimo Eräkorpi
Contributor(s)	Jyrki Eräkorpi
Version	2.0
Deliverable	D3.1 Case Study
WP	WP3 Mapping Outputs of arts-based education
Due date	28 th February 2025
Submission date	
Dissemination level	PU

Abstract
This template supplements the logic model in D1.3 prepared for each case study. It provides additional information on the development of the case study, details the co created aspects of the activity and acts as a checklist for the (e)valuation data required to undertake the SROI calculation.

Document history

Version	Date	Comments	Modified by
1.0	28.2		Aimo Eräkorpi & Kevin Buy
2.0	9.4		Aimo Eräkorpi & Kevin Buy
2.0	22.4		Aimo Eräkorpi
3.0	30.5		Aimo Eräkorpi & Kevin Buy



This project has received funding from the European Union's Horizon Europe's programme

Name of the case study	Voices of us
What are the intended impacts from the Logic Model?	<p>Please select from one of the sub-topic fields in Table 1 in D1.1 (pages 15-16). This needs to be aligned with the field below related to footnote 11.</p> <p>Develop and apply values, attitudes and skills to manage and engage with diverse groups and perspectives.</p>
What are the intended outcomes from the Logic Model?	<p>The outcomes here are the measurable aspects of the ‘learning outcomes’/high level ‘intended impacts’ that are presented in Table 1 in D1.1. Please check your logic models and select just one or two outcomes that you will try and measure over the course of the activity. The key here is for them to be SMART:</p> <ul style="list-style-type: none"> • <i>Specific:</i> Targeting a particular area for improvement • <i>Measurable:</i> Quantifying, or at least suggesting, an indicator of progress • <i>Assignable:</i> Defining responsibility clearly • <i>Realistic:</i> Outlining attainable results with available resources • <i>Time-related:</i> Including a timeline for expected results <p>Increase in the number of friends.</p> <p>Increase in level of creative activity.</p>

<p>Why is the case study needed (context and rationale)?</p>	<p>The Helsinki Metropolia area, with its diverse, multicultural population, faces challenges in fostering social integration, particularly among marginalized groups and youth. Many young people, especially those from immigrant backgrounds, feel increasingly disconnected from society and their local communities. This sense of alienation is often compounded by limited access to opportunities for self-expression, skill development, and meaningful engagement.</p>
<p>Description of the case study including duration (timescale) and geography (spatial) of delivery</p>	<p>Communal workshops for youth, with audiovisual focus. The case study will be planned and delivered in the Helsinki metropolitan area between January 2025 and September 2025.</p>
<p>Description of how the case study was developed</p>	<p>The case study was developed through discussions between partners. Prior to the Clivie project and separately, Aimo as a musician and Kevin as a photographer, pitched to HNMKY ideas of running music and photography workshops within the community. As they were both involved in the field of youth work, they realized that there was a demand among the youth to develop art based activities.</p> <p>They also previously collaborated together in audio visual activities and productions for HNMKY (in a Lebanese volunteer program and in after school activities.) With the Clivie project, HNMKY staff members engaged in a conversation with both of them to create and develop art based education workshops within the framework of Clivie. To maximise the intended impacts and motivate the involvement of possible</p>

stakeholders they designed together a series of audio-visual workshops. Those activities are made for a small group of teenagers committing to a series of several workshops extended throughout a few months period of time.

When starting to work on the logic models, the duo was first focusing on the growing loneliness as a condition that needed to change. “Youth loneliness is a growing problem and a central factor in the broader mental health crisis affecting young people. In the HelsinkiMission School to Belong survey, 14 percent of young people in secondary or upper secondary education experience constant loneliness, and 42 percent of them feel they are unable to influence their sense of loneliness. When prolonged, loneliness is harmful to both mental and physical health.” Helsinki mission 20.3.2024

While getting familiar with the logic model, the case study evolved by shifting the focus towards social integration instead of loneliness. The logic model and the relationship between intended impacts and outputs made more sense this way.

The audiovisual workshops are expected to strengthen social cohesion and cultural awareness by enabling participants to create and share stories that reflect their identities and experiences. Evidence from similar community-based media projects shows that storytelling fosters empathy and understanding, leading to greater social integration and reduced prejudice. The workshops will also enhance participants' technical skills, empowering them to express their voices, which can build confidence and promote ongoing community engagement. By showcasing these stories publicly,

	<p>the project encourages intercultural dialogue, leading to a more inclusive and cohesive society. Ultimately, the skills and relationships developed through the workshops are anticipated to contribute to long-term social integration, increased self confidence, personal expression, and a sustained sense of belonging among participants and the broader community.</p>
<p>Description of the range of stakeholders involved in the development of the case study and how they were selected/consulted</p>	<p>The stakeholders will be selected through an open call, sent through different channels within the organization/community. From these applicants, the partners will curate a diverse group, motivated to commit.</p>
<p>Description of the cocreation aspects of the development of the case study</p>	<p>The co-creation aspects of the case study development involve active collaboration between HNMKY facilitators (and their network of experts in the field, youth workers, educators etc.) and community stakeholders. The HNMKY facilitators have actively taken part of the organization's events to encounter possible stakeholders to gain a better understanding of needs of the stakeholders and to help plan the content of the workshops.</p> <p>!!! Here some more info about the actual co-creation process when executing these workshops. Co-creation involving the participants etc.</p>
<p>Art/Cultural form covered in the case study</p>	<p>Audio & visual art</p>

Description of the age and demographic profile of beneficiaries	15-19 years old youth from diverse background in the helsinki metropolitan area.
Institutional setting (formal/ informal) of the case study	Informal institution of the Helsinki YMCA and communities involved in the different activities (sports, after school clubs, art) running by HNMKY
Funding level and source(s)	The case study is funded by the Eu clivie- project. Additional funding may be provided by HNMKY's own operational budget. Involved partners also provides facilities, specific gears for music and video productions.
Description of any non monetised resources used in the case study	The voluntary participation of young people in the workshops and collaborative content creation. Access to HNMKY's networks and community spaces for promotion, outreach and organizing the activities. Professional guidance from audiovisual professionals beyond their compensated time. Use of HNMKY's audiovisual equipment and communal spaces.
What is the value of the inputs for the case study?	The value of the inputs are represented by the combination of monetary and non-monetary contributions that make the case study possible (translated to euros in sroi-calculation datasheet) : Funding, time contribution, expertise, software subscriptions, infrastructure and equipment and community partnership.
Outputs to be delivered in	Organize workshops, create collaborative content, facilitate

<p>the case study</p>	<p>cross-cultural dialogue, training and skill development and hosting of community screening events.</p>
<p>Learning Outcomes to be delivered in the case study</p>	<p>For the CLiViE project these ‘learning outcomes’ are the high level ‘impacts’ that can be further broken down into specific measurable outcomes (see page 14 in D1.1).</p> <p>Develop and apply values, attitudes and skills to manage and engage with diverse groups and perspectives.</p> <p>Develop collaborative and creative skills in team-based production environments.</p> <p>Increase in the number of friends.</p> <p>Increase in level of creative activity.</p> <p>Enhanced competence and know-how.</p>
<p>Impacts to be delivered in the case study</p>	<p>These may be other than the ‘intended impacts’ detailed above and in the logic model.</p> <p>Increase in attendance and student motivation in schools.</p> <p>Reduction in youth isolation and loneliness.</p> <p>Increased participation of underrepresented youth in cultural and creative sectors.</p> <p>Improved cultural diversity and representation in local media</p>

	<p>or arts projects.</p>
<p>Measures of success or indicators used to evaluate the case study outputs/ outcomes/impacts</p>	<p>We will split the measures of success- indicators in three categories: quantitative indicators, qualitative indicators and community impact indicators.</p> <p>Quantitative indicators:</p> <ul style="list-style-type: none"> -Number of workshops conducted -Number of participants actively engaged in the workshops -Number of audiovisual projects created during the workshops -Frequency of participants meeting or interacting outside of workshops -Percentage of participants reporting that they've new friends within the group. <p>Qualitative indicators: (these will be measured mainly with pre and post-program surveys)</p> <ul style="list-style-type: none"> -Self assessment of sense of belonging (1-10) -Self assessment of their understanding and appreciation of different cultural backgrounds (1-10) -Self assessment of their ability to collaborate with new people or people from different backgrounds (1-10) -Self assessment of the increase in level of creative activity (1-10) - Feedback on how much their confidence in expressing their own stories and identity has improved

	<p>during the program (1-10) -Estimation on how long they expect the program's impact to last (one day, one month, one year, a lifetime)</p> <p>Community impact indicators:</p> <ul style="list-style-type: none"> -Level of audience engagement during community screening events -Audience feedback on how the audiovisual projects increased their understanding of different cultural perspectives. -Any evidence of continued collaboration between participants after the program ends.
<p>Description of the cocreation of the measures of success/indicators</p>	<p>Co-creation of the indicators will be discussed during gathering and capture through stakeholder interviews.</p>
<p>Description of any differences among the stakeholders on the value of attributed to the indicators</p>	<p>Stakeholders will be divided in two categories :</p> <ul style="list-style-type: none"> - Actively involve in the workshops - Not directly involved in the workshops, for example, participants of the restitution events, exhibition visitors, screening attendees, online videos viewers. <p>Perception of values will be asked to the two different groups of stakeholders through two different questionnaires</p>

<p>How will the case study be (e)valuated?</p>	<p>The case study will be evaluated through a combination of quantitative and qualitative methods to assess the extent to which the intended outputs, outcomes and impacts have been achieved.</p> <p>The pre-, mid- and post-program self-assessment-surveys will provide some valuable data. In addition the camera-facing interviews and emotional cartography exercises implemented in the program, will be also used as tools to collect versatile data.</p> <p>By combining these methods, the evaluation will provide both measurable data and narrative evidence on how the case study contributes to intended outcomes.</p>
<p>What data will be used to measure the success of the case study?</p>	<ul style="list-style-type: none"> -Pre- , mid- and post-programn surveys -Stakeholder interviews -Observational data - Emotional mapping exercises - Commmunity screening feedback -Tracking participant interactions
<p>How will these data be collected?</p>	<ul style="list-style-type: none"> - Online pre- and post-program surveys - Camera facing interviews

	<ul style="list-style-type: none"> - Anonymous Online surveys for stakeholders not directly involved in the workshops fe. the screening event audience.
<p>Description of any proxy indicators to be used to evidence the outputs, outcomes and/or impacts of the case study</p>	<ul style="list-style-type: none"> - Number of workshops conducted → indicates the availability of opportunities for engagement and skill learning. - Number of participants actively engaged → suggests the level of interest and accessibility of the program. - Number of audiovisual projects created → Reflects participants ability to apply learned skills and express themselves. - Frequency of participants interactions outside workshops → Serves as an indicator for social cohesion and relationship building. - Percentage of participants report new friendships made suggests improved social integration and connectedness. -Percentage of the audience members reporting that the audiovisual project/projects prompted self-reflection and conversation →Suggests an increase in cultural awareness and cross-cultural dialogue within the community. <p>On the side of creating our own indicators, we researched existing data available and came across different national references which seemed relevant for evidencing and valuing our outcomes. The concept of social capital and its difficulty to be measured is referenced in :</p> <p>https://documents1.worldbank.org/curated/ru/5152614687403921</p>

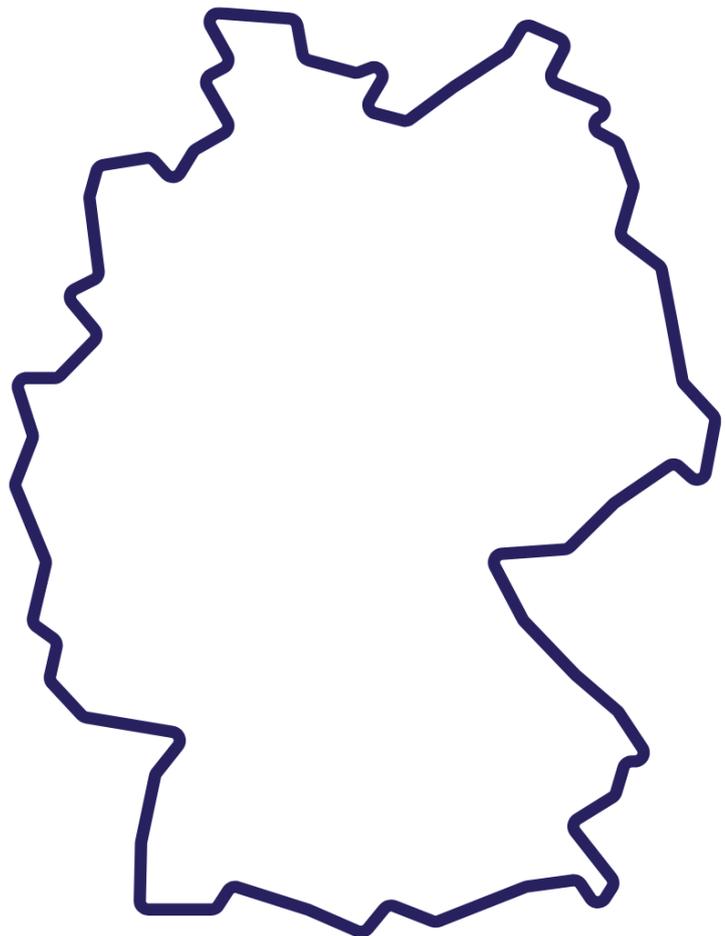
	<p>33/pdf/281100PAPER0Measuring0social0capital.pdf</p> <p>We also noticed that some data gathering about participation in leisure activities Statistics Finland has been discontinued due to government's budget cuts, which might make it more difficult to find up-to-date comparable data for the indicators. We will keep</p> <p>researching for references to make use of our indicators, and use the older data we can find on the subject.</p>
<p>Description of any challenges in gathering satisfactory data on measuring the success of the case study</p>	<p>One of the main challenges for gathering satisfactory data, is the subjectivity of self-assessment surveys. We have noticed when working with teenagers (or humans in general), the self-perception of their skills, sense of belonging or cultural awareness may vary depending on their confidence, mood or willingness to provide honest feedback. Also committing to the program and to provide honest feedback may be one challenge. Another challenge is the limited timeframe for the program. More deeper social impacts like long-term community engagement or sustained social relationships, may and will become visible after a longer period of time, thus making it difficult to measure right after the program- → tracking these measures of success relies on participants voluntary responses on follow-ups after the program has ended, which may lead to incomplete, or inconsistent data. Also language barrier, and different levels of literature amongst participants may impact the quality of understanding the survey-questions → impacting the quality of the results.</p>

<p>Detail and quantify the number of individuals (young people, educators, teachers, stakeholders) you have engaged with in the design of the case study</p>	<p>Around 20 people in total were engaged in designing this case study so far.</p> <p>Young people: Around 7-9 young people from diverse backgrounds were engaged in informal conversations, in the partner-organizations activities and events, to gain a better understanding of their needs and expectations for audiovisual workshops.</p> <p>Youth workers and educators: 3-4 youth workers and educators from HNMKY with experience in community-based projects contributed their insights on engaging marginalized youth and fostering social cohesion.</p> <p>Audiovisual professionals: 8-10 professionals from either audio or visual field were consulted to help design the workshop structure and ensure the technical and social skills training aligned with participants' needs.</p>
<p>Detail and quantify the number of individuals (young people, educators, teachers, stakeholders) you have engaged with in the design of the case study</p>	<p>Around 20 people in total were engaged in designing this case study so far.</p> <p>Young people: Around 7-9 young people from diverse backgrounds were engaged in informal conversations, in the partner-organizations activities and events, to gain a better understanding of their needs and expectations for audiovisual workshops.</p> <p>Youth workers and educators: 3-4 youth workers and educators from HNMKY with experience in community-based projects contributed their insights on engaging</p>

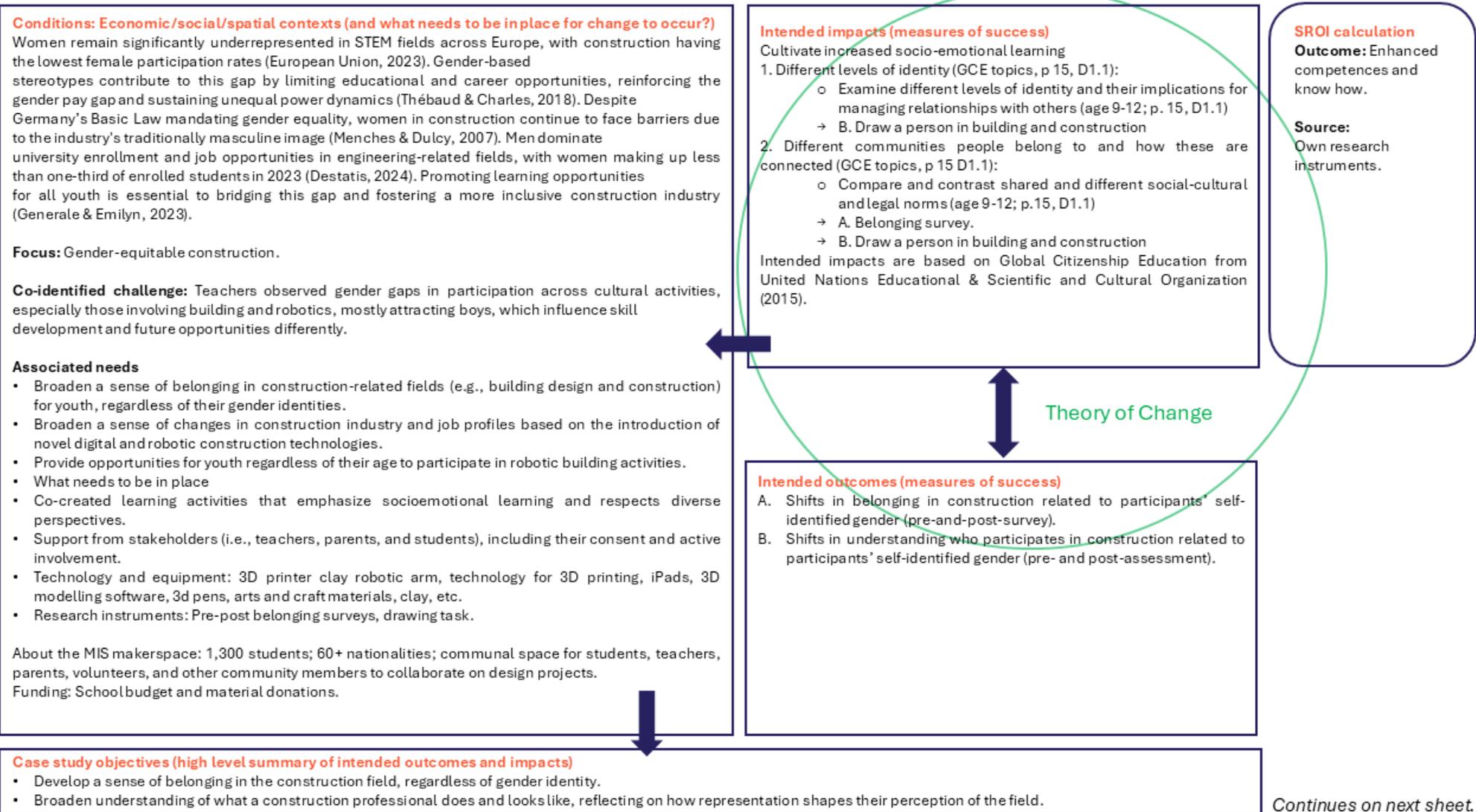
	<p>marginalized youth and fostering social cohesion.</p> <p>Audiovisual professionals: 8-10 professionals from either audio or visual field were consulted to help design the workshop structure and ensure the technical and social skills training aligned with participants' needs.</p>
<p>What does emotional cartography mean to you?</p>	<p>To me emotional cartography is about mapping how we feel. Like drawing a map drawing a map of our thoughts, moods and memories, instead of places. Emotional mapping can also be a great tool to identify and track the emotional arc of a character throughout fe. the workshop series that we are going to conduct.</p>
<p>Has any of the work you have done in the design, development, implementation and (e)valuation involved emotional cartography?</p>	<p>In this workshop series, these exercises that we are going to execute are designed with emotional cartography in mind, making it possible for us to track the participants journey better, at the same time motivating the young participants and providing them with tools to explore their inner worlds through music, video and storytelling. It's a way to access what's going on beneath the surface and to understand each other better by expressing emotions in creative ways.</p>
<p>How will you re-present your case study methodology and findings in a non-textual manner?</p>	<p>We'll re-present the methodology and findings through a short behind-the-scenes video that includes moments from the workshops and clips from the final audiovisual pieces. On top of that, we're organizing a community screening event where we'll premiere the final audiovisual work created by the participants. The piece will act as a kind of artistic manifesto, reflecting the process and themes we explored—</p>

	<p>like youth loneliness, cultural diversity, and learning to engage with different perspectives. It's a way to celebrate the participants' voices while also showing the emotional and social impact of the workshops in a creative and accessible format.</p> <p>So in a sense we will have at least two concrete products to represent our findings in a non-textual manner, the final product that the participants create, and the behind-the-scenes short documentary about the process.</p>
Other comments	

Germany



Who is a builder? Fostering belonging in construction for all



Continues on next sheet.

Rationale: Evidence and assumptions linking outputs to outcomes and impacts

Socioemotional learning in construction means (1) develop a sense of belonging and (2) broaden understanding of what a construction professional does and looks like and who participates in the sector.
Activities: (a) engaging in small group design using multiple art forms (e.g., clay modeling, 3D printing with different tools) created to develop socio-emotional learning in construction (b) compare different materials and techniques to build their projects (c) appreciate different roles in the building process.
Assumption: By diversifying the materials and integrating arts practices with construction learning, we can broaden the sense of belonging in construction.

Inputs: What resources do you have?

Access to school makerspace interested in increasing participation in construction.
Materials: Aprons, mixing tools, iPads, softwares, clay, paints, markers, and paper.
Equipment: Robotic clay printer.
Staff: Teachers (co-facilitators and designers), school administration buy-in (enablers), TUM research staff, project PI.

Activities: What will the partner do?

Co-design and facilitate learning activities for youths (10-13 years old) together with school educators.
Systematic measurements to observe change:

- Pre-post belonging survey.
- Pre-post task of drawing a builder/construction worker.

Outputs: What will the partner deliver?

- 1 curriculum for belonging in construction
- 18 sessions facilitated (15 hours in total)
- Around 100 youth participants (age 10-13)
- Around 21 group cultural productions
- Around 100 pre-and-post-surveys by youths
- Around 100 pre-and-post-drawing tasks by youths
- 8 educators trained in the facilitation of the curriculum

What aspects of the case study have been co-created?

Curriculum: Developed through collaboration between MIS and TUM to ensure relevance and engagement. Developed in collaboration with MIS Maker's Lab educators to ensure it meets the needs of the Maker's Lab and youth and is feasible for implementation at the lab.

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Project acronym: CLiViE

Project title: Cultural Literacies' Value in Europe

Author(s)	Anna Keune, Daniela Villarreal Bermudez
Contributor(s)	
Version	1.0
Deliverable	D3.1 Case Study
WP	WP3 Mapping Outputs of arts-based education
Due date	28 th February 2025
Submission date	
Dissemination level	PU

Abstract
This template supplements the logic model in D1.3 prepared for each case study. It provides additional information on the development of the case study, details the co-created aspects of the activity and acts as a checklist for the (e)valuation data required to undertake the SROI calculation.

Document history

Version	Date	Comments	Modified by
1	28.02.2025	None	Anna Keune, Daniela Villarreal Bermudez



This project has received funding from the European Union's Horizon Europe's programme

Name of the case study	<p>Case study 1: Who is a builder? Fostering belonging in construction for all.</p> <p>(Maker's Lab at Munich International School, 10-13 years old)</p>
What are the intended impacts from the Logic Model?	<p>Cultivate increased socio-emotional learning:</p> <p>Cultivate increased socio-emotional learning.</p> <ol style="list-style-type: none"> 1. Different levels of identity (GCE topics, p 15, D1.1): <ul style="list-style-type: none"> • Examine different levels of identity and their implications for managing relationships with others (age 9-12; p. 15, D1.1) 2. Different communities people belong to and how these are connected (GCE topics, p 15 D1.1): <ul style="list-style-type: none"> • Compare and contrast shared and different social-cultural and legal norms (age 9-12; p. 15, D1.1) <p>Intended impacts are based on Global Citizenship education from United Nations Educational & Scientific and Cultural Organization (2015).</p>
What are the intended outcomes from the Logic Model?	<p>A. Shifts in belonging in construction related to participants' self-identified gender.</p> <p>B. Shifts in understanding who participates in construction related to participants' self-identified gender.</p>

<p>Why is the case study needed (context and rationale)?</p>	<p>The underrepresentation of women in science, technology, engineering, and mathematics (STEM) and related fields remains a persistent challenge in Europe, with construction having the lowest female participation rates (European Union, 2023). The gender gap in STEM fields is often linked to gender-based stereotypes, which can constrain educational and employment prospects (Thébaud & Charles, 2018). This dynamic also perpetuates the gender pay gap, restricts access to certain occupations, and sustains unequal power dynamics between genders publicly and privately (European Union, 2023).</p> <p>The German Basic Law (Art. 3) affirms that all individuals are equal before the law and guarantees equal rights for all genders. It also mandates that the state actively promote gender equality and eliminate existing disadvantages. Despite this, women in construction face significant challenges due to the industry's traditionally masculine image (Menches & Dulcy, 2007). Men continue to dominate the sector, as seen in university enrollment, graduation rates, and job opportunities. This gender gap is particularly evident in Germany, where men enroll in engineering, civil engineering, and architecture at significantly higher rates than women. In 2023, less than one-third of enrolled students identified as female (Destatis, 2024). Addressing this disparity requires fostering learning opportunities for all youth, a crucial step toward a more inclusive and equitable construction industry (Generale & Emilyn, 2023).</p> <p>Research indicates that attitudes toward STEM disciplines develop early and tend to persist into adulthood (Peleg & Levi, 2024; Tytler et al., 2008). Therefore, fostering positive</p>
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experiences from the early stages of education is essential to shaping students' educational choices and promoting a lasting interest in STEM. Before middle school, both girls and boys generally have favorable attitudes toward STEM (Institution of Mechanical Engineers, 2010). However, a significant decline occurs among girls between the ages of 10–11 and 14, making this a critical period to sustain and enhance gender equity in STEM fields (Institution of Mechanical Engineers, 2010).

Belonging, a sense of connectedness with others and feeling that one fits within a group, is a key concept in discussions on inclusion and diverse participation in technology fields (Sax et al., 2018). A sense of belonging can predict girls' and women's interest in enrolling in STEM courses or pursuing further learning opportunities in these areas (Wilson et al., 2015; Master et al., 2016). For example, female college students who participated in STEM-related community activities—such as courses, internships, or student positions—reported a higher likelihood of continuing their studies in STEM when they felt welcomed in the community (Xu & Lastrapes, 2021). Further, belonging is linked to perceptions of mattering, being respected, and feeling valued (Johnson et al., 2020; Barth et al., 2022). As a fundamental human need, belonging plays a crucial role in fostering personal and social connections that make individuals feel significant, accepted, and included in a community (Wilson et al., 2015; Leibowitz et al., 2020; Johnson et al., 2020). Individuals assess their sense of fit—or potential fit—within a given environment by interpreting social cues, experiences, events, and relationships (Belanges et al., 2020). Thus, belonging serves as both an emotional and motivational indicator of a person's integration at social and academic

	<p>levels (Wilson et al., 2015). Belonging is a core aspect of Global Citizenship, directly linked to the socio-emotional learning outcomes of examining different levels of identity and their implications for managing relationships with others, and how different communities of people belong and connect within different social, cultural and legal norms (United Nations Educational & Scientific and Cultural Organization, 2015; see D1.1, page 15).</p> <p>At the Munich International School Maker's Lab teachers observed gender gaps in participation, particularly in elective and voluntary learning activities related to building, repairing, and robotics—fields that tend to attract more boys and that are closely linked to construction fields. These disparities can influence skill development and shape future opportunities differently for students. Therefore, we worked with the teachers at the Maker's Lab to develop a case study that fosters a sense of belonging in construction and building for all students, regardless of gender identity. This also includes expanding perceptions of roles in construction fields, as well as reimagining job profiles made possible through the introduction of novel digital and robotic construction technologies.</p>
<p>Description of the case study including duration (timescale) and geography (spatial) of delivery</p>	<p><u>Spatial</u>: The case study will be part of the fifth-grade mathematics curriculum at Munich International School (MIS), specifically the module on building tiny houses. We will conduct three special sessions to introduce construction learning using innovative and sustainable low- and high-technologies (e.g., robotic clay printing, 3D printing with pens). The three sessions will include following activities:</p>

	<ul style="list-style-type: none"> • Pre- and post-survey: Belonging in construction • Pre- and post-drawing task: Draw a builder • Design task 1: Collaborative 3d modeling and printing with Polylactic Acid (PLA), including a demo PLA print and students designing with 3D printing pens. • Design task 2: Collaborative 3d modeling and printing with clay, including a demo robotic clay print and students designing with piping bags. <p><u>Timescale:</u> Over the course of two weeks, we will conduct three 50-minute long sessions with each class group, totalling 18 sessions.</p>
<p>Description of how the case study was developed</p>	<p>The case study builds on and sustains a long-standing research-practice partnership between the Professorship for Learning Sciences and Educational Design Technologies at the Technical University of Munich (TUM) and the Munich International School (MIS). In particular, we build on prior experiences of designing and implementing gender-equity focused computational activities at the school, which involved co-design with MIS educators and led to the wish to further consider gender-equity at the school’s Maker’s Lab. To develop the case study, we invited the Maker’s Lab educators to a large-scale robotic clay printing session, which we facilitated at the lange-Nacht der Museen at the Deutsches Museum’s TUmlab. Here, we envisioned with the MIS</p>

educators how an activity could look like at the Maker's Lab. Following this, we conducted ethnographically inspired observations at the Maker's Lab. This means to closely collaborate with teachers, gathering insights from their past experiences as a starting point for design, shadowing two classes (4 hours total) to understand the educators' pedagogical approach, and adjusting the case study based on that. Additionally, the educators gave us a guided tour of the MIS Maker's Lab that detailed all equipment, materials, and activities for a contextual understanding. During this visit, we explored the cultural forms and arts, materials, practices, and learning associated with those practices. Additionally, we conducted semi-structured interviews with teachers and learned how different students participated in different activities, cultural forms, and learning practices, noting that boys were more engaged in activities related to building while girls participated less. Then, we delivered a 10-week long course at the Maker's Lab related to construction that served as a pilot of the design of the case study, specifically designing and piloting the activities that we considered would best foster a changed sense of belonging in construction for all students, and a broadened sense of who can be part of construction. Throughout the 10-week course, we facilitated 11 reflective co-design sessions with two Maker's Lab educators, which included reflections on the activity design as well as conversations on how best to implement the sessions within the existing school curriculum. Regular planning and coordination meetings ensure smooth implementation, align logistical details, and refine the case study objectives according to the student's needs. Moreover, the educators advocated for the case study among the school administration

	<p>team and colleagues to identify which grade, curriculum (and shared the math curriculum on tiny houses with us), and modules the case study would be best suited for and could be adapted to. Additionally, we worked with the educators to generate communication materials for the school principals and parents (emails, 1-pages, and visuals) to communicate the value of the activities in relation to the school’s mission, value for the students, and research ethics.</p>
<p>Description of the range of stakeholders involved in the development of the case study and how they were selected/consulted</p>	<p><u>Youth participants:</u> The fifth-grade group consists of six classes, and the sessions will be held with all students who voluntarily accept the invitation to participate with up to 104 students. This age group is crucial, as it represents the final year before middle school and falls within the critical period (ages 10–12) when interest in STEM often begins to decline. Students will be invited to participate by their teachers, and their parents will also be contacted via email.</p> <p><u>Educators:</u> Co-design happened with two educators, both MIS Maker's Lab educators. The implementation will happen with them and with the six 5-th-grade teachers. All educators will play an active role in supporting the facilitation of the workshop sessions. They will be part of our community of practice, helping to develop and disseminate the educational toolkit for art-based educators.</p>

<p>Description of the co-creation aspects of the development of the case study</p>	<p>We developed the case study through a co-design approach with educators, centering the design of the case study curriculum as a design outcome that the process sought to generate and implement in a sustainable manner. This involved: (1) long-term research-practice partnership, (2) invitations to external high-profile events, (3) ethnographically inspired observations, (4) pilot sessions at the location, (5) reflective co-design with educators, (6) communication with other educators, school leadership, and parents. For details see section “Description of how the case study was developed”.</p> <p>We maintained ongoing dialogue with the school and educators from the very beginning. The foundation of this case study stems from the needs identified by the teachers. Moreover, every stage of our progress has been adjusted and refined based on their observations, as they are deeply involved in shaping the study.</p>
<p>Art/Cultural form covered in the case study</p>	<p>Cultural and Natural Heritage: Buildings of social and personal significance.</p> <p>Visual Arts and Crafts: Creation of visual works, including sculpting structures.</p> <p>Design and Creative Services: clay modeling, hand coiling, 3D modeling, 3D printing with clay.</p>
<p>Description of the age and demographic profile of beneficiaries</p>	<p>5th grade students between 10 and 12 years-old from diverse nationalities. Gender distribution: We will have to hold until</p>

	after conducting the case study to know their self-identified gender identities.
Institutional setting (formal/informal) of the case study	The case study is conducted by the Professorship of Learning Sciences and Educational Design Technologies at the Technical University of Munich. The case study is conducted at MIS, a private international school committed to providing high-quality education through the International Baccalaureate (IB) curriculum, which advocates for a broad range of human capacities and responsibilities that go beyond academic success. With an enrollment of approximately 1,300 students from over 60 nationalities, MIS fosters a diverse and inclusive learning environment. The school follows an inquiry-based, transdisciplinary approach that emphasizes conceptual understanding and student-centered learning. MIS prepares students to navigate an increasingly complex and interconnected world by encouraging critical thinking, creativity, and global citizenship. Due to the flexibility of the institutional settings in implementing innovative educational activities, such as this case study, MIS serves as a model space for implementation.
Funding level and source(s)	No known additional funding sources.
Description of any non-monetised resources used in the case study	<p><u>Volunteer time:</u></p> <ul style="list-style-type: none"> • 90 hours of Maker's Lab educator time, supporting key logistical aspects, such as piloting the curriculum, scheduling sessions, contacting parents and students, obtaining necessary permissions from school administrators, and

participating in planning meetings.

Contributions of goods and services:

- 70 hours of Maker's Lab space use for tours, course facilitation, pilot facilitation
- 672 hours of storage space at MIS
- Crafting materials for courses
 - Materials/equipment with numbers used for the pilots provided by LS Design lab
 - 4 Go Pro cameras
 - 4 piping bags
 - 2 - 3D pens
 - 4 Clay modeling tools set
 - 3 Bowls
 - 5 iPads
 - 3 Syringes
 - 20k Clay
 - 17 aprons

	<ul style="list-style-type: none"> • 4 trays • 1 Robotic 3D printer clay arm • 4 Holder for clay modeling set ○ Transportation of materials and equipment to MIS. ○ Materials/equipment with numbers used for the case study from MIS <ul style="list-style-type: none"> • 10k Clay ○ Materials purchased for case study: 2.286,84 Euros
<p>What is the value of the inputs for the case study?</p>	<ul style="list-style-type: none"> • 90 hours of Maker's Lab educator time (1.500,00 €) • Programme-related expenses (Space for the courses) 200 € • 672 hours of storage space at MIS (40,00 €) • Crafting materials for courses (1.102€) <ul style="list-style-type: none"> ○ Transportation of materials and equipment to MIS (370,00€). ○ Materials purchased for case study (973.47€) <p>Total: 2.685,47 €</p>

<p>Outputs to be delivered in the case study</p>	<ul style="list-style-type: none"> • 18 learning sessions facilitated • 15 hours of facilitated sessions • Up to 100 youth participants (age 10-13) • Up to 21 group cultural productions • Up to 100 pre- and post-surveys filled in by youths • Up to 100 pre- and post-drawing tasks filled in by youths • 1 curriculum for belonging in construction • 8 educators trained in the facilitation of the curriculum
<p>Learning outcomes to be delivered in the case study</p>	<ul style="list-style-type: none"> • Shifts in belonging in construction related to participants' self-identified gender. • Shifts in understanding who participates in construction related to participants' self-identified gender.
<p>Impacts to be delivered in the case study</p>	<p>Competences and know-how: Cultivate increased socio-emotional learning</p> <ol style="list-style-type: none"> 1. Different levels of identity (GCE topics, p 15, D1.1): <ul style="list-style-type: none"> ○ Examine different levels of identity and their implications for managing relationships with others (age 9-12; p. 15, <u>D1.1</u>) 2. Different communities people belong to and how these are

	<p>connected (GCE topics, p 15 D1.1):</p> <ul style="list-style-type: none"> ○ Compare and contrast shared and different social-cultural and legal norms (age 9-12; p. 15, D1.1) <p>Intended impacts are based on Global Citizenship Education from United Nations Educational & Scientific and Cultural Organization (2015).</p>
<p>Measures of success or indicators used to evaluate the case study outputs/outcomes/impacts</p>	<ul style="list-style-type: none"> • Quantitative analysis of shifts in belonging per gender of youth participants (pre- and post-survey) • Quantitative analysis of shifts in representation of builders per gender (pre- and post-drawing task)
<p>Description of the co-creation of the measures of success/indicators</p>	<p><u>Belonging survey:</u> The belonging survey was developed following an extensive literature review, during which multiple items for measuring belonging were gathered. Through several rounds of revision and refinement, items were adjusted for clarity and precision. A final instrument was then created by selecting specific items from the item bank. This survey was adapted for use in the construction field, and the language was modified taking in consideration the suggestions from teachers at the school. Then, we conduct a pilot phase to test the survey, during which it will be further refined to ensure it effectively measures the intended concepts.</p> <p><u>Draw a person in building and construction:</u> This activity was originally designed to have students draw a scientist to explore stereotypes and perceptions of the profession among boys and girls. We adapted it to examine stereotypes about people working in the construction field. The language and framing of</p>

	<p>the activity were also reviewed and refined with input from the school's teachers.</p>
<p>Description of any differences among the stakeholders on the value of attributed to the indicators</p>	<p><u>Youth participants</u>: The belonging survey and the drawing task will be learning activities for the youth to share and reflect upon their personal identity in relation to the construction field.</p> <p><u>Educators</u>: The surveys will provide educators with inspiration for the design of assessments related to the Global Citizenship framework.</p>
<p>How will the case study be (e)valuated?²</p>	<p><u>Belonging survey</u>: Significant difference in the sense of belonging is expected between the pre- and post-study measurements, indicating potential changes resulting from the intervention.</p> <p><u>Draw a person in building and construction</u>: Difference in the pre- and post-drawings of a person in the construction field is expected to reflect a broader understanding of what a person in construction (builder of buildings) does and looks like. Based on stereotypical understanding of builders (male, hardhat, vest, jeans, working class).</p> <p><u>Question: How do we convert the pre- and post-survey and pre- and post-drawing task results into a monetized value?</u></p>

² The evaluation of the case study must be designed before any activities are implemented. The SROI calculation will be undertaken after the case study activity has been delivered. It will involve evidencing the outputs, outcomes and/or impacts and giving them a value. The relevant columns in the SROI spreadsheet will need to be completed. The completed SROI spreadsheet will be part of D4.2.

<p>What data will be used to measure the success of the case study?</p>	<ul style="list-style-type: none"> • Belonging survey responses entered into a spreadsheet as numbered values • Pencil-based drawing task results entered into a spreadsheet as numbered values related to variables, such as gender of builder and stereotypical representations (e.g., hardhat and other security clothing, lunch box, bricks, mortar, excavator, cement mixer, crane, carrying a beam/heavy load, toolbox, safety glasses, cigarettes, face mask)
<p>How will these data be collected?</p>	<ul style="list-style-type: none"> • Paper-based formats that will be filled in by youth participants during the case study. We will then scan the surveys and transfer them into a digital spreadsheet. For the drawing tasks we will have the pre- and post assessment independently coded by two researchers to quantify shifts.
<p>Description of any proxy indicators to be used to evidence the outputs, outcomes and/or impacts of the case study³</p>	<p>Question: The example proxies for the type of outcome we will achieve (i.e., enhanced competences and know how) are listed as “Costs of: workshops, trainings, certificates, courses, private tutoring, consultancy, estimated loss of earnings by course participation” in the spreadsheet “SROI Examples of financial proxies used to value outcomes” shared by Kemal. These are costs of implementing the workshop but they are not monetizing the numbers we can achieve from the research instruments (i.e., belonging survey and drawing task) that measure the impacts of the case studies (i.e., GCE) in terms of</p>

³ Provide references for any proxy indicators and rationale for its use. These will also have to be used in the columns in the SROI spreadsheet on evidencing outcomes and giving a value to them.

	<p>the outcomes (i.e., socio-emotional learning outcomes). We will need support to complete this field.</p>
<p>Description of any challenges in gathering satisfactory data on measuring the success of the case study</p>	<p>The success of the case study may be influenced by the timing of the workshops, the students' emotional or social state during the sessions, and external circumstances (e.g., school events). These factors can create inconsistencies in how students respond or engage, affecting the reliability of the data.</p>
<p>Detail the number of individuals (young people, educators, teachers, stakeholders) you have engaged with in the design of the case study</p>	<ul style="list-style-type: none"> • Up to 100 youth participants • Up to 6 educators
<p>What does emotional cartography mean to you?</p>	<p>Emotional cartography is the practice of mapping and visualizing the relationship between emotions and space to capture the subjective and affective dimensions of human experience (Steger et al., 2021). It moves beyond objective measurements to reveal how places evoke a range of emotions and how these feelings shape our understanding and interaction with the world (Steger et al., 2021). This approach highlights the deep connection between place and feeling, recognizing that our experiences of locations are not neutral but shaped by personal and cultural emotions (Higuera-Trujillo et al., 2016). These insights are crucial for designing spaces that account for human well-being and fostering a greater appreciation for the complexity of place-based experiences (Higuera-Trujillo et al., 2016).</p>

	<p>Emotional cartography also emphasizes the importance of valuing diverse perspectives, acknowledging that different groups experience and engage with spaces uniquely (Steger et al., 2021). This is particularly relevant for exploring children’s geographies, as it moves beyond adult-centric perspectives to consider how young people experience and feel about their surroundings (Higuera-Trujillo et al., 2016). Children engage with places in ways that differ from adults, forming strong emotional bonds with specific locations based on play, routine, and social interactions.</p>
<p>Has any of the work you have done in the design, development, implementation and (e)valuation involved emotional cartography?</p>	<p><u>Design and development:</u> No</p> <p><u>Implementation and evaluation:</u> Yes. Drawing of a typical construction worker visually represents the cultural perspective of young people participating in the case study. The post-drawing task included drawings of their own work, showing how their personal connection to the domain experience shifted.</p>
<p>How will you represent your case study methodology and findings in a non-textual manner?</p>	<p><u>Annotated visual map:</u> We would illustrate the journey of co-designing, implementing, and assessing the case study. The annotated visual map will capture the collaborative planning phase, showing educators and facilitators working together to shape an experience that combines hands-on learning with critical reflection (photos and sketches). It will feature visuals of students being introduced to the project, exploring the concept of tiny houses, and experimenting with different materials to bring their designs to life. As the process unfolds, the annotated visual map highlights moments of engagement, showcasing students having fun, collaborating, and actively participating in the learning experience. Additionally, it</p>

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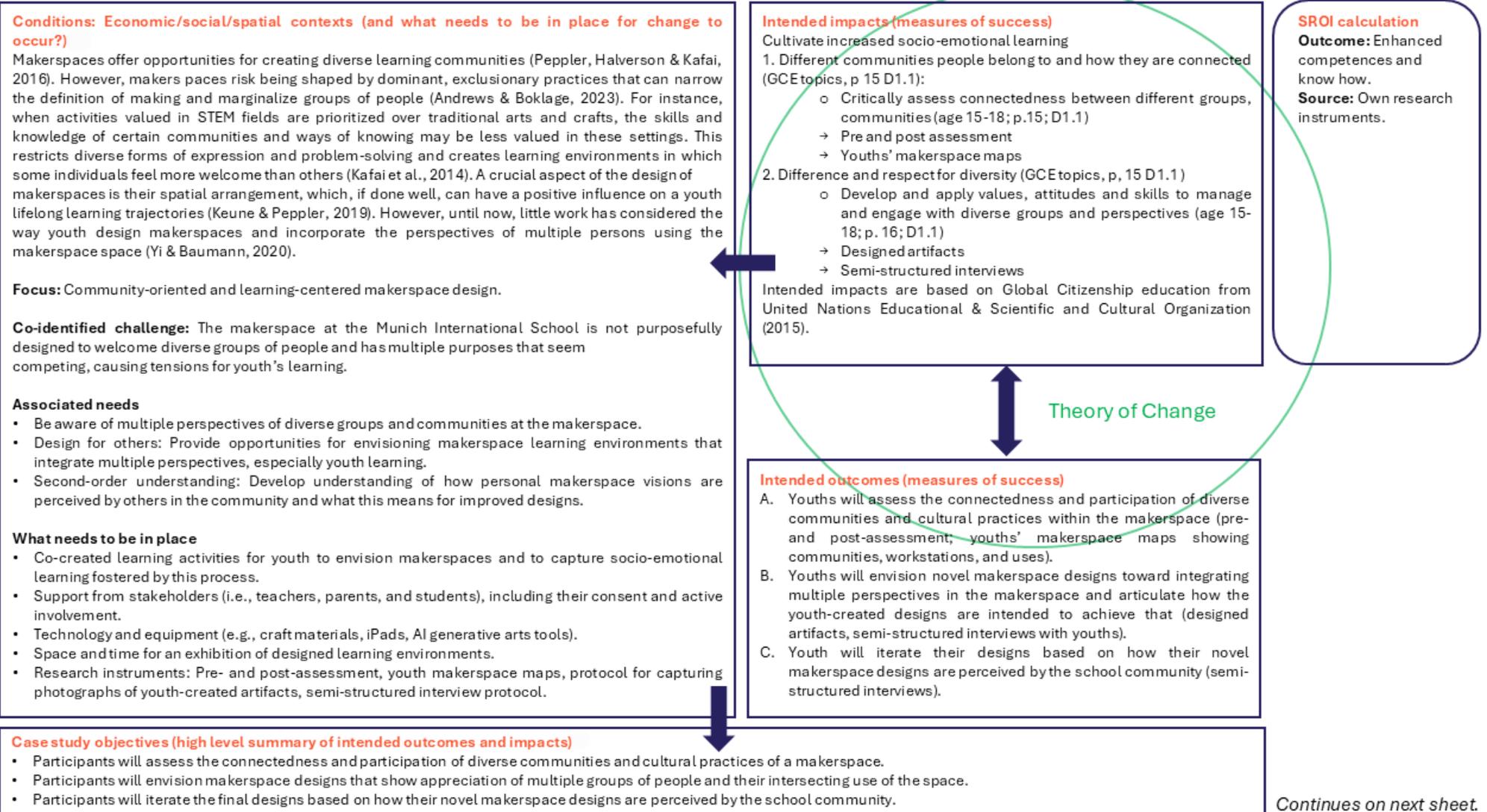
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Building spaces for everyone – Inclusive learning environments for the built world



Continues on next sheet.

Rationale: Evidence and assumptions linking outputs to outcomes and impacts

Socioemotional learning means (1) critically assess the connectedness and participation of diverse communities in a makerspace, (2) envision design changes for the MIS makerspace to integrate multiple perspectives in the makerspace.

Activities: In small groups, (a) map the workspaces, groups of people, and practices of the makerspaces, (b) envision new spatial designs using tangible materials and AI generative arts applications, and (c) show the designs school-wide to identify design improvements to the envisioned makerspaces.

Assumption: Encourage youths to design alternative makerspaces using tangible tools and AI generative arts provides opportunities to become aware of how spatial set-ups can serve multiple groups of people with different interests toward community and learner-centered designs.

Inputs: What resources do you have?

Access to the MIS makerspace and interest in broadening participation and connectedness among diverse groups of people through the design of alternative makerspace set-ups.

Materials: iPads, craft materials, AI tools, printer.

Staff: One teacher (co-facilitators and designer), school administration buy-in (enablers), one TUM research staff, project PI.

Activities: What will the partner do?

Co-design and facilitate learning activities for youths (15-18 years old) together with school educators.

Systematic measurements to observe change:

- Pre- and post-assessment: Listing the group of people who youth consider to belong to the makerspace.
- Youths' makerspace maps showing communities, workstations, and uses.
- Youth-designed artifacts: Artifactual representations of makerspace used by different people, including intersecting uses.
- Semi-structured interviews: Verbal articulations of knowledge about how makerspaces can be and should be used by different people, and how this diversity brings value to the overarching makerspace community.

Outputs: What will the partner deliver?

- 5 learning sessions facilitated
- 12.25 hours of facilitated sessions
- Up to 23 youth participants (age 15-18)
- Up to 8 group visual designs of their MakersLab.
- Up to 19 semi-structured interviews with youths
- 1 curriculum for designing learningspaces connecting diverse communities.
- 1 educator trained in the facilitation of the curriculum

What aspects of the case study have been co-created?

Curriculum: Developed in collaboration with MIS to ensure it meets the needs of the school and youth and is feasible for implementation at the school.

Exhibition: The youth plan and curate an artistic intervention to exhibit their AI-generated visual designs.

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Project title: Cultural Literacies' Value in Europe

Author(s)	Anna Keune, Daniela Villarreal Bermudez
Contributor(s)	
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Abstract
This template supplements the logic model in D1.3 prepared for each case study. It provides additional information on the development of the case study, details the co-created aspects of the activity and acts as a checklist for the (e)valuation data required to undertake the SROI calculation.

Document history

Version	Date	Comments	Modified by
1	28.02.2025	None	Anna Keune, Daniela Villarreal Bermudez



This project has received funding from the European Union's Horizon Europe's programme

Name of the case study	Case 2: Building spaces for everyone – Inclusive learning environments for the built world
What are the intended impacts from the Logic Model?	<p>Cultivate increased socio-emotional learning:</p> <ol style="list-style-type: none"> 1. Different communities people belong to and how these are connected (GCE topics, p 15 D1.1): <ul style="list-style-type: none"> • Critically assess connectedness between different groups, communities (age 15-18; p. 15; D1.1) 2. Difference and respect for diversity (GCE topics, p, 15 D1.1) <ul style="list-style-type: none"> • Develop and apply values, attitudes and skills to manage and engage with diverse groups and perspectives (age 15-18; p. 16; D1.1) <p>Intended impacts are based on Global Citizenship education from United Nations Educational & Scientific and Cultural Organization (2015).</p>
What are the intended outcomes from the Logic Model?	<ul style="list-style-type: none"> • Youths will assess the connectedness and participation of diverse communities and cultural practices within the makerspace (pre- and post-assessment; youths' makerspace maps showing communities, workstations, and uses). • Youths will envision novel makerspace designs toward integrating multiple perspectives in the makerspace and articulate how the youth-created designs are intended to achieve that (designed artifacts, semi-structured

	interviews with youths).
Why is the case study needed (context and rationale)?	<p>The maker movement is an innovative approach to reimagining education, driven by creators who adapt ideas to local needs and interests (Peppler & Bender, 2013; Halverson & Sheridan, 2014). It incorporates a flourishing culture of hands-on creation, design, and innovation (Peppler & Bender, 2013). Maker culture promotes a do-it-yourself mindset, fostering collaboration among people engaged in a variety of activities, from textile crafts and robotics to cooking, woodworking, electronics, and digital fabrication (Peppler & Bender, 2013). Additionally, makerspace environments integrate both high- and low-tech tools to design, create, and explore, addressing interdisciplinary design challenges (Peppler et al., 2016).</p> <p>Makerspaces provide a diverse range of human and technological resources that support participants in advancing their projects (Peppler et al., 2016). In the making culture, community members with varying levels of experience contribute to learning and collaboration, fostering multiple communities of practice based on creators' interests. More experienced members serve as mentors or role models, offering guidance and support to help newcomers integrate into the community (Peppler, Halverson & Kafai, 2016). This environment promotes the sharing of strategies and the formation of collaborative relationships that inspire individuals and groups to work and create together. Rather than focusing on teaching, makerspaces encourage spontaneous inspiration, allowing individuals to learn from one another, exchange ideas, and draw motivation from shared experiences (Halverson, & Sheridan, 2014).</p>

While the global maker movement has gained momentum in education as making spaces are increasingly integrated into libraries, schools, and universities internationally, much of the literature has emphasized the power of makerspaces to enhance learning in science, technology, engineering, and mathematics (STEM) through technologies such as robotics, 3D printing, and computer programming. However, makerspace pedagogies encourage youth to connect multiple disciplines, concepts, and themes (Wohlwend et al., 2018). Multiple literacies emerge in makerspaces, such as creative opportunities that develop children's imaginative storytelling through film, animation, and puppetry, enabling both play and creation with innovative technologies (Wohlwend et al., 2018). Additionally, studies analyzing relational movements have shown how youth and crafting materials interact to produce mathematical artifacts, creating a continuum where multiple disciplines overlap and intersect (Rowell et al., 2024).

However, makerspaces risk being shaped by dominant, exclusionary norms that can narrow the definition of making and marginalize certain groups (Andrews & Boklage, 2023). For instance, when activities valued in STEM fields and associated with advanced technologies are prioritized over traditional arts and crafts, the skills and knowledge of certain communities and ways of knowing may be less valued in these settings. This not only restricts diverse forms of expression and problem-solving but also creates environments where some individuals feel unwelcome (Kafai et al., 2014).

Spaces and objects contribute to the construction of racial and class-based literacies, influencing how youth learn to interpret the world (Thiel & Jones, 2017). Educational spaces can

unintentionally reproduce exclusionary norms (Calabrese-Barton & Tan, 2020). To foster inclusivity, it is essential to rethink and reshape objects and spaces that convey messages of domination and control, opening up new possibilities for pedagogy and literacy (Thiel & Jones, 2017). This process involves recognizing youth as active creators of their own worlds, giving them opportunities to shape and transform the learning environments they inhabit. In turn, this fosters a sense of value, freedom of expression, and belonging (Calabrese-Barton & Tan, 2020).

To mitigate this, leveraging cultural values and diverse ways of knowing can enhance inclusivity in maker activities (Kafai et al., 2014; Holbert 2016; Thiel & Jones, 2017; Barajas-Lopez & Bang, 2018, Litts et al., 2020). Feminist literature (Belenky et al., 1986) highlights the importance of recognizing and valuing the motivations and principles that drive women to participate in maker activities. For example, girls engaged more deeply in the creative process, persisted through challenges, explored different possibilities, and remained interested when skills, practices, and technologies were framed as opportunities to connect with others—such as designing a toy for younger children (Holbert, 2016; Peppler et al., 2021).

The design of makerspaces plays a crucial role in shaping communities of practice (Halverson & Sheridan, 2014). Adaptable and flexible environments that encourage teamwork and idea sharing can strengthen participants' sense of belonging (Peppler, Halverson & Kafai, 2016). The spatial arrangement of these spaces is particularly relevant, as well-designed makerspaces can positively influence youth's lifelong learning trajectories (Keune & Peppler, 2019; Keune et al.,

2019). To maximize their impact, makerspaces should be designed with learners' interests at the center, emphasizing choice, collaboration, and active participation. When youth are involved in shaping these spaces, their engagement and sense of ownership increase (Ebner et al., 2021). Moreover, learning spaces are both material and discursive products that represent and promote meanings, which, in turn, become literacies that help individuals make sense of the world (Thiel & Jones, 2017). Given their profound influence on identity formation and social structures, it is essential that learning spaces offer ethical opportunities for participation—fostering equity and social justice while avoiding the reproduction of dominant and exclusionary discourses.

Inclusive and community-driven design is essential for creating makerspaces that truly meet the needs of their community. To achieve this, it is crucial to integrate diverse perspectives—including those of children, educators, and researchers—into the design of these learning environments. Involving various members in makerspaces design can better align with the interests of children, parents, educators, and other stakeholders, ensuring that the space reflects the community it serves. One effective approach is the use of digital documentation and the public display of projects at children's eye level, which fosters a strong sense of belonging (Strawhacker & Bers, 2018). This strategy allows children to feel connected to the makerspace's culture, even when they are not physically present, reinforcing their engagement and participation in the community (Strawhacker & Bers, 2018). Despite the importance of incorporating multiple perspectives, there has been limited research on how youth actively

	<p>contribute to the design of makerspaces and how their input shapes the environment. The perspectives of children, along with other users, play a fundamental role in ensuring that these spaces remain dynamic, inclusive, and responsive to evolving needs. However, much of the existing work has focused on adult-driven design, leaving a gap in understanding how youth envision and transform makerspaces to meet learning and creative experiences (Yi & Baumann, 2020). Addressing this gap is essential for inclusive learning spaces that empower all members of the community.</p>
<p>Description of the case study including duration (timescale) and geography (spatial) of delivery</p>	<p><u>Spatial</u>: This case study will be part of an 11th-grade elective course focused on personal project development, held at the Maker's Lab at Munich International School (MIS). We will conduct 5 sessions to map, explore, and redesign the Maker's Lab with opportunities for youth to incorporate multiple perspectives and communities into the envisioned design of a novel makerspace. To do so, youth people will use tangible building materials (e.g., cardboards, popsicle sticks, cardstock, silicon, sponges) and AI-generated apps (i.e., LeChat) to visualize a re-imagined Maker's Lab. The five sessions will include following activities:</p> <ul style="list-style-type: none"> • Session 1: Mapping the current Maker's Lab showing communities, workstations, and practices; tangible design of a re-imagined Maker's Lab. • Session 2: Re-imagining the Maker's Lab using AI generative arts apps. • Session 3: Finalizing visuals and writing artist

	<p>statements.</p> <ul style="list-style-type: none"> • Session 4: Setting up an exhibition. Youth, educators, and facilitators will carry out the installation of high-quality printed photographs to set up the exhibition of the youth' artistic works. • Session 5: Exhibition during the school's Spring Festival for youth to showcase their visual projects to the school community. Youth will use a survey to gather feedback from different perspectives on the makerspaces they have designed. After the exhibition, educators and youth will create a <i>map of meaning</i> to identify and visualize the value of their overall experience. <p><u>Timescale:</u> The sessions will be spread across four months, with one session happening every two weeks. We will run two iterations of sessions 1 through 3 (with two youth groups). Each of these sessions will be 105 minutes long.</p>
<p>Description of how the case study was developed</p>	<p>The case study builds on and sustains a long-standing research-practice partnership between the professorship for Learning Sciences and Educational Design Technologies at the Technical University of Munich (TUM) and the Munich International School (MIS). In particular, we build on prior experiences of art creation with tangible and AI image-generative tools at the school.</p> <p>To develop the case study, we invited the Maker's Lab educators to a large-scale robotic clay printing session, which we facilitated at the Lange Nacht der Münchner Museen at the Deutsches Museum's TUMlab. Here, we envisioned the case</p>

study with MIS educators. Following this, we conducted ethnographically inspired observations at the Maker's Lab. This meant that we closely collaborated with educators, gathered insights from their past experiences as a starting point for design, shadowed two classes (4 hours total) to understand the educators' pedagogical approach, and adjusted the case study based on that. Additionally, the educators gave us a guided tour of the MIS Maker's Lab that detailed all equipment, materials, and activities for a contextual understanding. During this visit, we explored the cultural forms and arts, materials, practices, and learning associated with those practices. Additionally, we conducted semi-structured interviews with educators and learned about the needs and interests of 11th-grade youth. Moreover, we inquired about the challenges of the Maker's Lab.

Educators highlighted that various groups and communities use the Maker's Lab for diverse activities, including crafting, textiles, wood, construction, and clay work. Examples of these groups include parents who volunteer for project classes, youth, student clubs such as e-gamers, as well as bike repairs and builders. However, the diversity of groups sharing the space often leads to a lack of consideration for other community members. For example, youth misuse materials without considering the material needs of others, leave materials on tables after making, and use noisy equipment while other youth are in class. Additionally, the current Maker's Lab design prioritizes showcasing state-of-the-art technology for visitors, which can lead to backgrounding learning outcomes of multiple groups of people using the space. Lastly, educators noted that 11th-grade youth seek experiences that

	<p>can enhance their university applications. The transition from high school is an important step and often causes anxiety.</p> <p>Regular planning and coordination meetings with the MIS educators ensured smooth implementation, aligned logistical details, and refined the case study objectives according to the student's needs. Moreover, the educators advocated for the case study among the school administration team and colleagues to identify which grade, curriculum, and modules the case study would be best suited for and could be adapted to. Additionally, we worked with the educators to generate communication materials for the school principals and parents (i.e., 1-pager, presentation) to communicate the value of the activities in relation to the school’s mission, value for the youth, and research ethics.</p> <p>During the sessions, one of the Maker's Lab educators contributed to facilitate and to continue to align the sessions to the school’s cultural practices, general schedule (e.g., recess), and student needs (e.g., focus on building).</p>
<p>Description of the range of stakeholders involved in the development of the case study and how they were selected/consulted</p>	<p><u>Youth participants:</u> The 11th-grade elective class consists of two groups, with sessions held for all youth who voluntarily choose to participate, up to a maximum of 23 youth. This age group is at a crucial stage, as they are in their final years of high school and preparing for life after graduation. At this stage, youth are increasingly focused on their future, making important decisions regarding career paths, higher education, or other post-secondary opportunities. youth will be invited to participate by their teachers, and their parents will also be informed about the opportunity.</p>

	<p><u>Educators</u>: Co-design happened with two MIS Maker's Lab educators. One of them will play an active role in supporting the facilitation of the sessions.</p>
<p>Description of the co-creation aspects of the development of the case study</p>	<p>We developed the case study through a co-design approach with the educator, centering the design of the case study curriculum as a design outcome that the process sought to generate and implement. This involved: (1) long-term research-practice partnership, (2) invitations to external high-profile events, (3) ethnographically inspired observations, (4) reflective co-design with educators, (5) communication with other educators, school leadership, and parents. For details see section “Description of how the case study was developed”.</p> <p>We maintained ongoing dialogue with the school and educators throughout. The foundation of this case study stems from the needs identified by the educators. Moreover, every stage of our progress has been adjusted and refined based on their observations, as they are deeply involved in shaping the case study.</p>
<p>Art/Cultural form covered in the case study</p>	<p>Cultural and Natural Heritage: Learning spaces of social and personal significance.</p> <p>Visual Arts and Crafts: Creation of visual design works and AI-generated images for exhibition display.</p> <p>Design and Creative Services: Design tangible and digital models of the Maker's Lab.</p>

Description of the age and demographic profile of beneficiaries	11th-grade students between 15 and 18 years-old from diverse nationalities. Gender distribution: We will have to hold until after conducting the case study to know their self-identified gender identities.
Institutional setting (formal/informal) of the case study	The case study is conducted by the Professorship of Learning Sciences and Educational Design Technologies at the Technical University of Munich. The case study is conducted at MIS, a private international school committed to providing high-quality education through the International Baccalaureate (IB) curriculum, which advocates for a broad range of human capacities and responsibilities that go beyond academic success. With an enrollment of approximately 1,300 students from over 60 nationalities, MIS fosters a diverse and inclusive learning environment. The school follows an inquiry-based, transdisciplinary approach that emphasizes conceptual understanding and student-centered learning. MIS prepares students to navigate an increasingly complex and interconnected world by encouraging critical thinking, creativity, and global citizenship. Due to the flexibility of the institutional settings in implementing innovative educational activities, such as this case study, MIS serves as a model space for implementation.
Funding level and source(s)	No known additional funding sources.
Description of any non-monetised resources used in the case study	<p><u>Volunteer time:</u></p> <ul style="list-style-type: none"> • 20 hours of Maker's Lab educator time, supporting key logistical aspects such as scheduling sessions, contacting parents and youth, obtaining necessary

permissions from school administrators, and participating in planning meetings.

Contributions of goods and services:

- 18 hours of Maker's Lab space use (tours, course time, pilot time)

- LS Design lab crafting materials for courses
 - 11 pencils

 - 10 markers

 - 1 markers case

 - 4 scissors

 - 5 sticky notes

 - 4 tape

 - 1 small color stick package

 - 4 small tapes

 - 1 package of big popsicle sticks

 - 1 package of medium popsicle sticks

 - 1 package of large sticks

	<ul style="list-style-type: none">• 1 tokens package • 2 yarn • 3 felt • 20 felt sheet pieces • 8 crafting little umbrellas • 1 package of wooden color balls • 1 chopsticks package • 10 carton cups • 20 silicon bars • 5 glue guns • 2 scalpel • Materials/equipment with numbers used for the case study from MIS<ul style="list-style-type: none">• 1 TV screen • Material purchased for the case study.
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<p>What is the value of the inputs for the case study?</p>	<ul style="list-style-type: none"> • 20 hours of Maker's Lab educator time (320,00 €) • 18 hours of Maker's Lab space use (350,00 €) • LS Design lab crafting materials for courses Materials/equipment with numbers used for the case study from MIS (200 €) • Material purchased for the case study: (149,87 €) <p>Total value: 700,00 €</p>
<p>Outputs to be delivered in the case study</p>	<ul style="list-style-type: none"> • 5 learning sessions facilitated • 12.25 hours of facilitated sessions • Up to 23 youth participants (age 15-18) • Up to 8 group visual designs of their Maker's Lab. • Up to 19 semi-structured interviews with youths • 1 curriculum for designing learning spaces connecting diverse communities. • 1 educator trained in the facilitation of the curriculum
<p>Learning outcomes to be delivered in the case study</p>	<ul style="list-style-type: none"> • Youths will assess the connectedness and participation of diverse communities and cultural practices within the makerspace. • Youths will envision novel makerspace designs toward

	<p>integrating multiple perspectives in the makerspace and articulate how the youth-created designs are intended to achieve that.</p>
<p>Impacts to be delivered in the case study</p>	<p>Cultivate increased socio-emotional learning</p> <ul style="list-style-type: none"> • Different communities people belong to and how they are connected (GCE topics, p 15 <u>D1.1</u>): <ul style="list-style-type: none"> a. Critically assess connectedness between different groups, communities (age 15-18; p. 15; <u>D1.1</u>) • Difference and respect for diversity (GCE topics, p, 15 <u>D1.1</u>) <ul style="list-style-type: none"> b. Develop and apply values, attitudes and skills to manage and engage with diverse groups and perspectives (age 15-18; p. 16; <u>D1.1</u>)
<p>Measures of success or indicators used to evaluate the case study outputs/outcomes/impacts</p>	<ul style="list-style-type: none"> • Pre- and post-assessment: Mapping group of people who belong to the makerspace. • Youths' makerspace maps showing communities, workstations, and uses. • Youth-designed artifacts and artist statements that represent how youth took multiple perspectives into consideration in their designs. • Semi-structured interviews with youth that articulate how youth took multiple perspectives into consideration

	<p>in their designs.</p>
<p>Description of the co-creation of the measures of success/indicators</p>	<p><u>Pre- and post-assessment (individuals)</u>: This idea comes from the social mapping exercise in the makerspace with educators, identifying the uses, materials, and groups of people present in the Maker's Lab. To assess changes in awareness of interconnectivity and diversity in the space is by asking before and after the implementation: <i>Who does the Maker's Lab belong to? Who participates in the Maker's Lab?</i> We anticipate that the post-assessment will include more groups of people.</p> <p><u>Youths' makerspace maps (small groups)</u>: The mapping research instrument was developed based on ethnographic inquiry with educators in the space who showed us how different communities are intersecting in the space itself. The educators stated that being able to point to the multiple uses in the space would be a way for students to show understanding of diversity. The map is a blank blueprint of the space, which was provided by the Maker's Lab educators. To fill the map, youth identify the people who use the space and the materials and practices present in the space. After the case study activities, youth can adjust their maps so we can understand how much the number of groups, practices, and materials youth identified and how this changed over time. The number of groups, practices, and materials identified are indicators of how youth understand multiple communities and their intersections in the space.</p> <p><u>Designed artifacts</u>: We will analyze the youth-created artifacts (i.e., models of space, AI-generated visions of novel makerspaces, and artist statement) based on their</p>

	<p>representations of multiple groups of people in relation to practices and cultural forms, materials, and workstations along with intersections of these. To analyze the artifacts, we will follow a mediated discourse analysis (Scollon, 2004; Wohlwend, 2009), which identifies nexuses of intersecting discourses that are mediated by the artifactual representations of people, materials, and workstations along with associated practices and cultural forms. The novel discourses that emerge from the intersections created and envisioned by the young people through their designs will be the indicators of how diversity and multiple perspectives can be achieved in makerspace designs. The artifactual discourse analysis is based on observations and guided tours of the Maker’s Lab that educators provided to us, along with their explanations of current spatial uses and conflicting discourses (e.g., biker boys, gamer guys, sewing is for everyone).</p> <p><u>Semi-structured interviews:</u> Interviews are designed to capture the youth’ knowledge and reflections while designing their envisioned makerspaces to articulate how their designs represent multiple communities and uses of makerspace workstations, etc. Youth are also asked to share how catering to diverse communities will add value to the overall makerspace community. The youth are also asked to articulate any design changes they implemented over time and why they were in relation to the socio-emotional learning outcomes. The interviews will support the mediated discourse analysis of the youth-created artifacts to triangulate the meaning-making of the young people with the researcher identified nexuses.</p>
<p>Description of any differences among the</p>	<p><u>Youth participants:</u></p>

<p>stakeholders on the value of attributed to the indicators</p>	<ul style="list-style-type: none"> • We anticipate an increase in the number of groups that youth identify as belonging to the makerspace (<u>pre- and post assessment and makerspace maps</u>). The differences will indicate a shift in competencies related to communities that people belong to and their connections as well as respect for diversity in terms of shared use of and needs for the makerspace. • We anticipate that the analysis of the <u>youth-created artifacts and semi-structured interviews</u> will show how the activities of the case study fostered competencies about the socio-emotional learning objectives in more depth. Additionally, these designs will hold significant value for the youth, as they are an integral part of their learning journey and will be exhibited within a broader community. <p><u>Educators:</u></p> <ul style="list-style-type: none"> • We anticipate that the research instruments and participation in the case study design and facilitation will provide educators with inspiration for the design of activities related to the Global Citizenship framework.
<p>How will the case study be (e)valuated?</p>	<p><u>Analysis of pre- and post-assessment (quantitative):</u> To evaluate how youth critically assess connectedness between different groups and communities in the Makerspace, we will ask participants before and after the case study to list the groups of people to whom the Maker's Lab belongs and who participates in it. We anticipate that in the post-assessment, youth will demonstrate a broader and more inclusive</p>

perspective by recognizing a greater diversity of groups within the Maker's Lab.

Analysis youths' makerspace maps (quantitative): To evaluate how youth critically assess the connectedness between different groups and communities in the Makerspace, we will ask youth participants to identify various groups of people, workstations, materials, and practices on a blank map of the Makers' Lab. The greater number of groups, practices, and materials identified will serve as indicators that the youth have evaluated the connectivity and participation of diverse groups in the space. At the end of the case study, youth can adjust their maps so we can understand how much the number of groups, practices, and materials youth identified and how this changed over time. The number of groups, practices, and materials identified are indicators of how youth understand multiple communities and their intersections in the space.

Analysis of youth-created artifacts (qualitative): To evaluate how the envisioned makerspace designs integrate multiple perspectives in the makerspace, we will examine design elements of the artifacts created (i.e., model of makerspaces envisioned, AI-generated visuals, artist statements), especially people, high- and low-tech materials, workstations, and practices and cultural forms to identify novel discourses related to diverse use and integration. In the iterative analysis process, we will assess how the created designs include multiple perspectives and engagement across different groups.

Semi-structured interviews (qualitative): The interviews will support the mediated discourse analysis of the youth-created

	<p>artifacts to triangulate the meaning making of the young people with the researcher identified nexuses. The analysis of these interviews aims to understand how the iterative design process unfolds in creating a makerspace that incorporates multiple perspectives. The interviews will also serve as a source of understanding any possible change over time related to the youth-perceived value of designing for diversity.</p> <p>Question: How do we convert the pre- and post-survey and pre- and post-drawing task results into a monetized value?</p>
<p>What data will be used to measure the success of the case study?</p>	<p><u>Pre- and post-assessment</u>: Responses entered into a spreadsheet (number of groups mentioned).</p> <p><u>Makerspace maps</u>: Responses entered into a spreadsheet (number of groups mentioned and overlaps).</p> <p><u>Youth-created artifacts</u>: Photographs and digital representations.</p> <p><u>Semi-structured interviews</u>: Transcribed verbal utterances.</p>
<p>How will these data be collected?</p>	<p><u>Pre- and post assessment and makerspace maps</u>: Paper-based formats that will be filled in by youth. We will scan the documents and enter responses into a spreadsheet.</p> <p><u>Youth-created artifacts</u>: Screenshots and saves files of AI-generated designs; photographs taken of youth-designed models.</p>

	<p><u>Semi-structured interviews with youth</u>: Conducted and recorded on-site during the case study using iPads.</p>
<p>Description of any proxy indicators to be used to evidence the outputs, outcomes and/or impacts of the case study⁴</p>	<p>Question: The example proxies for the type of outcome we will achieve (i.e., enhanced competences and know how) are listed as “Costs of: workshops, trainings, certificates, courses, private tutoring, consultancy, estimated loss of earnings by course participation” in the spreadsheet “SROI Examples of financial proxies used to value outcomes” shared by Kemal. These are costs of implementing the workshop but they are not monetizing the numbers we can achieve from the research instruments that measure the impacts of the case studies (i.e., GCE) in terms of the outcomes (i.e., socio-emotional learning outcomes). We will need support to complete this field.</p>
<p>Description of any challenges in gathering satisfactory data on measuring the success of the case study</p>	<p>The success of the case study may be influenced by the timing of the workshops, the youth' emotional or social state during the sessions, and external circumstances (e.g., school events). These factors can create inconsistencies in how youth respond or engage, affecting the reliability of the data.</p>
<p>Detail the number of individuals (young people, educators, teachers, stakeholders) you have engaged with in the design of the case study</p>	<ul style="list-style-type: none"> • Up to 23 youth participants • Up to 1 educator

⁴ Provide references for any proxy indicators and rationale for its use. These will also have to be used in the columns in the SROI spreadsheet on evidencing outcomes and giving a value to them.

<p>What does emotional cartography mean to you?</p>	<p>Emotional cartography is the practice of mapping and visualizing the relationship between emotions and space to capture the subjective and affective dimensions of human experience (Steger et al., 2021). It moves beyond objective measurements to reveal how places evoke a range of emotions and how these feelings shape our understanding and interaction with the world (Steger et al., 2021). This approach highlights the deep connection between place and feeling, recognizing that our experiences of locations are not neutral but shaped by personal and cultural emotions (Higuera-Trujillo et al., 2016). These insights are crucial for designing spaces that account for human well-being and fostering a greater appreciation for the complexity of place-based experiences (Higuera-Trujillo et al., 2016).</p> <p>Emotional cartography also emphasizes the importance of valuing diverse perspectives, acknowledging that different groups experience and engage with spaces uniquely (Steger et al., 2021). This is particularly relevant for exploring children’s geographies, as it moves beyond adult-centric perspectives to consider how young people experience and feel about their surroundings (Higuera-Trujillo et al., 2016). Children engage with places in ways that differ from adults, forming strong emotional bonds with specific locations based on play, routine, and social interactions.</p>
<p>Has any of the work you have done in the design, development, implementation and</p>	<p><u>Design and development</u>: No</p> <p><u>Implementation and evaluation</u>: Yes. Mapping the different groups of people and cultural forms within a space allows for the acknowledgment of diverse perspectives and the bonds each group has with specific practices and locations.</p>

<p>(e)valuation involved emotional cartography?</p>	<p>Reimagining the learning space to make it more accessible to others also creates opportunities to showcase these varied experiences, and foster inclusivity.</p>
<p>How will you re-present your case study methodology and findings in a non-textual manner?</p>	<p><u>Annotated visual map</u>: We would illustrate the journey of co-designing, implementing, and assessing the case study. The annotated visual map will capture the collaborative planning phase, showing educators and facilitators working together to shape an experience that combines hands-on learning with critical reflection (photos and sketches). It will feature visuals of students being introduced to the project, exploring the concept of inclusive robotics learning environments, and experimenting with different materials to bring their designs to life. As the process unfolds, the annotated visual map highlights moments of engagement, showcasing students having fun, collaborating, and actively participating in the learning experience. Additionally, it includes results of the assessment, incorporating visuals from the pre- and post-surveys as well as the maps, artifacts, and interviews to reflect on the impact of the project.</p>
<p>Other comments</p>	<p>None.</p>

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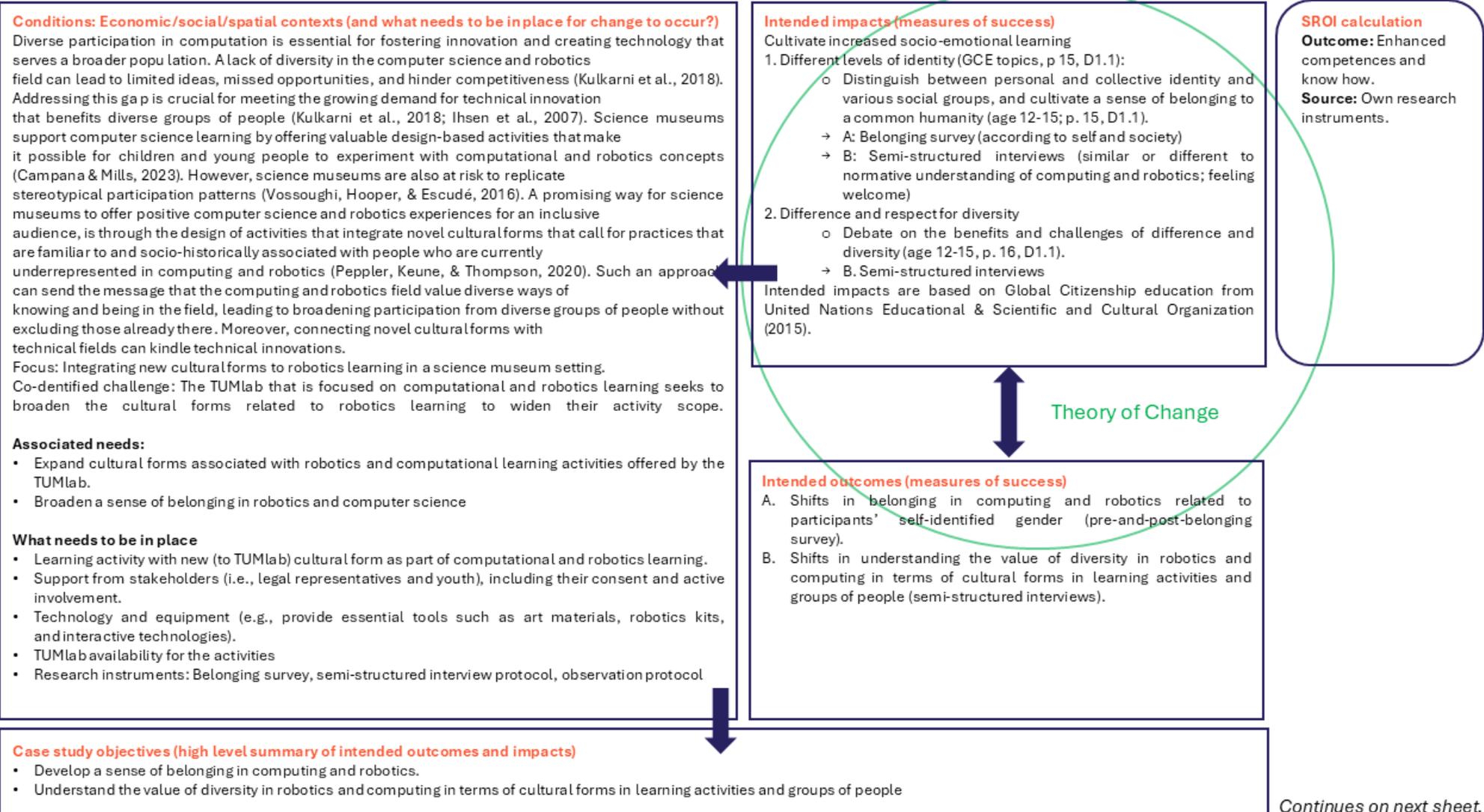
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Introducing new cultural forms to robotics learning



Continues on next sheet.

Rationale: Evidence and assumptions linking outputs to outcomes and impacts

Socioemotional learning in construction means (1) develop a sense of belonging in computing and robotics and (2) broaden understanding of the cultural practices that are part of computing and robotics and why it is important to foster diversity in these fields.

Activities: In small groups youth design projects with computational and robotics construction kits that integrate different cultural forms (e.g., Cultural Heritage and Visual Arts and Crafts through fibre crafts), such as underwater living landscapes or kinetic costumes.

Assumption: Designing projects with computation and robotics kits that integrate cultural forms that are not typically connected to these fields facilitates a wider understanding what constitutes knowing and doing robotics and can produce feelings of belonging within these fields.

Inputs: What resources do you have?

Access to the TUMlab and interest in broadening cultural forms in robotics activities, along with time allocated for the intervention.

Materials: electronic textiles, microbits, lego robotics kits, crafting materials, video-recording device.

Staff: TUMlab manager/educator; TUM research staff, project PI.

Activities: What will the partner do?

Co-designed computing and robotics learning activities with cultural forms new to the TUMlab (10 -13 years old).

Systematic measurements to observe change:

- Pre-and-post-belonging survey
- Semi-structured interviews

Outputs: What will the partner deliver?

- 1-5 learning sessions facilitated (1.5-11 hours in total)
- 10-60 youth participants (age 10-13)
- 10-60 pre-and-post-belonging survey
- 10-60 semi-structured interviews with youths
- 1-5 educator trained in the facilitation of the curriculum

What aspects of the case study have been co-created?

Curriculum: Developed in collaboration with the TUMlab manager and educators to ensure it meets the needs of the robotics lab and youth and is feasible for implementation at the TUMlab.

EU Grant Agreement number: 101132285

Project acronym: CLiViE

Project title: Cultural Literacies' Value in Europe

Author(s)	Anna Keune, Daniela Villarreal Bermudez
Contributor(s)	
Version	1.0
Deliverable	D3.1 Case Study
WP	WP3 Mapping Outputs of arts-based education
Due date	28 th February 2025
Submission date	
Dissemination level	PU

Abstract
This template supplements the logic model in D1.3 prepared for each case study. It provides additional information on the development of the case study, details the co-created aspects of the activity and acts as a checklist for the (e)valuation data required to undertake the SROI calculation.

Document history

Version	Date	Comments	Modified by
1	28.02.2025	None	Anna Keune, Daniela Villarreal Bermudez



This project has received funding from the European Union's Horizon Europe's programme

Name of the case study	Case 3: Introducing new cultural forms to robotics learning
What are the intended impacts from the Logic Model?	<p>Cultivate increased socio-emotional learning</p> <ol style="list-style-type: none"> 1. Different levels of identity (GCE topics, p 15, D1.1): <ul style="list-style-type: none"> ○ Distinguish between personal and collective identity and various social groups, and cultivate a sense of belonging to a common humanity (age 12-15; <u>p. 15, D1.1</u>). 2. Difference and respect for diversity <ul style="list-style-type: none"> ○ Debate on the benefits and challenges of difference and diversity (age 12-15, <u>p. 16, D1.1</u> <p>Intended impacts are based on Global Citizenship education from United Nations Educational & Scientific and Cultural Organization (2015).</p>
What are the intended outcomes from the Logic Model?	<ol style="list-style-type: none"> A. Shifts in belonging in computing and robotics related to participants' self-identified gender. B. Shifts in understanding the value of diversity in robotics and computing in terms of cultural forms in learning activities and groups of people.
Why is the case study needed (context and rationale)?	<p>Diverse participation in computation is essential for fostering innovation and creating technology that serves a broader population. A lack of diversity in the computer science and robotics field can lead to limited ideas, missed opportunities, and hinder competitiveness (Kulkarni et al., 2018). Addressing</p>

	<p>this gap is crucial for meeting the growing demand for technical innovation that benefits diverse groups of people (Kulkarni et al., 2018; Ihsen & Buschmeyer, 2007). Science museums support computer science learning by offering valuable design-based activities that make it possible for children and young people to experiment with computational and robotics concepts (Campana & Mills, 2023). However, science museums are also at risk to replicate stereotypical participation patterns (Vossoughi, Hooper, & Escudé, 2016). A promising way for science museums to offer positive computer science and robotics experiences for an inclusive audience, is through the design of activities that integrate novel cultural forms that call for practices that are familiar to and socio-historically associated with people who are currently underrepresented in computing and robotics (Peppler, Keune, & Thompson, 2020). Such an approach can send the message that the computing and robotics field value diverse ways of knowing and being in the field, leading to broadening participation from diverse groups of people without excluding those already there. Moreover, connecting novel cultural forms with technical fields can kindle technical innovations.</p>
<p>Description of the case study including duration (timescale) and geography (spatial) of delivery</p>	<p><u>Spatial</u>: This case study will take place at the TUMlab at Deutsches Museum in Munich. The TUMlab is a robotics laboratory that leverages creative computational construction kits and natural science and environmental technology. It is designed for museum visitors aged 10 and above, with a particular emphasis on school classes, educators, and other interested groups from out-of-school settings.</p> <p>We will conduct three sessions to introduce computational and robotics learning using kits that are infused by tools and</p>

	<p>materials related to cultural forms that are not typically associated with these fields (e.g., fiber crafts). The three sessions will include following activities:</p> <ul style="list-style-type: none"> • Pre- and post-survey: Belonging in computer science and robotics • Design task: Create a moving landscape using robotics kits and fiber crafts materials. <p><u>Timescale</u>: Each session will last about 1-2 hours. The case will be conducted in October 2025.</p>
<p>Description of how the case study was developed</p>	<p>The case study builds on a research-practice partnership between the Professorship for Learning Sciences and Educational Design Technologies at the Technical University of Munich (TUM) and the Deutsches Museum. In particular, we build on prior experiences of designing and implementing science, technology, engineering, and mathematics (STEM) activities at the museum, in which young people learn domain ideas by engaging in the design and sharing of personal projects. These activities involved co-design and facilitation with the TUMlab manager/educator and led to the intention to explore additional opportunities to integrate further cultural forms with robotics learning toward achieving a more inclusive overall approach to learning about robotics at the TUMlab.</p> <p>To develop the case study, we facilitated a workshop at the TUMlab that introduced the sewing of simple electronic circuits to participants and co-facilitated the session with the manager/educator as a way to get to know each others' educational and pedagogical approaches and whether the</p>

	<p>activities would be relevant to museum visitors. We also participated in the lange-Nacht der Museen at the Deutsches Museum's TUMlab to further strengthen our relationship. Following this, we conducted ethnographically inspired observations at the TUMlab. This included closely collaborating with the TUMlab manager, gathering insights from their past experiences as a starting point for design, and adjusting the case study based on that. Additionally, the manager/educator gave us a guided tour of the TUMlab that detailed all equipment, materials, and activities for an in-depth contextual understanding. During this visit, we explored the cultural forms and arts, materials, practices, and learning associated with those practices. Additionally, we conducted semi-structured interviews with the manager/educator and we learned how different groups of people participate in activities and learning practices of the TUMlab, noting which kinds of materials and cultural forms were underrepresented. Regular planning and coordination meetings ensure smooth implementation, align logistical details, and refine the case study objectives according to the perceived needs.</p>
<p>Description of the range of stakeholders involved in the development of the case study and how they were selected/consulted</p>	<p>TUMlab manager/educator: Co-design happened with the TUMlab manager/educator. The implementation will happen with her and she played an active role in supporting the facilitation of the case study. She will be part of our community of practice, helping to develop and disseminate the educational toolkit.</p>
<p>Description of the co-creation aspects of the</p>	<p>We developed the case study through a co-design approach with the TUMlab manager/educator, centering the design of the case study curriculum as a design outcome that the process sought to generate and facilitate. This involved: (1) research-</p>

<p>development of the case study</p>	<p>practice partnership, (2) participation in a high-profile event, (3) ethnographically inspired observations, and (4) reflective co-design and communication. For details see section “Description of how the case study was developed”.</p> <p>We maintained ongoing dialogue with the museum and manager/educator from the very beginning. The foundation of this case study stems from the needs identified by the TUMlab together with us.</p>
<p>Art/Cultural form covered in the case study</p>	<p>Cultural and Natural Heritage: Traditional fiber crafts</p> <p>Visual Arts and Crafts: Creation of visual works, including moving landscapes.</p> <p>Design and Creative Services: Robotics parts including motors</p>
<p>Description of the age and demographic profile of beneficiaries</p>	<p>Young people between 10 and 13 years-old from around the Museum. Gender distribution: We will have to hold until after conducting the case study to know their self-identified gender identities.</p>
<p>Institutional setting (formal/informal) of the case study</p>	<p>The case study is conducted by the Professorship of Learning Sciences and Educational Design Technologies at the Technical University of Munich. The case study is conducted at the TUMlab, an out-of-school robotics learning lab at the Deutsches Museum. The lab is affiliated with the Technical University of Munich. The Deutsches Museum is the largest science and technology museum worldwide and the TUMlab is a robotics lab situated in the heart of the Deutsches Museum at Museum Insel in Munich.</p>

Funding level and source(s)	No known additional funding sources.
Description of any non-monetised resources used in the case study ⁵	<p><u>Volunteer time:</u></p> <ul style="list-style-type: none"> • 12 hours of TUMlab educator time, supporting key logistical aspects, such as co-designing the curriculum, the materials, the recruitment process, scheduling sessions. <p><u>Contributions of goods and services:</u></p> <ul style="list-style-type: none"> • 12 hours of TUMlab space use for tours, course facilitation. • Existing materials for case study (LS design lab): <ul style="list-style-type: none"> ■ Crafting materials. ■ E textiles ■ Silicon ■ Fabric ■ Conductive fabrics • Materials purchased for case study: <ul style="list-style-type: none"> ■ Crafting materials.

⁵ The two main types of non-monetised inputs are volunteer time and contributions of goods and services in kind.

<p>What is the value of the inputs for the case study?⁶</p>	<ul style="list-style-type: none"> • 12 hours of TUMlab educator time: 199,92€ • 12 hours of TUMlab space use for tours, course facilitation: 350,00 € • Existing materials for case study (LS design lab): 2.704,00 € <p>Total: 3.992,00 €</p>
<p>Outputs to be delivered in the case study</p>	<ul style="list-style-type: none"> • 1-5 learning sessions facilitated (1.5-11 hours in total) • 10-60 youth participants (age 10-13) • 10-60 pre-and-post-belonging survey • 10-60 semi-structured interviews with youths • 1-5 educator trained in the facilitation of the curriculum
<p>Learning Outcomes to be delivered in the case study</p>	<ul style="list-style-type: none"> • Shifts in belonging in computing and robotics related to participants' self-identified gender (pre-and-post-belonging survey). • Shifts in understanding the value of diversity in robotics and computing in terms of cultural forms in learning

⁶ These data need to be captured in the first two (inputs) columns of the SROI spreadsheet. It is important to give a value to these inputs. The inputs columns refer to the financial value of the inputs and it is important to identify what stakeholders are contributing in order to make the activity possible. Inputs are used up in the course of the activity, such as money or time, for example. D3.2 (Data on inputs, financial values and non-monetised inputs) will be the first draft of the SROI spreadsheet and is due by 30th April 2025. D3.3 will comprise of the logic model (see D1.3), case study summary (D3.1), data from the SROI spreadsheet presenting the inputs and financial values (D3.2/task 3.3) and non-monetised inputs (D3.2/task 3.4). This is due by 31st May 2025. SGH and UH will support partners with completing the SROI spreadsheet.

	<p>activities and groups of people (semi-structured interviews).</p>
<p>Impacts to be delivered in the case study</p>	<p><u>Competences and know-how:</u> Cultivate increased socio-emotional learning.</p> <ol style="list-style-type: none"> 1. Different levels of identity (GCE topics, p 15, D1.1). <ol style="list-style-type: none"> a. Distinguish between personal and collective identity and various social groups, and cultivate a sense of belonging to a common humanity (age 12-15; p. 15, D1.1). 2. Difference and respect for diversity <ol style="list-style-type: none"> a. Debate on the benefits and challenges of difference and diversity (age 12-15, p. 16, D1.1) <p>Intended impacts are based on Global Citizenship education from United Nations Educational & Scientific and Cultural Organization (2015).</p>
<p>Measures of success or indicators used to evaluate the case study outputs/outcomes/impacts</p>	<ul style="list-style-type: none"> • Quantitative analysis of shifts in belonging per gender of youth participants (pre- and post-survey). • Quantitative analysis of understanding the value of diversity in robotics and computing in terms of cultural forms in learning activities and groups of people (semi-structured interviews).

<p>Description of the co-creation of the measures of success/indicators</p>	<p><u>Pre-and-post-belonging survey</u>: The belonging survey is based on the survey from case study 1. Through several rounds of revision and refinement, items were adjusted for clarity and precision in relation to robotics. A final instrument was then created by selecting specific items from the item bank.</p> <p><u>Semi-structured interviews</u>: The semi-structured interviews were created to better understand underlying aspects of belonging in robotics related to the facilitated activity. The interviews will ask participants how they like the activity, whether and how it makes them feel welcome, and what typical robotics activities should be like to make them feel more welcome. These questions directly resonate with the interests of the TUMlab manager to consider how robotics activities could include a wider range of cultural forms.</p>
<p>Description of any differences among the stakeholders on the value of attributed to the indicators</p>	<p><u>Youth participants</u>: The belonging survey and the interviews task will be learning activities for the youth to share and reflect upon their personal identity in relation to robotics.</p> <p><u>TUMlab manager</u>: The survey and interview responses will provide the manager with ideas for facilitating and designing robotics learning activities that integrate diverse cultural forms.</p>
<p>How will the case study be (e)valuated?⁷</p>	<p><u>Belonging survey</u>: Significant difference in the sense of belonging is expected between the pre- and post-study measurements, indicating potential changes resulting from the</p>

⁷ The evaluation of the case study must be designed before any activities are implemented. The SROI calculation will be undertaken after the case study activity has been delivered. It will involve evidencing the outputs, outcomes and/or impacts and giving them a value. The relevant columns in the SROI spreadsheet will need to be completed. The completed SROI spreadsheet will be part of D4.2.

	<p>intervention. Number of participants will be low, which limits the results.</p> <p><u>Semi-structured interviews</u>: The semi-structured interviews will serve the qualitative evaluation of belonging in computing, focusing on what participants enjoyed about the activity, whether and how it made them feel welcome, and what they consider should be included in welcoming robotics activities.</p> <p>Question: How do we convert the pre- and post-survey and semi-structured interviews results into a monetized value?</p>
<p>What data will be used to measure the success of the case study?</p>	<ul style="list-style-type: none"> • Belonging survey responses entered into a spreadsheet as numbered values • Semi-structured interviews transcribed verbatim.
<p>How will these data be collected?</p>	<p><u>Belonging survey</u>: Paper-based format that will be filled in by youth participants during the case study. We will then scan the surveys and transfer them into a digital spreadsheet.</p> <p><u>Semi-structured interviews</u>: Recorded with an iPad and transcribed verbatim for iterative content analysis.</p>
<p>Description of any proxy indicators to be used to evidence the outputs, outcomes and/or impacts of the case study⁸</p>	<p>Question: The example proxies for the type of outcome we will achieve (i.e., enhanced competences and know how) are listed as “Costs of: workshops, trainings, certificates, courses, private tutoring, consultancy, estimated loss of earnings by course participation” in the spreadsheet “SROI Examples of financial proxies used to value outcomes” shared by Kemal.</p>

⁸ Provide references for any proxy indicators and rationale for its use. These will also have to be used in the columns in the SROI spreadsheet on evidencing outcomes and giving a value to them.

	<p>These are costs of implementing the workshop but they are not monetizing the numbers we can achieve from the research instruments (i.e., belonging survey and drawing task) that measure the impacts of the case studies (i.e., GCE) in terms of the outcomes (i.e., socio-emotional learning outcomes). We will need support to complete this field.</p>
<p>Description of any challenges in gathering satisfactory data on measuring the success of the case study</p>	<p>The success of the case study may be influenced by the timing of the workshops, the possibility of recruiting participants, and the participants' emotional or social state during the sessions. These factors can create inconsistencies in how students respond or engage.</p>
<p>Detail the number of individuals (young people, educators, teachers, stakeholders) you have engaged with in the design of the case study</p>	<ul style="list-style-type: none"> • Up to 12 young people • 1 TUMlab manager
<p>What does emotional cartography mean to you?</p>	<p>Emotional cartography is the practice of mapping and visualizing the relationship between emotions and space to capture the subjective and affective dimensions of human experience (Steger et al., 2021). It moves beyond objective measurements to reveal how places evoke a range of emotions and how these feelings shape our understanding and interaction with the world (Steger et al., 2021). This approach highlights the deep connection between place and feeling, recognizing that our experiences of locations are not neutral but shaped by personal and cultural emotions (Higuera-Trujillo et al., 2016). These insights are crucial for designing spaces that account for human well-being and fostering a greater</p>

	<p>appreciation for the complexity of place-based experiences (Higuera-Trujillo et al., 2016).</p> <p>Emotional cartography also emphasizes the importance of valuing diverse perspectives, acknowledging that different groups experience and engage with spaces uniquely (Steger et al., 2021). This is particularly relevant for exploring children’s geographies, as it moves beyond adult-centric perspectives to consider how young people experience and feel about their surroundings (Higuera-Trujillo et al., 2016). Children engage with places in ways that differ from adults, forming strong emotional bonds with specific locations based on play, routine, and social interactions.</p>
<p>Has any of the work you have done in the design, development, implementation and (e)valuation involved emotional cartography?</p>	<p><u>Design and development:</u> No</p> <p><u>Implementation:</u> No</p> <p><u>Evaluation:</u> Yes. The interviews are intended to uncover the connections between the cultural forms explored in the case study and the participants’ sense of belonging. They also aim to reveal the emotional bonds formed through the materials, personal creations, and their engagement with computing.</p>
<p>How will you re-present your case study methodology and findings in a non-textual manner?</p>	<p><u>Annotated visual map:</u> We would illustrate the journey of co-designing, implementing, and assessing the case study. The annotated visual map will capture the collaborative planning phase, showing educators and facilitators working together to shape an experience that combines hands-on learning with critical reflection (photos and sketches). It will feature visuals of students being introduced to the project, exploring the concept of animated landscapes, and experimenting with</p>

	different materials to bring their designs to life. As the process unfolds, the annotated visual map highlights moments of engagement, showcasing students having fun, collaborating, and actively participating in the learning experience. Additionally, it includes results of the assessment, incorporating visuals from the pre- and post-surveys as well as the interviews to reflect on the impact of the project.
Other comments	None.

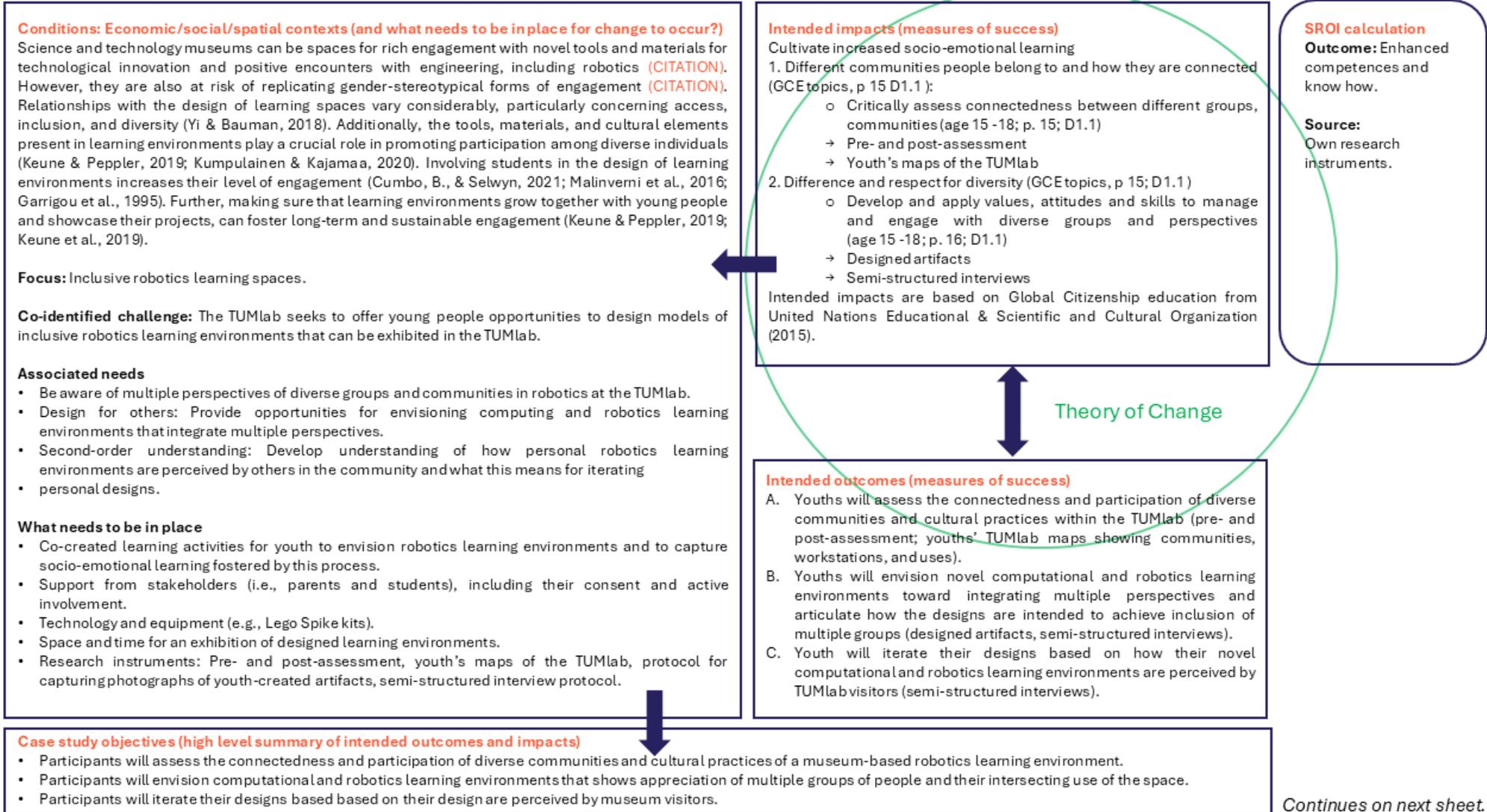
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Envisioning inclusive robotics learning environments in museum settings



Continues on next sheet.

Rationale: Evidence and assumptions linking outputs to outcomes and impacts

Socioemotional learning means (1) critically assess the connectedness and participation of diverse communities in a robotics lab, (2) envision designs for a robotics lab to integrate multiple perspectives.

Activities: In small groups, (a) map the workspaces, and inquire for the groups of people, and practices of the TUMlab (b) envision inclusive spatial designs using Lego Spikes integrating mobile workstations, and (c) showcase the designs at the TUMlab for visitors to observe them.

Assumption: Encouraging youths to design visions for alternative robotics learning environments using Lego robotic kits provides opportunities to become aware of how spatial set-ups can serve multiple groups of people with different interests toward community-oriented learning environments.

Inputs: What resources do you have?

Access to museum robotics space interested in broadening participation and connectedness among diverse groups of people and designing learning environments that engage a broader range of individuals.

Materials: iPads, craft materials, AI tools, printer.

Staff: TUMlab manager/educator; TUM research staff, project PI.

Activities: What will the partner do?

Co-designed and co-facilitated a course for youths (15 -18 years old) with school educators and administrators.

Systematic measurements to observe change:

- Pre- and post-assessment: Listing the group of people who youth consider to belong to robotics at the TUMlab.
- Youths' maps of the TUMlab
- Youth-designed artifacts: Artifactual representations of robotics labs used by different people, including intersecting uses.
- Semi-structured interviews: Verbal articulations of knowledge about how robotics spaces can be and should be used by different people, and how this diversity brings value to robotics.

Outputs: What will the partner deliver?

- 3 learning sessions facilitated
- 4.5 hours of facilitated sessions
- Up to 12 youth participants (age 15-18)
- Up to 4 group visual designs of robotics learning spaces.
- Up to 12 semi-structured interviews with youths
- 1 curriculum for designing learning spaces connecting diverse communities.
- 1 educator trained in the facilitation of the curriculum

What aspects of the case study have been co-created?

Curriculum: Developed in collaboration with the TUMlab manager and educators to ensure it meets the needs of the robotics lab and youth and is feasible for implementation at the TUMlab.

Exhibition: The youth will plan and curate an intervention to exhibit their designs.

EU Grant Agreement number: 101132285

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Author(s)	Anna Keune, Daniela Villarreal Bermudez
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Abstract
This template supplements the logic model in D1.3 prepared for each case study. It provides additional information on the development of the case study, details the co-created aspects of the activity and acts as a checklist for the (e)valuation data required to undertake the SROI calculation.

Document history

Version	Date	Comments	Modified by
1	28.02.2025	None	Anna Keune, Daniela Villarreal Bermudez



This project has received funding from the European Union's Horizon Europe's programme

Name of the case study	Case study 4: Envisioning inclusive robotics learning environments in museum settings
What are the intended impacts from the Logic Model?	<p>Cultivate increased socio-emotional learning</p> <ol style="list-style-type: none"> 1. Different communities people belong to and how they are connected (GCE topics, p 15 D1.1): <ul style="list-style-type: none"> ○ Critically assess connectedness between different groups, communities (age 15 -18 ; p. 15; D1.1) 2. Difference and respect for diversity (GCE topics, p 15 D1.1) <ul style="list-style-type: none"> ○ Develop and apply values, attitudes and skills to manage and engage with diverse groups and perspectives (age 15 -18; p. 16; D1.1) <p>Intended impacts are based on Global Citizenship education from United Nations Educational & Scientific and Cultural Organization (2015).</p>
What are the intended outcomes from the Logic Model?	<ol style="list-style-type: none"> A. Youths will assess the connectedness and participation of diverse communities and cultural practices within the TUMlab. B. Youths will envision novel computational and robotics learning environments toward integrating multiple perspectives and articulate how the designs are intended to achieve inclusion of multiple groups.

<p>Why is the case study needed (context and rationale)?</p>	<p>Science and technology museums can be spaces for rich engagement with novel tools and materials for technological innovation and positive encounters with engineering, including robotics (Vermeeren et al., 2018). However, they are also at risk of replicating gender-stereotypical forms of engagement (Bonus et al., 2021). Relationships with the design of learning spaces vary considerably, particularly concerning access, inclusion, and diversity. Additionally, the tools, materials, and cultural elements present in learning environments play a crucial role in promoting participation among diverse individuals (Keune & Pepler, 2019; Kumpulainen & Kajamaa, 2020). Involving students in the design of learning environments increases their level of engagement (Cumbo, B., & Selwyn, 2021; Malinverni et al., 2016; Garrigou et al., 1995). Further, making sure that learning environments grow together with young people and showcase their projects, can foster long-term and sustainable engagement (Keune & Pepler, 2019; Keune et al., 2019).</p>
<p>Description of the case study including duration (timescale) and geography (spatial) of delivery</p>	<p><u>Spatial</u>: This case study will take place at the TUMlab at Deutsches Museum in Munich. The TUMlab is a robotics laboratory that leverages creative computational construction kits and natural science and environmental technology. It is designed for museum visitors aged 10 and above, with a particular emphasis on school classes, educators, and other interested groups from out-of-school settings. We will conduct 3 sessions to map and design inclusive robotics labs with opportunities for youth to incorporate multiple perspectives and communities into the envisioned design. Youth people will use Lego robotics kits that resonate with the materials already</p>

	<p>available at the TUMlab to design their envisioned inclusive spaces. The three sessions will include following activities:</p> <p>Session 1: Map the workspaces and inquire for the groups of people, and practices of the TUMlab</p> <p>Session 2: Envision inclusive spatial designs using Lego Spikes kits by integrating mobile workstations etc.</p> <p>Session 3: Showcase the designs at the TUMlab for visitors to observe them.</p> <p><u>Timescale</u>: The sessions will happen in June or July 2025. Each of the sessions will be 90 minutes long.</p>
<p>Description of how the case study was developed</p>	<p>The case study builds on a research-practice partnership between the Professorship for Learning Sciences and Educational Design Technologies at the Technical University of Munich (TUM) and the Deutsches Museum. We built on prior experiences of designing and implementing science, technology, engineering, and mathematics (STEM) activities at the museum, in which young people learn domain ideas by engaging in the design and sharing of personal projects. These activities involved co-design and facilitation with the TUMlab manager/educator and led to identifying the need to further develop ideas for the design of the TUMlab that has been conceptualized for robotics learning. We participated in the lange-Nacht der Museen at the Deutsches Museum’s TUMlab to further strengthen our relationship. Following this, we conducted ethnographically inspired observations at the TUMlab. This included closely collaborating with the TUMlab manager, gathering insights from their past experiences as a</p>

	<p>starting point for design, and adjusting the case study based on that. Additionally, the manager/educator gave us a guided tour of the TUMlab that detailed all equipment, materials, and activities for an in-depth contextual understanding. During this visit, we explored the cultural forms and arts, materials, practices, and learning associated with those practices identifying the important role of Lego kits within the design of the space. Additionally, we conducted semi-structured interviews with the manager/educator and we learned how different groups of people participate in activities and learning practices of the TUMlab. Regular planning and coordination meetings ensure smooth implementation, align logistical details, and refine the case study objectives according to the perceived needs.</p>
<p>Description of the range of stakeholders involved in the development of the case study and how they were selected/consulted</p>	<p>TUMlab manager/educator: Co-design happened with the TUMlab manager/educator. The implementation will happen with her and she played an active role in supporting the facilitation of the case study. She will be part of our community of practice, helping to develop and disseminate the educational toolkit.</p>
<p>Description of the co-creation aspects of the development of the case study</p>	<p>We developed the case study through a co-design approach with the TUMlab manager/educator, centering the design of the case study curriculum as a design outcome that the process sought to generate and facilitate. This involved: (1) research-practice partnership, (2) participation in a high-profile event, (3) ethnographically inspired observations, and (4) reflective co-design and communication. For details see section “Description of how the case study was developed”.</p>

	We maintained ongoing dialogue with the museum and manager/educator from the very beginning. The foundation of this case study stems from the needs identified by the TUMlab together with us.
Art/Cultural form covered in the case study	<ul style="list-style-type: none"> • Visual Arts and Crafts • Audio-visual and Interactive Media • Design and Creative Services
Description of the age and demographic profile of beneficiaries ⁹	Young people between 15 and 18 years-old from around the Museum. Gender distribution: We will have to hold until after conducting the case study to know their self-identified gender identities.
Institutional setting (formal/informal) of the case study	The case study is conducted by the Professorship of Learning Sciences and Educational Design Technologies at the Technical University of Munich. The case study is conducted at the TUMlab, an out-of-school robotics learning lab at the Deutsches Museum. The lab is affiliated with the Technical University of Munich. The Deutsches Museum is the largest science and technology museum worldwide and the TUMlab is a robotics lab situated in the heart of the Deutsches Museum at Museum Insel in Munich.
Funding level and source(s) ¹⁰	No known additional funding sources.

⁹ For example, age, gender, ethnicity, race, and socio-economic background.

¹⁰ This is all additional funding or resources that have been used from public, private or charitable sources.

<p>Description of any non-monetised resources used in the case study¹¹</p>	<p><u>Volunteer time:</u></p> <ul style="list-style-type: none"> • 28 hours of TUMlab educator time, supporting key logistical aspects, such as co-designing the curriculum, the materials, the recruitment process, scheduling sessions. <p><u>Contributions of goods and services:</u></p> <ul style="list-style-type: none"> • 12 hours of TUMlab space use for tours, course facilitation, pilot facilitation • Materials/equipment with numbers used provided by the TUMlab <ul style="list-style-type: none"> ○ Lego autonomous carts. • Materials purchased for case study: <ul style="list-style-type: none"> • Lego kits • Crafting materials.
<p>What is the value of the inputs for the case study?¹²</p>	<ul style="list-style-type: none"> • 16 hours of TUMlab educator time : 215,00€ • 12 hours of TUMlab space use for tours, course

¹¹ The two main types of non-monetised inputs are volunteer time and contributions of goods and services in kind.

¹² These data need to be captured in the first two (inputs) columns of the SROI spreadsheet. It is important to give a value to these inputs. The inputs columns refer to the financial value of the inputs and it is important to identify what stakeholders are contributing in order to make the activity possible. Inputs are used up in the course of the activity, such as money or time, for example. D3.2 (Data on inputs, financial values and non-monetised inputs) will be the first draft of the SROI spreadsheet and is due by 30th April 2025. D3.3 will comprise of the logic model (see D1.3), case study summary (D3.1), data from the SROI spreadsheet presenting the inputs and financial

	<p>facilitation, pilot facilitation: 350 €</p> <ul style="list-style-type: none"> • Equipment and consumable materials (provided by the TUMlab) 1,320 € • Materials to be purchased for case study: 940 € <p>Total: 2.610,00€</p>
Outputs to be delivered in the case study	<ul style="list-style-type: none"> • 3 learning sessions facilitated • 4.5 hours of facilitated sessions • Up to 12 youth participants (age 15-18) • Up to 4 group visual designs of robotics learning spaces. • Up to 12 semi-structured interviews with youths • 1 curriculum for designing learning spaces connecting diverse communities. • 1 educator trained in the facilitation of the curriculum
Learning Outcomes to be delivered in the case study	<ul style="list-style-type: none"> • Youths will assess the connectedness and participation of diverse communities and cultural practices within the TUMlab • Youths will envision novel computational and robotics learning environments toward integrating multiple

values (D3.2/task 3.3) and non-monetised inputs (D3.2/task 3.4). This is due by 31st May 2025. . SGH and UH will support partners with completing the SROI spreadsheet.

	<p>perspectives and articulate how the designs are intended to achieve inclusion of multiple groups.</p> <ul style="list-style-type: none"> • Youth will iterate their designs based on how their novel computational and robotics learning environments are perceived by TUMlab visitors.
<p>Impacts to be delivered in the case study</p>	<p>Cultivate increased socio-emotional learning</p> <ol style="list-style-type: none"> 1. Different communities people belong to and how they are connected (GCE topics, p 15 D1.1): <ul style="list-style-type: none"> ○ Critically assess connectedness between different groups, communities (age 15 -18 ; p. 15; D1.1) 2. Difference and respect for diversity (GCE topics, p 15 D1.1) <ul style="list-style-type: none"> ○ Develop and apply values, attitudes and skills to manage and engage with diverse groups and perspectives (age 15 -18; p. 16; D1.1) <p>Intended impacts are based on Global Citizenship education from United Nations Educational & Scientific and Cultural Organization (2015).</p>
<p>Measures of success or indicators used to evaluate the case study outputs/outcomes/impacts</p>	<ul style="list-style-type: none"> • Pre- and post-assessment: Mapping group of people who belong to and visit the TUMlab. • Youths' maps showing communities, workstations, and uses. • Youth-designed artifacts that represent how youth took

	<p>multiple perspectives into consideration in their designs.</p> <ul style="list-style-type: none"> • Semi-structured interviews with youth that articulate how youth took multiple perspectives into consideration in their designs.
<p>Description of the co-creation of the measures of success/indicators</p>	<p><u>Pre- and post-assessment:</u> This idea comes from the social mapping exercise, identifying the uses, materials, and groups of people present in the TUMlab. To assess changes in awareness of interconnectivity and diversity in the space is by asking before and after the implementation: Who participates in the TUMlab and how? Who is not participating and how could they be supported? We anticipate that the post-assessment will include more groups of people.</p> <p><u>Youths' maps:</u> The mapping research instrument was developed based on ethnographic inquiry with educators from case study 2 as a way for young people to show understanding of diversity. The map is a blank blueprint of the space. To fill the map, youth identify the people who use the space and the materials and practices present in the space. After the case study activities, youth can adjust their maps so we can understand how much the number of groups, practices, and materials youth identified and how this changed over time. The number of groups, practices, and materials identified are indicators of how youth understand multiple communities and their intersections in the space.</p> <p><u>Youth-designed artifacts:</u> We will analyze the youth-created artifacts (i.e., models of inclusive spaces) based on their representations of multiple groups of people in relation to</p>

	<p>practices and cultural forms, materials, and workstations along with intersections of these. To analyze the artifacts, we will follow a mediated discourse analysis (Scollon, 2004; Wohlwend, 2009), which identifies nexuses of intersecting discourses that are mediated by the artifactual representations of people, materials, and workstations along with associated practices and cultural forms. The novel discourses that emerge from the intersections created and envisioned by the young people through their designs will be the indicators of how diversity and multiple perspectives can be achieved in makerspace designs. The artifactual discourse analysis is based on observations and guided tours of the TUMlab that educators provided to us, along with their explanations of current spatial uses and conflicting discourses.</p> <p><u>Semi-structured interviews:</u> Interviews are designed to capture the youth’ knowledge and reflections while designing their envisioned makerspaces to articulate how their designs represent multiple communities and uses. Youth are also asked to share how catering to diverse communities will add value to the overall makerspace community. The youth are also asked to articulate any design changes they implemented and why they were in relation to the socio-emotional learning outcomes. The interviews will support the mediated discourse analysis of the youth-created artifacts to triangulate the meaning-making of the young people with the researcher identified nexuses.</p>
<p>Description of any differences among the stakeholders on the value</p>	<p><u>Youth participants:</u></p> <ul style="list-style-type: none"> • We anticipate an increase in the number of groups that youth identify (<u>pre- and post assessment and</u>

<p>of attributed to the indicators</p>	<p><u>makerspace maps</u>). The differences will indicate a shift in competencies related to communities that people belong to and their connections as well as respect for diversity in terms of shared use of and needs for robotics learning environments.</p> <ul style="list-style-type: none"> • We anticipate that the analysis of the <u>youth-created artifacts and semi-structured interviews</u> will show how the activities of the case study fostered competencies about the socio-emotional learning objectives in more depth. Additionally, these designs will hold significant value for the youth, as they are an integral part of their learning journey and will be exhibited within the TUMlab. <p><u>Manager/educator:</u></p> <ul style="list-style-type: none"> • We anticipate that the research instruments and participation in the case study design and facilitation will provide the TUMlab manager/educator with inspiration for the design of activities related to the Global Citizenship framework.
<p>How will the case study be (e)valuated?¹³</p>	<p><u>Analysis of pre- and post-assessment (quantitative):</u> To evaluate how youth critically assess connectedness between different groups and communities, we will ask participants before and after the case study to list the groups of people who participate in the TUMlab. We anticipate that in the post-assessment, youth will demonstrate a broader and more</p>

¹³ The evaluation of the case study must be designed before any activities are implemented. The SROI calculation will be undertaken after the case study activity has been delivered. It will involve evidencing the outputs, outcomes and/or impacts and giving them a value. The relevant columns in the SROI spreadsheet will need to be completed. The completed SROI spreadsheet will be part of D4.2.

inclusive perspective by recognizing a greater diversity of groups.

Analysis youths' makerspace maps (quantitative): To evaluate how youth critically assess the connectedness between different groups and communities, we will ask youth to identify various groups of people, workstations, materials, and practices on a blank map. The greater number of groups, practices, and materials identified will serve as indicators that the youth have evaluated the connectivity and participation of diverse groups in the space. At the end of the case study, youth can adjust their maps so we can understand how much the number of groups, practices, and materials youth identified and how this changed over time. The number of groups, practices, and materials identified are indicators of how youth understand multiple communities and their intersections in the space.

Analysis of youth-created artifacts (qualitative): To evaluate how the envisioned makerspace designs integrate multiple perspectives in the makerspace, we will examine design elements of the artifacts created (i.e., model of envisioned space), especially people, high- and low-tech materials, workstations, and practices and cultural forms to identify novel discourses related to diverse use and integration. In the iterative analysis process, we will assess how the created designs include multiple perspectives and engagement across different groups.

Semi-structured interviews (qualitative): The interviews will support the mediated discourse analysis of the youth-created artifacts to triangulate the meaning making of the young people

	<p>with the researcher identified nexuses. The analysis of these interviews aims to understand how the iterative design process unfolds in creating a robotics learning environment that incorporates multiple perspectives. The interviews will also serve as a source of understanding any possible change over time related to the youth-perceived value of designing for diversity.</p> <p>Question: How do we convert the pre- and post-survey and pre- and post-drawing task results into a monetized value?</p>
<p>What data will be used to measure the success of the case study?</p>	<p><u>Pre- and post-assessment</u>: Responses entered into a spreadsheet (number of groups mentioned).</p> <p><u>Spatial maps</u>: Responses entered into a spreadsheet (number of groups mentioned and overlaps).</p> <p><u>Youth-created artifacts</u>: Photographs and digital representations.</p> <p><u>Semi-structured interviews</u>: Transcribed verbal utterances.</p>
<p>How will these data be collected?</p>	<p><u>Pre- and post assessment and spatial maps</u>: Paper-based formats that will be filled in by youth. We will scan the documents and enter responses into a spreadsheet.</p> <p><u>Youth-created artifacts</u>: Photographs taken of youth-designed models.</p> <p><u>Semi-structured interviews with youth</u>: Conducted and recorded on-site during the case study using iPads.</p>

<p>Description of any proxy indicators to be used to evidence the outputs, outcomes and/or impacts of the case study¹⁴</p>	<p>Question: The example proxies for the type of outcome we will achieve (i.e., enhanced competences and know how) are listed as “Costs of: workshops, trainings, certificates, courses, private tutoring, consultancy, estimated loss of earnings by course participation” in the spreadsheet “SROI Examples of financial proxies used to value outcomes” shared by Kemal. These are costs of implementing the workshop but they are not monetizing the numbers we can achieve from the research instruments that measure the impacts of the case studies (i.e., GCE) in terms of the outcomes (i.e., socio-emotional learning outcomes). We will need support to complete this field.</p>
<p>Description of any challenges in gathering satisfactory data on measuring the success of the case study</p>	<p>The success of the case study may be influenced by the timing of the workshops, the possibility of recruiting participants, and the participants’ emotional or social state during the sessions. These factors can create inconsistencies in how students respond or engage.</p>
<p>Detail the number of individuals (young people, educators, teachers, stakeholders) you have engaged with in the design of the case study</p>	<ul style="list-style-type: none"> • Up to 12 young people • 1 TUMlab manager
<p>What does emotional cartography mean to you?</p>	<p>Emotional cartography is the practice of mapping and visualizing the relationship between emotions and space to capture the subjective and affective dimensions of human experience (Steger et al., 2021). It moves beyond objective</p>

¹⁴ Provide references for any proxy indicators and rationale for its use. These will also have to be used in the columns in the SROI spreadsheet on evidencing outcomes and giving a value to them.

	<p>measurements to reveal how places evoke a range of emotions and how these feelings shape our understanding and interaction with the world (Steger et al., 2021). This approach highlights the deep connection between place and feeling, recognizing that our experiences of locations are not neutral but shaped by personal and cultural emotions (Higuera-Trujillo et al., 2016). These insights are crucial for designing spaces that account for human well-being and fostering a greater appreciation for the complexity of place-based experiences (Higuera-Trujillo et al., 2016).</p> <p>Emotional cartography also emphasizes the importance of valuing diverse perspectives, acknowledging that different groups experience and engage with spaces uniquely (Steger et al., 2021). This is particularly relevant for exploring children’s geographies, as it moves beyond adult-centric perspectives to consider how young people experience and feel about their surroundings (Higuera-Trujillo et al., 2016). Children engage with places in ways that differ from adults, forming strong emotional bonds with specific locations based on play, routine, and social interactions.</p>
<p>Has any of the work you have done in the design, development, implementation and (e)valuation involved emotional cartography?</p>	<p><u>Design and development:</u> No</p> <p><u>Implementation and evaluation:</u> Yes. Mapping the different groups of people and cultural forms within a space allows for the acknowledgment of diverse perspectives and the bonds each group has with specific practices and locations. Reimagining the learning space to make it more accessible to others also creates opportunities to showcase these varied experiences, and foster inclusivity.</p>

<p>How will you re-present your case study methodology and findings in a non-textual manner?</p>	<p><u>Annotated visual map</u>: We would illustrate the journey of co-designing, implementing, and assessing the case study. The annotated visual map will capture the collaborative planning phase, showing educators and facilitators working together to shape an experience that combines hands-on learning with critical reflection (photos and sketches). It will feature visuals of students being introduced to the project, exploring the concept of inclusive robotics learning environments, and experimenting with different materials to bring their designs to life. As the process unfolds, the annotated visual map highlights moments of engagement, showcasing students having fun, collaborating, and actively participating in the learning experience. Additionally, it includes results of the assessment, incorporating visuals from the pre- and post-surveys as well as the maps, artifacts, and interviews to reflect on the impact of the project.</p>
<p>Other comments</p>	<p>None</p>

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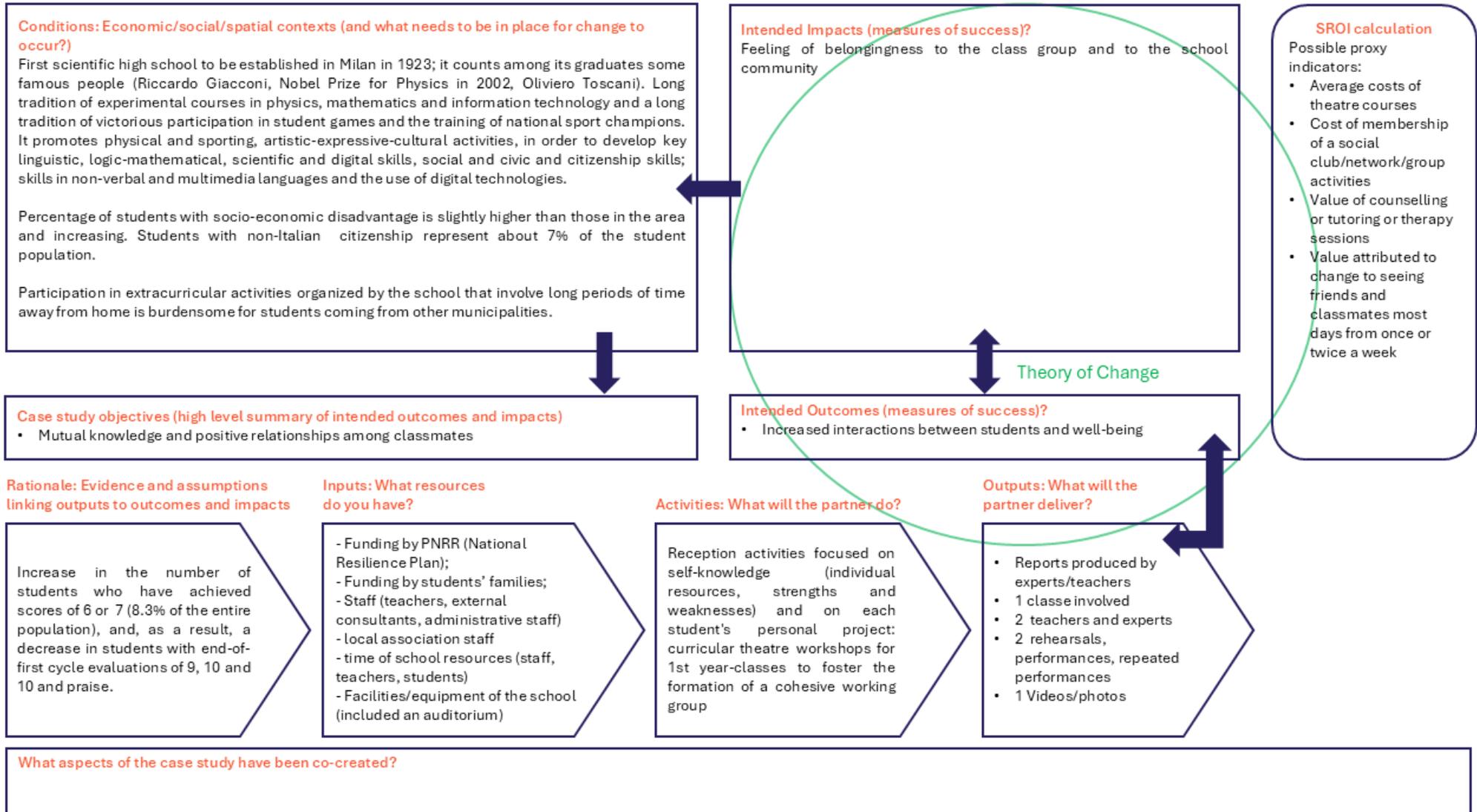
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Italy



Scientific High School Vittorio Veneto - Milan



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Abstract
This template supplements the logic model in D1.3 prepared for each case study. It provides additional information on the development of the case study, details the co-created aspects of the activity and acts as a checklist for the (e)valuation data required to undertake the SROI calculation.

Document history

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2.0	28.5.25		



This project has received funding from the European Union's Horizon Europe's programme

Name of the case study	Scientific High School Vittorio Veneto - Milan
What are the intended impacts from the Logic Model?	Difference and respect for diversity → Develop and apply values, attitudes and skills to manage and engage with diverse groups and perspectives
What are the intended outcomes from the Logic Model?	Strengthened sense of belonging and level of well-being in relation to being comfortable with cultural differences.
Why is the case study needed (context and rationale)?	<p>“Vittorio Veneto” is the first scientific high school to be established in Milan in 1923; it counts among its graduates some famous people (Riccardo Giacconi, Nobel Prize for Physics in 2002, Oliviero Toscani).</p> <p>It has a long tradition of experimental courses in physics, mathematics and information technology and a long tradition of victorious participation in student games and the training of national sport champions. Located in the Angeli district (Municipality 7): from a rural suburb to an industrial site and then a residential district.</p> <p>It promotes physical and sporting, artistic-expressive-cultural activities, in order to develop key linguistic, logic-mathematical, scientific and digital skills, social and civic and citizenship skills; skills in non-verbal and multimedia languages and the use of digital technologies.</p> <p>The percentage of students with socio-economic disadvantage attending the school is slightly higher than those in the area and</p>

	<p>increasing. Students with non-Italian citizenship represent about 7% of the student population.</p> <p>Participation in extracurricular activities organized by the school that involve long periods of time away from home is burdensome for students coming from other municipalities.</p> <p>Recently there has been an increase in the number of students who have achieved scores of 6 or 7 (8.3% of the entire population), and, as a result, a decrease in students with end-of-first cycle evaluations of 9, 10 and 10 and praise.</p>
<p>Description of the case study including duration (timescale) and geography (spatial) of delivery</p>	<p>The case study is about a curricular theatre workshop. It focuses on the relational dynamics of the class group, promoting knowledge between classmates, mutual dialogue, healthy and constructive comparison, and active collaboration. The theatre workshop also pursues the desire to act on the individual dimension of the individual student, whose skills, creativity and emotions are brought into play. The activity takes place starting from the 2015-16 school year, in the first trimester (September, October, November, December), in order to promote the formation of a more cohesive learning group. It involves students of 1st year-classes (14-15 years), including students coming also from other municipalities, foreign students and students with specific learning disorders, special educational needs (socio-economic and/or linguistic-cultural disadvantage) and severe behavioural/relational problems. Each first class carries out 8 hours of workshops during curricular hours, spread over four days. Considering that the first classes of the Vittorio Veneto High School are 12, the laboratory activity involved 96</p>

	<p>curricular hours in total. The workshop is conducted by an external expert, in collaboration with a local association.</p> <p>Timescale: first trimester (September, October, November, December)</p> <p>Geography: Milan</p>
Description of how the case study was developed	The workshop is part of a series of reception activities focused on self- and mutual knowledge, that aim to foster the study of school subjects in a way that also supports personal inclinations and a sense of belonging to the school community and, more generally, increased interactions among students and well-being.
Description of the range of stakeholders involved in the development of the case study and how they were selected/consulted	<p>Project participants: students of the first classes</p> <p>Teachers: workshop contact teachers indicated by the by the school principal</p> <p>External expert conducting the theatre workshop</p>
Description of the co-creation aspects of the development of the case study	
Art/Cultural form covered in the case study	Performance and celebration (theatre)

Description of the age and demographic profile of beneficiaries	14-15 years old students, coming also from other municipalities, included foreign students and students with specific learning disorders, special educational needs (socio-economic and/or linguistic-cultural disadvantage) and severe behavioral/relational problems
Institutional setting (formal/informal) of the case study	Formal
Funding level and source(s)	School budget
Description of any non-monetised resources used in the case study	Estimate of the value of volunteer time (teachers)
What is the value of the inputs for the case study?	School budget: 4.585 € Estimated value of volunteer time (teachers): 444 € Salaries: 4.200 €
Outputs to be delivered in the case study	12 classes 4 days of workshop for each class 96 curricular hours spent in the workshop of theatre 1 external expert 1 tutor teacher

Learning Outcomes to be delivered in the case study	Attitudes and skills related to collaboration, communication. Strengthened self-esteem.
Impacts to be delivered in the case study	Increase of the relationships among students with different background within the community.
Measures of success or indicators used to evaluate the case study outputs/outcomes/impacts	Self-reported level of satisfaction in terms of relationships, ties and cultural differences of the involved participants.
Description of the co-creation of the measures of success/indicators	
Description of any differences among the stakeholders on the value of attributed to the indicators	
How will the case study be (e)valuated? ¹⁵	SROI calculation

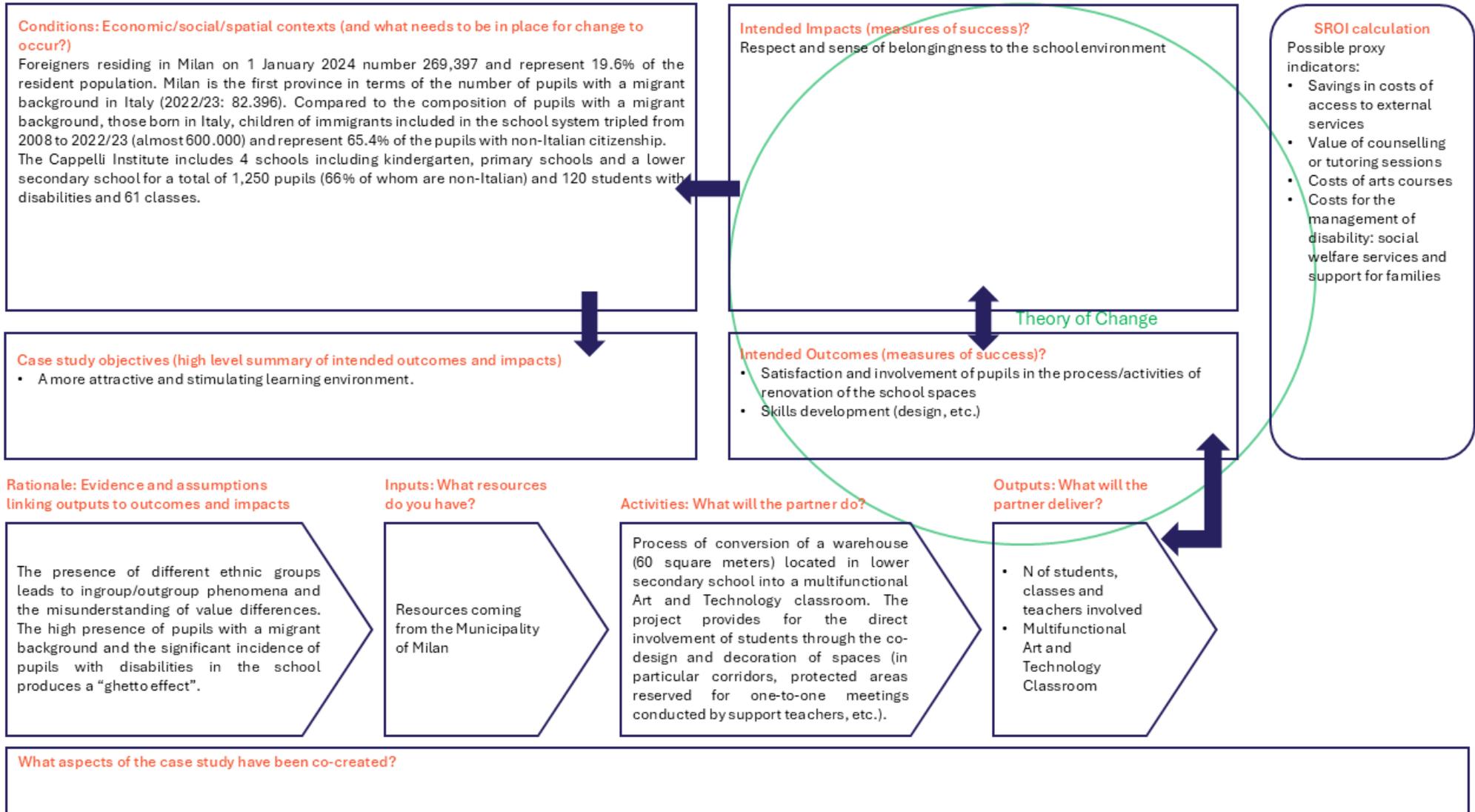
¹⁵ The evaluation of the case study must be designed before any activities are implemented. The SROI calculation will be undertaken after the case study activity has been delivered. It will involve evidencing the outputs, outcomes and/or impacts and giving them a value. The relevant columns in the SROI spreadsheet will need to be completed. The completed SROI spreadsheet will be part of D4.2.

<p>What data will be used to measure the success of the case study?</p>	<p>Qualitative data, self-reported data</p>
<p>How will these data be collected?</p>	<p>Interviews (teacher, artist, school principal), focus groups with students (emotional cartography), participant observations; a form for the school to fulfill with data about the organisation and the project (timeline, duration, funding sources, human resources, etc.)</p>
<p>Description of any proxy indicators to be used to evidence the outputs, outcomes and/or impacts of the case study</p>	<p>Possible proxy indicators:</p> <ul style="list-style-type: none"> • Average costs of theatre courses • Cost of membership of a social club/network/group activities • Value of counselling or tutoring or therapy sessions • Value attributed to change to seeing friends and classmates most days from once or twice a week
<p>Description of any challenges in gathering satisfactory data on measuring the success of the case study</p>	<p>The brevity of the workshop experience (8 hours, 4 workshop sessions).</p> <p>Making the data collection coincide with a complex period such as the beginning of the school year of the first classes, when the class group has not yet been formed and the children are inexperienced and extraneous to the new learning environment.</p>

<p>Detail and quantify the number of individuals (young people, educators, teachers, stakeholders) you have engaged with in the design of the case study</p>	<p>1 class</p> <p>About 25 students</p> <p>1 external expert/artist</p> <p>1 tutor teacher</p> <p>1 school principal</p>
<p>What does emotional cartography mean to you?</p>	<p>Emotional cartography is a meaning-making practice, a visual representation of:</p> <ul style="list-style-type: none"> - how people perceive, inhabit, interpret everyday spaces and interact with them - how they feel about attending and living in urban places - how feeling and relationships are related to every day places/contexts/environments <p>Emotional cartography is a tool to catch, explore and express emotional experiences and affective life</p> <p>Note that as the case will be carried out starting from September, no more details can be given at the moment. The mapping will be in fact adapted to the individual case (in November) and stem from an analysis of the context and the participants involved.</p>
<p>Has any of the work you have done in the design, development,</p>	<p>We are going to involve emotional cartography in the focus group with the beneficiaries of the delivered activities</p>

implementation and (e)valuation involved emotional cartography?	
How will you re-present your case study methodology and findings in a non-textual manner?	Using photos and eventual videos, and maps produced during the focus group
Other comments	

Lower secondary school Ist. Cappelli (Milan)



EU Grant Agreement number: 101132285

Project acronym: CLiViE

Project title: Cultural Literacies' Value in Europe

Author(s)	Ilenya Camozzi, Barbara Pizzetti, Zenia Simonella, Silvia Tarassi
Contributor(s)	
Version	1.0
Deliverable	D3.1 Case Study
WP	WP3 Mapping Outputs of arts-based education
Due date	28 th February 2025
Submission date	28 th May 2025
Dissemination level	PU

Abstract
This template supplements the logic model in D1.3 prepared for each case study. It provides additional information on the development of the case study, details the co-created aspects of the activity and acts as a checklist for the (e)valuation data required to undertake the SROI calculation.

Document history

Version	Date	Comments	Modified by
2.0	28.5.25		



This project has received funding from the European Union's Horizon Europe's programme

Name of the case study	Lower secondary school Ist. Cappelli (Milan)
What are the intended impacts from the Logic Model?	Different communities people belong to and how these are connected → Demonstrate appreciation and respect for difference and diversity, cultivate empathy and solidarity towards other individuals and social groups.
What are the intended outcomes from the Logic Model?	Increase in collaboration and dialogue with peers, teachers and the other stakeholders. Stronger sense of belongingness to the school environment.
Why is the case study needed (context and rationale)?	<p>Foreigners residing in Milan on 1 January 2024 number 269,397 and represent 19.6% of the resident population. Milan is the first province in terms of the number of pupils with a migrant background in Italy (2022/23: 82.396). Compared to the composition of pupils with a migrant background, those born in Italy, children of immigrants included in the school system tripled from 2008 to 2022/23 (almost 600.000) and represent 65.4% of the pupils with non-Italian citizenship. More than 2/3 of non-Italian pupils are made up of the so-called second generations. At all levels of education, this group currently constitutes the majority of pupils with CNI: 63 out of every 100 with a migrant background in lower secondary school and 50 in upper secondary school. As for the pupils who have recently entered the Italian school system, they currently consist of 29,186 minors who have recently arrived at school (2.7% of pupils with non-Italian citizenship).</p> <p>The Cappelli Institute includes 4 schools including kindergarten, primary schools and a lower secondary school</p>

	<p>for a total of 1,250 pupils (66% of whom are non-Italian) and 120 students with disabilities and 61 classes.</p> <p>Rationale: The presence of different ethnic groups leads to ingroup/outgroup phenomena and the misunderstanding of value differences. The high presence of pupils with a migrant background and the significant incidence of pupils with disabilities in the school produces a “ghetto effect”.</p>
<p>Description of the case study including duration (timescale) and geography (spatial) of delivery</p>	<p>The case study is about a process of conversion of a warehouse (60 square meters) located in lower secondary school into a multifunctional Art and Technology classroom. The project provides for the direct involvement of students through the co-design and decoration of spaces (in particular corridors, protected areas reserved for one-to-one meetings conducted by support teachers, etc.).</p> <p>The workshop involves the pupils of 4 classes of the 1st and 2nd year of a lower secondary school. It is an educational proposal designed to bring pupils closer to the dialogue between artistic creativity and technical knowledge, through practical activities that combine aesthetic exploration with the conscious use of tools and materials. The proposal is based on the integration of laboratory teaching and participatory planning, two methodological approaches that place students at the centre of the educational process, promoting active, experiential and collaborative learning. Laboratory teaching allows pupils to learn while "doing", directly experiencing concepts, techniques and processes in practical and motivating contexts. Participatory planning enhances the contribution of each person in the shared elaboration of ideas and products, fostering cooperative work and a sense of</p>

	<p>responsibility and autonomy. Through concrete and interdisciplinary activities, pupils develop transversal skills (problem solving, cooperation, effective communication, critical thinking). The workshop aims to promote active learning, personal expression, manual and design skills, while developing the sense of belonging to the school community and renewing the learning environment to make it more pleasant and familiar. Pupils are involved in the creation of individual and collective works using mixed techniques (paper, wood and clay processing), such as the construction of small movable objects, sets or installations. The interdisciplinary approach aims to develop imagination, observation skills, creative design, sense of space and understanding of construction processes.</p> <p>Timescale: September – Novembre 2025</p> <p>Geography: Via Russo (Milan)</p>
<p>Description of how the case study was developed</p>	<p>The project was born on the basis of previous experiences and interventions for the recovery of a specific building ("Casa del Custode") reserved for school and extracurricular activities and the transformation of unused classrooms into laboratories and thematic environments (STEM lab, computer room, language room, library).</p> <p>The workshop is configured as a dynamic and inclusive environment, in which diversity becomes a resource and every contribution is valued and where the teacher assumes the role of facilitator and guide. In a first phase, it involves the creation of a photo-story of the school environments and the collection of pupils' opinions regarding the potential and criticalities of</p>

	the spaces. After that, pupils will be involved in the design and decoration of the space.
Description of the range of stakeholders involved in the development of the case study and how they were selected/consulted	Project participants: pupils of 4 classes of the 1st and 2nd year taking part in the workshop 1 technology teacher and 1 art teacher, designated by the school principal as project contact persons School Municipality of Milan: Funding through the call ""Innovative furniture for schools 2024-2025"
Description of the co-creation aspects of the development of the case study	
Art/Cultural form covered in the case study	Visual arts (drawing, painting)/Design (interior design, architectural services for multifunctional spaces)
Description of the age and demographic profile of beneficiaries	11-13 years old-people, some of whom with a migration background and disabilities
Institutional setting (formal/informal) of the case study	Formal
Funding level and source(s)	Local level: municipal funding

Description of any non-monetised resources used in the case study	
What is the value of the inputs for the case study?	Municipal funding (public call "Innovative furniture for schools 2024-2025"): 23.000 €
Outputs to be delivered in the case study	<p>About 60 pupils</p> <p>4 classes</p> <p>2 teachers</p> <p>1 Multifunctional Art and Technology Classroom</p> <p>photos</p> <p>handmade objects</p> <p>installations</p>
Learning Outcomes to be delivered in the case study	<p>Development of collaborative skills.</p> <p>Strong satisfaction about social relationships.</p> <p>Development of cultural literacy through the strengthening of technical/artistic skills (drawing, painting, design)</p>
Impacts to be delivered in the case study	Enhanced social ties and networks in the class
Measures of success or indicators used to	Self-reported level of satisfaction about the team dynamics

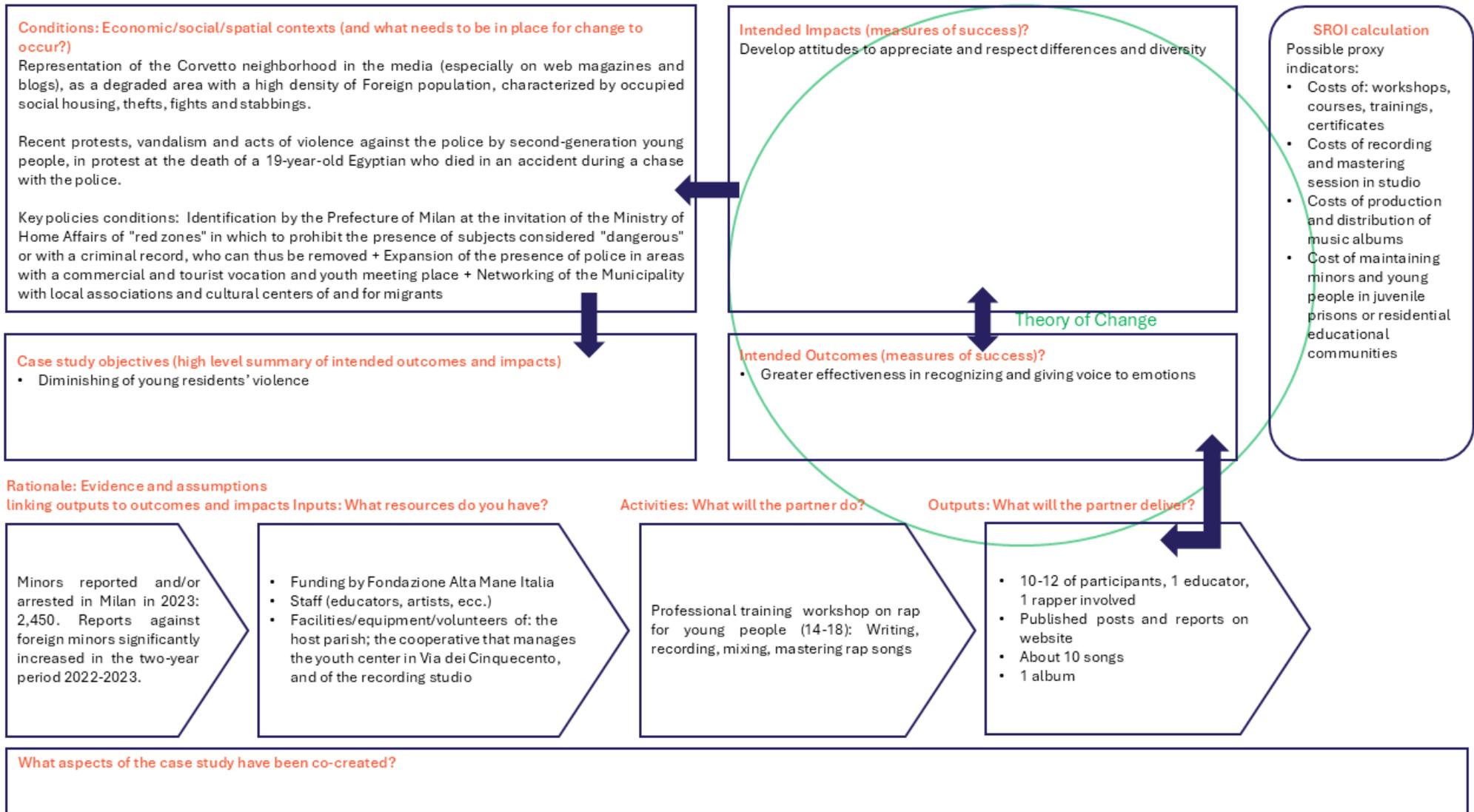
evaluate the case study outputs/outcomes/impacts	Perceived success of the process and the initiative in terms of satisfaction Numbers of activity dedicated to brainstorming and finding collective solutions
Description of the co-creation of the measures of success/indicators	
Description of any differences among the stakeholders on the value of attributed to the indicators	
How will the case study be (e)valuated?	SROI calculation
What data will be used to measure the success of the case study?	Qualitative data, self-reported data
How will these data be collected?	Interviews (teachers, school principal), focus groups with participants (emotional cartography), participant observations; a form for the school to fulfill with data about the organisation and the project (timeline, duration, funding sources, human resources, etc.)

<p>Description of any proxy indicators to be used to evidence the outputs, outcomes and/or impacts of the case study</p>	<p>Possible proxy indicators:</p> <ul style="list-style-type: none"> • Savings in costs of access to external services • Value of counselling or tutoring sessions • Costs of arts courses • Costs for the management of disability: social welfare services and support for families
<p>Description of any challenges in gathering satisfactory data on measuring the success of the case study</p>	<p>Making the data collection coincide with:</p> <ul style="list-style-type: none"> - a complex period such as the beginning of the school year of the first classes, when the class group (1st year) has not yet been formed and the children are inexperienced and extraneous to the new learning environment - the timeline of the restoration work and the placement of furnitures and equipments
<p>Detail and quantify the number of individuals (young people, educators, teachers, stakeholders) you have engaged with in the design of the case study</p>	<p>1 school principal</p> <p>1 art technology teacher</p> <p>1 art teacher</p> <p>2 classes</p> <p>about 60 pupils</p>

<p>What does emotional cartography mean to you?</p>	<p>Emotional cartography is a meaning-making practice, a visual representation of:</p> <ul style="list-style-type: none"> - how people perceive, inhabit, interpret everyday spaces and interact with them - how they feel about attending and living in urban places - how feeling and relationships are related to every day places/contexts/environments <p>Emotional cartography is a tool to catch, explore and express emotional experiences and affective life.</p> <p>Note that as the case will be carried out starting from September, no more details can be given at the moment. The mapping will be in fact adapted to the individual case (in November) and stem from an analysis of the context and the participants involved.</p>
<p>Has any of the work you have done in the design, development, implementation and (e)valuation involved emotional cartography?</p>	<p>We are going to involve emotional cartography in the focus group with the beneficiaries of the delivered activities</p>
<p>How will you re-present your case study methodology and findings in a non-textual manner?</p>	<p>Photo-story of the process</p>

Other comments	
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Keep It Real



EU Grant Agreement number: 101132285

Project acronym: CLiViE

Project title: Cultural Literacies' Value in Europe

Author(s)	Ilenya Camozzi, Barbara Pizzetti, Zenia Simonella, Silvia Tarassi
Contributor(s)	
Version	1.0
Deliverable	D3.1 Case Study
WP	WP3 Mapping Outputs of arts-based education
Due date	28 th February 2025
Submission date	28 th May 2025
Dissemination level	PU

Abstract
This template supplements the logic model in D1.3 prepared for each case study. It provides additional information on the development of the case study, details the co-created aspects of the activity and acts as a checklist for the (e)valuation data required to undertake the SROI calculation.

Document history

Version	Date	Comments	Modified by
2.0	28.5.25		



This project has received funding from the European Union's Horizon Europe's programme

Name of the case study	Keep it real!
What are the intended impacts from the Logic Model?	Difference and respect for diversity → Develop and apply values, attitudes and skills to manage and engage with diverse groups and perspectives
What are the intended outcomes from the Logic Model?	Awareness of one's own and others' feelings, emotions. Strengthened self-esteem.
Why is the case study needed (context and rationale)?	<p>Corvetto neighborhood is represented in the media as a degraded area with a high density of foreign population, characterized occupied social houses, thefts, fights and stabbings.</p> <p>Recently in Corvetto district there have been protests, vandalism and acts of violence against the police by second-generation young people, in protest at the death of a 19-year-old Egyptian who died in an accident during a chase with the police.</p> <p>Rationale: Numbers of minors reported and/or arrested in Milan in 2023: 2,450. Reports against foreign minors significantly increased in the two-year period 2022-2023.</p>
Description of the case study including duration (timescale) and geography (spatial) of delivery	The case study is about a rap writing workshop, led by professional rappers and promoted by ForMattArt APS as a path of artistic-youth involvement in the Corvetto district of Milan. It is developed through training and experiential meetings aimed at the personal and artistic growth of the participants and adheres to the national network "Keep it Real" created to bring together all the arts-based educational

	<p>realities related to Hip Hop culture. The rap workshop is held once a week from November to May/June in one of the most multicultural neighbourhoods of the city that has recently risen to national prominence due to some violent clashes between the police and young people with a migrant background, during which a 17-year-old young man of foreign origin lost his life. The workshop is conducted in collaboration with the local parish, a youth centre managed by a third sector organisation and with a cultural association that promotes the dissemination of rap music as an educational tool in schools and in contexts of social hardship such as prisons and penal communities and involves 2 girls and 6 boys from 15 to 21 years, some of whom have a migrant background, are at risk of educational poverty and in conditions of social marginality (one of the participants is put on probation by the Juvenile Court).</p> <p>Timescale: November-May</p> <p>Geography: Milan</p>
<p>Description of how the case study was developed</p>	<p>The case study is part of a three-year project, that aims to provide an artistic space for expression and art-vocacy to young people of different origins residing in peripheral areas of the city of Milan potentially at risk of social exclusion or school dropout. The project uses hip hop pedagogy and writing and rap music workshops to provide participants with a creative mean of elaborating their personal experience and themes that are most dear to young people, but also technical and theoretical skills related to music production. The project is supported by a national network of artists, educators, third sector organizations and researchers from various Italian universities and involves 5 different cities: in addition to Milan, Bologna,</p>

	<p>Naples, Rome, Cosenza. It involves the creation and recording of music tracks in the studio, the distribution of the albums produced through consumer platforms such as Spotify or Soundcloud and the live performance of the groups of participants. Every workshop is conducted by a professional rapper along with an educator.</p>
<p>Description of the range of stakeholders involved in the development of the case study and how they were selected/consulted</p>	<p>Cooperativa “La strada”: management of the youth center in Via dei Cinquecento</p> <p>Parrocchia di S. Michele Arcangelo e Santa Rita: hosting of the youth center in Via dei Cinquecento</p> <p>ForMattArt APS: delivering of educational services and rap workshop</p> <p>Macrobeats Recording studios: recording and editing the song album</p> <p>National Network “Keep It Real!”</p> <p>Fondazione Alta Mane Italia: funding</p> <p>Associazione 242: co-conducting the workshop</p> <p>Academic experts in hip hop culture and education (Università degli Studi Milano Bicocca): evaluating and validating the method</p> <p>Following a preliminary meeting with the chairperson of the FormattArt association, it was decided to involve in the data collection phase, the educator of the partner parish that</p>

	provides the premises, who follows the workshop by working alongside the rapper-conductors
Description of the co-creation aspects of the development of the case study	
Art/Cultural form covered in the case study	Performance and celebration (music composition, recording, production, dissemination)
Description of the age and demographic profile of beneficiaries	15-21 year-old-people, some of whom with a migrant background, at risk of educational poverty and in conditions of social marginality
Institutional setting (formal/informal) of the case study	Informal
Funding level and source(s)	Public funding, private funding, co-funding
Description of any non-monetised resources used in the case study	Estimated value of volunteer time: 2.160 €
What is the value of the inputs for the case study?	Grant from Regional Development Agency: 10.000 € Private investment (foundation): 12.000 € Self-financing: 5.000 €

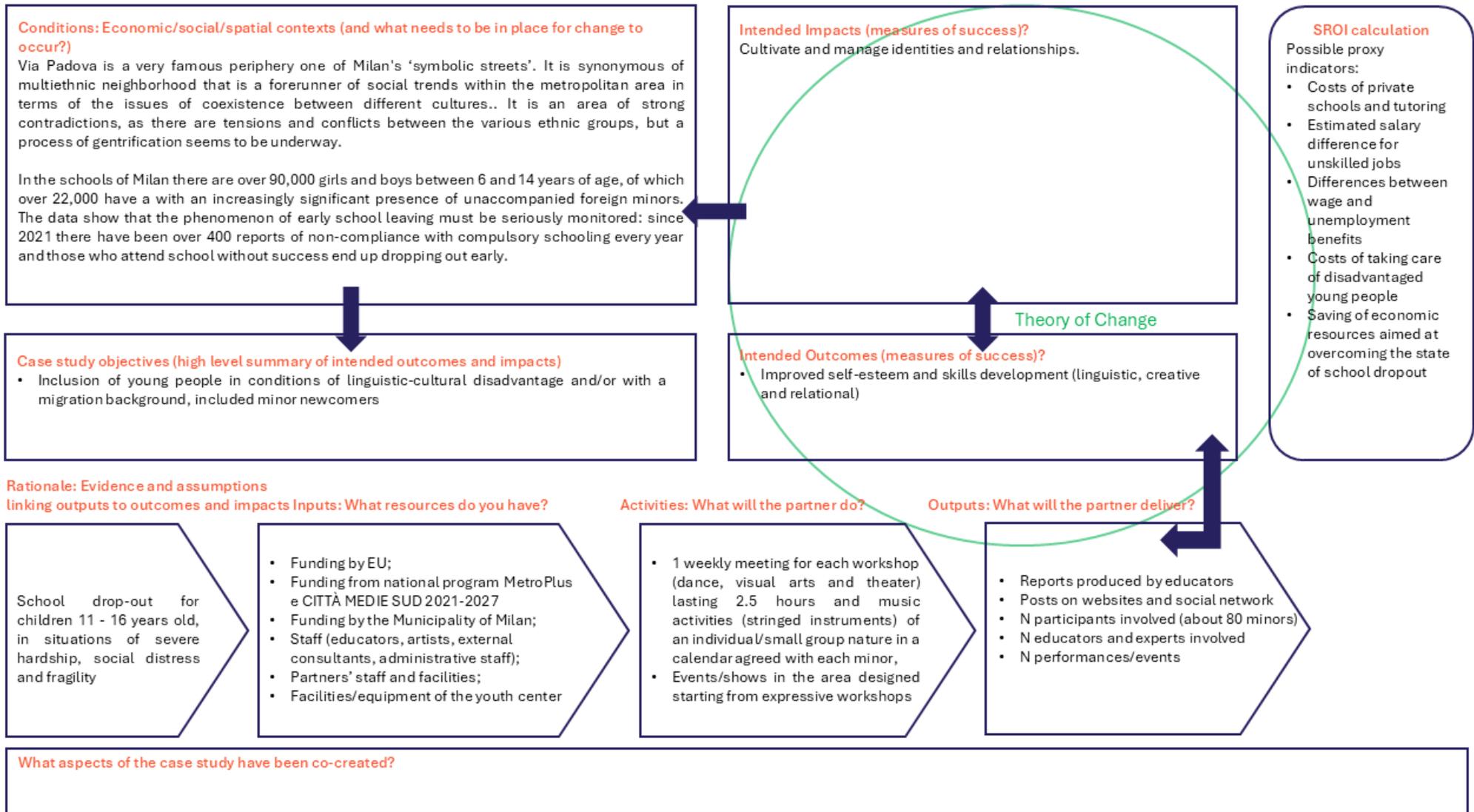
<p>Outputs to be delivered in the case study</p>	<p>8 participants,</p> <p>1 educator,</p> <p>2 rappers involved,</p> <p>1 volunteer,</p> <p>published posts and reports on website,</p> <p>7 songs</p> <p>1 album</p> <p>At least 1 live event</p>
<p>Learning Outcomes to be delivered in the case study</p>	<p>Self-presentation and self-esteem</p> <p>Attitudes of reciprocity, teamwork, cooperation</p> <p>Effectiveness in giving voice to feelings and emotions</p> <p>Awareness of the cultural differences emerged during the activity</p> <p>Technical skills, competences and knowledges about music production</p>
<p>Impacts to be delivered in the case study</p>	<p>Positive judgement about the behaviour of the participant put on probation.</p>

	Participants' involvement in other activities (events, concerts, competitions) of the association and the community.
Measures of success or indicators used to evaluate the case study outputs/outcomes/impacts	Self-reported increase in the level of soft skills (presentation, communication) and technical skills (writing, singing, editing, mastering, etc.) Number of new friends and mutual understanding and acknowledgement
Description of the co-creation of the measures of success/indicators	
Description of any differences among the stakeholders on the value of attributed to the indicators	
How will the case study be (e)valuated?	SROI calculation
What data will be used to measure the success of the case study?	Qualitative data, self-reported data
How will these data be collected?	Interviews (educators, artists, president of the cooperative delivering the activities), focus groups with participants (emotional cartography), participant observations; a form for the delivering body to fulfill with data about the organisation

	and the project (timeline, duration, funding sources, human resources, etc.)
Description of any proxy indicators to be used to evidence the outputs, outcomes and/or impacts of the case study	<p>Possible proxy indicators:</p> <ul style="list-style-type: none"> • Costs of: workshops, courses, trainings, certificates • Costs of recording and mastering session in studio • Costs of production and distribution of music albums • Cost of maintaining minors and young people in juvenile prisons or residential educational communities
Description of any challenges in gathering satisfactory data on measuring the success of the case study	Maintain contact and involve rap workshop participants in the survey after the workshop has concluded and compatibly with end-of-school-year commitments
Detail and quantify the number of individuals (young people, educators, teachers, stakeholders) you have engaged with in the design of the case study	<p>1 educator</p> <p>1 professional rapper (conductor of the workshop)</p> <p>President of the third sector body</p> <p>8 beneficiaries (focus group)</p>
What does emotional cartography mean to you?	<p>Emotional cartography is a meaning-making practice, a visual representation of:</p> <ul style="list-style-type: none"> - how people perceive, inhabit, interpret everyday spaces

	<p>and interact with them</p> <ul style="list-style-type: none"> - how they feel about attending and living in urban places - how feeling and relationships are related to every day places/contexts/environments <p>Emotional cartography is a tool to catch, explore and express emotional experiences and affective life</p>
<p>Has any of the work you have done in the design, development, implementation and (e)valuation involved emotional cartography?</p>	<p>We are going to involve emotional cartography in the focus group with the beneficiaries of the delivered activities.</p> <p>Note that as the data collection will take place in June, no more details can be given at the moment. The mapping will be in fact adapted to the individual case and stem from an analysis of the context and the participants involved.</p>
<p>How will you re-present your case study methodology and findings in a non-textual manner?</p>	<p>Using the songs written by the participants, photos and videos of the live events</p>
<p>Other comments</p>	

Spazio Pontano 43



EU Grant Agreement number: 101132285

Project acronym: CLiViE

Project title: Cultural Literacies' Value in Europe

Author(s)	Ilenya Camozzi, Barbara Pizzetti, Zenia Simonella, Silvia Tarassi
Contributor(s)	
Version	1.0
Deliverable	D3.1 Case Study
WP	WP3 Mapping Outputs of arts-based education
Due date	28 th February 2025
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Abstract
This template supplements the logic model in D1.3 prepared for each case study. It provides additional information on the development of the case study, details the co-created aspects of the activity and acts as a checklist for the (e)valuation data required to undertake the SROI calculation.

Document history

Version	Date	Comments	Modified by
2.0	28.5.25		



This project has received funding from the European Union's Horizon Europe's programme

Name of the case study	Spazio Pontano 43
What are the intended impacts from the Logic Model?	Different levels of identity → Examine different levels of identity and their implications for managing relationships with others
What are the intended outcomes from the Logic Model?	Increased relational skills and cultural awareness.
Why is the case study needed (context and rationale)?	In the schools of Milan there are over 90,000 girls and boys between 6 and 14 years of age, of which over 22,000 have a migration background; moreover, the presence of unaccompanied foreign minors is significantly increasing. The data show that the phenomenon of early school leaving must be seriously monitored: since 2021 there have been over 400 reports of non-compliance with compulsory schooling every year and those pupils who attend school without success end up dropping out early, especially in peripheral areas of the city and in those case in which educational poverty is associated with condition of socio-economic hardship. The district of Via Padova in Milan is known as a multiethnic neighbourhood that is a forerunner of social trends within the metropolitan area in terms of the issues of coexistence between different cultures. It is an area of strong contradictions, where there are tensions and conflicts between the various ethnic groups, but also an ongoing process of gentrification.
Description of the case study including duration	Artistic workshops of: dance; music (strings, percussion, ensemble music); theatre, figurative art, offered by the Tempo per l'Infanzia Cooperative, which is a service provider partner of the municipality of Milan. The workshops of dance, theatre,

<p>(timescale) and geography (spatial) of delivery</p>	<p>figurative art consist of weekly meetings of 2 and a half hours, while the musical activities (stringed instruments) are carried out individually or within small groups, according to the calendar established with the participants.</p> <p>The activities are aimed at children between the ages of 11 and 16, especially those in situations of hardship and fragility and NAI minors (newcomers to Italy) at risk of social isolation. The experts and artists who conduct the workshops are supported by educators, some of whom are employees of the municipality of Milan. The workshops are held from November to May in the spaces of a former middle school, now partially converted into a provincial center for adult education, made available free of charge by the municipality of Milan.</p> <p>The expressive workshops have as pedagogical references the Pedagogy of Desire – developed by Paulo Freire - and the Art-Educational Practice. According to the pedagogy of desire used by project operators, the artistic experience is seen as a way to nurture “passion” in children, offering them not only technical skills (e.g., learning to play a musical instrument) but also means to prevent deviant behaviour, such as joining gangs. In addition, art is used to foster mental and physical well-being and meaningful relationships within the community, both among boys and families and to connect the educational needs of boys with the dynamics of the area, also involving families and promoting a social support network.</p> <p>Minors are involved in the action both through free and spontaneous access, and through reports from schools and local services with which the project partners are networked.</p>
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	<p>The case study is part of a larger three-year project involving, in addition to the City of Milan and Cooperativa Tempo per l'Infanzia, which organizes the workshops and summer art campuses, other third-sector entities. These realities deal with cultural mediation and language facilitation, school guidance and support, psychological support for foreign families, inclusion of people with disabilities, monitoring and evaluation.</p> <p>Timescale: November 2025 – May 2025</p> <p>Geography: Via Padova (Milan)</p>
<p>Description of how the case study was developed</p>	<p>The case study is part of an integrated project for the reduction of school drop-out rates through the implementation of workshop-type activities that promote their scholastic and social inclusion and educational success, with the involvement of families, school staff, the territory and citizens. It is aimed to guarantee the right to art, culture and beauty, strengthen the esteem and create inclusion and a sense of belonging of the minors involved. The project involves a broad partnership promoted by the Municipality of Milan for the co-design and co-management of the initiatives and activities that take place at the Multifunctional Space in via Pontano 43 owned by the municipality.</p> <p>The project is currently financed with PON (National Operational Program) funds from the Ministry of Education, through a partnership project of which the Municipality of Milan is the lead body. The partnership concerns the company "Codici Ricerca e Intervento" which deals with monitoring and evaluation and third sector realities, the Cooperativa Progetto</p>

	<p>Integrazione which deals with cultural mediation and linguistic facilitation, and CBM Italia which deals with the inclusion of people with disabilities</p>
<p>Description of the range of stakeholders involved in the development of the case study and how they were selected/consulted</p>	<p>Cooperativa Tempo per l'infanzia: delivering of art-based educational services.</p> <p>Municipality of Milan: providing finance and management of the youth center and so effecting the activities.</p> <p>Children: participants of the workshop who are expected to gain the most benefits</p> <p>Family members of project participants: attending the center and using other related services</p> <p>Subcontractors: providing services for children and families in condition of socio-economic hardship</p> <p>The stakeholders consulted are: Cooperative Tempo per l'Infanzia, Municipality of Milan.</p> <p>There was a first preliminary contact with one of the arts-educators who in past years was the coordinator of the project. This first contact was followed by an exchange of emails with the president of the cooperative that organizes the activities, who acted as an intermediary with the municipality of Milan. Subsequently, a cognitive meeting was held with the President of the Cooperative and 3 representatives of the municipality of Milan.</p>

	During the meeting, the involvement of stakeholders in the project, the techniques and tools of surveying, the timing of data collection, and the agreement to be signed were discussed.
Description of the co-creation aspects of the development of the case study	
Art/Cultural form covered in the case study	Performance and Celebration (theatre, dance, music) Visual Arts and Crafts
Description of the age and demographic profile of beneficiaries	About 20 among boys (40%) and girls (60 %) aged 11 to 16 in situations of hardship and fragility, mainly of foreign origin (Peru, Egypt, Srilanka, Bangladesh, Philippines, China, Eritrea, Salvador, Cuba, Uruguay, Bolivia, Pakistan, Brazil, Tunisia, Morocco), including NAI minors – newcomers to Italy at risk of social isolation.
Institutional setting (formal/informal) of the case study	Informal
Funding level and source(s)	Public funding, co-funding
Description of any non-monetised resources used in the case study	Estimated value of volunteer time: 6.000,00 € facilities/equipment

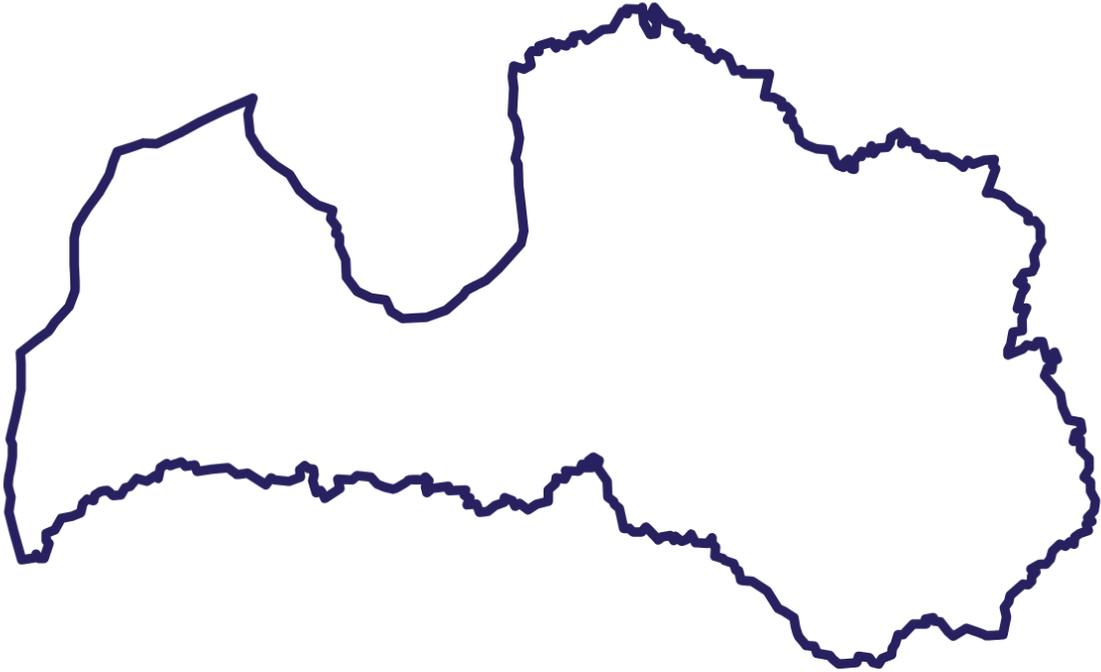
<p>What is the value of the inputs for the case study?</p>	<p>Co-funding: 16.281,28 €</p> <p>Public fundings: 40.628,01 €</p>
<p>Outputs to be delivered in the case study</p>	<p>4 weekly artistic workshop of 2,5 hours</p> <p>20 participants per artistic workshop (music, dance, theatre, art)</p> <p>At least 1 performance and public event</p> <p>8 art-educators involved</p> <p>1 project-manager involved</p> <p>1 social media manager involved</p> <p>? reports by equipe of educators and artists</p> <p>? post on social networks</p>
<p>Learning Outcomes to be delivered in the case study</p>	<p>Development of cultural literacy through the strengthen of linguistic, creative, artistic skills (music, dance, theatre, visual art).</p> <p>Development of soft skills, such us team and communication skills.</p>
<p>Impacts to be delivered in the case study</p>	<p>Increased visibility of the cooperative and of the services delivered</p>

	Increased engagement of different members of families in different delivered services
Measures of success or indicators used to evaluate the case study outputs/outcomes/impacts	Skills development and achievement in verbal and non-verbal languages. Increased social interactions with others and number of friends.
Description of the co-creation of the measures of success/indicators	
Description of any differences among the stakeholders on the value of attributed to the indicators	
How will the case study be (e)valuated?	SROI calculation
What data will be used to measure the success of the case study?	Qualitative data, self-reported data
How will these data be collected?	Interviews (educators, artists, president of the cooperative delivering the activities), focus groups with participants (emotional cartography), participant observations; a form for the delivering body to fulfill with data about the organisation

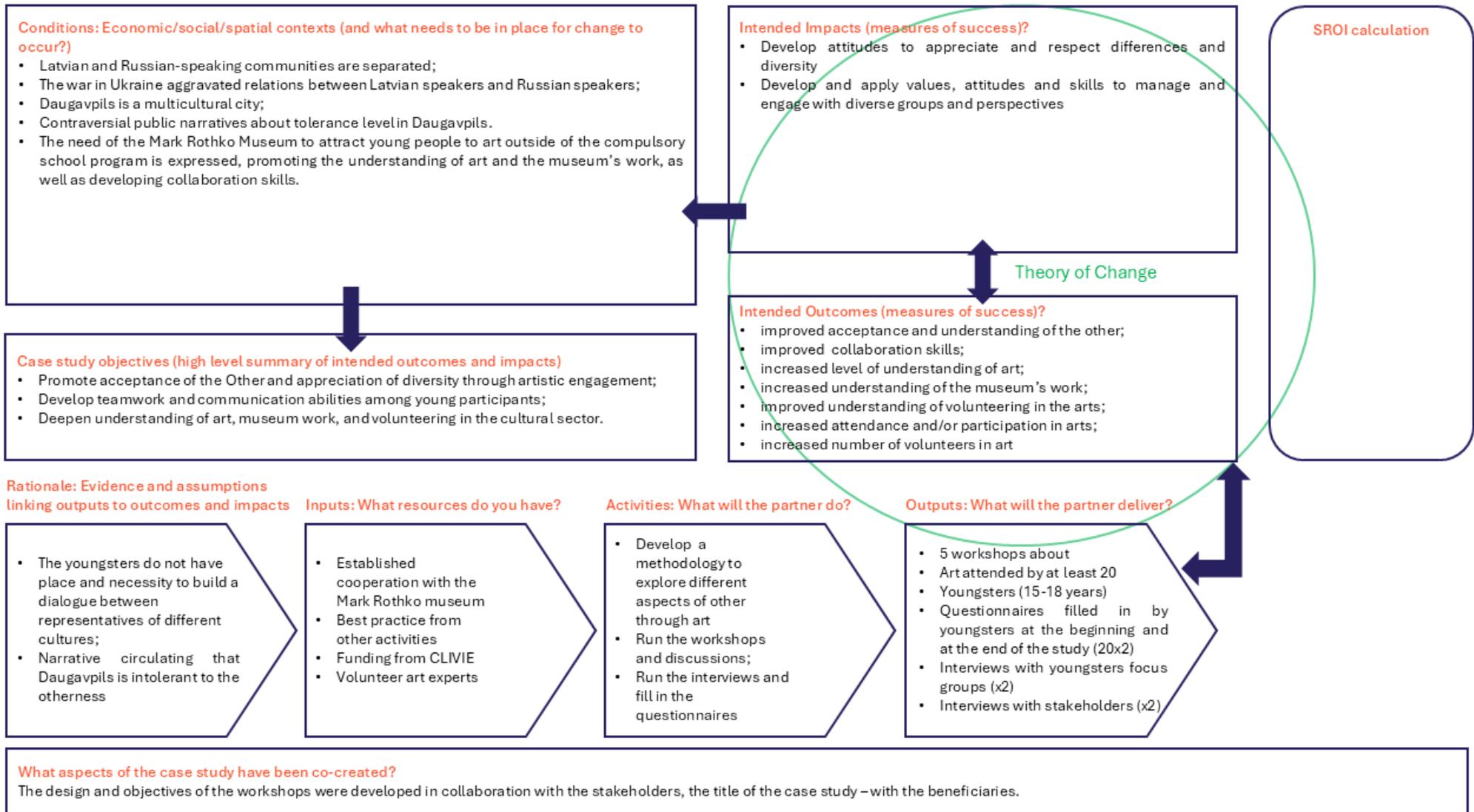
	and the project (timeline, duration, funding sources, human resources, etc.)
Description of any proxy indicators to be used to evidence the outputs, outcomes and/or impacts of the case study	<p>Possible proxy indicators:</p> <p>Costs of private schools and tutoring</p> <p>Costs of taking care of disadvantaged young people</p> <p>Saving of economic resources aimed at overcoming the state of school dropout</p>
Description of any challenges in gathering satisfactory data on measuring the success of the case study	<p>Unavailability of respondents</p> <p>Lack of time and resources stakeholders can give to data collection</p> <p>Reconciling activity implementation schedules with data collection timelines</p>
Detail and quantify the number of individuals (young people, educators, teachers, stakeholders) you have engaged with in the design of the case study	<p>1 educator</p> <p>1 artist (conductor of the artistic workshop)</p> <p>President of the third sector body</p> <p>8-10 beneficiaries (focus group)</p> <p>3 representatives of the Municipality of Milan</p>
What does emotional cartography mean to you?	Emotional cartography is a meaning-making practice, a visual representation of:

	<ul style="list-style-type: none"> - how people perceive, inhabit, interpret everyday spaces and interact with them - how they feel about attending and living in urban places - how feeling and relationships are related to every day places/contexts/environments <p>Emotional cartography is a tool to catch, explore and express emotional experiences and affective life</p> <p>Note that as the data collection will take place in June, no more details can be given. the mapping is in fact adapted to the individual case and stems from an analysis of the context analysed and the participants involved.</p>
<p>Has any of the work you have done in the design, development, implementation and (e)valuation involved emotional cartography?</p>	<p>We are going to involve emotional cartography in the focus group with the beneficiaries of the delivered activities</p>
<p>How will you re-present your case study methodology and findings in a non-textual manner?</p>	<p>Using performative outputs, drawings and pictures, etc.</p>
<p>Other comments</p>	

Latvia



The *Other* in Art and Life



EU Grant Agreement number: 101132285

Project acronym: CLiViE

Project title: Cultural Literacies' Value in Europe

Author(s)	Alina Romanovska
Contributor(s)	
Version	1.0
Deliverable	D3.1 Case Study
WP	WP3 Mapping Outputs of arts-based education
Due date	28 th February 2025
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Dissemination level	PU

Abstract
This template supplements the logic model in D1.3 prepared for each case study. It provides additional information on the development of the case study, details the co-created aspects of the activity and acts as a checklist for the (e)valuation data required to undertake the SROI calculation.

Document history

Version	Date	Comments	Modified by
1.0.	28.02.2025.		Alina Romanovska
2.0.	30.05.2025.		Alina Romanovska



This project has received funding from the European Union's Horizon Europe's programme

Name of the case study	The <i>Other</i> in Art and Life
What are the intended impacts from the Logic Model?	Develop and apply values, attitudes, and skills to manage and engage with diverse groups and perspectives
What are the intended outcomes from the Logic Model?	Increased level of understanding of art; Increased attendance and/or participation in arts;
Why is the case study needed (context and rationale)?	<p>The objective of the case study is to create prerequisites for communication between representatives of different communities/identities, developing collaboration skills and teaching to listen and understand the other through art and increasing participation in art.</p> <p>The case study also helps to explore the ongoing separation between Latvian and Russian-speaking communities in Daugavpils. Despite living in the same city, these groups often remain socially and culturally segregated due to historical, linguistic, and political factors.</p> <p>The war in Ukraine has significantly intensified tensions between Latvian and Russian-speaking residents in Daugavpils. The conflict has deepened distrust and polarization, particularly in regions with a large Russian-speaking population. Latvian media sources, such as Delfi and LSM.lv, have reported on the growing divide and the need for dialogue to ease these tensions (Latvijas Sabiedriskais medijs, 2023).</p> <p>Daugavpils is a multicultural city with a unique demographic composition, making it an ideal case study for understanding the</p>

challenges and opportunities of multicultural coexistence. Research by Zepa et al. (2005) on Latvia's integration policies highlights that Daugavpils serves as a microcosm reflecting the country's broader sociolinguistic and cultural diversity. This study can explore how cultural diversity shapes social interactions, identity, and community cohesion in the city, offering lessons for other multicultural regions.

Public narratives about tolerance levels in Daugavpils are often contradictory and polarized. The Latvian Centre for Human Rights report (2021) (**Latvijas Cilvēktiesību centrs, 2021**) indicates that while Daugavpils is frequently portrayed as a city of cultural harmony, underlying tensions persist that need to be addressed.

One of the Rothko museum's goals to engage young people with art outside the mandatory school curriculum underscores the potential of cultural institutions as platforms for fostering intercultural dialogue. Cultural initiatives have the potential to enhance empathy, collaboration, and understanding among youth from different backgrounds. Latvia's Cultural Policy Guidelines (2021-2027) (**Latvijas Kultūras ministrija, 2021**) emphasize the role of culture in promoting social inclusion, making the museum's efforts particularly significant. Focusing on the museum's efforts to engage young people, the case study can demonstrate how art education and cultural programs contribute to social cohesion. Latvian legislation, such as the Education Law (1998) (**Latvijas Republikas Saeima, 1998**), supports the integration of cultural education into youth development programs. This case study can explore how art can serve as a medium for fostering cultural understanding, collaboration, and social engagement among young people and

	<p>provide recommendations on how to use art and culture to bridge divides in Daugavpils and beyond.</p> <p>Latvijas Kultūras ministrija. (2021). <i>Latvijas kultūrpolitikas pamatnostādnes 2021.–2027. gadam</i>. Retrieved from https://likumi.lv/ta/id/330444-kulturpolitikas-pamatnostadnes-2021-2027-gadam-kulturvalsts</p> <p>Latvijas Republikas Saeima. (1998). <i>Izglītības likums</i>. Retrieved from https://likumi.lv/ta/id/50759-izglitibas-likums</p> <p>Zepa, B., Šūpule, I., Kļave, E., Krastiņa, L., Krišāne, J., & Tomsone, I. (2005). <i>Etnopolitiskā spriedze Latvijā: konflikta risinājuma meklējumi</i>. Retrieved from https://cilvektiesibas.org.lv/site/record/docs/2012/07/12/etnospriedz_LV.pdf</p> <p>Latvijas Sabiedriskais medijs. (2023). <i>Aptauja: Krievijas sāktais karš pasliktinājis latviešu attieksmi pret Latvijas krieviem</i>. Retrieved from https://www.lsm.lv/raksts/zinas/latvija/13.07.2023-aptauja-krievijas-saktais-kars-pasliktinajis-latviesu-attieksmi-pret-latvijas-krieviem.a516342/</p>
<p>Description of the case study including duration (timescale) and geography (spatial) of delivery</p>	<p>The case study explores how art can serve as a medium for fostering cultural understanding, collaboration, and social engagement among young people in Daugavpils and the Augšdaugava region. Conducted in partnership with the Daugavpils Rothko Museum, the study engages young participants (ages 16-18) in a series of workshops and</p>

discussions, encouraging them to reflect on diversity, identity, and the role of museums and art in society.

By combining artistic exploration with participatory research methods, the case study aims to enhance young people's appreciation of *the Other*, develop their teamwork skills, and increase their involvement in the arts. Through workshops, questionnaires, and interviews with both participants and stakeholders, the project will assess its impact on cultural attitudes and engagement. Ultimately, *The Other in Art and Life* seeks to contribute to a more inclusive and collaborative cultural environment in the region.

Intended Outcomes

The project aims to foster greater cultural awareness, collaboration, and engagement with the arts among young people. Success will be measured by:

- Improved acceptance and understanding of *the Other* and diverse perspectives.
- Enhanced collaboration and teamwork skills.
- Increased understanding and appreciation of art.
- Greater awareness of the museum's role and functions.
- Improved knowledge of volunteering opportunities in the arts sector.

- Higher levels of participation and engagement in arts-related activities.
- Growth in the number of young volunteers involved in the arts.

Outputs

To achieve these outcomes, the project will implement the following activities and data collection efforts:

- **Five workshops** on art and cultural engagement, attended by at least **20 young people (ages 16-18)**.
- **Pre- and post-study questionnaires** completed by **20 participants** to assess changes in understanding and attitudes.
- **Two focus group discussions** with young participants to explore their experiences and perspectives.
- **Two stakeholder interviews** to gain insights from cultural educators, museum professionals, and policymakers.

Intended Impact

The project seeks to create lasting social and cultural change by:

- Cultivating positive attitudes that appreciate and respect diversity.

- Equipping young people with values, attitudes, and skills to engage with and manage diverse perspectives.

These efforts will contribute to building a more inclusive cultural environment in Daugavpils, strengthening the role of arts institutions in fostering intercultural dialogue.

The case study takes place in Daugavpils, at the Rothko Museum. It is a multifunctional center for contemporary art, culture and education, located in the historical artillery arsenal building of the Daugavpils Fortress. Important priorities of the museum's activities are: implementation of educational programs and involvement of the local community (Daugavpils pilsētas kultūras attīstības programma 2021.-2027.gadam). By organizing international artist symposia, creative workshops and master classes, as well as art education programs for children and youth, the center promotes art education and creativity in society. By cooperating with local educational institutions and cultural organizations, the center promotes public involvement in cultural processes and strengthens local identity.

The case study involves young people from Daugavpils and Augšdaugava region, who study at various Daugavpils schools: Daugavpils Design and Art Secondary School "Saules Skola", Daugavpils State Gymnasium, Daugavpils Science Secondary School, and Daugavpils Technology Secondary School-Lyceum. The final activity of the case study will take place at Daugavpils Design and Art Secondary School "Saules Skola". "Saules Skola" also offers college-level vocational education, introducing modern teaching methodologies. Its building is a vivid example of modern architecture in Daugavpils and often offers various exhibitions of students and staff for public viewing. By visiting

this school, students from other Daugavpils schools will be able to get to know a new cultural place and may choose it as a place of further study.

Case study duration: 10 months (09.2024.-11.2025.):

- Preparation phase (09.2024.-12.2024.; idea discussion, consultations with stakeholders, definition of activities)
- Implementation phase (01.2025.-05.2025.; organization and management of activities, photo and video recording, receiving feedback)
- Exhibition of youth works (17.05.2025.) At the end of the case study, the artworks created by the youth will be exhibited in a separate place. They will be available for viewing by Daugavpils residents and tourists at the Museum Night event. The youth themselves will also participate in the exhibition, thus they will receive feedback on their work.
- Reflection and analysis phase (06.2025.-11.2025.; interviews with beneficiaries and stakeholders, inputs and outputs analysis, SROI calculation, value description and analysis).
- Impact of activities with young people will be evaluated and measured over a longer period.

Daugavpils pilsētas kultūras attīstības programma 2021.-2027.gadam. (2021). Retrieved from

<https://www.daugavpils.lv/assets/upload/manager/Kultura/Dok>

	umenti/Daugavpils%20kulturas%20attistibas%20programma%202021-2027.pdf
<p>Description of how the case study was developed</p>	<ol style="list-style-type: none"> 1) The case study was developed taking into account the conditions included in the project application regarding the target group of the study and the place of implementation of the case study (formal/informal educational settings). To create a justification for the social and cultural necessity of implementing the case study, data from previous studies on the cultural situation in Latvia (specifically the Latgale region and Daugavpils) were used, including research conducted by the Daugavpils University team in the Horizon 2020 project “CHIEF (Cultural Heritage and Identities of Europe’s Future) (2018-2021), which conducted quantitative and qualitative research on cultural literacy practices in formal and non-formal education. 2) Daugavpils University project team, consisting of six experienced researchers from various fields of social sciences and humanities, defined: (1) possible topics and objectives of the case study; (2) possible informal cultural education organizations where the case study could be implemented; (3) the methodology of the results analysis - as well as the most important stakeholders. 3) The ideas of the scientists were discussed in individual conversations and group discussions with stakeholders and project partners at the Rorko Museum in Daugavpils. 4) To clarify the goals, activities, and research methodology of the case study, several meetings were held with the

	<p>researcher responsible for the implementation of the case study with stakeholders and colleagues of the project team over four months.</p> <p>5) In the first workshop, the young people proposed case study titles, from which one was chosen.</p> <p>6) In four workshops, the young people got acquainted with the works/lives of artists of different directions, and developed their own creative works according to the chosen theme and the offered materials.</p> <p>7) One workshop is intended for creative reflection on the case study.</p>
<p>Description of the range of stakeholders involved in the development of the case study and how they were selected/consulted</p>	<p>To identify potential stakeholders, the theoretical approach proposed by R. Edward Freeman was used. Freeman defines stakeholders as any group or individual who can affect or be affected by the achievement of an organization's objectives. According to this framework, stakeholders are identified based on their power, interest, and influence (Freeman, 1984).</p> <p>A stakeholder mapping exercise was conducted using a power/interest/influence grid, categorizing stakeholders into groups (e.g., high power, high interest, high influence; low power, low interest, low influence) to prioritize engagement strategies. In this process, the cultural and social context of Daugavpils was taken into account, including the separation between Latvian- and Russian-speaking communities, the city's multiculturalism, public narratives on tolerance, and the role of the Mark Rothko Museum.</p>

	<p>Based on the results of the stakeholder mapping, two project researchers identified the following key stakeholder groups:</p> <ul style="list-style-type: none"> • Teachers of culture and art subjects, • Students (16-18 years old), • Cultural workers directly or indirectly involved in the case study, • Leaders of cultural organizations (both state and non-state) and local cultural policymakers, • Researchers. <p>A meeting was held with representatives from all the identified stakeholder groups to discuss the case study's concept and establish its priorities.</p> <p>Freeman, R. E. (1984). <i>Strategic Management: A Stakeholder Approach</i>. Boston.</p>
<p>Description of the co-creation aspects of the development of the case study</p>	<p>Three stakeholder/beneficiary groups can be distinguished, each of which participated sequentially in the co-creation aspects of the case study's development:</p> <ol style="list-style-type: none"> 1. Researcher Community. Researchers from various disciplines within the humanities and social sciences (history, culture, anthropology, economics, education sciences) participated in discussions analyzing pressing cultural and social issues in Daugavpils. Through these discussions, they defined the overall concept, direction,

and collaboration partners for the case study, proposing multiple possible approaches.

2. Representatives from schools and cultural

organisations. Several individual meetings and phone conversations were held with stakeholder representatives, along with two discussions involving members of the identified stakeholder groups. During these conversations, the initial case study idea was reviewed and refined, specific activities were defined, target groups (beneficiaries) were identified, and strategies for reaching them were established.

Stakeholders were also involved in discussions on the case study methodology, providing feedback on the student survey form and suggesting improvements.

Before each activity proposed for young people, consultations were held with stakeholders directly involved in its organization—namely, teachers and cultural workers.

3. Students involved in activities (beneficiaries). During the first meeting, students were invited to come up with a title for the case study. From the written suggestions submitted by students, stakeholders and researchers selected one through a voting process. At the end of each activity, students provide feedback in various forms, indicating what they would like to change or improve next time. Their opinions are considered as much as possible, which they greatly appreciate. During activity days, informal conversations with students take place during

	breaks to foster open communication, ensuring that they feel their opinions are valued and heard.
Art/Cultural form covered in the case study	Visual Arts and Crafts
Description of the age and demographic profile of beneficiaries	<ul style="list-style-type: none"> • The case study involves 27 young people aged 16–18. • Of these, 15% are male and 85% are female. • In 11 participants' families, Russian is the primary language spoken; 3 participants speak both Russian and Belarusian at home; 9 speak both Russian and Latvian; and 4 speak Latvian. • 96% of the participants were born in Latvia, while 4% were born abroad. • All participants live in Daugavpils or the Augšdaugava region.
Institutional setting (formal/informal) of the case study	Informal institutional setting - Rothko Museum.
Funding level and source(s)	<p>The case study implementation is funded by:</p> <ul style="list-style-type: none"> • The ClViE project funding, • Daugavpils municipality funding (teacher salaries),

	<ul style="list-style-type: none"> • Rothko Museum's financial resources and assets (space, salaries of involved cultural workers, exhibition visit costs). <p>The data will be finalized at the end of the case study.</p>
<p>Description of any non-monetised resources used in the case study</p>	<ul style="list-style-type: none"> • Young volunteers from the Rothko Museum assist in the implementation of the case study activities (the time and its value will be clarified at the end of the case study). • The technical equipment and furniture of the Rothko Museum are used. <p>The data will be finalized at the end of the case study.</p>
<p>What is the value of the inputs for the case study?</p>	<p>Non-monetised inputs:</p> <ul style="list-style-type: none"> • Development of collaboration between Daugavpils University and the Rothko Museum in improving cultural literacy for children and young people • Emotional engagement of young people <p>Monetized inputs (hours and their value will be clarified at the end of the case study):</p> <ul style="list-style-type: none"> • Contribution of the Rothko Museum's management • Contribution of the Rothko Museum's cultural workers in leading activities • Contribution of teachers

	<ul style="list-style-type: none"> • Volunteer work • Material resources for conducting the sessions • Space provision (rental/free access) • Costs of disseminating information to engage the target audience <p>The value will be finalized at the end of the case study.</p>
<p>Outputs to be delivered in the case study</p>	<ul style="list-style-type: none"> • 5 workshops about art attended by at least 20 youngsters (aged 15-18) • Questionnaires filled in by youngsters at the beginning and end of the study (20x1) • Semi structured Interviews with youngsters' focus groups (x2) • Individual interviews with stakeholders (x2)
<p>Learning Outcomes to be delivered in the case study</p>	<p>Outcomes to be tested based on questionnaire data (self-reported) and based on proxy indicators:</p> <ul style="list-style-type: none"> • Improved acceptance and understanding of others • Improved collaboration skills • Increased level of understanding of art • Increased understanding of the museum's work

	<ul style="list-style-type: none"> • Improved understanding of volunteering in the arts <p>Measurable (objective) outcomes:</p> <ul style="list-style-type: none"> • Increased attendance and/or participation in the arts • Increased number of volunteers in the arts
Impacts to be delivered in the case study	<ul style="list-style-type: none"> • Develop attitudes to appreciate and respect differences and diversity • Develop and apply values, attitudes, and skills to manage and engage with diverse groups and perspectives
Measures of success, or indicators used to evaluate the case study outputs/outcomes/impacts	<p>The success of the case study will be assessed through a combination of subjective and objective indicators, linked to the outputs, outcomes, and intended impact.</p> <p>Cultural Understanding and Acceptance</p> <ul style="list-style-type: none"> • Subjective: Self-reported changes in attitudes toward <i>the Other</i> (pre- and post-study questionnaires). <p>Collaboration and Social Skills</p> <ul style="list-style-type: none"> • Subjective: Participants’ self-assessment of teamwork and communication skills (questionnaires). • Objective: Observed instances of cooperation and peer interaction during workshops. <p>Engagement with Art and Museums</p>

	<ul style="list-style-type: none"> • Subjective: Increased interest in art and museums reported by participants (post-study questionnaire and interviews). • Objective: Attendance and active participation in workshops, as well as follow-up engagement with museum activities. <p>Volunteering and Arts Participation</p> <ul style="list-style-type: none"> • Subjective: Participants’ expressed willingness to volunteer in the arts sector (post-study questionnaire). • Objective: Number of participants who take up volunteering roles in museums or art organizations after the case study. <p>These measures will ensure that both individual experiences and broader behavioral shifts are captured, providing a comprehensive understanding of the case study’s impact.</p>
<p>Description of the co-creation of the measures of success/indicators</p>	<p>The success measures/indicators were developed in collaboration with stakeholders from the Rothko Museum, following the SROI spreadsheet completion methodology. To establish these, individual consultations were held with:</p> <ul style="list-style-type: none"> • CLiViE Project researchers, • Youth Club curator at the Rothko Museum, • Management of the Rothko Museum,

	<ul style="list-style-type: none"> • Teachers of cultural and art subjects at Daugavpils Design and Art Secondary School "Saules Skola", • Career teacher at Daugavpils Science Secondary School.
<p>Description of any differences among the stakeholders on the value attributed to the indicators</p>	<p>Stakeholders attribute different values to success indicators, reflecting their unique priorities.</p> <p>Teachers. Cultural and art teachers were interested in the knowledge that young people would gain from the activities.</p> <p>Museum representatives prioritize institutional impact, emphasizing visitor engagement, attendance, and long-term collaborations to support sustainability and funding.</p> <p>Youngsters value personal transformation, new knowledge and confidence.</p> <p>Researchers focus on methodological rigor, data validity, and theoretical contributions, seeking measurable long-term impact and comparative insights with prior studies like <i>CHIEF</i>.</p>
<p>How will the case study be (e)valuated?</p>	<p>The case study evaluation methodology and principles were developed prior to its implementation.</p> <p>The case study will be assessed using data collected from surveys, interviews, and observations, with a theoretical framework applied. The data will be transformed into a format suitable for measuring the Social Return on Investment value.</p>

<p>What data will be used to measure the success of the case study?</p>	<p>The above-mentioned outputs and outcomes data, as well as activity observations and their video and photo documentation, will be used to measure the success of the case study.</p>
<p>How will these data be collected?</p>	<p>Data will be gathered consistently throughout all stages of the case study. The data collection process will include questionnaires, semi-structured interviews with stakeholders and students, observations, field notes, photo and video documentation, attendance records, and exhibition of students' artwork.</p>
<p>Description of any proxy indicators to be used to evidence the outputs, outcomes and/or impacts of the case study</p>	<p>TBC</p>
<p>Description of any challenges in gathering satisfactory data on measuring the success of the case study</p>	<p>Defining success criteria. Success in this case study may be subjective, as it involves cultural and social impact rather than straightforward quantitative metrics. Students' self-assessments, stakeholders' opinions, and researchers' observations are difficult to assign a measurable value to. Additionally, self-reported data can be biased or influenced by social desirability.</p> <p>Long-term impact measurement. The study should include a long-term impact evaluation, but cultural and social changes may take years to fully manifest. Tracking participants' attitudes, behaviors, and career choices over time may not be feasible due to time constraints.</p>

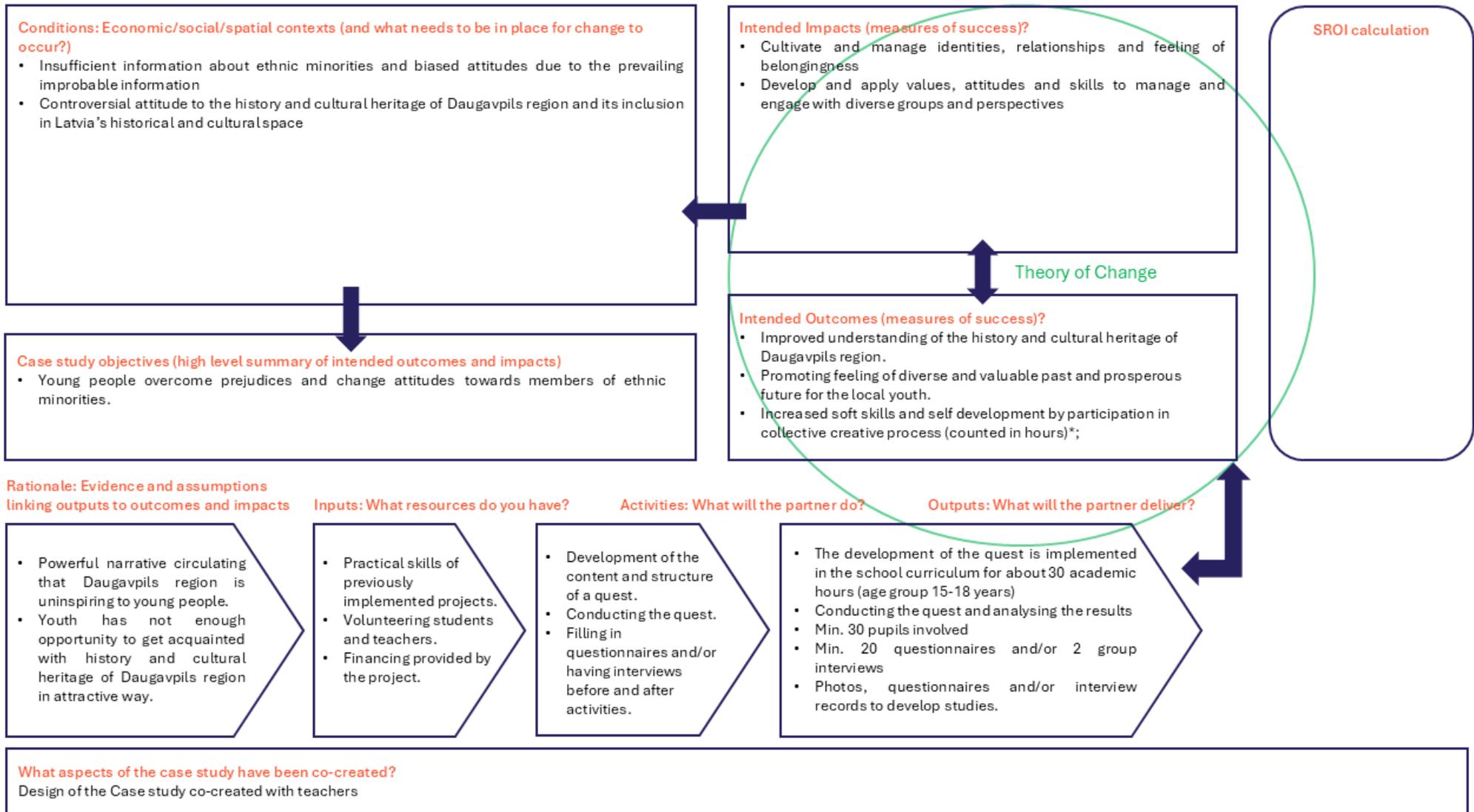
	<p>Participant engagement. Ensuring continued involvement from young people throughout the case study is a challenge. Dropout rates, fluctuating engagement, or varying levels of participation could affect the consistency and reliability of the collected data.</p> <p>Data collection methods. While surveys, interviews, and observations can provide insights, they may not fully capture the depth of personal and cultural transformation. Additionally, self-reported data can be biased or influenced by social desirability.</p>
<p>Detail and quantify the number of individuals (young people, educators, teachers, stakeholders) you have engaged with in the design of the case study</p>	<p>The design of <i>The Other in Art and Life</i> has been developed through consultations with a diverse group of individuals, including young participants, educators, and cultural stakeholders. The approximate number of engaged individuals is as follows:</p> <ul style="list-style-type: none"> • Young people (ages 16-18): 27 participants provided input on their interests, expectations, and preferred workshop formats. They also suggested the title for the case study. • Teachers: 2 teachers contributed insights on pedagogical approaches and youth engagement strategies. • Stakeholders from the cultural sphere: 3 representatives from the Daugavpils Rothko Museum and the NGO <i>Rotko centra atbalsta biedrība</i> provided expertise on content development and implementation.

	<ul style="list-style-type: none"> ● Researchers: 6 researchers participated in discussions on the case study’s alignment with regional cultural and youth development strategies. <p>In total, approximately 38 individuals have been actively engaged in shaping the case study, ensuring its relevance, feasibility, and impact.</p> <p>The data will be finalized at the end of the case study.</p>
<p>What does emotional cartography mean to you?</p>	<p>In the context of the CLiViE project and specifically in the context of this case study, I understand the concept of “emotional cartography” broadly – as a visual representation of feelings and emotions, of one’s cultural experience (which is always emotional). For young people, emotion mapping is also an important skill to become aware of, understand, reflect on, and manage their emotions. This is consistent with broader educational interpretations found on various platforms, where emotion maps are described as tools that help us map our emotional experience. Similar to how a geographical map guides us through physical terrain, an emotion map serves as a reference to our inner world. It allows us to identify what we feel, understand where these feelings come from, and find ways to process and respond to them constructively. In this sense, emotional cartography can be used in the project to conclude the peculiarities of their cultural understanding and possible future transformations under the influence of case study activities, in conjunction with the verbal statements of young people and observations of their behavior.</p>

<p>Has any of the work you have done in the design, development, implementation and (e)valuation involved emotional cartography?</p>	<p>Design, Development, and (E)valuation:</p> <p>Each activity included opportunities for young people to assess the experience and suggest improvements for the future. The case study is rooted in the creative engagement of young participants, resulting in visually tangible outcomes. Throughout the process, participants were encouraged to express themselves freely, capturing their emotions within a specific moment in time. They had the autonomy to choose colors, techniques, and modes of expression when completing a given task. At the end of each activity, they were invited to reflect on their work—individually or in groups, directly or metaphorically, orally or in writing. This reflective practice helped them gain a deeper and more confident understanding of both the concepts and emotions embedded in their creations.</p> <p>The activity that young people enjoyed the most was titled “How to Collect Emotions in a Museum.” During this activity, they became familiar with the work of the museum’s storage facilities and came to understand that a museum collects not only objects but also emotions and emotional experiences. At the end of the activity, the participants created their own <i>emotional diary</i>, in which they recorded their first insights and drawings during the session. This diary can be continued later. In conversation, the young people expressed that they would gladly continue using this emotional diary, as it is personal—it is a part of their identity and reveals their emotional world.</p>
<p>How will you re-present your case study methodology and</p>	<p>We plan to use drawings, videos, and quotes, to create a film</p>

findings in a non-textual manner?	
Other comments	

“Polish cultural-historical heritage in Daugavpils”



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Project acronym: CLiViE

Project title: Cultural Literacies' Value in Europe

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Contributor(s)	
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Deliverable	D3.1 Case Study
WP	WP3 Mapping Outputs of arts-based education
Due date	28 th February 2025
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Dissemination level	PU

Abstract
This template supplements the logic model in D1.3 prepared for each case study. It provides additional information on the development of the case study, details the co-created aspects of the activity and acts as a checklist for the (e)valuation data required to undertake the SROI calculation.

Document history

Version	Date	Comments	Modified by
3.0	30.05.2025.		Maija Grizāne



This project has received funding from the European Union's Horizon Europe's programme

Name of the case study	“Polish cultural-historical heritage in Daugavpils”
What are the intended impacts from the Logic Model?	Develop and apply values, attitudes and skills to manage and engage with diverse groups and perspectives
What are the intended outcomes from the Logic Model?	<ul style="list-style-type: none"> ● Learners develop attitudes of empathy, solidarity and respect for differences and diversity. ● Increased soft skills and self-development by participation in collective creative process.
Why is the case study needed (context and rationale)?	<p>Latvia is a multiethnic country with experience of being a part of several non-Latvian states like Kingdom of Sweden, Polish-Lithuanian Commonwealth, Duchy of Courland and Semigallia Russian Empire, and the USSR. The eastern part of Latvia – Latgale – with Daugavpils as the second biggest city in the country – is known for its cultural diversity and multiplicity of relations to historical events. Nowadays despite the activities of the NGOs, we may argue about the insufficient information about ethnic minorities and biased attitudes due to the prevailing improbable information which influences the image of Daugavpils and Latgale and promotes controversial attitude to the history and cultural heritage of Daugavpils region and its inclusion in Latvia’s historical and cultural space. Polish ethnic minority is one of those, who keeps strong sites with its ethnic homeland – Poland and is the only minority with the privilege to teach the pupils using Polish language and thus keep Polish cultural traditions. The case study encouraged the pupils to study Polish cultural-historical heritage in Daugavpils and contributed to their deeper understanding of political,</p>

	<p>economic and cultural development of their ethnic group on the territory of Latvia.</p> <p>The case study introduced a new teaching methodology and enable pupils to control the learning of new material themselves and develop a game for educational use. Thus, students felt themselves in the role of authors of educational content, during which they independently acquired new knowledge and skills, broadened their horizons and learnt to work in a team.</p>
<p>Description of the case study including duration (timescale) and geography (spatial) of delivery</p>	<p>The case study took place at J. Pilsudski Daugavpils State Polish Gymnasium, Latvia, in 11th grade class (17-18 years old pupils), and was integrated in the curriculum of the “History and Social Sciences”. Spatially it included the Daugavpils city and the Daugavpils region.</p> <p>The project lasted from February to May 2025.</p> <p>During the project the pupils were divided into groups. Each group had to develop several questions about one object or topic connected to the history of Poles in Daugavpils and the region. The topics/objects were offered by the teacher. After several discussions each group in collaboration with the teacher chose 2-3 questions about their topic/object and put the into the Kahoot platform. The first the game was played, the pupils analysed the game and offered some improvements considering the questions themselves and the design to the game. In the result, the game can be played by any person and in perspective might be used by other teachers and classes to learn new materials about the Polish cultural-historical heritage.(https://create.kahoot.it/share/polu-</p>

	kulturvesturiskais-mantojums/f8670dc3-8ecb-40ce-8dd7-de190f976aee).
Description of how the case study was developed	The case study was developed in collaboration with the teachers of the “History and Social Sciences” at J. Pilsudski Daugavpils State Polish Gymnasium, Latvia.
Description of the range of stakeholders involved in the development of the case study and how they were selected/consulted	<p>The stakeholders were selected according to their level of interest and expertise.</p> <p>Directly interested stakeholders – teachers and the director of J. Pilsudski Daugavpils State Polish Gymnasium, Latvia.</p> <p>Experts in the implementation of cultural literacies and education in Daugavpils city and Latgale will be interviewed later.</p>
Description of the co-creation aspects of the development of the case study	<ul style="list-style-type: none"> • After second meeting with the teacher involved in the case study the name of the case study was changed to “Polish cultural-historical heritage in Daugavpils” • As the case study is integrated in the curriculum of the “History and Social Sciences”, the teacher and the pupils involved have enough opportunities of co-creation with minimal interference from the side of a researcher.
Art/Cultural form covered in the case study	Cultural Heritage; Audio-visual and Interactive Media; Design and Creative Services; Tourism.

Description of the age and demographic profile of beneficiaries	Age 17-18 years old; 12 young men and 12 young women who study in the same class and the same school.
Institutional setting (formal/informal) of the case study	Formal education – J. Pilsudski Daugavpils State Polish Gymnasium, Latvia.
Funding level and source(s)	No additional funding. Resources – school infrastructure.
Description of any non-monetised resources used in the case study	Rooms, laptops, projection device, furniture of J. Pilsudski Daugavpils State Polish Gymnasium.
What is the value of the inputs for the case study?	<ul style="list-style-type: none"> • Practical skills of previously implemented projects. • Volunteering students and teachers. • Financing provided by the project. <p>The SROI calculation will be undertaken after the case study activity has been delivered.</p>
Outputs to be delivered in the case study	<ul style="list-style-type: none"> • The development of the quest is implemented in the school curriculum for about 30 academic hours (age group 15-18 years) • Conducting a quest and analysing the results • Min. 24 pupils involved

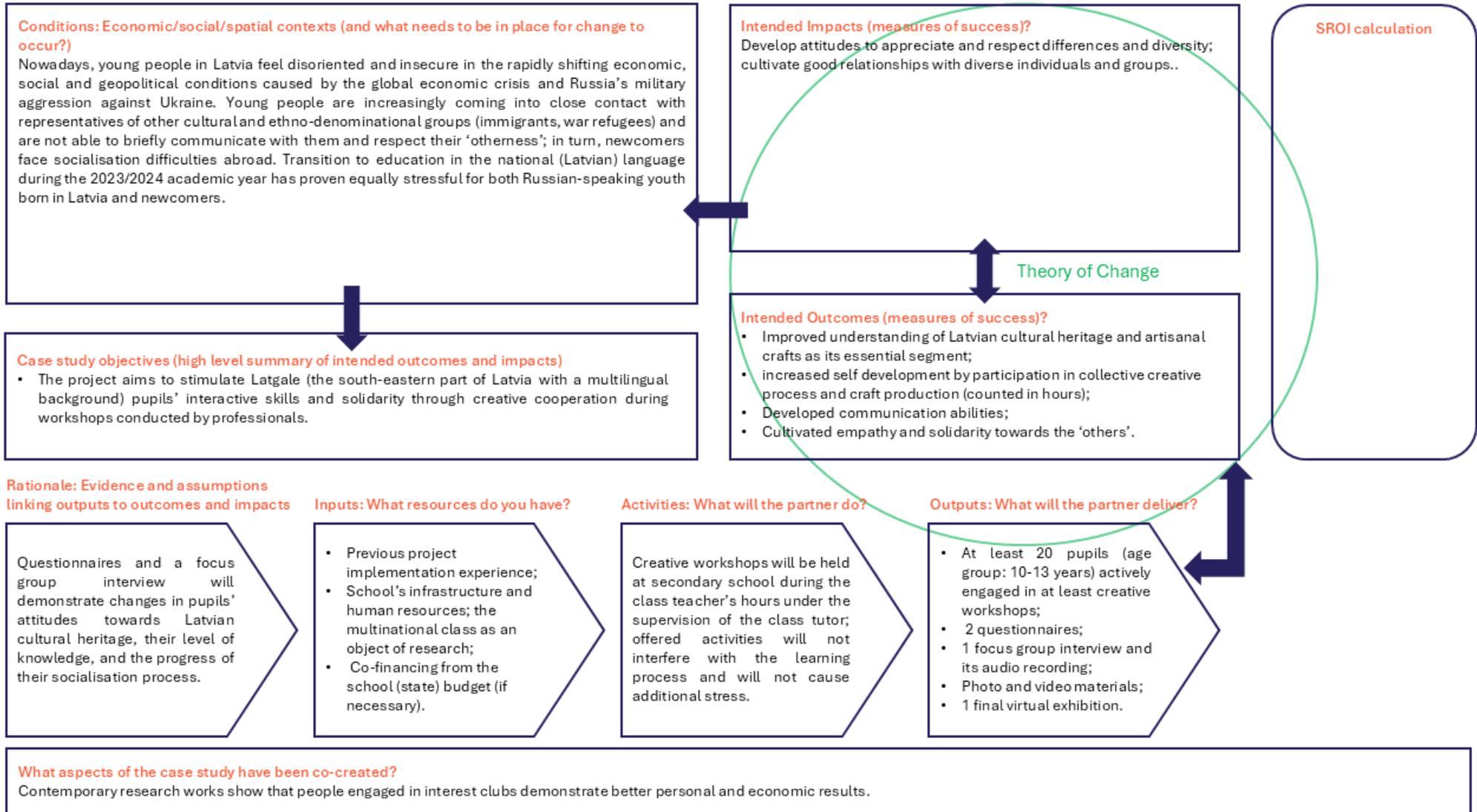
	<ul style="list-style-type: none"> • 2 online questionnaires using the platform visidati.lv with 24 (1st questionnaire) and 18 (2nd questionnaire) participants and 1 focus-group interview (with 5 participants, 2 young men and 3 young women, chosen by the teacher). • Photos, 2 questionnaires and an interview record. • One research article. <p>The SROI calculation will be undertaken after the case study activity has been delivered.</p>
Learning Outcomes to be delivered in the case study	<ul style="list-style-type: none"> • Learners develop attitudes of empathy, solidarity and respect for differences and diversity. • Increased soft skills and self-development by participation in collective creative process (counted in hours)*.
Impacts to be delivered in the case study	Develop and apply values, attitudes and skills to manage and engage with diverse groups and perspectives.
Measures of success or indicators used to evaluate the case study outputs/outcomes/impacts	To measure the success of the case study self-indicators will be used: the pupils will fill in the questionnaires and share their thoughts in the interview about their knowledge of Polish cultural-historical heritage in Daugavpils (f.e. “My knowledge improved/stayed the same”) and their involvement in activities on preserving and distributing information about Polish cultural-historical heritage (f.e. “I’ve become more active/motivated/creative” etc.), as well as newly gained skills

	<p>(f.e. “I’ve learned new computer program/taking photos of historical buildings/assigning of quest tasks” etc.).</p> <p>As objective indicator the opinion of the teacher will be used, as well as pupils’ achievements in the subject “History and Social Sciences” at the end of the case study.</p>
Description of the co-creation of the measures of success/indicators	The measures of success are developed in cooperation with the project team and will be identified through questionnaires and focus-group interview. The main indicator is the emotional satisfaction of the people involved and their willingness to develop projects of the same kind. The deeper analysis of the collected data might discover other indicators.
Description of any differences among the stakeholders on the value of attributed to the indicators	<p>In progress.</p> <p>The description will be possible after interviewing all stakeholders.</p>
How will the case study be (e)valuated?	The evaluation of the case study will be realized with the help of questionnaires, interviews and field study.
What data will be used to measure the success of the case study?	To measure the success of the case study the data from questionnaires, interviews and field study will be used.
How will these data be collected?	The data will be collected using questionnaires, interviews and field study.

<p>Description of any proxy indicators to be used to evidence the outputs, outcomes and/or impacts of the case study</p>	<p>In progress.</p>
<p>Description of any challenges in gathering satisfactory data on measuring the success of the case study</p>	<ul style="list-style-type: none"> • Find out appropriate stakeholders. • Implement SROI calculation.
<p>Detail and quantify the number of individuals (young people, educators, teachers, stakeholders) you have engaged with in the design of the case study</p>	<p>24 pupils, 3 teachers.</p> <p>2 stakeholders (gymnasium director, teacher).</p> <p>Other stakeholders will be interviewed later.</p>
<p>What does emotional cartography mean to you?</p>	<p>I have never used “emotional cartography”, so I have found two definitions (from https://design-encyclopedia.com/?T=Emotional%20Cartography):</p> <p>1) “Emotional Cartography is a specialized form of mapping that visualizes and documents the emotional responses, feelings, and psychological experiences people [..]” (Lucas Reed)</p> <p>2) “Emotional Cartography is a specialized design discipline that merges cartographic principles with psychological and emotional data to create visual representations of human</p>

	<p>feelings, experiences, and emotional responses[..]" (Daniel Johnson)</p> <p>So, I think that the method of emotional cartography is one of those to make a deeper understanding of people's experiences and collecting data about that.</p>
<p>Has any of the work you have done in the design, development, implementation and (e)valuation involved emotional cartography?</p>	<p>Now I am waiting for the answers from the online questionnaire where the respondents will name their 3 associations with the project, so I am planning to have the "word cloud" method to visualise the emotional cartography.</p>
<p>How will you re-present your case study methodology and findings in a non-textual manner?</p>	<p>I think I will use a kind of a visual method.</p>
<p>Other comments</p>	

“Learn from Ancestors to be Open and Self-Confident in Future!”



EU Grant Agreement number: 101132285

Project acronym: CLiViE

Project title: Cultural Literacies' Value in Europe

Author(s)	Oksana Kovzele
Contributor(s)	Daugavpils Secondary School of Opportunities, Daugavpils, Latvia (<i>Daugavpils iespēju vidusskola</i> ; https://divsk.lv/)
Version	1.0
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Abstract
This template supplements the logic model in D1.3 prepared for each case study. It provides additional information on the development of the case study, details the co-created aspects of the activity and acts as a checklist for the (e)valuation data required to undertake the SROI calculation.

Document history

Version	Date	Comments	Modified by
No 1	27.02.2025		
No 2	29.05.2025		Oksana Kovzele



This project has received funding from the European Union's Horizon Europe's programme

Name of the case study	“Learn from Ancestors to be Open and Self-Confident in the Future!”
What are the intended impacts from the Logic Model?	<ul style="list-style-type: none"> • Cultivate good relationships with diverse individuals and groups.
What are the intended outcomes from the Logic Model?	<ul style="list-style-type: none"> • Learners develop attitudes of empathy, solidarity and respect for differences and diversity (<i>a socio-emotional aspect as a priority of the case study in accordance with the Project Guidelines</i>); • learners increase self-development by participation in collective creative process and craft production (<i>an important aspect determined by the specifics of the case study</i>).
Why is the case study needed (context and rationale)?	<p>Nowadays, Latvian residents, including youngsters, feel disoriented and insecure in the rapidly shifting economic, social and geopolitical conditions caused by the global economic crisis and Russia’s military aggression against Ukraine¹ – “the largest geopolitical and societal shock in the recent history of the country”². Youngsters are emotionally dependent on their parents’ reactions and beliefs and, thanks to digital technologies (“screens are part of their reality”)³, are well informed about geopolitical situation in their country and abroad.</p> <p>In 2022, with the outbreak of the war in Ukraine, the number of refugees in Latvia increased rapidly. By February 2023, 35.865 refugees had sought assistance from Latvian municipalities, the majority of whom were women and children⁴; 4405</p>

Ukrainian war refugee children were registered in Latvia's educational institutions, including 1.329 children who attended preschool educational institutions⁵.

Modern researchers emphasize that human behaviour is primarily determined by an "image of reality" that can be developed in the human mind through the process of socialization. "Education is a key tool for transitioning from humanitarian to development and integrating those granted asylum into society."⁶

The Saeima Amendments to the Law on Support for Civilians of Ukraine of May 26, 2022 (paragraph 13) stipulate: "A minor civilian resident of Ukraine is provided with the opportunity to obtain education in the state language"⁷. In Latvia, for the last decades a large number of immigrant children without Latvian language skills entered Latvian-language schools. Among them are not only Ukrainians but also children with other cultural backgrounds, including newcomers from Arab countries, India, Turkey, etc., as well as re-emigrants. Thus, above-mentioned children's groups have to adapt to a new country, a new education system, and a new language⁸. As a result, more and more often, local pupils (both Latvians and Russian-speaking children) come into close contact with representatives of other cultural and ethno-denominational backgrounds and are not able to briefly communicate with them and respect their 'otherness'; in turn, newcomers face socialization difficulties abroad.⁹ Transition to education in the national (Latvian) language during the 2023/2024 academic year has proven equally stressful for both Russian-speaking youth born in Latvia and newcomers.

The articles available to researchers show that the experience of teaching Latvian as a foreign language in Latvia is not very rich – its beginnings can only be traced back to the 1950s, but it had only gained greater attention in the last twenty to thirty years, when the issue of refugees and asylum seekers became relevant¹⁰. As a result, educators need a new methodology written in a systematic manner for their daily work, which would allow representatives of different nationalities and ethno-denominational groups to interact within the same class (school) with the future prospect of integrating into Latvian society.

As the implementer of the integration process, the school is based on the national language, culture, and value system. In the 21st century, education not only focuses on the intellectual aspect of the individual, it includes the emotional, physical, social, aesthetic, and spiritual dimensions¹¹. Specialists talk about implementing a holistic method in schools for pupils' development, which involves the development of their mind, body, heart, and spirit.¹² Baiba Birzniece emphasizes that to promote intercultural understanding, which educators have identified as one of the hindering factors in the classroom environment, social skills development, extra-curricular activities, the involvement of newcomer pupils in various school activities would be recommended, as this promotes empathy and mutual tolerance. Tensions and conflicts are possible in contemporary multicultural society, and they need to be solved in an open and constructive way.¹³ Līga Bērziņa recommends creating “friendship groups” for local and Ukrainian children in schools, where they can show their talents and strengths, and have fun.¹⁴

¹In the survey conducted in early August 2022, a total of 76.1% of respondents rated their worries high or very high, while at the end of September this rate was 83%, almost as much as in May. [...] An analysis of the survey data (2022) by respondents' age concluded that relatively lower levels of excitement are for younger people aged between 18 and 24, at 70%, whereas highest is among the age group 55 to 74 years at 87%. (*Survey: Latvian Public's Concern about War in Ukraine Grows Again*. <https://eng.lsm.lv/article/society/society/survey-latvian-publics-concern-about-war-in-ukraine-grows-again.a477271/>).

² Andžāns, M. Small Powers, Geopolitical Crisis and Hypersecuritisation: Latvia and the Effects of Russia's Second War in Ukraine. *Central European Journal of International and Security Studies*, Volume 17, Issue 2, 2023, p. 139. DOI: 10.51870/RNCC4980

³ Stojkov, A., Radosav, D. and Mihajlović, S. Internet Usage by Children Under the Teen Age. *International Conference on Applied Internet and Information Technologies October 3-4, 2019, Zrenjanin, Republic of Serbia*, p. 240.

⁴ Eiropas Savienības Padome. (2023). *Bēgļu pieplūdums no Ukrainas*. <https://www.consilium.europa.eu/lv/policies/eu-migration-policy/refugee-inflow-from-ukraine/>

⁵ CSP (2022). Latvijā iebraukušo skaits līdzsvaro aizbraucēju skaitu. <https://lvportals.lv/dienaskartiba/341677-latvija-iebraukuso-skaits-lidzsvaro-aizbrauceju-skaitu-2022>

⁶ Danilāne, L. [Līga], Danilāne, L. [Lauma]. Possibilities of Inclusion of Newcomers in General Schools of Latvia. *Society. Integration. Education. Proceedings of the International Scientific Conference*, 1, 2023, pp. 677-686.

<https://doi.org/10.17770/sie2023vol1.7150>

⁷ Latvijas Republikas Saeima (1998). *Izglītības likums. Latvijas Republikas likums*. <https://likumi.lv/ta/id/330546-ukrainas-civiliedzivotaju-atbalsta-likums>

⁸ Schmida, M., Chu, H. *Supporting Secondary Newcomers Academically, Socially, and Emotionally*. San Francisco, CA: WestEd, 2016.

⁹ *Latvia: Forum Discusses Integration of Immigrant Children in Latvian Schools*. https://migrant-integration.ec.europa.eu/news/latvia-forum-discusses-integration-immigrant-children-latvian-schools_en

¹⁰ Šalme, A. *Latviešu valodas kā svešvalodas apguves pamatjautājumi*. Rīga: LVA, 2011.

¹¹ Miķelsone, I., Odiņa, I. *Skolotāja profesionālā identitāte un pedagoģiskā meistarība*. Rīga: LU Akadēmiskais apgāds, 2020.

¹² Elksne, G., Rubene, Z. Emotional Well-being in Schools. *Society. Integration. Education. Proceedings of the*

	<p><i>International Scientific Conference, 2, 2018, pp. 116-125. https://doi.org/10.17770/sie2018vol1.3258</i></p> <p>¹³ Birzniece, B. Skolēni jauniebraucēji: izaicinājumi un perspektīvas pedagoga darbā. Newly arrived Students: Challenges and Perspectives for Teachers. <i>Society. Integration. Education. Proceedings of the International Scientific Conference. Volume I, May 26th, 2023, pp. 655-664.</i></p> <p>¹⁴ <i>Eksperte: Ukrainu bērniem grūti iekļauties Latvijas skolās; bieži pie vainas pedagogu nezināšana.</i></p> <p>https://www.lsm.lv/raksts/zinas/latvija/eksperte-ukrainu-berniem-gruti-ieklaudies-latvijas-skolas-biezi-pie-vainas-pedagogu-nezinasana.a488173/</p>
<p>Description of the case study including duration (timescale) and geography (spatial) of delivery</p>	<p>The object of this case study is one class from the Daugavpils Secondary School of Opportunities (<i>Daugavpils iespēju vidusskola</i>; https://divsk.lv/) – children in the age group from 10 to 13. The school is located in the south-eastern region of Latvia, Latgale, which stands out among other regions of Latvia for its multiculturalism and diverse multi-denominational composition.</p> <p>It should be emphasized that Daugavpils Secondary School of Opportunities was originally a Russian secondary school, which later switched to bilingual education, and, in the 2023/2024 academic year, switched to teaching in the state (Latvian) language. The majority of children at the school use the Russian language at home, while the class selected for the study (in total, 28 pupils) also includes one Ukrainian refugee</p>

and two re-immigrant's children (brother and sister) who recently arrived from India.

The case study aims to stimulate above-mentioned pupils' interactive skills and solidarity through creative cooperation during craft workshops conducted by professionals.

Craft making has a big potential in sensitizing people to culture and tradition.¹ Craft making resonates with the openness to the unknown, which helps people acknowledge and understand different cultures and differences within the cultures.²

Five different workshops offered within the case study (learning about and making ancient folk instruments, learning the basics of cooking with practice, making traditional Latvian animal masks, making traditional bracelets from birch bark, making soap from natural ingredients) are one of the ways that encourage children of different origins to communicate with each other, develop their attitudes of empathy, solidarity and respect for differences and diversity in such a way reducing the likelihood of bullying. The language of arts (traditional Latvian crafts) is considered a universal means of communication and interaction, which, first of all, will unite one-class pupils and, secondly, will allow them to acquire the values of Latvian culture and better understand them in practice – by creating handmade goods. These goods will be showcased to a wider audience (pupils and their parents, stakeholders, other Latvian residents, project partners, etc.) in the form of press releases and a virtual exhibition.

Creative workshops were held at the above-mentioned school during the class teacher's hours under the supervision of the

class tutor; offered activities did not interfere with the learning process and did not cause additional stress.

As experts in the field of pedagogy emphasize, “The rebirth of folk traditions and crafts, but especially the involvement of students in their promotion, contributes to the formation of the qualities of active citizens, inspired and dedicated to useful things.”³ The proposed case study will allow us to test this statement in practice.

Case study implementation period: from February 21 to 2 June 2025.

¹ Greenhalgh, P. The History of Craft. In: Dormer, P. (Ed.), *The Culture of Craft* (pp. 20-52). Manchester University Press, 1997.

² Mason, R. The Meaning and Value of Craft. In: Hickman R. (Ed.) *Art Education 11-18: Meaning, Purpose and Direction* (2nd edition) (pp. 124-142). Continuum, 2005; Pöllänen, S. Beyond Craft and Art: A Pedagogical Model for Craft as Self-expression. *International Journal of Education through Art*, 7(2), 2011, pp. 111-125, etc.

³ Opinca, M. The Role of Traditional Crafts in Schools (Weaving with Vegetable Fibers in Republic of Moldova and Romania as Part of School Curriculum). *IJETP*. Volume 8. Issue 15, 2021, pp. 14-23.

	<p>https://www.journals.aseiacademic.org/index.php/ijtp/article/view/187</p>
<p>Description of how the case study was developed</p>	<p>(I) During the preparation stage of the case study, its documentation (case study conception and its logic model, consent forms, coordinated by the Ethics Committee of Daugavpils University, questionnaire content and design, etc.) was developed, and discussions were held with the management of the Daugavpils Secondary School of Opportunities. As a result, permission was received to implement the case study in this school and in the above-mentioned class. Discussions were also held with the school teachers and the class tutor selected for the study, consent forms were distributed and filled in by the parents of the pupils. The majority of the parents of the pupils did not object to their children's participation in the case study.</p> <p>(II) This was followed by the first pilot questionnaire of pupils (31st January 2025) with the aim of finding out their interests and recommendations for choosing workshops topics and the second questionnaire (22-24th February 2025), which was developed in accordance with the intended outcomes (measures of success) of the case study.</p> <p>(III) The first workshop, which took place on 21st February 2025, was dedicated to Latvian folk music. Pupils in the class under study (28 persons) actively participated in this workshop, expanded their knowledge of musical instruments and their classification, and made sound instruments from materials they had at hand (cardboard, paper, metal cans, product packages, etc.). This promoted respect for Latvian folk music and musicians, as well as an understanding of the possibilities</p>

of waste reuse (<https://du.lv/en/institute-news/opening-of-the-mini-project-learn-from-ancestors-to-be-open-and-self-confident-in-the-future-at-daugavpils-secondary-school-of-opportunities/>).

(IV) The second workshop, which took place on 8th April 2025, was dedicated to the national cuisine of Latvia. The pupils were offered a presentation about Latvian national dishes, highlighting their diversity and the main differences from foods in other cultures. Special attention was paid to the rye bread, which the workshop leader offered the pupils to prepare themselves. Working in two groups, 24 pupils from the class eagerly got involved in the cooking process, showing enthusiasm and strong teamwork. They supported one another throughout the process, especially when someone needed a helping hand

(<https://du.lv/en/institute-news/the-second-workshop-of-the-case-study-learn-from-ancestors-to-be-open-and-self-confident-in-the-future-at-daugavpils-secondary-school-of-opportunities/>).

(V) The third workshop, which took place on 16th April 2025, was dedicated to the creation of animal masks. The pupils (25 persons) were given a presentation on the masking tradition, a practice deeply rooted in Latvian heritage and dating back to ancient times. The workshop leader highlighted the cultural significance of masks, noting that they were believed to bring fertility and blessings while warding off evil spirits. She showcased traditional *Metepi* [annual Latvian festivity] masks in a dedicated part of the presentation. Concluding her presentation, the workshop leader invited the pupils to get

creative and craft their own masks. The children actively participated in the creative process and demonstrated their handmade masks at the end of the session

[\(https://du.lv/en/institute-news/the-third-workshop-of-the-case-study-learn-from-ancestors-to-be-open-and-self-confident-in-the-future-at-daugavpils-secondary-school-of-opportunities/\)](https://du.lv/en/institute-news/the-third-workshop-of-the-case-study-learn-from-ancestors-to-be-open-and-self-confident-in-the-future-at-daugavpils-secondary-school-of-opportunities/).

(VI) The fourth workshop, which took place on May 13, 2025, was dedicated to birch bark weaving. At the beginning of the lesson, the pupils were offered a brief insight into the tradition of birch bark weaving in Latvia. In the second part of the lesson, the pupils were actively involved in the process of making birch bark bracelets, using the samples offered by the teacher as a basis. Thanks to the mutual cooperation of the pupils and the recommendations of the experienced teacher, the pupils managed to create truly unique and visually attractive bracelets. At the end of the lesson, the pupils engaged in an emotional cartography activity, during which they drew their emotions at that moment. A total of 26 pupils participated in the workshop, who were divided into two groups

[\(https://du.lv/en/institute-news/the-fourth-workshop-of-the-case-study-learn-from-ancestors-to-be-open-and-self-confident-in-the-future-at-daugavpils-secondary-school-of-opportunities/\)](https://du.lv/en/institute-news/the-fourth-workshop-of-the-case-study-learn-from-ancestors-to-be-open-and-self-confident-in-the-future-at-daugavpils-secondary-school-of-opportunities/).

(VII) The fifth workshop, which took place on May 20, 2025, was dedicated to making felted soap. At the start, the teacher explained each step clearly and handed out the necessary materials, including soap base and coloured wool. The children

	<p>showed creativity in how they chose and blended the colours. They were eager to take part and really enjoyed the soap-making activity. By the end of the workshop, the pupils were proud of what they had accomplished. In total, 28 pupils from the Daugavpils Secondary School of Opportunities took part in the workshop</p> <p>(https://du.lv/en/institute-news/the-fifth-workshop-of-the-case-study-learn-from-ancestors-to-be-open-and-self-confident-in-the-future-at-daugavpils-secondary-school-of-opportunities/).</p> <p>(VIII) Following all the project workshops, the second large pupils' questionnaire (in progress) and focus group (took place on May 23, 2025) interview will take place, followed by processing and comparing the survey data. By comparing all questionnaire data, changes in pupils' attitudes and acquired experience (skills) will be determined, while the focus interview will clarify the missing information.</p>
<p>Description of the range of stakeholders involved in the development of the case study and how they were selected/consulted</p>	<p>During the project implementation, it is planned to cover the following stakeholder groups (by interviewing at least one person from each of them):</p> <ol style="list-style-type: none"> 1) school teachers who work with pupils daily and are interested in improving their success in subjects such as "Design and Technology", "Social Studies and History", etc.; 2) school social educators who are interested in reducing the number of conflict situations and bullying in educational institutions;

	<p>3) parents of pupils who are interested in their children’s integration into Latvian society as quickly as possible, including by getting to know Latvian cultural values;</p> <p>4) workshop leaders: professionals with extensive experience in using and teaching the relevant profession/skill who are able to use their potential in educating pupils;</p> <p>5) policy makers who can take the project results into account when working on educational strategies and study programmes in the future;</p> <p>6) scientists who conduct similar research in arts education will be able to use the data from this project.</p> <p>The determining factors in the selection of stakeholders will be their willingness and agreement to participate in the case study, as well as their expertise in the relevant field.</p> <p>It is planned to record each conversation (interview) with a stakeholder on a Dictaphone and store it in the project data archive.</p>
<p>Description of the co-creation aspects of the development of the case study</p>	<p>During the project preparation phase, the pupils’ personal opinions were taken into account; namely, their interests and priorities were identified through the first pilot questionnaire. According to the pupils' own recommendations (the majority opinion was taken into account), thematically appropriate workshops were selected, which were conducted during the case study implementation. Respecting the pupils’ opinions</p>

	<p>promoted their more active involvement in the case study activities and feedback in its final phase.</p> <p>When planning possible scenarios for workshops (content, range of activities, form of information and skills presentation, selection and use of safe and lesson-appropriate materials, etc.), stakeholders' recommendations (teachers, parents, workshop leaders) were also considered.</p> <p>Accordingly, each workshop is considered the result of the active participation of all involved parties (case study researcher (scientific sector), learners (educational sector), pupils and their parents (public sector), workshop leaders (artisan sector)).</p>
<p>Art/Cultural form covered in the case study</p>	<p>Cultural and Natural Heritage</p>
<p>Description of the age and demographic profile of beneficiaries</p>	<p>All pupils (except for one re-immigrant's child from an older age group who was admitted to the class on an exceptional basis) are in the 10-13 age group; most of them grow up in families where the native language is Russian, but there are also those who speak Ukrainian and Indian dialects at home. Exact data on the gender, age, and native language of the children involved will be collected in the final phase of the project.</p> <p>Due to ethical considerations, questions about pupils' race and socio-economic background were not included in either the questionnaires or the interview questionnaires.</p>

<p>Institutional setting (formal/informal) of the case study</p>	<p>Formal education space (Latvian secondary school)</p>
<p>Funding level and source(s)</p>	<p>The case study envisages using funding from the project “Cultural Literacies’ Value in Europe” (CLIVIE).</p>
<p>Description of any non-monetised resources used in the case study</p>	<p>The case study did not initially envisage the involvement of volunteer participants in organising and conducting the workshops. However, during the implementation of the case study, one volunteer (a prospective teacher trainee), on her own initiative, was involved in the second workshop. The total time the volunteer was involved in the workshop was 220 minutes.</p>
<p>What is the value of the inputs for the case study?</p>	<p>Inputs in monetary equivalent will be calculated in the final phase of the case study when all activities planned in it will be implemented.</p> <p>Inputs in this specific case study are understood as:</p> <ol style="list-style-type: none"> 1) the hours worked by the involved human resources (teachers, workshop leaders, volunteer) and their corresponding remuneration; 2) the costs of school infrastructure (electricity consumed, depreciation of classrooms, their furniture and equipment according to the duration of the workshop and the activities to be carried out in them); 3) the costs of workshop materials;

	<p>4) the costs of the hours worked by the service staff (cleaner, IT specialist for working with the school website, etc.).</p> <p>Some inputs, such as previous project implementation experience, ideas, stakeholders' recommendations, etc., cannot be quantified in monetary terms.</p>
<p>Outputs to be delivered in the case study</p>	<ul style="list-style-type: none"> • The following performance indicators are considered the main project outputs: • at least twenty pupils (age group: 10-13 years) actively engaged in five creative workshops (<i>already completed</i>); • one pilot survey (questionnaire), which will allow us to find out pupils' opinions on potential workshop topics (<i>already completed</i>); • two reverse questionnaires (will take place in the initial and final phases of the case study; <i>in progress</i>); • one focus group interview and its audio recording (<i>already completed</i>); • interviews with stakeholders and their audio recordings (<i>in progress</i>); • several photo and video materials (will be obtained throughout the implementation of the case study; <i>already completed</i>); • one final virtual exhibition (will be created immediately after the end of the first workshop and will be updated

	after each new activity; <i>in progress</i>).
Learning Outcomes to be delivered in the case study	<p>(I) <i>Learners increase self-development by participation in collective creative process and craft production (will be counted in hours).</i></p> <p>Different workshops offered within the project case study will allow pupils to acquire skills in teamwork and develop their creativity and talent. They will also allow them to acquire the values of Latvian culture and better understand them in practice – by creating handmade goods. In the long term, the knowledge and skills gained will reduce the number of bullying incidents in the classroom, increase interest in traditional Latvian crafts and may influence pupils’ choice of future profession.</p> <p>(II) Considering that a multinational class was involved in the case study, the joint creative activity during the workshops will not only provide the necessary knowledge about craft professions in Latvia and its cultural heritage but also will allow understanding representatives of the “other” cultural background and interacting with them. Pupils will gradually come to the conclusion that diversity should be perceived positively, not negatively. This is an achievement of the globalisation process, not a confirmation of its failure.</p> <p>According to the project “Cultural Literacies’ Value in Europe” (CLIVIE) Guidelines, the main learning outcomes (short-term and long-term) in this case will be the following: <i>“Learners will develop attitudes of empathy, solidarity, and respect for</i></p>

	<i>differences and diversity”</i> (socio-emotional aspect as a priority of the case study).
Impacts to be delivered in the case study	The case study’s high level ‘impact’, which results from its ‘learning outcomes’, can be defined as follows – “ <i>Develop attitudes to appreciate and respect differences and diversity</i> ”. The upper primary subtopic area for all the project case studies in the age group 9-12 is “ <i>Cultivate good relationships with diverse individuals and groups.</i> ” This case study, without an arts education orientation, is focused directly on participation and acceptance of ‘otherness’.
Measures of success or indicators used to evaluate the case study outputs/outcomes/impacts	Measures of success or indicators used to evaluate this case study outputs/outcomes/impacts are the following: <i>priority measures</i> <ul style="list-style-type: none"> • cultivated empathy and solidarity towards the ‘others’ (<i>quantitative indicator; will be calculated based on the results of both pupils’ questionnaire phases</i>); • increased self-development by participation in collective creative process and craft production (<i>quantitative indicator counted in hours; will be calculated based on the results of both pupils’ questionnaire phases</i>)*; <i>secondary measures</i> <ul style="list-style-type: none"> • improved understanding of Latvian cultural heritage and artisanal crafts as its essential segment (<i>qualitative indicator; will be calculated based on the results of both</i>

	<p><i>pupils' questionnaire phases and focus group interview);</i></p> <ul style="list-style-type: none"> • developed communication abilities (<i>quantitative indicator; will be calculated based on the results of both pupils' questionnaire phases</i>). <p>-----</p> <p>* More time spend in structured, supervised creative process can significantly contribute to personal development and improve labor market outcomes. These activities foster a range of interweaving soft skills (creativity and problem-solving, social skills, learning self-control, emotional intelligence, communication and collaboration skills, confidence, self-discipline) enhance individual attributes, and can increase employability and overall citizen participation and community capacity/activity (Howells and Zelnik 2009; Kay 2000; Newman et al. 2003, Nikkola et al., 2022). Personal employability is affected by Portfolio Development, networking, and Entrepreneurial Opportunities. Participation in creative, collective endeavours can help build social capital, which often leads to improved job prospects and community-based opportunities, particularly in fields like arts, crafts, and design (Du, Zhang, & Chen 2016).</p>
<p>Description of the co-creation of the measures of success/indicators</p>	<p>During the questionnaire's development, the recommendations of the pupils, their teachers, and representatives of other stakeholder groups were considered. The recommendations of the project consultants (survey and statistical data collection specialists) were also taken into account in formulating the questionnaire questions and</p>

	<p>creating response views. Each thematic section of the questionnaire corresponds to one of the measures of success or indicators used to evaluate the case study outputs/outcomes/impacts and is oriented towards achieving the calculated performance indicators.</p>
<p>Description of any differences among the stakeholders on the value of attributed to the indicators</p>	<p>For learners (school teachers), the first indicator is an improved understanding of Latvian cultural heritage and artisanal crafts as its essential segment, which is prioritized.</p> <p>For workshop leaders, the second indicator – increased self-development through participation in collective creative process and craft production – is prioritised.</p> <p>For school social educators, two indicators – developed communication abilities and cultivated empathy and solidarity towards ‘others’ – are prioritized.</p> <p>Parents of pupils, policy makers and scientists are interested in all the above-mentioned measures of success.</p> <p>Thus, a case study is, to some extent, a compromise that brings together the opinions and expectations of all parties involved.</p>
<p>How will the case study be (e)valuated?</p>	<p>The case study evaluation was designed before the start of all activities, taking into account the recommendations of the stakeholders and project consultants and the case study researcher’s previous experience conducting similar surveys.</p>

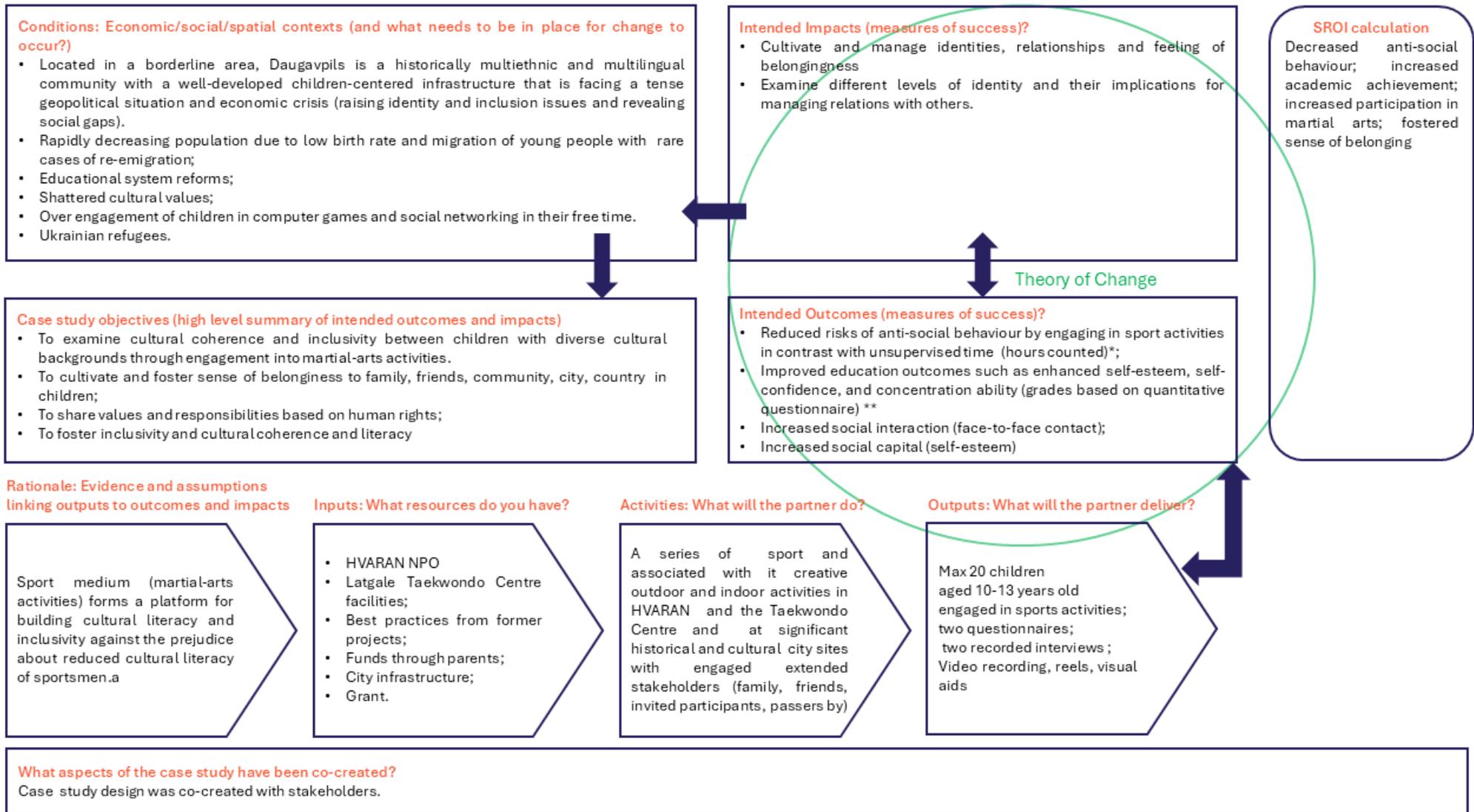
<p>What data will be used to measure the success of the case study?</p>	<p>To measure the success of the case study, 1) data from two pupils' questionnaires and one focus group interview; 2) data from stakeholders' interviews; 3) visual (audio) data that will be accumulated and systematized after all workshops have taken place; and 4) project participants' feedback will be used. Comparison of data given by pupils will indicate positive or negative trends in their attitude change and degree of interest/cooperation.</p>
<p>How will these data be collected?</p>	<p>Data will be collected through stakeholders' interviews (recordings made throughout the case study implementation), two stages of pupils' questionnaires (in the initial phase of the project and in the final phase of the project) and one focus group interview in the final phase of the project, which will allow for clarification and supplementation of the information obtained in the interviews.</p>
<p>Description of any proxy indicators to be used to evidence the outputs, outcomes and/or impacts of the case study</p>	<p>In the case study, proxy indicators such as teachers' and workshop leaders' satisfaction with the work done and the results achieved, as well as the pupils' own reaction to what is happening, their willingness to engage in the proposed activities, and the emotions they show during workshops and afterwards, will be used as proxy indicators.</p>
<p>Description of any challenges in gathering satisfactory data on measuring the success of the case study</p>	<p>Working with pupils always involves certain risks. Some parents may forbid their children from participating in a case study. Pupils in the age group of 10-13 lack experience filling out serious questionnaires and participating in focus group interviews. A certain barrier may arise, under the influence of which some pupils may stop filling out the questionnaires and remain silent during the focus group interview. In this case, the case study researcher's job is to think over the structure of the</p>

	<p>questionnaire and formulate each question in a way and language that is understandable to the pupils. The focused interview should also take place in an acceptable and comfortable way for the pupils so that communication goes smoothly and brings only positive emotions to all its participants.</p>
<p>Detail and quantify the number of individuals (young people, educators, teachers, stakeholders) you have engaged within the design of the case study</p>	<p>At least twenty pupils (age group: 10-13 years) from one secondary school class (formal education sector) were involved in this case study. All activities were carried out in the presence of one class tutor.</p> <p>During the project implementation, the opinions of at least six stakeholders will be heard about the situation in arts education, about the project (case study) itself and its possible benefits.</p> <p>Stakeholder groups, which are planned to be involved in the implementation of the project, are available in the section of this document “Description of the range of stakeholders involved in the development of the case study and how they were selected/consulted.”</p>
<p>What does emotional cartography mean to you?</p>	<p>Nowadays researchers¹ are trying to employ emotional cartography as a methodological approach to elevate emotions from the periphery to the center of dialogue about children's well-being. They are looking for the alternate ways to visualize different spatial and emotional realities.</p> <p>In this case study, the main emphasis is placed on the socialization of pupils from one multinational class of the concrete Latvian secondary school and the development of respect for the "otherness". Namely, through workshops, an</p>

	<p>emotionally comfortable environment was created for these pupils, which, hopefully, will not disappear after the end of the classes. Traditional crafts and creative collaboration are mainly aimed at preventing potential conflicts in the classroom and improving mutual relations between pupils, which is also reflected in their current mood and expressed emotions, which we tried to capture and visualize using various options specially designed for this purpose.</p> <p>---</p> <p>¹ For example, Steger A., Evans E., Wee B. Emotional Cartography as a Window into Children's Well-being: Visualizing the Felt Geographies of Place. <i>Emotion, Space and Society</i>, Volume 39, May 2021, p. 100772. https://doi.org/10.1016/j.emospa.2021.100772, etc.</p>
<p>Has any of the work you have done in the design, development, implementation and (e)valuation involved emotional cartography?</p>	<p>The case study researcher used this approach for the first time. Her proposal, which was accepted and tested in-practice by the workshop leaders, was to visualise children's emotions on a special board designed for them. In one of the workshops, pupils chose emoticons that corresponded to their mood (they were prepared in advance), while in another, they drew their own emotions (mostly – emoticons) on a A4 format sheet of paper. In the third workshop, the children spontaneously expressed their emotions in a song they sang. It is noteworthy that it was sung by local pupils (mainly Russian-speaking) together with re-immigrant children from India, and the song was performed in Latvian and caused loud applause (a video recording of this small performance is available in the archive created by the case study researcher). All of the above methods perfectly captured the emotions that the children experience in</p>

	a specific space (school class) and at a specific time (workshop time).
How will you re-present your case study methodology and findings in a non-textual manner?	For this purpose, a collection of diverse video and audio files is intended, which is constantly updated during the workshops, partially reflected in press releases and sent in full to project representatives responsible for dissemination activities. Some of the files will be included in a virtual exhibition which will be made public in the final phase of the case study. This exhibition is intended for a wide target audience and will provide insight into the progress of the workshops and the results they achieved.
Other comments	It is anticipated that similar case studies can be conducted at a later date to identify progress/regression in pupils' knowledge, skills and attitudes. This will allow us to determine whether the work carried out has had any long-term impact.

Together We Rise



EU Grant Agreement number: 101132285

Project acronym: CLiViE

Project title: Cultural Literacies' Value in Europe

Author(s)	IRINA PRESNAKOVA
Contributor(s)	NGO "HVARAN", Boriss Ivanovs
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WP	WP3 Mapping Outputs of arts-based education
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Dissemination level	PU

Abstract
This template supplements the logic model in D1.3 prepared for each case study. It provides additional information on the development of the case study, details the co-created aspects of the activity and acts as a checklist for the (e)valuation data required to undertake the SROI calculation.

Document history

Version	Date	Comments	Modified by
3	30.05.2025		Irina Presnakova



This project has received funding from the European Union's Horizon Europe's programme

Name of the case study	<i>Together We Rise</i>
What are the intended impacts from the Logic Model?	Examine different levels of identity and their implications for managing relations with others.
What are the intended outcomes from the Logic Model?	<ul style="list-style-type: none"> - reduced risks of anti-social behaviour by engaging in sports activities in contrast with unsupervised time (hours counted): “Children who spend more time in structured, supervised activities such as sports have fewer opportunities for engagement with negative peer groups and unproductive or negative interactions, which could otherwise lead to anti-social behaviour. This structured environment provides an alternative to unsupervised time, which can sometimes lead to undesirable behaviours. - improved education outcomes such as enhanced self-esteem, self-confidence, and concentration ability (grades based on quantitative questionnaire): The time spent in structured sports positively affect behaviour - provides children with opportunities to build social skills, learn self-control, and develop positive relationships with peers and authority figures. This is largely because sports foster important skills like teamwork, communication, self-discipline, and emotional regulation. This in turn improves learning performance in most subjects, thus contributing to personal growth. Aside from a correlation among risky behaviors” (Grossman et al. 2004), there is also evidence that engaging in risky behaviors is negatively associated with the future well-being, education, and labor market outcomes of individuals (Balsa et al. 2011; DeSimone 2010; Flouri and Buchanan 2002) But Creating social networks by itself

	<p>contributing to social capital (Cunningham et al., 2020; Ottesen et al., 2010; Tacon, 2019; Theeboom et al., 2012).</p>
<p>Why is the case study needed (context and rationale)?</p>	<p>The impact of sport on cultural literacy is a multifaceted field of research covering various aspects, including social inclusion, the transfer of values and norms, identity formation, and intercultural understanding that needs to be in place for change to occur. Daugavpils, located near the national border, has a historically diverse population with multiple languages and ethnic groups. This diversity presents both opportunities and challenges for social cohesion. As highlighted by recent publications¹ a sports-based initiative can serve as a unifying platform for different ethnic groups, fostering mutual respect, teamwork, and cultural exchange.</p> <p>The city is experiencing a significant population decline due to low birth rates and the migration of young people seeking better economic opportunities elsewhere. This weakens community ties and reduces local engagement. By integrating cultural values into sports, young people can develop a stronger sense of belonging and pride in their community, potentially encouraging them to stay or return in the future.</p> <p>Ongoing educational system reforms are reshaping the learning environment. However, with cultural values becoming fragmented, schools and sports organisations must collaborate to reinforce cultural identity through non-formal education channels like sports. Such an initiative can support the educational system in instilling discipline, responsibility, and teamwork.</p>

Economic difficulties and geopolitical tensions have contributed to the erosion of traditional cultural values, leading to a lack of social cohesion. Sport, as a universal language, can bridge cultural gaps and provide a neutral space where shared values such as respect, fair play, and inclusion can be practised and reinforced.

The increasing reliance of children on computer games and social networking for entertainment can lead to decreased physical activity, social isolation, and reduced engagement in real-world cultural and social interactions. A structured sports programme can provide an alternative that encourages active participation, teamwork, and real-life social interactions, promoting both mental and physical well-being.

The arrival of Ukrainian refugees adds another layer of cultural diversity and social integration challenges. Sport can play a crucial role in creating an inclusive environment where local and refugee children can interact, learn from one another, and develop a shared cultural understanding. This can prevent social isolation and promote smoother integration into the community.

¹References:

Lodiņa, S., & Jurs, P. (2024). Kultūrpratība izglītībā un sociokultūrvidē Latvijas valsts dibināšanas un atjaunošanas vēsturiskajos periodos. *Society, Integration, Education: Proceedings of the International Scientific Conference*, 1, 441–464. <https://doi.org/10.17770/sie2024vol1.7817>

	<p>Ozola, S., (2024) "PAR KULTŪRIZGLĪTĪBU UN DZĪVI: Kāpēc svarīga Latvijas kultūra?" https://latvijasskolassoma.lv/resursi/raksti-un-publikacijas/kapec-svariga-latvijas-kultura/?utm_source=chatgpt.com</p> <p>"Latvijas iedzīvotāji sagaida atbalstu kultūrai, izglītībai un sportam" (2023) https://www.kantar.lv/tnsab78/latvijas-iedzivotaji-sagaida-atbalstu-kulturai-izglitiba-un-sportam/?utm_source=chatgpt.com ,</p> <p>"Vienlīdzība sportā, demokrātiskās vērtības izglītībā, jauniešu līdzdalība lēmumu pieņemšanā" (2023) https://www.izm.gov.lv/lv/jaunums/vienlidziba-sporta-demokratiskas-vertibas-izglitiba-jauniesu-lidzdaliba-lemumu-pienemsana-es-izglitibas-jaunatnes-kulturas-un-sporta-ministru-padome-izskatitie-jautajumi?utm_source=chatgpt.com</p> <p>Eiropas Parlamenta 2007. gada 13. novembra rezolūcija par sporta lomu izglītībā (2007/2086(INI) "Sporta loma izglītībā" https://www.europarl.europa.eu/doceo/document/TA-6-2007-0503_LV.pdf?utm_source=chatgpt.com</p>
<p>Description of the case study including duration (timescale) and geography (spatial) of delivery</p>	<p>The timescale of the case study covers roughly ten months, split into the preparation stage (September 2024 – January 2025) and the intervention implementation stage (February 2025 - June 2025) Activities are held both indoors. Venue: Raiņa Street 31, Daugavpils) and in Daugavpils city public</p>

outdoor spaces throughout the city (Stropu sports field, Daugavpils Fortress, Holy Hill area, Dubrovin's Park).

This case study focuses on 20 children aged 10 to 13 who are engaged in "HVARAN," a non-governmental organisation that operates in collaboration with the Latgale Taekwondo Centre "Jitai" (<https://www.jitae.lv/7>) (<https://www.facebook.com/ltcjitae/?fref=ts>).

The case study addresses the pressing need to foster social cohesion and cultural literacy in Daugavpils. The members engaged are multicultural, multilingual, and multiethnic. The major languages of communication are Russian, Latvian, Polish and English (Korean for invited experts).

The aim of the case study is to cultivate and manage identities, relationships and feeling of belongingness and examine different levels of identity and their implications for managing relations with others. Throughout the implementation of the interventions, the following objectives have been set:

- to examine cultural coherence and inclusivity between children with diverse cultural backgrounds through engagement in martial arts activities;
- to cultivate and foster a sense of belongingness to family, friends, community, city, and country in children;
- to share values and responsibilities based on human rights;
- to foster inclusivity, cultural coherence, and literacy.

	<p>Through structured sports-based activities, the project seeks to encourage intercultural understanding and identity development among children from varied backgrounds; counteract social isolation and reduced physical activity caused by digital dependence; reinforce cultural values and social responsibility in light of fragmented identities and ongoing educational reforms.</p> <p>By positioning sport as a non-formal educational tool, the initiative aims to cultivate inclusivity, belonging, and mutual respect. It empowers youth with transferable skills such as discipline, teamwork, and self-confidence, while offering an alternative to disengagement and anti-social behaviour. The case study offers a framework for how non-formal education can contribute to wider societal objectives through community-based cultural participation.</p> <p>Motivation: new skills, improved health, socialisation, volunteering, family bonding, historical awareness, spiritual growth through taekwondo, philosophy, creativity, engagement, responsibility, communication, discipline, and health promotion.</p>
<p>Description of how the case study was developed</p>	<p>The development of this case study followed a collaborative approach, ensuring that all relevant stakeholders were involved in identifying key challenges and potential solutions.</p> <p>The initial phase involved discussions among “CLiViE” project team members at Daugavpils University, led by prof. Alína Romanovska to outline the objectives, scope, and framework of the case study. This stage ensured that the case study would align with the broader goals of community</p>

development, youth engagement, and social integration. As an example, the Consent Forms were developed in collaboration with the Daugavpils University Ethics Committee, Logic Models, the questionnaire and interview content and design were discussed and approved.

The next step involved active cooperation with all relevant stakeholders to shape the case study's direction by incorporating diverse perspectives and priorities. The stakeholders included local government representatives (Daugavpils State City Municipal Institution “Youth Affairs and Sports Department” (<https://www.daugavpils.lv/sports/>), sports club administrators (“HVARAN” and the Latgale Taekwondo Centre), and parents.

The first direct contact was established with Boriss Ivanovs, the “HVARAN” director, to explore and negotiate potential partnerships, understand existing programmes, and discuss opportunities to enhance children’s participation.

The process involved necessary legal considerations, such as signing agreements, obtaining parental permissions (Consent Forms), and ensuring compliance with relevant regulations to safeguard the well-being and interests of the children involved.

Recognising the crucial role of parents in children's development, before the case study was underway, the CLiViE project team conducted highly informal discussions with families to understand their expectations, concerns, and aspirations regarding their children's involvement in sports and community activities. These conversations provided

insights into potential barriers to participation and areas where additional support was needed.

In addition to parental input, the case study focused on gathering children's perspectives regarding their interests, motivations, and potential challenges in engaging with sports and community initiatives. This was done through informal talks and questionnaires, and observations.

The first workshop took place on April 3, 2025. It introduced participants to the project's objectives and overall scope. Throughout the session, 23 young athletes engaged in structured icebreaker and team-building activities designed to build trust, encourage mutual support, and foster a sense of community. As part of their first research task, they also completed anonymous questionnaires, sharing insights into their cultural practices and experiences with sports and cultural events. While some found the task initially challenging, the supportive and welcoming environment helped everyone feel comfortable and engaged. To open and close the session, the children were invited to share their emotions by contributing to a symbolic "Board of Emotions", creating a shared memory and emotional reflection of their first experience with the project.

The second intervention, organised as an outdoor activity on April 18, 2025, at the stadium on Holly Hill (also known locally as Church Hill) in Varšavas Street in Daugavpils. This remarkable site, where four cathedrals of different faiths stand side by side, beautifully embodies Daugavpils' storied cultural and religious tapestry. The intervention brought together a wider range of participants than first workshop,

including the focus group children, non-focused group children from the Latgale Taekwondo Centre, and local children who joined in the activities, demonstrating the universal appeal of learning through experience. The young athletes were led on an illuminating journey through the Hill's past, beginning with an illustrated talk that brought the site's evolution and significance to life. Each child received a handout, outlining key dates, architectural highlights and the Hill's role in the city's narrative. Armed with these materials, they were then invited to express their understanding through creativity, capturing the cathedrals, landscape and atmosphere as they saw it.

The combination of physical activity, close observation and hands-on participation enabled the children not only to master the historical memory of their city but also to develop a deeper respect for the diversity of faiths and cultures that coexist here. The first stage of the project was launched on the basis of "Jitai," and the second workshop continued this path: We Rise Together through knowledge, cooperation, and shared values.

On Mother's Day, on April 11, the case study participants were invited to meet near Rothko Museum, where the past interweaves with modernity. The Daugavpils Fortress is a unique architectural and cultural monument from the early 19th century, preserved in its original form and inspiring a new generation towards thoughtful development.

Children took part in a lively day of activities right in the heart of the Daugavpils Fortress, at the very doorstep of the Rothko Museum. The programme began with energetic sports

	<p>exercises focusing on speed, coordination, and explosive strength—an exciting way to engage young participants both physically and mentally. Following this active start, the children were joined by a guest historian, Sergejs Bogatkevičs, who led an interactive guided tour around the fortress. The session offered fascinating insights into the city’s rich history, the strategic and cultural significance of the Daugava River, and the crucial role the fortress has played in shaping Daugavpils' identity. This was particularly timely, taking place on the eve of the city’s 750th anniversary.</p> <p>The exploration continued as the children ventured into the fortress’s historic fords—hidden corners that today attract one of the largest bat populations in the region (please confirm with updated data from reliable sources). This unique aspect added an element of adventure and ecological interest to the experience. Later, the children enjoyed some free time at the playground, where they could relax and socialise. To end the day on a heart-warming note, they gathered for a tea break and created personalised greetings for their mothers and grandmothers.</p> <p>Parents and younger siblings were also welcomed to take part in the day’s events, fostering a sense of community and shared discovery. Alongside physical activity and historical learning, a special discussion was held on the power of tradition, highlighting how cultural heritage can unite generations and inspire meaningful connections.</p>
<p>Description of the range of stakeholders involved in the development of the</p>	<p>The range of stakeholders involved in the development of the case study comprises:</p>

<p>case study and how they were selected/consulted</p>	<ul style="list-style-type: none"> • CLiViE project researchers • Administration of NGO “HVARAN” and the Latgale Taekwondo Centre (see above) • Coaches of the Latgale Taekwondo Centre • Focused group children aged 10 to 13 • Children’s parents (and extended families) • Workshop leaders • Policy makers from the “Youth Affairs and Sports Department” of Daugavpils City Council (see above.) <p>During the case study implementation, it was/is planned to interview at least one person from each group:</p> <ul style="list-style-type: none"> - Sports club coach(es) who work with children daily and are interested in their progress and better achievements as to their physical development and cultural literacy; - children’s parents and/or their extended families who are interested in their children’s integration into the community, development of a sense of belongingness, and cultural literacy; - workshop leaders: professionals with extensive experience in using and teaching the relevant profession/skill who are able to use their potential in educating children;
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	<p>- policy makers who can take the project results into account when working on educational strategies and study programmes in the future;</p> <p>6) researchers who conduct similar studies in arts education will be able to use the data from this project.</p> <p>The determining factors in selecting stakeholders are their willingness and agreement to participate in the case study and their expertise in the relevant field.</p> <p>It is planned to record each conversation (interview) or conduct a questionnaire with a stakeholder on a dictaphone and store it in the project data archive.</p>
<p>Description of the co-creation aspects of the development of the case study</p>	<p>During the preparatory phase of the project, children’s personal perspectives were carefully considered, and their interests and priorities were identified through an initial pilot questionnaire and informal discussion. Based on the parents', children’s, and coaches’ suggestions, the workshops aligned with the identified themes were selected for implementation as part of the case study. Acknowledging and incorporating children’s preferences is expected to foster their active engagement in the study’s activities and encourage meaningful feedback during its concluding phase.</p> <p>In designing potential workshop scenarios, such as content, the scope of activities, and modes of presenting information and skills, the recommendations from key stakeholders, such as coaches, parents/extended family members, and workshop leaders, were also taken into account.</p>

Art/Cultural form covered in the case study	Sports and Recreation: Martial arts
Description of the age and demographic profile of beneficiaries	<p>All children are in the 10 -13 age group;</p> <p>Linguistic diversity: Russian speakers, Latvian speakers, Latvian/Russian bilinguals, Polish speakers, Ukrainians speaking Russian and acquiring Latvian at school in the framework of the refugee integration programme.</p> <p>The final phase of the case study will collect exact data on the gender, age, and native language of the children involved.</p> <p>Due to ethical considerations, questions about pupils’ race and socio-economic background will not be included in either the questionnaires or the interview questionnaires. It is presumed that the focused group participanys are children who come from higher socioeconomic backgrounds (ref. “Youth Sport Trust”)</p>
Institutional setting (formal/informal) of the case study	Informal
Funding level and source(s)	<p>The case study envisages the use of funding from the project “Cultural Literacies’ Value in Europe” (CLIVIE) and private funding from “HVARAN”</p>

<p>Description of any non-monetised resources used in the case study</p>	<p>“HVARAN” facilities (sport kits);</p> <p>Latgale Taekwondo Centre facilities;</p> <p>Best practices from former projects;</p> <p>City infrastructure;</p> <p>Volunteer time</p>
<p>What is the value of the inputs for the case study?</p>	<p>Inputs in monetary equivalent will be calculated in the final phase of the case study. These might imply:</p> <ul style="list-style-type: none"> - the hours by the involved human resources (project researcher, coaches, workshop leaders) and their corresponding remuneration; - the utility costs (electricity, water consumed, rent cost, sports kits, other sports equipment, transportation costs (for outdoor activities to transport sports kits)); - the costs of workshop materials (stationery, scanner and printer costs); coffee break costs; - the costs of the hours worked by the service staff (cleaner, IT specialist for working with the press release on the website (dissemination), photographer).
<p>Outputs to be delivered in the case study</p>	<p>The following performance indicators are considered the main project outputs:</p>

	<ul style="list-style-type: none"> • at least twenty children (age group: 10-13 years) actively engaged in 5 out and indoor activities (interventions/ workshops); • two reverse questionnaires (will take place in the initial and final phases of the case study; in progress); • one focus group interview and its audio recording (will take place in the final phase of the case study); • photos, video files and other multimodal aids (will be obtained throughout the case study implementation).
<p>Learning Outcomes to be delivered in the case study</p>	<p>The Learning Outcomes to be delivered in the case study are as follows:</p> <ul style="list-style-type: none"> - reduced risks of anti-social behaviour by engaging in sports activities in contrast with unsupervised time (hours counted): “Children who spend more time in structured, supervised activities such as sports have fewer opportunities for engagement with negative peer groups and unproductive or negative interactions, which could otherwise lead to anti-social behaviour. This structured environment provides an alternative to unsupervised time, which can sometimes lead to undesirable behaviours. - improved education outcomes such as enhanced self-esteem, self-confidence, and concentration ability (grades based on quantitative questionnaire): The time spent in structured sports positively affect behaviour - provides children with opportunities to build social

	<p>skills, learn self-control, and develop positive relationships with peers and authority figures. This is largely because sports foster important skills like teamwork, communication, self-discipline, and emotional regulation. This in turn improves learning performance in most subjects, thus contributing to personal growth. Aside from a correlation among risky behaviors” (Grossman et al. 2004), there is also evidence that engaging in risky behaviors is negatively associated with the future well-being, education, and labor market outcomes of individuals (Balsa et al. 2011; DeSimone 2010; Flouri and Buchanan 2002) But Creating social networks by itself contributing to social capital (Cunningham et al., 2020; Ottesen et al., 2010; Tacon, 2019; Theeboom et al., 2012).</p>
<p>Impacts to be delivered in the case study</p>	<p>The case study’s high-level ‘impact’, which results from its ‘learning outcomes’, might be defined as follows: Examine different levels of identity and their implications for managing relations with others.</p> <p>This case study, without an arts education orientation, is focused directly on participation and acceptance of ‘otherness’.</p>
<p>Measures of success or indicators used to evaluate the case study outputs/outcomes/impacts</p>	<p>Measures of success or indicators used to evaluate the case study outputs/outcomes/impacts are the following:</p> <ul style="list-style-type: none"> - One way to measure reduced risks of anti-social behaviour by engaging in sports activities in contrast with unsupervised time is by looking at how many hours children spend participating in organised sports

	<p>activities compared to the time they might otherwise spend unsupervised. By keeping track of these hours, we can see if involvement in sports helps reduce the likelihood of engaging in risky or anti-social behaviour. (hours counted). To assess improvements in areas such as self-esteem, self-confidence, and concentration, we will use a quantitative questionnaire. This means children will answer a structured survey with questions that can be measured numerically, such as rating their confidence on a scale from 1 to 10. We will also compare their school grades before and after participating in the case study to see if there is any improvement in their academic performance.</p>
<p>Description of the co-creation of the measures of success/indicators</p>	<p>While designing the questionnaire, the recommendations of all engaged stakeholders (DU researchers, children, coaches, workshop leaders, parents) were considered. The recommendations of the project consultants (survey and statistical data collection specialists) were also considered in formulating the questionnaire questions and creating response views. Each thematic section of the questionnaire corresponds to one of the measures of success or indicators used to evaluate the case study outputs/outcomes/impacts and is oriented towards achieving the calculated performance indicators.</p>

Description of any differences among the stakeholders on the value of attributed to the indicators	TBC
How will the case study be (e)valuated?	The case study evaluation was designed before the start of all activities, taking into account the recommendations of the stakeholders and project consultants and the case study researcher's previous experience conducting similar surveys.
What data will be used to measure the success of the case study?	To measure the success of the case study, 1) data from two children's questionnaires and one focus group interview; 2) visual (audio) data that will be accumulated and systematised after all workshops have taken place; and 3) project participants' feedback will be used. Comparison of data given by children will indicate positive or negative trends in their attitude change, self-esteem, self-confidence, and concentration ability.
How will these data be collected?	Data will be collected through two stages of children's questionnaires (in the initial and final phases of the project) and one focus group interview in the final phase of the project, which will allow for clarification and supplementation of the information obtained in the interviews.
Description of any proxy indicators to be used to evidence the outputs, outcomes and/or impacts of the case study	Improved participants' mental state and responsibility: average school grade before and after activities; Improved learning outcomes: the costs of teaching with a psychologist

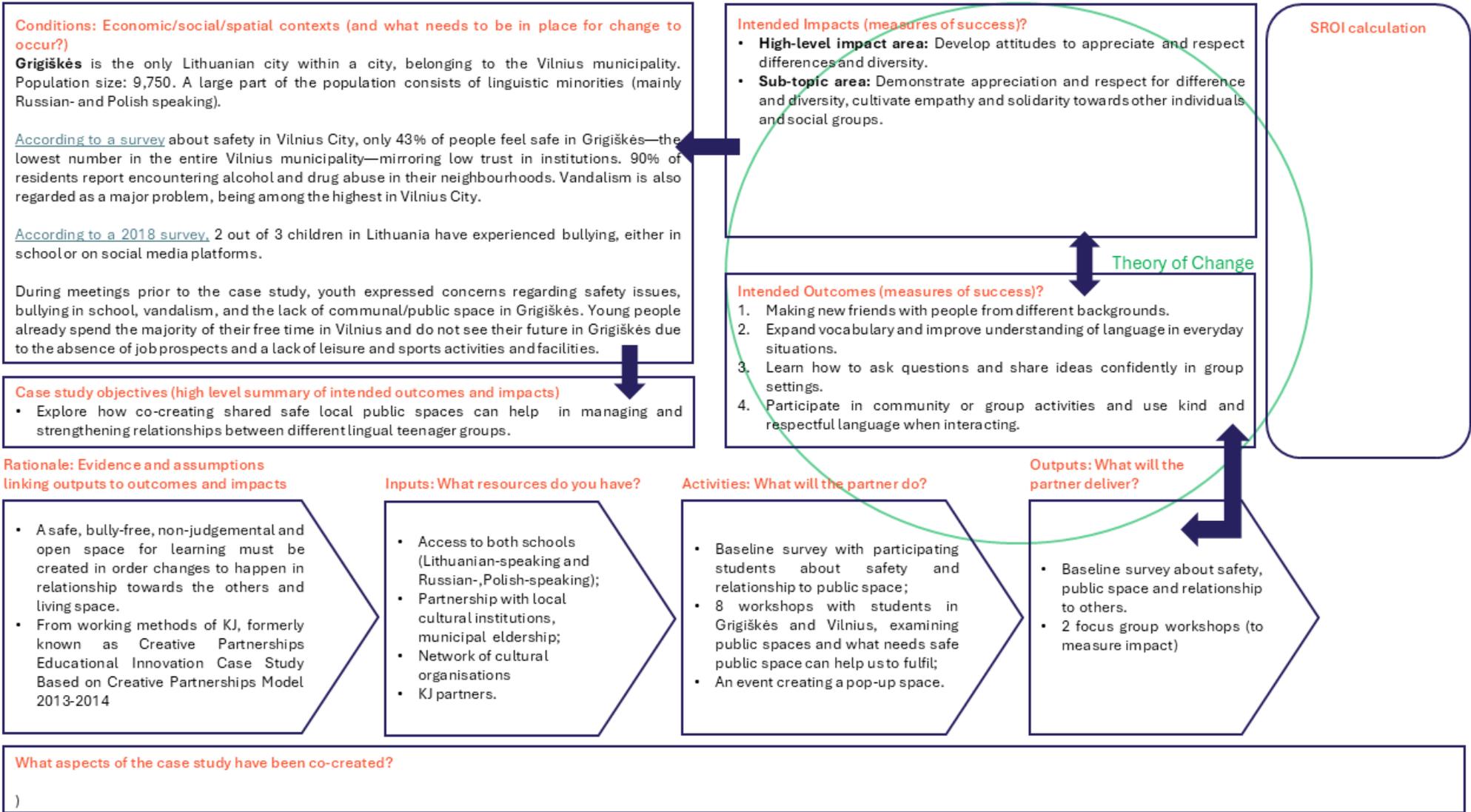
	<p>Improved relationships with family and social ties</p> <p>increased social capital (self-esteem)</p>
<p>Description of any challenges in gathering satisfactory data on measuring the success of the case study</p>	TBC
<p>Detail and quantify the number of individuals (young people, educators, teachers, stakeholders) you have engaged with in the design of the case study</p>	<p>HVARAN director - 1</p> <p>Coaches - 3</p> <p>Children - 20+</p> <p>Parents, extended families - 20</p> <p>CliviE project members - 7</p> <p>DU administration – 2</p> <p>Policy makers - 1</p>
<p>What does emotional cartography mean to you?</p>	<p>A way to capture children’s feelings/ emotional reactions when they face any challenge/activity/ situation/experience. The latter might be expressed verbally and nonverbally, i.e., through their body language, facial expression, visual expression, language, music, etc. to be captured on camera or by the children themselves. It works well to trace all the little intricacies of children’s emotions and trace change in attitude.</p>

<p>Has any of the work you have done in the design, development, implementation and (e)valuation involved emotional cartography?</p>	<p>Yes. During the first intervention, the children were invited to share their emotions by contributing to a symbolic “Board of Emotions,” creating a shared memory and emotional reflection of their first experience with the project. At the second intervention, children could share their emotions through colour when creating the sketches of Holly Hill. Every activity was captured on camera, resulting in a kaleidoscope of children’s feelings.</p>
<p>How will you re-present your case study methodology and findings in a non-textual manner?</p>	<p>Video/ audio files from the interventions. A virtual exhibition.</p>
<p>Other comments</p>	

Lithuania



Safe space for dialogue



EU Grant Agreement number: 101132285

Project acronym: CLiViE

Project title: Cultural Literacies' Value in Europe

Author(s)	Milda Laužikaitė, Saulė Norkutė
Contributor(s)	
Version	1.0
Deliverable	D3.1 Case Study
WP	WP3 Mapping Outputs of arts-based education
Due date	28 th February 2025
Submission date	
Dissemination level	PU

Abstract
This template supplements the logic model in D1.3 prepared for each case study. It provides additional information on the development of the case study, details the co-created aspects of the activity and acts as a checklist for the (e)valuation data required to undertake the SROI calculation.

Document history

Version	Date	Comments	Modified by
2.0			



This project has received funding from the European Union's Horizon Europe's programme

Name of the case study	Safe space for dialogue
What are the intended impacts from the Logic Model?	<p>High level impact: Develop attitudes to appreciate and respect differences and diversity.</p> <p>Sub - topic: Demonstrate appreciation and respect for difference and diversity, cultivate empathy and solidarity towards other individuals and social groups.</p>
What are the intended outcomes from the Logic Model?	<p>Specific: making new friends,</p> <p>Assignable: improving language skills</p> <p>Realistic: exploring and getting to know their surroundings and different neighbours/children from other school (key aspect of creating a safe neighbourhood),</p>
Why is the case study needed (context and rationale)?	<p>Grigiškės is the only Lithuanian “city within the city” that belongs to Vilnius municipality.</p> <p>Population size: 9750 pers. Large part of the population consists of lingual minorities (Russian, Polish speaking).</p> <p>According to a survey about safety in Vilnius City only 43% of inhabitants feel safe in Grigiškės, the lowest number in all Vilnius municipalities as the trust in institutions. 90% of people encounter alcohol and drug abuse in their neighbourhoods. Vandalism is also regarded as a big problem, being one of the highest among Vilnius city districts.</p>

	<p>According to a 2018 survey 2 out of 3 children in Lithuania have experienced bullying either in school or social media platforms.</p> <p>During the meetings prior to the case study youth expressed concerns regarding safety issues, bullying in school, vandalism and lack of communal/public space in the city. Youth already spends the majority of their free time in Vilnius and does not see their future in Grigiškės due to lack of job prospects as well as leisure and sports activities and facilities.</p> <p>While working on another KJ programme Communities of Dialogue in the area we employed methods of site specific art to explore the surroundings. Young people participating in the programme seemed to respond well to such activities.</p> <p>Most important aspects were creating a non-judgemental and open space for learning must be created in order changes to happen in relationship towards the others and living space</p> <p>So we came up with the idea to invite our creative practitioner, an architect , to facilitate area exploration through creating non-judgmental and open space for learning to foster changes of attitudes towards immediate surroundings and the others.</p>
<p>Description of the case study including duration (timescale) and geography (spatial) of delivery</p>	<p>- a continuous creative learning process exploring the area and learning about architectural and urbanistic practices for 47 students of 13 y.:- reflection and evaluation session.Pre- and post- survey and diagnostic creative tasks, participant’s reflections documentation;</p>

	<p>6-8 creative learning sessions (+ collected data of the process);</p> <p>public community event presenting results and process</p> <p>The case study will be happening in the spaces of two schools of Grigiškės, Vilnius city and Grigiškės public spaces.</p> <p>The creative process will be facilitated by a creative practitioner of Kūrybinės jungtys who is a professional architect. Also later in the process a theatre practitioner joined to large group and need for more physical and body related practices.</p>
<p>Description of how the case study was developed</p>	<p>Grigiškės is an area where KJ has worked already for many years with two different programmes - Art of Curiosity and Communities of Dialogue. The last two years we worked with our programme Communities of Dialogue with cultural organisation and community building in the area. During this period we developed trust based relationship with Eldership of Grigiškes and the elder, with Grigiškių gymnasium, Grigiškių library and cultural centre.</p> <p>During the programmes II year we started developing relationship and involving Grigiškių gymnasium students, because main organisation participating in the project expressed interest in attracting this group to the library. Because of our suggested methods and support the organisation was able to create atmosphere where russian speaking youth were able to encounter positive relationships with grown ups, where their ideas and contribution was valued and they even spoke in lithuanian, which they were</p>

reluctant to do before as their lithuanian language teacher and vice principal of the school mentioned.

During this project we got to know the context, the area and the community and the need and initiatives of building of the local community. The elder of the area are very active in building community and fostering relationships between polarized groups.

She supports youth initiatives for events such as open cinema.

The elder has created an open door policy where any member from Grigiškių city no matter age can come and suggest idea they want to implement and she tries to help it happen.

After the end of the programme we were invited to help facilitate participatory budget workshops with youth from two different schools of Grigiškės by the elder of the area. It was an opportunity to meet youth from both schools and to facilitate a creative session where the youth worked in mixed groups and created ideas responding to their own and their peer needs. They were reluctant to work with students from other schools but creative storytelling activities, design of the workshop and the attitudes of adults participating (elder, cultural centre, school staff) helped to create space for dialogue.

Students created and suggested ideas responding to one the main needs for services in the area so they would not need to the

	<p>Vilnius city (which is easily accessible by public transport). They wanted skate parks, park areas with benches and coffee, when such areas and places were suggested in always came along with safety concerns. That it should be well light and even could have cameras for the safety of the visitors.</p> <p>After the workshop we talked with the elder, school staff and cultural centre and discussed the need for more initiatives for young people from different schools to meet and engage with each other.</p> <p>We were invited to the annual meeting of all education and NGO organisations of the area and could present the CLiViE project and look for partners for the case study. That's where we got a chance to meet the Šviešos gymnasium principle and together with our partner from previous projects vice principle of the Grigiškių gymnasium to agree on the possibility of case study.</p> <p>We organized a meeting before developing the case study with youth from schools to discuss how they see the area and what issues they and their peers face. Main concerns they raised were hostile relations to the other (regarding interest, appearance etc.) and safety of the area.</p> <p>Later as we did the research of the data available we found that their concerns about the safety of the area are shared with other members of the community regarding Grigiškės as one of the unsafest area of Vilnius city.</p>
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	<p>Also working on the programme Communities of Dialogue we employed methods of exploring the area and it seemed that people responded well to such activities. So we came up with the idea to invite our creative practitioner, an architect , to facilitate area exploration through non-judgmental and open space which could serve as a ground for relationships from those two different schools and their common imagining of the future spaces of their living spaces.</p>
<p>Description of the range of stakeholders involved in the development of the case study and how they were selected/consulted</p>	<p>Grigiškės is known for us in the context of our programme “Communities of Dialogue” for cultural organisations (financed by British Council) of which for two years in a row our creative practitioners worked with cultural organizations and local community members aiming to improve relationships between different lingual groups in the area and building more cohesive community. During these two years we built relationships with organizations and local bodies which we consulted before developing the case study.</p> <p>Grigiškių elder together with cultural center and organised participatory budget workshop were were invited to facilitate. This gave us an opportunity to meet a larger group of youth and understand more the context they are living in and the issues they are facing in the area.</p> <p>Director and staff members of Edu Vilnius - on a number of occasions we up-dated them about our partnership with the school in the CLiViE project. As they commision our Art of Curiosity programme for Vilnius schools for several years already, this case study (and one more) in Vilnius city might lead us to a reviewed programme that they would commission</p>

	<p>as the City council is quite concerned with the socio-emotional challenges at schools.</p> <p>Both school teachers and administrators created possibilities for meeting with the young people to happen, participated in meetings, explored ideas together with the children regarding safety of the area and encouraged them to think about what needed change could happen and be explored.</p>
Description of the co-creation aspects of the development of the case study	<ul style="list-style-type: none"> - Meeting with the young people from two schools or participatory budget workshop and discussing space related issues they see and want to change in the area - discussion with elder, one of the school vice principal, staff of cultural center what topic arose amongst the youth and how they were interacting with each other - Meeting with representatives of the school, students, teachers, administrators - email correspondence regarding the group with the school staff
Art/Cultural form covered in the case study	Design and Creative Services, architecture, urbanism, theatre, site-specific theatre
Description of the age and demographic profile of beneficiaries	7th and 8th graders (age 13) from mixed ethnic backgrounds: lithuanian, russian, polish.

Institutional setting (formal/informal) of the case study	Formal
Funding level and source(s)	Time of school staff dedicated to the project (at all stages) - wages paid covered from the municipal budget
Description of any non-monetised resources used in the case study	Not defined yet. Will be clarified during the case study.
What is the value of the inputs for the case study?	TBD
Outputs to be delivered in the case study	<ul style="list-style-type: none"> - a continuous creative learning process exploring the area regarding safety, landscape and architecture, learning about architectural practices and principles for 15 students of 12-13 y. during 6-8 creative learning sessions (+ collected data of the process); - reflection and evaluation session. Pre- and post- survey and diagnostic creative tasks, participant's reflections documentation; - public community event presenting installation or intervention in to the public space and process
Learning Outcomes to be delivered in the case study	<ul style="list-style-type: none"> - making new friends, - improving language skills, knowing their neighbours (key aspect of creating a safe neighbourhood),

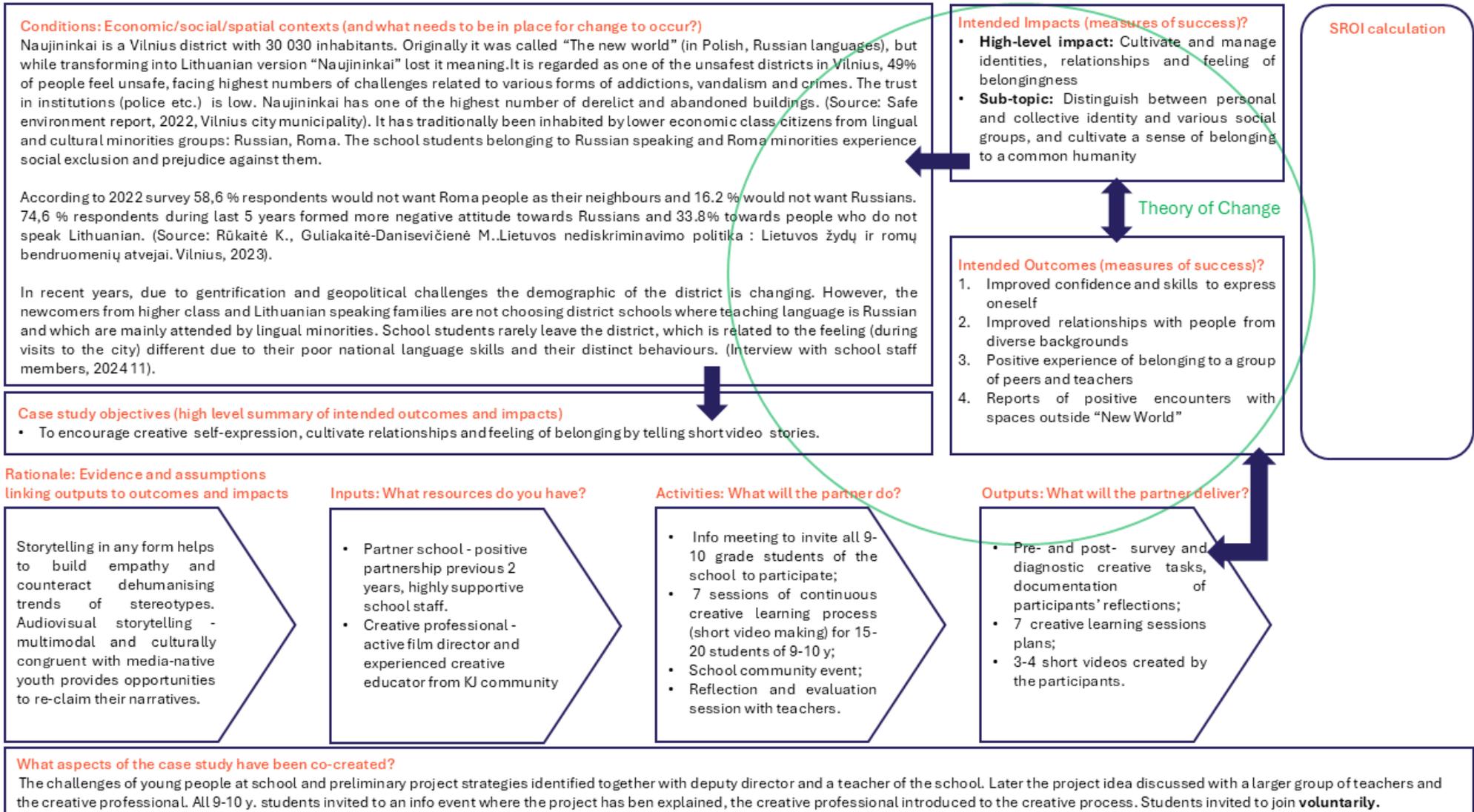
<p>Impacts to be delivered in the case study</p>	<ul style="list-style-type: none"> - Develop attitudes to appreciate and respect differences and diversity. - Demonstrate appreciation and respect for difference and diversity, cultivate empathy and solidarity towards other individuals and social groups.
<p>Measures of success or indicators used to evaluate the case study outputs/outcomes/impacts</p>	<p>Measures of success defined before starting the creative process, based on initial consultations with school staff, district elder, local cultural organisations</p> <ol style="list-style-type: none"> 1. making new friends, improving language skills 2. knowing their neighbours (key aspect of creating a safe neighbourhood), <p>Any other measures of success will be defined with students (and probably school staff to some extent) during the creative process and in reflection and evaluation process.</p>
<p>Description of the co-creation of the measures of success/indicators</p>	<p>Described in the line above.</p>
<p>Description of any differences among the stakeholders on the value of attributed to the indicators</p>	<p>TBD</p>

<p>How will the case study be (e)valuated?</p>	<p>Pre baseline survey and diagnostic creative tasks, gathering documentation of participants reflections on the process.</p> <p>By conducting impacts measure surveys post the process during reflection and evaluation session.</p>
<p>What data will be used to measure the success of the case study?</p>	<ul style="list-style-type: none"> - Baseline survey and documentation of diagnostic creative tasks and participants' reflections; - Data gathered throughout the creative process: <ul style="list-style-type: none"> - observational notes of the creative professional , foto/video of the process, artifacts' collection, written reflections of participants. - Impact measurement after the creative process: survey and documentation of creative diagnostic tasks and participants' reflections; - creating map(s) of meaning.
<p>How will these data be collected?</p>	<ul style="list-style-type: none"> - Baseline survey and documentation of diagnostic creative tasks and participants' reflections; - Data gathered throughout the creative process: <ul style="list-style-type: none"> - observational notes of the creative professional , foto/video of the process, artifacts' collection, written reflections of participants. - Impact measurement after the creative process: survey and documentation of creative diagnostic tasks

	<p>and participants' reflections;</p> <ul style="list-style-type: none"> - creating map(s) of meaning.
Description of any proxy indicators to be used to evidence the outputs, outcomes and/or impacts of the case study	TBD
Description of any challenges in gathering satisfactory data on measuring the success of the case study	To be described after the study is completed.
Detail and quantify the number of individuals (young people, educators, teachers, stakeholders) you have engaged with in the design of the case study	To be detailed after the study is completed.
What does emotional cartography mean to you?	Capturing how participants make sense of the activities and the process, how it intertwines and changes the way they see the other, themselves and the changes they went through.
Has any of the work you have done in the design, development, implementation and	<ul style="list-style-type: none"> • The work we have done with participants of the case study has involved many practices involving emotional cartography:

<p>(e)valuation involved emotional cartography?</p>	<ul style="list-style-type: none"> • Diagnostic session: interviews with a selected group of youth regarding their relationship to the place, issues they face,; mapping of the area (places where you would bring friend, enemy, where you visit often etc.); Survey was done regarding the relationship of the other in their neighbourhood. • Implementation sessions: exploration of site-specific theatre methods, exploring our relationship to the space, the effect our body has to the space and the atmosphere;exploring various forms of dialogue creation with different theatre methods; <ul style="list-style-type: none"> ○ explorative tasks on the public space and the elements that are lacking, making of model proposals for places on city locations where the spaces dialogue could be implemented, these models and proposal will be presented to the the presented for city elder • Reflection session: TBD
<p>How will you re-present your case study methodology and findings in a non-textual manner?</p>	<p>We will use the boards and will make interviews with the Infographic process maps; mind maps; storyboards/comics of activities that made an impact.</p>
<p>Other comments</p>	

Leaving the “New World”



EU Grant Agreement number: 101132285

Project acronym: CLiViE

Project title: Cultural Literacies' Value in Europe

Author(s)	Milda Laužikaitė, Saulė Norkutė
Contributor(s)	
Version	1.0
Deliverable	D3.1 Case Study
WP	WP3 Mapping Outputs of arts-based education
Due date	28 th February 2025
Submission date	28 th February 2025
Dissemination level	PU

Abstract
<p>This template supplements the logic model in D1.3 prepared for each case study. It provides additional information on the development of the case study, details the co-created aspects of the activity and acts as a checklist for the (e)valuation data required to undertake the SROI calculation.</p> <p>Abbreviations: KJ: Kūrybinės jungtys ML: Milda Laužikaitė SN: Saulė Norkutė</p>

Document history

Version	Date	Comments	Modified by
2.0	30 05 2025		Milda Laužikaitė



This project has received funding from the European Union's Horizon Europe's programme

Name of the case study	Leaving the “New World”
What are the intended impacts from the Logic Model?	<p>Please select from one of the sub-topic fields in Table 1 in D1.1 (pages 15-16). This needs to be aligned with the field below related to footnote 11.</p> <p>High level impact: Cultivate and manage identities, relationships and feeling of belongingness</p> <p>Sub - topic: Distinguish between personal and collective identity and various social groups, and cultivate a sense of belonging to a common humanity</p>
What are the intended outcomes from the Logic Model?	<p>The outcomes here are the measurable aspects of the ‘learning outcomes’/high level ‘intended impacts’ that are presented in Table 1 in D1.1. Please check your logic models and select just one or two outcomes that you will try and measure over the course of the activity. The key here is for them to be SMART:</p> <ul style="list-style-type: none"> • <i>Specific:</i> Targeting a particular area for improvement • <i>Measurable:</i> Quantifying, or at least suggesting, an indicator of progress • <i>Assignable:</i> Defining responsibility clearly • <i>Realistic:</i> Outlining attainable results with available resources • <i>Time-related:</i> Including a timeline for expected results

	<p>1.Improved confidence and skills to express oneself</p> <p>2.Improved relationships with people from diverse backgrounds</p>
<p>Why is the case study needed (context and rationale)?</p>	<p>Naujininkai is a Vilnius district with 30 030 inhabitants. It started to develop in mid-19th century as a district behind the railway, inhabited by factories and houses of workers and had been called Chimneys and New World (<i>Комины, Kominy, Новый Свѣтъ, Nowy Świat in Belorussian and Polish</i>), but later translating it into Lithuanian language lost its initial meaning. It is regarded as one of the unsafest districts in Vilnius, 49% of people feel unsafe, facing high numbers and problems coming in contact with various forms of addictions, vandalism and crimes. This city district has one of the highest number of derelict and abandoned buildings.</p> <p>It has traditionally been inhabited by lower economic class citizens from lingual and cultural minorities groups: Russian, Roma. The school students belonging to Russian speaking and Roma minorities experience social exclusion and prejudice against them. They find out about it for example from online comments in the school google maps profile and react to it very sensitively.</p> <p>According to a 2022 survey 58,6 % respondents would not want Roma people as their neighbours and 16.2 % would not want Russians. 74,6 % respondents during the last 5 years formed a more negative attitude towards Russians and 33.8% towards people who do not speak Lithuanian.</p> <p>Due to gentrification and geopolitical challenges the demographic situation of Naujininkai is changing (besides its</p>

identity as a working class and unsafe district, it is very central, starts next to the old town) . However the newcomers from higher socioeconomic status class and Lithuanian speaking families are not choosing the school which is mainly attended by children from families who have lived in the area for generations.

The school participating in the study offers 10 years formal school education, it also functions as a whole day school, offering students a range of after class activities and spaces for individual work. It is currently undertaking a transition in teaching language (from Russian to Lithuanian), which is taking place in line with political initiatives in the context of Russian aggression in the region. The school hosts students from 11 different ethnic backgrounds. The use of Russian language makes the school attractive to the newcomers to the city, mainly from Ukraine and Belarus: as of January 2025, they make up 23.5% of all students. Students receiving social support due to their families' socioeconomic situation make up 47% of the school. 40% of school teachers are from ethnic minorities descent (Polish, Belarus, Russian).

The school has an active community, parents of students are often alumni of the school themselves. The school has developed a role as a local community center for students and their families, providing them not only educational, but also cultural, socio-emotional support.

According to the school teachers, the challenge starts when it comes to getting in touch with the rest of the city, metaphorically and geographically - beyond the railway, or,

how we chose to call it in this case study - when it comes to leaving the “New World”.

For many school students it is challenging to engage with the larger city as it exposes their lower Lithuanian language skills and their distinctive social behaviours (and some rarely leave). For teachers it is also quite frustrating (because they are loud, active, speaking Russian etc.). Parents regret that the school only offers 10 years - leaving the safe school community and looking for gymnasium for the last two years of school is often perceived as very challenging. Many parents attended the same school and stayed to live in Naujininkai.

In the afternoon school offers a number of arts and sports activities. About 30% of students participate in informal learning activities, mainly musical, also dance and sports, with specific focus on engaging students with special needs and behavioural challenges. As part of main and extra curriculum, the school has actively responded to Vilnius municipalities’ call for more lessons out of school, along with national cultural education incentives.

The questions that teachers found important went around how to support students in bringing out their voice, be seen and heard and accepted by a larger city community (of Lithuanian speakers), become more at home in a larger city, not only in safe spaces of their school and closest neighbourhood.

As teachers shared recently they noticed quite a lot of excitement from y. 9-10 students about filmmaking, and as it

	<p>was not among the arts education options at school, we together decided to focus the project on this media.</p>
<p>Description of the case study including duration (timescale) and geography (spatial) of delivery</p>	<p>At the core of the case study was a continuous short video making process for a group of 13 students from school years 9 and 10 (14-16 years old) and six teachers. This creative learning process consisted of 7 sessions (2,5 - 5 hours long) and a school community event (premiere of the videos created). The project started at the end of February and finished mid-April 2025.</p> <p>The school was chosen as partner by Kūrybinės jungtys for twofold reasons: previous positive experience of their participation in the school programme led by the KJ; the school is located in one of problematic districts of the city and is attended by students of diverse ethnic and social backgrounds.</p> <p>The first session has been designed with twofold aims: 1) for students to start exploring their own experience and relationship to their neighbourhood and the city which would later evolve into plots of their short videos which will be co-created by small teams) 2) for KJ team to gather baseline data from diagnostic creative tasks, records of of students reflections and a survey. About two weeks after the premier-event an additional reflection and evaluation session will be held to give students reflect on the process and plan possible further steps (more film screenings? more videos? etc.) and for the KJ team to gather the impact data (diagnostic creative tasks, records of students reflections and a survey).</p>

To gather the participating group, all 9-10 y. students have been invited to an info session at school where the project has been introduced by KJ (ML) and where the creative professional has introduced himself (with excerpt from one of his films) and described the whole awaiting process and its rootedness in professional film making.

The students have been invited to take part in a short-video making project which would help them develop video-making skills and encourage them to tell stories about themselves and their city. They were also told there will be a premiere-event for the school community.

About 40 students and 6 teachers participated in the info event. 15 students chose to participate in the case study. They were asked to bring signed consent forms (of parents/carers and themselves) to the first study. Also, the 6 teachers were willing to participate along with the students.

Project plan:

0. Feb. 27 INTRO SESSION at school (all 9-10 grade students, their teachers)
1. Feb. 28; 8.30-12.00 - Getting to know; Diagnostics, exploration of relevant themes; technical skills.
2. March 4; 13.30 - 16.30 - themes, teams, plots, locations, technical skills.
3. March 6; 13.30 - 16.0 - preparation for shooting.

4. March 10; 9.30-15.30 - shooting in various locations.
5. March 17; 12.30 - 15.00 - editing
6. March 21; 17.00 - 18.00 - preparation for the film's premier: reflecting the creative journey and its results, planning the premier event, developing stories to tell to wider school community about the films.
7. March 24; 14:00 - 15:00 - presentation of films and the creative process to broader school community - younger students and peers, teachers, parents.
8. April 11: 12.30 - 15.30 - project reflection and evaluation session with students.
9. Evaluation session - Focus group with teachers.
10. April 18: visit to cinema, to film "Akiplėša" screening (participating students and teachers). This was meant as a celebration of the whole process. In this film, the film maker who lead the project was the first assisting director and an actress who collaborated with part of participants previous year was one of leading actors.

Most sessions took place at school. Shooting of films took place in various locations in Vilnius city chosen by participants.

The creative learning process was facilitated by a creative practitioner of Kūrybinės jungtys who is a professional film director and experienced film educator.

<p>Description of how the case study was developed</p>	<p>The partner in this case study - multifunctional centre-school in Naujininkai - is a school where KJ has worked on for the previous two years in the programme “Art of Curiosity” with different classes of students and teaching staff. We invited them to co-develop one of the case studies of the CLiViE project because we knew their staff was very enthusiastic about collaboration on creative learning activities and because they are based in one of the most problematic (and also changing!) areas of the city and they host students of many ethnic backgrounds from traditional minorities groups as well as newcomers to the city).</p> <p>This previous experience with the school community, conversations with the school staff and studying research on the area has shaped our understanding of how isolated the students feel and how challenging the encounters with the rest of the Vilnius city (places, people) are. The case study has been developed with a vision to find effective ways to address this isolation.</p> <p>Regarding the choice of the media - the school offers a range of arts education activities, but video production is not on offer. Teachers said that the students have shown a lot of interest in video production during one of the out of school education activities and also recently with high interest in a national youth videos competition. Also, as we discussed with teachers, video films are powerful tools to be shared and the voice of students to be heard, as well as providing distance between the storyteller and receiver.</p>
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<p>Description of the range of stakeholders involved in the development of the case study and how they were selected/consulted</p>	<p>Deputy director and 1 teacher of the school: initial consultation about the project (2024 12 05, 2 hours). Prior to that - exchange of e-mails and telephone conversations.</p> <p>Deputy director and 4 teachers working with 9-10 y. students (2025 02 18, 2 hours), the creative professional, ML.</p> <p>Film director - selected to facilitate the continuous videomaking process of the case studies because of 1) his deep practice as creative professional in KJ school projects for creative learning; 2) long year experience in film education projects of various NGOs; 3) active filmmaker and industry professional. Contacts with him before the start of activities at school:</p> <ul style="list-style-type: none"> - Exchange of e-mails and tel. conversations regarding the project (end Jan 25); - Meeting with school staff and discussion with ML afterwards (2025 02 18); - Planning session with ML and SN: info event at school and the first session (we co-created the design of the session for it to integrate the diagnostic aspects to the activities needed to start the creative process). <p>Director and staff members of Edu Vilnius - on a number of occasions we up-dated them about our partnership with the school in the CLiViE project. As they commission our Art of Curiosity programme for Vilnius schools for several years already, this case study (and one more) in Vilnius city might lead us to a reviewed programme that they would commission</p>
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	<p>as the City council is quite concerned with the socio-emotional challenges at schools.</p> <p>A notorious historian of modern history - consulted accidentally by ML and SN about the key features of Naujininkai history and heritage.</p>
<p>Description of the co-creation aspects of the development of the case study</p>	<p>The challenges of young people at school and preliminary project strategies and media identified together with the deputy director and a teacher of the school, later checked with 4 more teachers.</p> <p>The participants will join the project voluntarily and the process will be based on their choices regarding the stories they will tell and artistic choices they will make while producing the videos. The facilitator will provide them with some frameworks, processes, technical skills/guidance and feedback. But they will be encouraged to make their own decisions in each step of the process.</p>
<p>Art/Cultural form covered in the case study</p>	<p>Audio-visual and Interactive Media</p>
<p>Description of the age and demographic profile of beneficiaries</p>	<p>To be clarified later in the project. The native language of all participating students is non-Lithuanian, for majority it is Russian. Considerably big part of the groups are newcomers to the city.</p>
<p>Institutional setting (formal/informal) of the case study</p>	<p>Formal</p>

Funding level and source(s)	Time of school staff dedicated to the project (at all stages) - wages paid covered from the municipal budget
Description of any non-monetised resources used in the case study	Not defined yet. Will be clarified during the case study.
What is the value of the inputs for the case study?	TBD
Outputs to be delivered in the case study	<p>Info event;</p> <p>Baseline survey and documentation of diagnostic creative tasks and participants' reflections (during 1st session);</p> <p>5 creative learning sessions (data gathered: observational notes, foto/video of the process, artifacts collection, written reflections);</p> <p>Short videos created by the participants;</p> <p>Premiere of created several short videos;</p> <p>Reflection and evaluation session (impact measurement with survey and documentation of creative diagnostic tasks and participants' reflections; creating map(s) of meaning).</p>

<p>Learning Outcomes to be delivered in the case study</p>	<p>Distinguish between personal and collective identity and various social groups, and cultivate a sense of belonging to a common humanity</p> <ol style="list-style-type: none"> 1. Improved confidence and skills to express oneself 2. Improved relationships with people from diverse backgrounds <p>For the CLiViE project these ‘learning outcomes’ are the high level ‘impacts’ that can be further broken down into specific measureable outcomes (see page 14 in D1.1).</p>
<p>Impacts to be delivered in the case study</p>	<p>Cultivate and manage identities, relationships and feeling of belongingness</p> <p>Distinguish between personal and collective identity and various social groups, and cultivate a sense of belonging to a common humanity</p> <p>These may be other than the ‘intended impacts’ detailed above and in the logic model.</p>
<p>Measures of success or indicators used to evaluate the case study outputs/outcomes/impacts</p>	<p>Measures of success defined before starting the creative process, based on initial consultations with school staff:</p> <ol style="list-style-type: none"> 1. Developed new contacts beyond “New world”. 2. Reports of positive encounters with spaces outside “New World”.

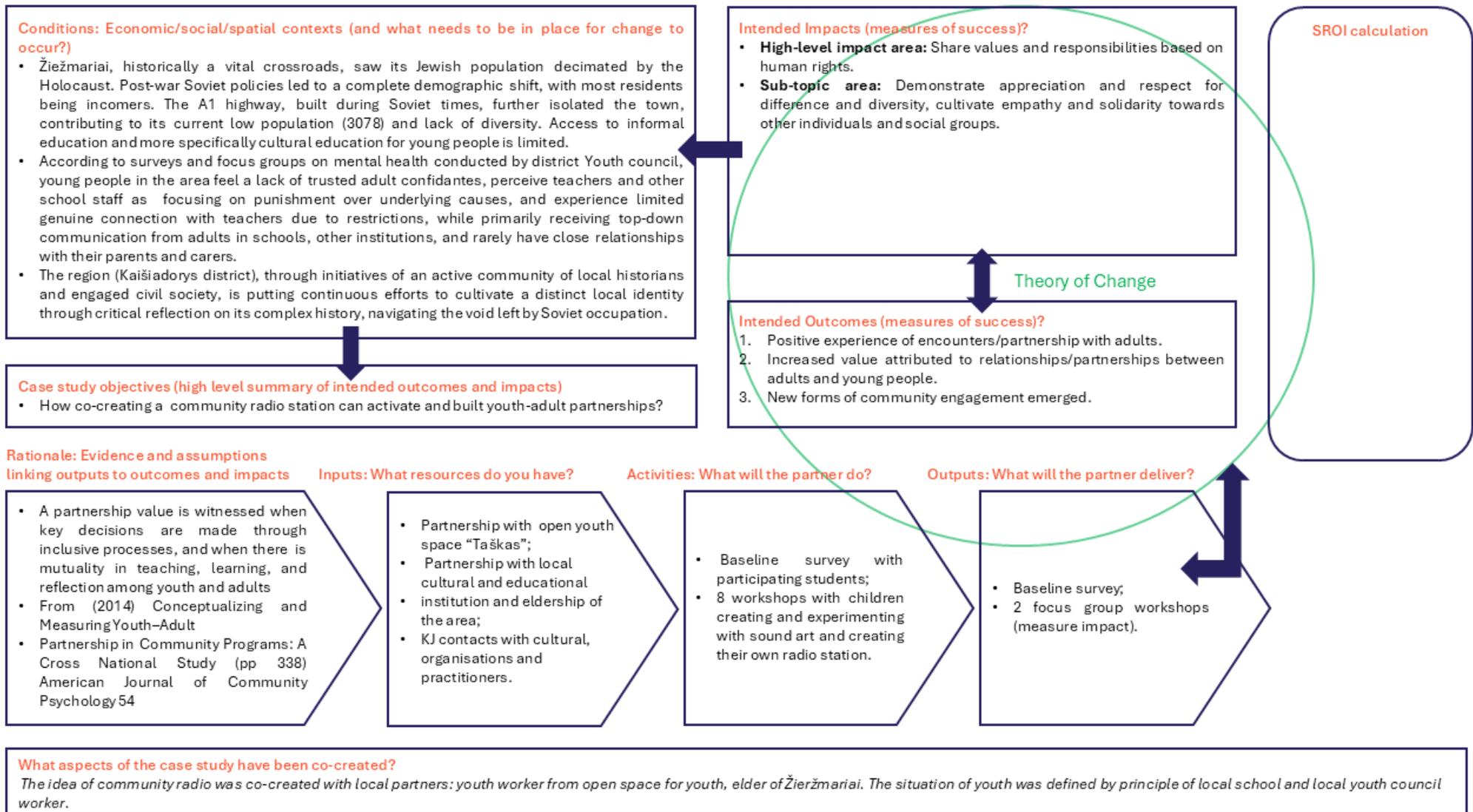
	<p>3. Broader scope of self concept /interactions with spaces and people outside “New world”.</p> <p>Any other measures of success will be defined with students (and probably school staff to some extent) during the creative process and in reflection and evaluation process.</p>
Description of the co-creation of the measures of success/indicators	Described in a line above.
Description of any differences among the stakeholders on the value of attributed to the indicators	TBD
How will the case study be (e)valuated?	<p>Baseline survey and documentation of diagnostic creative tasks and participants’ reflections - this data will be gathered by the KJ team during 1st session of the creative process;</p> <p>during next 4 creative learning sessions the creative professional (and in some cases KJ staff) will gather following data: observational notes, foto/video of the process, artifacts collection, written reflections);</p> <p>In about two week after the creative process Reflection and evaluation session will be facilitated by the KJ team. The data gathered: impact measurement with survey and documentation of creative diagnostic tasks and participants’ reflections; creating map(s) of meaning).</p>

<p>What data will be used to measure the success of the case study?</p>	<ul style="list-style-type: none"> - Baseline survey and documentation of diagnostic creative tasks and participants' reflections; - Data gathered throughout the creative process: observational notes of the creative professional , foto/video of the process, artifacts' collection, written reflections of participants. - Impact measurement after the creative process: survey and documentation of creative diagnostic tasks and participants' reflections; - creating map(s) of meaning.
<p>How will these data be collected?</p>	<p>By taking observation and reflection notes, making photos and videos, gathering survey responses, collecting artifacts (drawing, notes, objects) created by participants.</p>
<p>Description of any proxy indicators to be used to evidence the outputs, outcomes and/or impacts of the case study</p>	<p>TBD</p>
<p>Description of any challenges in gathering satisfactory data on measuring the success of the case study</p>	<p>To be described after the study is completed.</p>
<p>Detail and quantify the number of individuals</p>	<p>Young people: 13 students of 9-10 grade, age 14 -16. Initially there were 15 students, 2 didn;t finish the project. Ethnicities</p>

<p>(young people, educators, teachers, stakeholders) you have engaged with in the design of the case study</p>	<p>represented in the group: 5 Ukrainian (arrived to live in Vilnius in last 3 years); 3 Polish, 3 Russian, 1 Lithuanian, 1 Belorus students.</p> <p>School teachers: 6 (one of them - deputy head teacher, all of them teaching to the participating students);</p> <p>Creative professionals: 3 (film maker who facilitated the who film creation project and interdisciplinary artist who co-facilitated the reflection session; film actress that previously collaborated with the school and acted in one of the films that was analysed during the process);</p> <p>Case study curators: 2;</p> <p>School director: 1;</p>
<p>What does emotional cartography mean to you?</p>	<p>Capturing how participants make sense of the activities and the process, how it intertwines and changes the way they see and encounter with others, themselves and the changes they went through.</p>
<p>Has any of the work you have done in the design, development, implementation and (e)valuation involved emotional cartography?</p>	<p>The work we have done with participants of the case study has involved many practices involving emotional cartography:</p> <ul style="list-style-type: none"> - Diagnostic session: interviews on favourite places to be, origins and arrivals to school; verbal and visual reflections on past - present - future; group mapping of favourite, safe and avoidable, unsafe, unattractive places. - Implementation sessions: explorative tasks on city

	<p>locations where the film plots would be located (individual relation to places > common group narratives); plot creation in teams, based on their life experiences; filming and editing; presenting films to wider school community (explaining how the stories have been developed, their connections with their life experiences).</p> <p>- Reflection session: moulding clay figures to reflect the whole project; video interviews among peers to reflect their experience in the project.</p>
<p>How will you re-present your case study methodology and findings in a non-textual manner?</p>	<p>Infographic process maps; mind maps; storyboards of activities that made an impact (if needed).</p>
<p>Other comments</p>	

Žiezmariai (informal) When people speak



EU Grant Agreement number: 101132285

Project acronym: CLiViE

Project title: Cultural Literacies' Value in Europe

Author(s)	Milda Laužikaitė, Saulė Norkutė
Contributor(s)	
Version	1.0
Deliverable	D3.1 Case Study
WP	WP3 Mapping Outputs of arts-based education
Due date	28 th February 2025
Submission date	
Dissemination level	PU

Abstract
This template supplements the logic model in D1.3 prepared for each case study. It provides additional information on the development of the case study, details the co-created aspects of the activity and acts as a checklist for the (e)valuation data required to undertake the SROI calculation.

Document history

Version	Date	Comments	Modified by



This project has received funding from the European Union's Horizon Europe's programme

Name of the case study	Žiežmariai (informal) When people speak
Why is the case study needed (context and rationale)?	<p>Žiežmariai, historically a vital crossroads, saw its Jewish population decimated by the Holocaust. Post-war Soviet policies led to a complete demographic shift, with most residents being incomers. The A1 highway, built during Soviet times, further isolated the town, contributing to its current low population (3078) and lack of diversity. Access to informal education and more specifically cultural education for young people is limited.</p> <p>According to surveys and focus groups on mental health conducted by district Youth council, young people in the area feel a lack of trusted adult confidantes, perceive teachers and other school staff as focusing on punishment over underlying causes, and experience limited genuine connection with teachers due to restrictions, while primarily receiving top-down communication from adults in schools, other institutions, and rarely have close relationships with their parents and carers.</p> <p>The region (Kaišiadorys district), through initiatives of an active community of local historians and engaged civil society, is putting continuous efforts to cultivate a distinct local identity through critical reflection on its complex history, navigating the void left by Soviet occupation.</p> <p>As the young people in the survey told and what we found out through talking with different stakeholders we came to the conclusion that the young people of the area are in need of process and space where positive interactions can happen with adults living in the area. Through consultation with the</p>

	<p>open youth center where case study will happen we came to the idea of a radio station. Creating radio stations and exploring different forms of sound art will create the exploration of the immediate surrounding and the people living in it not through differences but from common grounds.</p>
<p>Description of the case study including duration (timescale) and geography (spatial) of delivery</p>	<p>-a continuous creative and learning process exploring and learning about sound medium, art, radio station creation for 10 young people of 10- 13 y.;</p> <p>- reflection and evaluation session. Pre- and post- survey and diagnostic creative tasks, participant's reflections documentation;</p> <p>6-8 creative learning sessions (+ collected data of the process);</p> <p>public community event presenting results and process</p> <p>Most sessions will take place in the open youth center and in various locations in Žiežmariai (exceptions if needed).</p> <p>The creative process will be facilitated by a creative practitioner of Kūrybinės jungtys who is a professional visual and sound artists and a dj.</p>
<p>Description of how the case study was developed</p>	<p>When looking for the partners for the case study and we reached out to our long term supporter and recently appointed principal of Žiežmarių gymnasium. We organized a meeting with him and elder of Žiežmariai to find out more about the context, youth situation and informal education available to them. After the meeting we consulted with Kaišiadorys youth</p>

department coordinator, she shared her research and experiences with the local youth.

The elder suggested that we could make informal study with the youth from school coming to the open youth center “Taškas”.

She explained that many young people experience top down communication from the teacher starting from an early age that usually affects the lack of participation. That previously big efforts were made by local community members consisting of Historians, teachers and other professionals to improve and conduct civic education classes, workshops etc. Which resulted in politically active youth which organized pre-governmental and local election discussions, meetings etc. After the politically active youth left for universities the activities decreased and the percentage of voters decreased.

Forum. (Parašyti, kad atminties politika, pilietiškumas ir t.t.)

In the study conducted by the youth coordinator many of the young people described the lack of positive contacts with adults in school, community and at home.

We organized second meeting with Elder and we were joined by

The open youth center recently hired a youth worker(a radio host himself). We discussed our findings. But unfortunately not a single young person came while we were there. So we came up with the plan on how to attract young people to the open youth center and to participate in the project and thought about what forms and mediums would interest them. We discussed

	<p>what art form would allow for young people to explore and create non-existence local identity and to create possibilities for positive encounters with adults. Many newcomers in the area who live there are musicians or sound artists themselves and have organized with great success concerts, rave and experimental sound experiences, which also attracted younger audiences.</p> <p>And we decided to explore the idea of local community radio run by the young people of the area. The elder due to having contact with the school and community members agreed to gather a group of young people to participate.</p> <p>During our last phone conversation regarding the formalities and participants, elders mentioned that they already experimented with older youth with radio mediums and came to the idea of making a filmed podcast and already produced an episode.</p>
<p>Description of the range of stakeholders involved in the development of the case study and how they were selected/consulted</p>	<ul style="list-style-type: none"> - Principal of Žiežmarių gymnasium, elder of Žieržmariai, were context was discussed of the young people living in the area and their access to the various cultural informal education programmes and activities - Conversation with youth department coordinator of Kaišiadorys region about the whole situation, youth difficult relationship with adult in school and at home, lack of accessibility of activities due to lack of transportation and public transport - Meeting with the elder and youth worker of the open

	<p>center where we further discussed the youth situation in the center area, we shared our findings through conversation with the youth department coordinator.</p> <p>We discussed what art form could bring adult and young people together but would give the voice to the young people and we came up with the idea of a local radio station and process of creating it, exploring traditional and non traditional sound art practices.</p>
<p>Description of the co-creation aspects of the development of the case study</p>	<ul style="list-style-type: none"> - Meeting with principal of the Žiežmarių gymnasium and elder where we discussed about the situation of Žieržmariai and it's youth and children - attendance of a historical memory forum of Kaišiadorys exploring the local context of the area and how the identity is formed - meeting with the youth department coordinator of the Kaišiadorys area and discussing the youth situation, their relationship with adults and mainly not very positive and hierarchical, their accessibility of informal education due to transport issues. - email correspondence with elder of Žiežmariai - meeting with Žiežmarių elder and open youth center worker (a radio host himself) where we shared what we found out about the youth situation, we learned about inactive community of Žiežmariai and relationship between youth and adults

	<ul style="list-style-type: none"> - email correspondence with elder of Žiežmariai regarding participants and
Art/Cultural form covered in the case study	Audio-visual and Interactive Media
Description of the age and demographic profile of beneficiaries	Mixed group age 10-13 children and 16-18, from various family situations (TBD)
Institutional setting (formal/informal) of the case study	Informal
Funding level and source(s)	Premises of open youth center, youth center worker (wage is paid from municipality budget)
Description of any non-monetised resources used in the case study	Access to the open youth space “Taškas”, local cultural and educational institution, and eldership of the area. KJ contacts with cultural, organisations and practitioners other resources will be clarified during the case study.
What is the value of the inputs for the case study?	TBD
Outputs to be delivered in the case study	<ul style="list-style-type: none"> - a continuous creative learning process exploring the area regarding safety, landscape and architecture, learning about architectural practices and principles for 15 students of 12-13 y. during 6-8 creative learning sessions (+ collected data of the process); - reflection and evaluation session.Pre- and post- survey

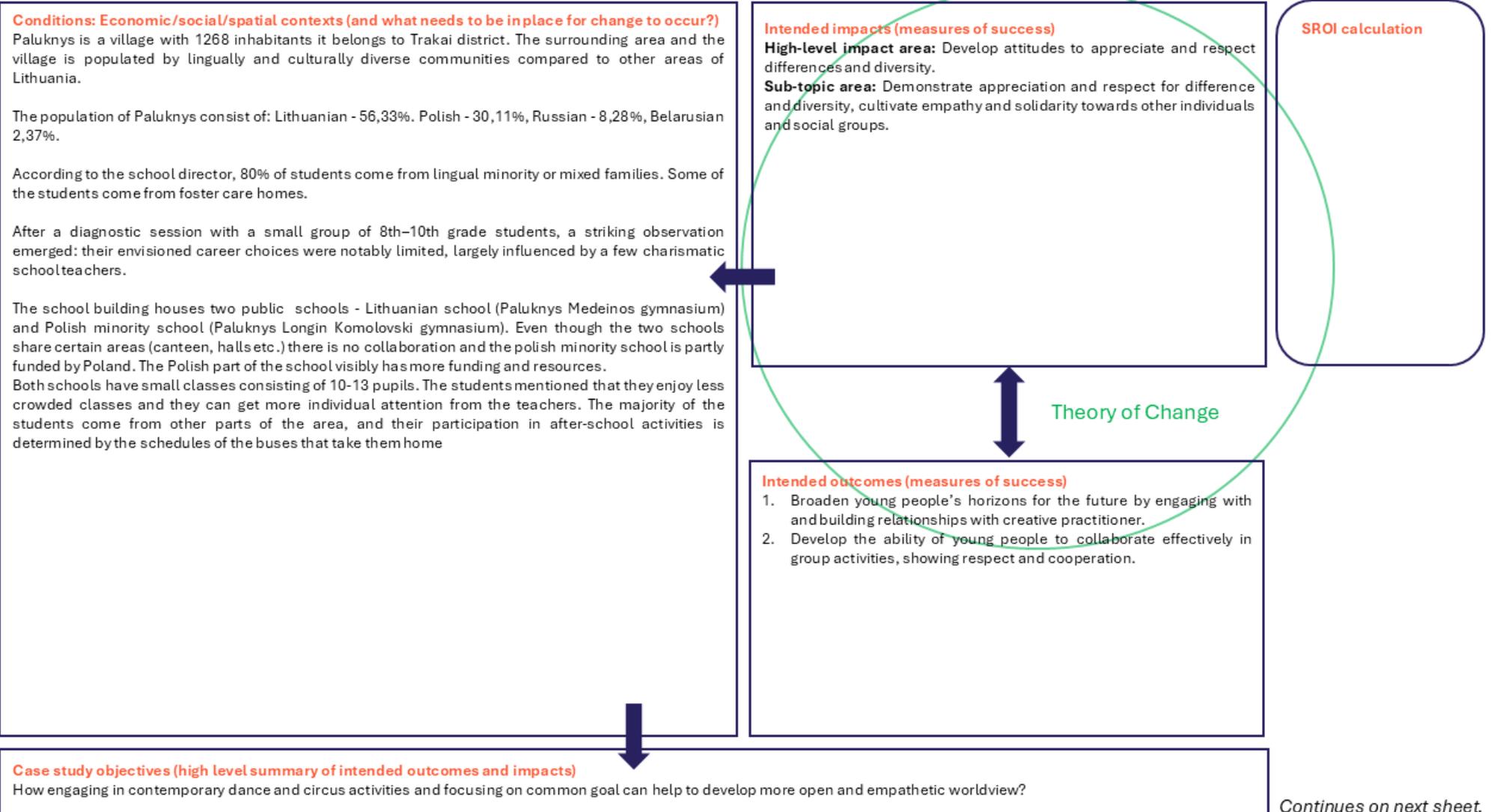
	<p>and diagnostic creative tasks, participant’s reflections documentation;</p> <ul style="list-style-type: none"> - public community event presenting installation or intervention in to the public space and process <p>Baseline survey,</p> <p>2 focus group workshops</p> <p>6-8 creative session with creative practitioner visual and sound artists exploring sound art, collecting and meeting with various adults of Žiežmariai for the interview and exploration of the area.</p>
Learning Outcomes to be delivered in the case study	<ul style="list-style-type: none"> - Positive experience of encounters/partnership with adults - Increased value attributed to relationships/partnerships between adults and young people - New forms of community engagement emerged
Impacts to be delivered in the case study	<ul style="list-style-type: none"> - Share values and responsibilities based on human rights. - Demonstrate appreciation and respect for difference and diversity, cultivate empathy and solidarity towards other individuals and social groups.
Measures of success or indicators used to	Measures of success defined before starting the creative process, based on initial consultations with the elder, youth

<p>evaluate the case study outputs/outcomes/impacts</p>	<p>department coordinator, principle of the school, youth center worker:</p> <ul style="list-style-type: none"> - Positive experience of encounters/partnership with adults - Increased value attributed to relationships/partnerships between adults and young people - New forms of community engagement emerged discussing social issues or personal experiences of others <p>Any other measures of success will be defined with young people (and probably elder and youth center worker to some extent) during the creative process and in reflection and evaluation process.</p>
<p>Description of the co-creation of the measures of success/indicators</p>	<p>Described in a line above.</p>
<p>Description of any differences among the stakeholders on the value of attributed to the indicators</p>	<p>TBD</p>
<p>How will the case study be (e)valuated?</p>	<p>Pre baseline survey and diagnostic creative tasks, gathering documentation of participants reflections on the process.</p>

	By conducting impacts measure surveys post the process during reflection and evaluation session.
What data will be used to measure the success of the case study?	<ul style="list-style-type: none"> - Baseline survey and documentation of diagnostic creative tasks and participants' reflections; - Data gathered throughout the creative process: observational notes of the creative professional , foto/video of the process, artifacts' collection, written reflections of participants. - Impact measurement after the creative process: survey and documentation of creative diagnostic tasks and participants' reflections; - creating map(s) of meaning.
How will these data be collected?	By taking observation and reflection notes, making photos and videos, gathering survey responses, collecting artifacts (drawing, notes, objects) created by participants.
Description of any proxy indicators to be used to evidence the outputs, outcomes and/or impacts of the case study	TBD
Description of any challenges in gathering	To be detailed after the study is completed.

<p>satisfactory data on measuring the success of the case study</p>	
<p>Detail and quantify the number of individuals (young people, educators, teachers, stakeholders) you have engaged with in the design of the case study</p>	<p>To be detailed after the study is completed.</p>
<p>Other comments</p>	

Dancing village



Continues on next sheet.

Rationale: Evidence and assumptions linking outputs to outcomes and impacts

Contemporary dance and circus arts are increasingly recognized for their potential to cultivate empathy through embodied experiences.

[From Building a Sense of Belonging in Dance with Adolescents: A Systematic Review](#)

Inputs: What resources do you have?

- Partnership with the school and its community (families, carers, former students, teachers);
- KJ contacts with schools cultural organisations and practitioners.

Activities: What will the partner do?

- A continuous creative and physically active learning process exploring and learning based on contemporary dance and circus practices for 15 students of 14- 15 y;
- Reflection and evaluation session.

Outputs: What will the partner deliver?

- Pre- and post- survey and diagnostic creative tasks, participant's reflections documentation;
- 6-8 creative learning sessions (+ collected data of the process);
- School community event presenting results and process;
- Reflection and evaluation session.

What aspects of the case study have been co-created?

Individual meetings with the director of the school and three teachers, one diagnostic session with students, a couple of visits to school were a major input in understanding the context and needs of young people and informed the further process of case study design.

EU Grant Agreement number: 101132285

Project acronym: CLiViE

Project title: Cultural Literacies' Value in Europe

Author(s)	Milda Laužikaitė, Saulė Norkutė
Contributor(s)	
Version	1.0
Deliverable	D3.1 Case Study
WP	WP3 Mapping Outputs of arts-based education
Due date	28 th February 2025
Submission date	
Dissemination level	PU

Abstract
This template supplements the logic model in D1.3 prepared for each case study. It provides additional information on the development of the case study, details the co-created aspects of the activity and acts as a checklist for the (e)valuation data required to undertake the SROI calculation.

Document history

Version	Date	Comments	Modified by
2.0			



This project has received funding from the European Union's Horizon Europe's programme

Name of the case study	Dancer in the Village
What are the intended impacts from the Logic Model?	<p>High level impact: Develop attitudes to appreciate and respect differences and diversity.</p> <p>Sub - topic: Demonstrate appreciation and respect for difference and diversity, cultivate empathy and solidarity towards other individuals and social groups</p>
What are the intended outcomes from the Logic Model?	<p>SPECIFIC: Youth will broaden their horizons in terms of envisioned life choices</p> <p>MEASURABLE: Stereotypical or biased language will noticeably reduce among peers</p> <p>REALISTIC: Will demonstrate growth in empathetic responses when discussing social issues or personal experiences of others</p>
Why is the case study needed (context and rationale)?	<p>Paluknys is a village with 1268 inhabitants belonging to the Traku region. The surrounding area and village is populated by lingually and culturally diverse communities compared to other areas of Lithuania. Communities: Lithuanian - 56,33%. Polish - 30,11%, Russian - 8,28%, Belarusian 2,37%.</p> <p>According to the school principal 80% of students come from lingual minority or mixed families. Some of the students come from foster care homes run by Saint John congregation called “Children of St. John”</p> <p>As we spoke to the teachers they mentioned that some of the students come from difficult family circumstances and are</p>

usually labeled as difficult and might be disregarded by some teachers. Majority of parents do not participate in school meetings regarding their children and do not show interest. Some of the parents come from working class backgrounds, some have moved from Vilnius city or other larger places.

Many of the students do not know the English language and are avid users of Russian speaking social media. They are more likely to be exposed to Russian propaganda and narratives. Some students express their pro russian opinion in the school but it's unclear to the teachers if it's seeking for attention or actual view of the students and their families. In the initial meeting students when asked what places they dislike the majority mentioned the eldership. Asked about this reaction of the students, teachers shared that some of the families transfer their negative attitudes to their children regarding the political situation and belief in the institutions. According to the study of regional municipality only 19% of students expressed interest in politics.

Few teachers manage to establish contact with the students as they explained create an open for dialogue atmosphere where even the difficult and polarizing topic could be discussed and addressed. They treat them as equals and value opinions and efforts of all the studies. The effect of such dialogue space and few charismatic teachers was evident when speaking to a small group of the students as these positive contacts with adults affect the choice of their future profession. Students who attend their lesson and after school activities show interest in choosing these professions those

teachers promote: programming, geography, auto mechanics, design etc.

Their worldview is quite limited to few charismatic teachers and not a large variety of informal education (sports, classical art, music, auto-mechanics etc.). Usually the after school activities are attended by already proactive students and are limited until certain due public transports and means of getting home, usually many students leave the school by 2pm.

As one of the teachers mentioned that boys attend art classes until the 7th grade and after that they either see no point in art as skills because of not feasible professional choices and possibly their parents influence their opinion that art is a waste of time.

As teachers mentioned and we experienced during the initial meeting there is a division between girls and boys. Majority of boys in school participate in a prison-like subculture where power and domination are valued and encouraged (drawing lots of inspiration from Tik-Tok content, as one student has shared).

The school building houses two schools - Lithuanian school (Paluknys Medeinos gymnasium) and Polish minority school (Paluknys Longin Komolovski gymnasium). Even Though the two schools share certain areas (canteen, halls etc.) there is no collaboration and the Polish minority school is partly funded by Poland. The Polish part of the school has more funding and resources. It is a symptom of the political situation between Poland and Lithuania and historical relationships. Polish minority schools are closely monitored

	<p>by presidential and governmental institutions of Poland and if issues arise it becomes international.</p> <p>Both schools have small classes consisting of 10-13 pupils. The students mentioned that they enjoy less crowded classes and they can get more individual attention from the teachers.</p> <p>The students expressed a very negative relationship towards the students of the other school students. There is not much contact, even if some of the students might be related.</p> <p>From the conversations and research we realised that firstly the young people would benefit from expansion of their views towards the benefit of artistic practices, and as a connecting point we used their interest in sports. For that reason we chose physically demanding practice - contemporary dance and circus which is increasingly recognized for their potential to cultivate empathy through embodied experiences and.</p>
<p>Description of the case study including duration (timescale) and geography (spatial) of delivery</p>	<p>-a continuous creative and physically active learning process exploring and learning about contemporary dance and circus) for 15 students of 14- 15 y.;</p> <p>- reflection and evaluation session.Pre- and post- survey and diagnostic creative tasks, participant’s reflections documentation;</p> <p>6-8 creative learning sessions (+ collected data of the process);</p> <p>public community event presenting results and process</p>

	<p>Most sessions will take place at school and surrounding areas of Paluknys. (exceptions if needed).</p> <p>The creative process will be facilitated by a creative practitioner of Kūrybinės jungtys who is a professional contemporary dancer and circus performer.</p>
<p>Description of how the case study was developed</p>	<ul style="list-style-type: none"> - Meeting with Rudiškių gymnasium social pedagogue and school children during workshop - Phone conversation and negotiations of conducting case study with Rudiškių gymnasium students in collaboration with Rudiškių Cultural centre - Email conversation with Rudiškių gymnasium and Rudiškių cultural center - Phone conversation regarding case study and the social pedagogue suggested to talk and discuss possibility with other school she works with where students leave more in exclusion and have less access to cultural informal education - Phone conversation and agreement meeting with the principle of Medeiros Paluknio gymnasium - email correspondence regarding CLiViE projects and aims of the case study with principle of the school - meeting with the students of the case study and discussing how they see the area, their future and what interests them, their relationship with teachers of the

	<p>school</p> <ul style="list-style-type: none"> - Phone conversation regarding case study and the social pedagogue suggested to talk and discuss possibility with other school she works with where students leave more in exclusion and have less access to cultural informal education - phone conversation with two of the mentioned teachers by the principle and by students, discussion about how they see the students, how they develop relationships with them and what would benefit them in terms of informal education and art based education
<p>Description of the range of stakeholders involved in the development of the case study and how they were selected/consulted</p>	<ul style="list-style-type: none"> - Phone conversation and agreement meeting with the principle of Medeinos Paluknio gymnasium - Visit to the school and meeting with principal of the school - email correspondence regarding CLiViE projects and aims of the case study with principle of the school - meeting with the students of the case study and discussing how they see the area, their future and what interests them, their relationship with teachers of the school - phone conversation with two of the mentioned teachers by the principle and by students, discussion about how they see the students, how they develop relationships with them and what would benefit them

	in terms of informal education and art based education
Description of the co-creation aspects of the development of the case study	<p>Conversations with teachers and principle allowed us to understand the context and what kind of art form and learning process could benefit you people the most. Meeting with the students showed what issues they face daily, what values and interests they share and what creative challenges would benefit and broaden their horizons.</p> <p>After talking to the teachers and finding out that mainly classical art forms are only available and they have a negative attitude towards more artistic activities we were looking for an art field that connects physicality and performativity as a safe form to explore unknown, the other and find more emphatic look towards the world and peers.</p>
Art/Cultural form covered in the case study	Performance and Celebration, Circus and contemporary dance
Description of the age and demographic profile of beneficiaries	Students ages (from 14-15 years old) from different groups: lithuanian, russian, polish From middle and lower socio-economic status. Some of the students are in foster care.
Institutional setting (formal/informal) of the case study	Informal
Funding level and source(s)	The premises of the school, time of school staff dedicated to the project (at all stages) - wages paid covered from the municipal budget

Description of any non-monetised resources used in the case study	Not defined yet. Will be clarified during the case study.
What is the value of the inputs for the case study?	<ul style="list-style-type: none"> - Develop attitudes to appreciate and respect differences and diversity. - Demonstrate appreciation and respect for difference and diversity, cultivate empathy and solidarity towards other individuals and social groups
Outputs to be delivered in the case study	<ul style="list-style-type: none"> - a continuous creative and physically active learning process exploring and learning about contemporary dance and circus) for 15 students of 14- 15 y. during 6- 8 creative learning sessions (+ collected data of the process); - reflection and evaluation session.Pre- and post- survey and diagnostic creative tasks, participant’s reflections documentation; - public community event presenting results and process
Learning Outcomes to be delivered in the case study	<ul style="list-style-type: none"> - Youth will broaden their horizons in terms of envisioned career choices - Stereotypical or biased language will noticeably reduce among peers - Will demonstrate growth in empathetic responses when discussing social issues or personal experiences

	of others
Impacts to be delivered in the case study	<ul style="list-style-type: none"> - Develop attitudes to appreciate and respect differences and diversity. - Demonstrate appreciation and respect for difference and diversity, cultivate empathy and solidarity towards other individuals and social groups
Measures of success or indicators used to evaluate the case study outputs/outcomes/impacts	<p>Measures of success defined before starting the creative process, based on initial consultations with school staff and students:</p> <ul style="list-style-type: none"> - Youth will broaden their horizons in terms of envisioned career choices - Stereotypical or biased language will noticeably reduce among peers - Will demonstrate growth in empathetic responses when discussing social issues or personal experiences of others <p>Any other measures of success will be defined with students (and probably school staff to some extent) during the creative process and in reflection and evaluation process.</p>
Description of the co-creation of the measures of success/indicators	TBD

Description of any differences among the stakeholders on the value of attributed to the indicators	TBD
How will the case study be (e)valuated?	<p>Pre baseline survey and diagnostic creative tasks, gathering documentation of participants reflections on the process.</p> <p>By conducting impacts measure surveys post the process during reflection and evaluation session.</p>
What data will be used to measure the success of the case study?	<ul style="list-style-type: none"> - Baseline survey and documentation of diagnostic creative tasks and participants' reflections; - Data gathered throughout the creative process: observational notes of the creative professional , foto/video of the process, artifacts' collection, written reflections of participants. - Impact measurement after the creative process: survey and documentation of creative diagnostic tasks and participants' reflections; - creating map(s) of meaning.
How will these data be collected?	Survey answers, participant reflexions on the process
Description of any proxy indicators to be used to evidence the outputs,	TBD

outcomes and/or impacts of the case study	
Description of any challenges in gathering satisfactory data on measuring the success of the case study	To be described after the study is completed.
Detail and quantify the number of individuals (young people, educators, teachers, stakeholders) you have engaged with in the design of the case study	To be described after the study is completed.
What does emotional cartography mean to you?	Capturing how participants make sense of the activities and the process, how it intertwines and changes the way they see the other, themselves and the changes they went through.
Has any of the work you have done in the design, development, implementation and (e)valuation involved emotional cartography?	<ul style="list-style-type: none"> • The work we have done with participants of the case study has involved many practices involving emotional cartography: • Diagnostic session: In the first initial meeting with the young people we mapped out places and their relationship to the different points where they would bring their friends and where they would bring their enemies. It showed their knowledge of the area, lack of places with cultural and afterschool activities and difficult relationship to authority (elder of the village). It

helped and opened up possibilities for conversation regarding their future choices, future careers. And showed the narrow possibilities they envision due to encounters with only a few adults (male) that try to form connections and are seen as “cool”. During the diagnostic sessions we also used objects as means for them to speak about themselves. They selected objects and described themselves. Judgments about themselves were predominant regarding labels given by teachers and other adults “adhd” etc. Survey was done by participants regarding the relationship to other kind of people, other cultures etc.

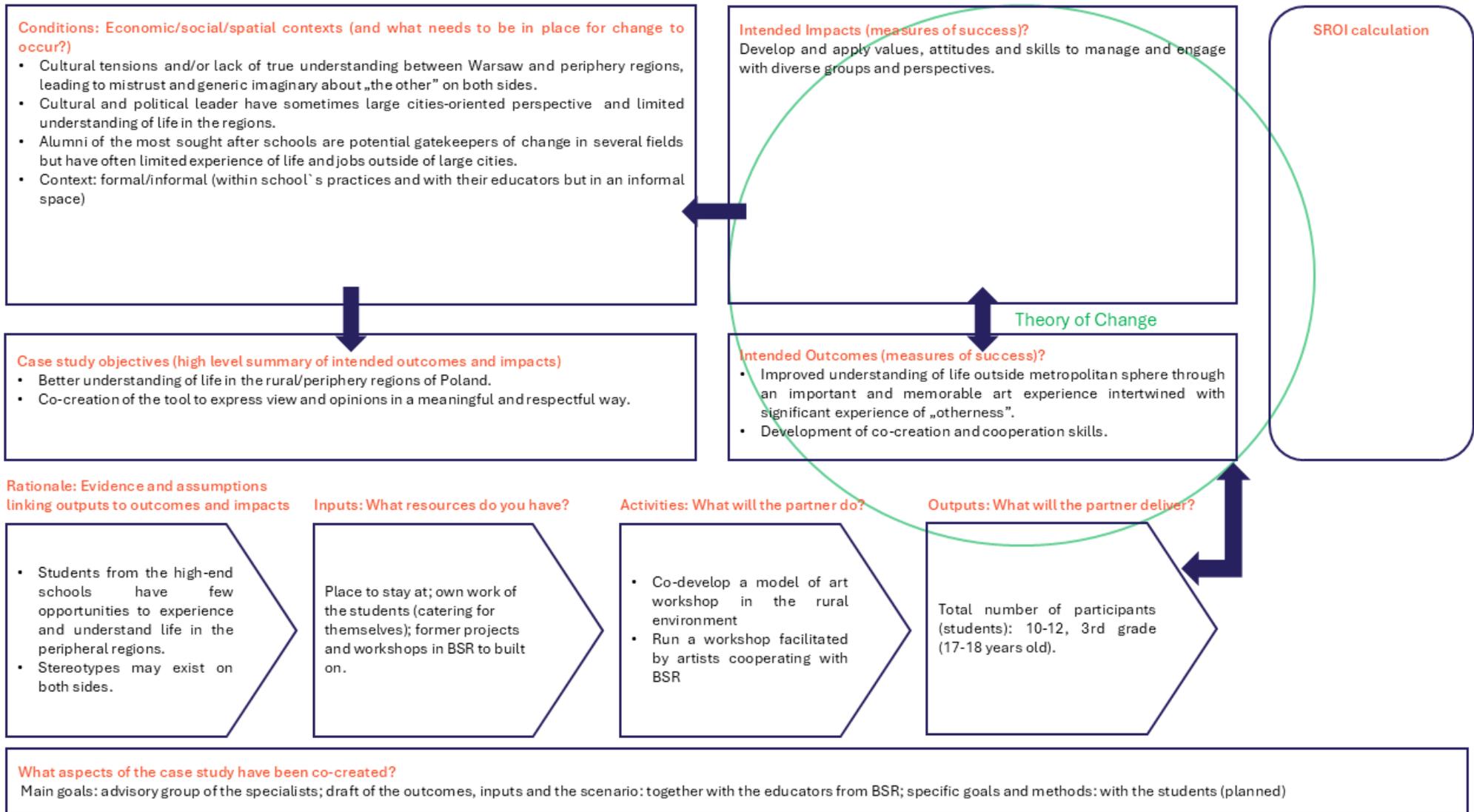
- **Implementation sessions:** During those sessions creative practitioner offered many forms and exercises that are related to movement, body, reaction, group activities, these activities revealed through reflection their relationship to oneself, grown ups, other classmates and young people participating. He created safe space through storytelling about his teenage times and issues he faced, this gave the possibility for young people to reflect and to ask difficult questions regarding body, relationships, injustice etc, reflect on their experiences; Through using metaphors and symbols and body language it has given for participants needed outlet for emotions and feelings that are not possible in school environment. During sessions he gave them boards, one per participant, which served as boards and protection from the stick they used for performative practices, but also as a diary. Where they collect

	<p>reflects their journey.</p> <ul style="list-style-type: none"> • Reflection session: We will use the board reflection diaries and will make interviews and ask them about the process through analyzing the boards and their inscriptions/symbols.
<p>How will you re-present your case study methodology and findings in a non-textual manner?</p>	<p>We will use the boards and will make interviews with the</p> <p>Infographic process maps; mind maps; storyboards/comics of activities that made an impact.</p>
<p>Other comments</p>	

Poland



Voyage. Bednarska Szkoła Realna (BSR)



EU Grant Agreement number: 101132285

Project acronym: CLiViE

Project title: Cultural Literacies' Value in Europe

Author(s)	Katarzyna Sadowy, Natalia Daca, Maciej Czeredys
Contributor(s)	Ada Rączka, Antoni Lisowski
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Dissemination level	PU

Abstract
This template supplements the logic model in D1.3 prepared for each case study. It provides additional information on the development of the case study, details the co-created aspects of the activity and acts as a checklist for the (e)valuation data required to undertake the SROI calculation.

Document history

Version	Date	Comments	Modified by
2.0	30.05.2025		Katarzyna Sadowy



This project has received funding from the European Union's Horizon Europe's programme

Name of the case study	Voyage. Bednarska Szkoła Realna (BSR)
What are the intended impacts from the Logic Model?	Develop and apply values, attitudes and skills to manage and engage with diverse groups and perspectives.
What are the intended outcomes from the Logic Model?	<p>Improved understanding of life outside metropolitan sphere through an important and memorable art experience intertwined with significant experience of „otherness”.</p> <p>Development of co-creation and cooperation skills.</p>
Why is the case study needed (context and rationale)?	<p>BSR upper secondary school is part of the constellations of schools originating from the independent educational movement in Poland in the transition period (initiated in 1989). It is based on the principle of democracy with the institutional decision-making based on the real-life parliament logic.</p> <p>BSR provides general education and vocational training. Arts is one of four specializations. Students are offered classes in drawing, painting and performance; graphics and the theory of communication through images; sculpting techniques, ceramics, casting and elements of spatial design; history of art and contemporary art; computer graphics.</p> <p>Democracy-driven education (understood as a broader term than knowledge transfer) intertwines art and social sensibility and sense of responsibility. Students are encouraged to engage in various activities combining both sides of the coin.</p> <p>Thus, the case study allows to test and evaluate arts-based education in an environment which goals align well with goals</p>

	<p>of the project. Yet, so far, no attempt was made to measure the impacts or outcomes using the methods proposed by CLiViE. Both young people and educators are interested in better understanding and development of cultural literacies to the same goal as this of the project. They are potential stakeholders who can carry on the tools and methods created by the project.</p>
<p>Description of the case study including duration (timescale) and geography (spatial) of delivery</p>	<p>Students at BSR can participate in short trips which offer a unique spatial and social context for specific educational purposes. Case study is planned as a 5 day long trip to a location in a rural region of Poland in May 2025 and a production of a “zin” (booklet). The art work are meant to communicate lessons learnt by the students to the broader public: school community and visitors. However, the possibility to distribute the zin is open and will depend on students.</p> <p>Trip:</p> <p>Day 1: discussions and tailoring the challenge</p> <p>Day 2-4: research (better understanding of the place); art creation</p> <p>Day 5: wrapping up, 1st self-evaluation and/or evaluation of the process by students and educators.</p> <p>“Zin” is well embedded form of engaged art, combining artistic and societal/political aspects. In this instance it is a crucial part of the case study. Students will create their art work as a communicate they want to address to the society/community.</p>

	<p>Thus they will develop their skills to be involved in the important social debates.</p> <p>Time: 12-16 May 2025</p> <p>Place: rural location in Poland</p>
<p>Description of how the case study was developed</p>	<ul style="list-style-type: none"> - Preparation of the Matrix of the SV studies (see attached). - Choice of the potential case study combining proper age cohort/art/new or old practice/formal or informal setting - Choice of the societal challenges (based on D1.1) - Cooperation with the stakeholders of the case study (see below) - Decisions (taken in cooperation with BSR) on: method of tailoring the challenge/problem to be tackled; venue for the case study; art and methods of work; further details.
<p>Description of the range of stakeholders involved in the development of the case study and how they were selected/consulted</p>	<p>Stakeholders:</p> <ul style="list-style-type: none"> - Head of BSR; - Educators at BSR (fields: art and psychology); - Students (involved in co-creation of the trip's scenario and goals).

	<p>Process:</p> <ol style="list-style-type: none"> 1. Preparations of the criteria for the stakeholders involved in case studies (based on literature and expertise of SV team). 2. Analysis of various education models combining art and societal problems in Polish educational system. 3. Analysis of BSR as a potential stakeholder (according to the criteria created for the purposes of the case study). 4. Semi-structured interview and presentation of the project to the Headmistress of BSR. 5. Brainstorming with a group of stakeholders regarding the possible change based on the logic model; current challenges for youth; various methods of combining social responsibility and culture. 6. Meetings with the BSR educators who will conduct the case study: tailoring the methods of (1) defining the change (problem); (2) educational method and tools proposed; (3) methods of measuring the outcomes. 7. Meeting with the students and the educators to discuss the goals of the trip and the agenda.
<p>Description of the co-creation aspects of the</p>	<p>Head of BSR and four educators have been part of the development through discussions and tailoring the case study. Students has become involved before the trip and the first day of the trip will be the presentation of the agreed framework of</p>

development of the case study	societal challenges and choice of the specific problem to be part of the change (according to the ToC). The final decision, with the educators' support, will be made by the students.
Art/Cultural form covered in the case study	Visual arts (Visual Arts and Crafts)
Description of the age and demographic profile of beneficiaries	3 rd grade of the secondary school (17-18 years old). Paid schooling (fee approx. 25% of average national wages), considered one of the most innovative school in Poland
Institutional setting (formal/informal) of the case study	Formal/informal: trip organised together with the school but happening in an informal setting and outside of the curriculum. <i>Comment: formal/informal applied according to Polish regulations</i>
Funding level and source(s)	CLiViE project funds; private funds of students/parents.
Description of any non-monetised resources used in the case study	Use of the summer house belonging to the school. Students cater (in part) and do housekeeping themselves during their trips.
What is the value of the inputs for the case study?	TBC. First assessment: 7,2 K EUR.
Outputs to be delivered in the case study	Expected number of the participating students: 12.

Learning Outcomes to be delivered in the case study ¹⁶	Attitudes to appreciate and respect differences and diversity.
Impacts to be delivered in the case study ¹⁷	Development of values, attitudes and skills to manage and engage with diverse groups and perspectives. More varied professional perspectives. Development of co-creation and cooperation skills.
Measures of success or indicators used to evaluate the case study outputs/outcomes/impacts	<ul style="list-style-type: none"> - Ability to express views of different social groups in an insightful and respectful way; - Increased understanding of social differences and values; - Valuable experience of cooperation and artistic creation.
Description of the co-creation of the measures of success/indicators	<ul style="list-style-type: none"> - Surveys prepared together with specialist in the field (youth psychology; art sociology) and educators.

¹⁶ Outcomes are things the project will be measuring. Select from the high-level outcomes presented in D1.1 Table 1. Also complete the outcomes column in the SROI spreadsheet (in stage 2). Stakeholders' views are critical but they are not the only factors in deciding which outcomes are significant. This will be part of D4.1. D4.2 will comprise a summary of how the outcome and impact indicators are arrived at (D4.1/task 4.1), a detailed description of the design, development, implementation and (e)valuation of the case study, and the completed excel spreadsheet with data including any value of the actual outcomes (task 4.4).

¹⁷ Impacts are things other people will be measuring (such as changes in headline statistics that local authorities or health agencies may record). The impacts here will correspond to the impact columns (deadweight, attribution and drop-off) in the SROI spreadsheet. This will be part of D4.1

<p>Description of any differences among the stakeholders on the value of attributed to the indicators</p>	<p>TBC</p>
<p>How will the case study be (e)valuated?</p>	<p>The study evaluation will focus on three phases:</p> <ul style="list-style-type: none"> - (1) Participation of the young people in the workshops (eagerness to learn, interactions between them, involvement in difficult discussions; mutual respects). - (2) Semi-structured interview during the last day of the trip (3) Evaluation of the “zin” created. <p>The measures and tools will be prepared together with the experts/educators involved. The youth will be involved in the evaluation of the process directly (surveys/interviews). The educators will assess their involvement (e.g. workload voluntary offered to prepare the “zin”) and overall results of their work. The surveys and/or interviews with youth will be conducted by educators or other specialists with the experience in work with youth. Interviews with the educators will be conducted by PI.</p>
<p>What data will be used to measure the success of the case study?</p>	<ul style="list-style-type: none"> - (1) Improved skills in expressing views and lessons learnt about “otherness” of the place - (2) Improved skills in cooperation

	<ul style="list-style-type: none"> - (3) Quality of the communication covered by the “zin”
How will these data be collected?	<ul style="list-style-type: none"> - (1) Survey before the trip (April/May 2025) - (2) Report from the trip and semi-structured interview (May 2025) - (3) Educators/specialists’ evaluation of students’ involvement (interviews, May/June)
Description of any proxy indicators to be used to evidence the outputs, outcomes and/or impacts of the case study	<ul style="list-style-type: none"> - Improved professional possibilities - Costs of professional training in communication skills
Description of any challenges in gathering satisfactory data on measuring the success of the case study	TBP
Detail the number of individuals (young people, educators, teachers, stakeholders) you have engaged with in the design of the case study	<p>Brainstorming: 7 experts (various fields of culture)</p> <p>Educators: 5</p> <p>Students: 10 -12</p>
What does emotional cartography mean to you?	In Polish scientific body of literature, the presence of Polish equivalent of an “emotional cartography” (kartografia emocjonalna) is very scarce. It is best represented by the

quotation [Although] “the cartographic image and its reading remain an intellectual-emotional compromise between the reality that is made available to man in this or that way and the imperfection of human perception, they remain a specific medium of negotiation between ontology and epistemology, perceived space and potential cognition, to some extent condemned to particularism and subjectivity.” (Madurowicz 2019, own translation).

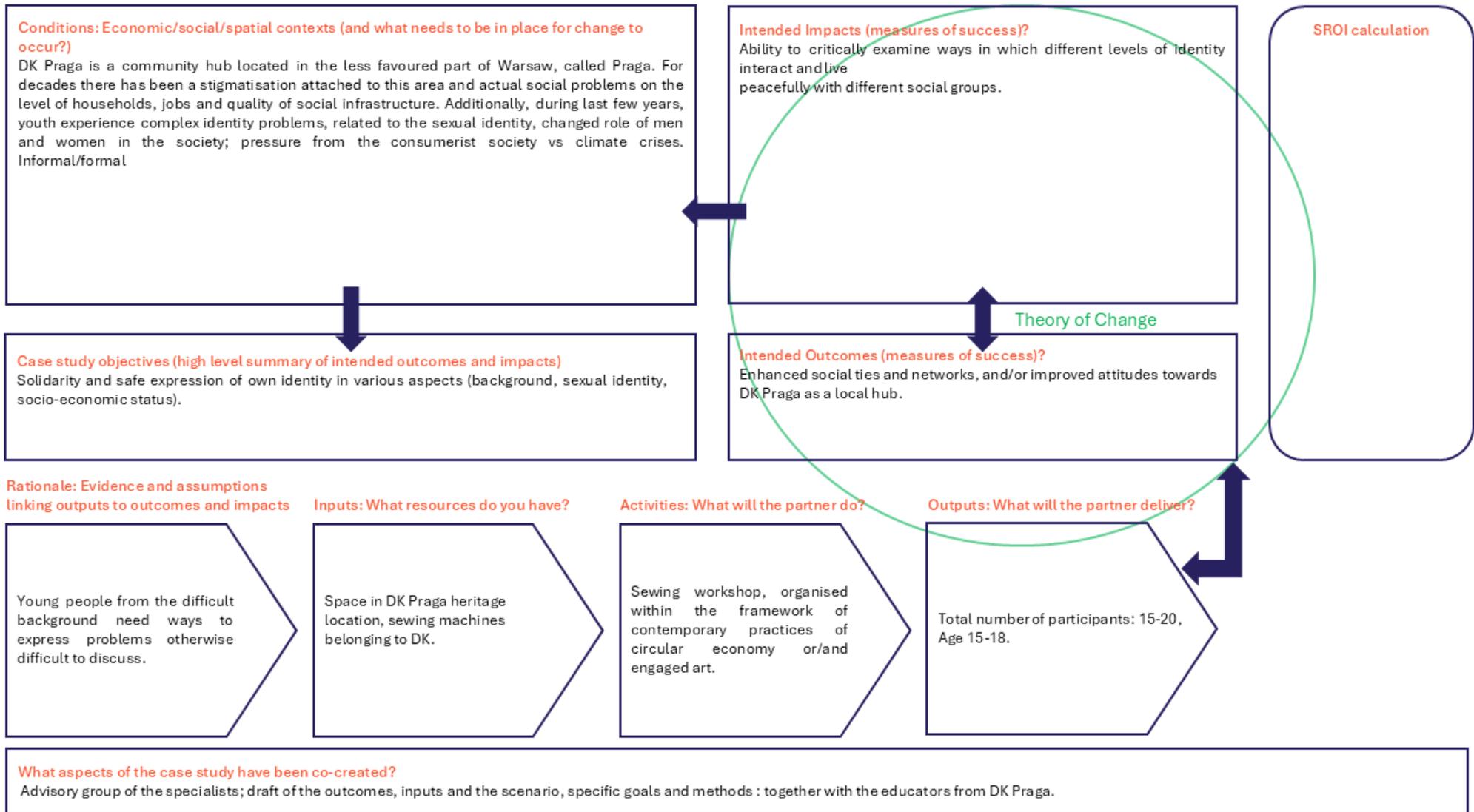
It is, however, more broadly applied in psychology and education as a “map of emotions”. The goals of the map are following: “Recognize emotions; Name emotions; Understand emotions;

Manage emotions” (definition generated by Google AI, 27/5/2025). The last goal, managing emotions is most important from the CLiViE point of view, as it is defined as the ability to “disclose feelings, regulate emotions, and choose appropriate strategies to deal with difficult situations”. Similar definitions are present at several websites dedicated to education, e. g. “Emotion maps are concepts and tools that help us navigate the complex world of feelings. Much like geographic maps help us navigate unfamiliar terrain, emotion maps offer reference points in the internal landscape of our experiences. They help us name what we feel, understand the sources of those feelings, and find ways to cope with them.” (<https://jaksieuczyc.pl/mapy-emocji-przeglad-koncepcji-modeli-zastosowan/>, own translation).

We also agree with the authors who points out that the maps themselves are emotional objects, as [when] “we scratch the cartographic surface, maps appear to be impregnated with all

	<p>sorts of emotions. The emotions associated with the topic mapped and the ones evoked through the cartographic design” (Caquard & Griffin 2018).</p> <p>Summing up, for us, emotional cartography is a way to reconcile perception of tangible and cultural space.</p>
<p>Has any of the work you have done in the design, development, implementation and (e)valuation involved emotional cartography?</p>	<p>OpenHeritage EU funded project, with special focus on the limited edition of the notebook PRACA PRAGA.</p>
<p>How will you re-present your case study methodology and findings in a non-textual manner?</p>	<p>We plan to use following media: drawings, photography, recordings and quotes in an “assemblage” (from the “meaning” point of view”) or “collage” (regrading artistic methods of presentation). We consider use of infographic.</p> <p>We plan it as a visual “journey” accompanying young people.</p>
<p>Other comments</p>	<p>N/A</p>

Sewing Machine. DK Praga



EU Grant Agreement number: 101132285

Project acronym: CLiViE

Project title: Cultural Literacies' Value in Europe

Author(s)	Katarzyna Sadowy, Natalia Daca, Maciej Czeredys
Contributor(s)	Przemysław Piskozub
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Abstract
This template supplements the logic model in D1.3 prepared for each case study. It provides additional information on the development of the case study, details the co-created aspects of the activity and acts as a checklist for the (e)valuation data required to undertake the SROI calculation.

Document history

Version	Date	Comments	Modified by
2	30.04.2025		Katarzyna Sadowy



This project has received funding from the European Union's Horizon Europe's programme

Name of the case study	Sewing Machine. DK Praga
What are the intended impacts from the Logic Model?	Ability to critically examine ways in which different levels of identity interact and live peacefully with different social groups.
What are the intended outcomes from the Logic Model?	Improved skills of expressing and discussing identities; improved attitudes towards DK Praga as a local hub.
Why is the case study needed (context and rationale)?	<p>DK Praga is a center with social, cultural and educational purposes, located in a less privileged part of Warsaw, called Praga. For decades, this area was stigmatized, but there are real social problems related to households, jobs and the quality of social infrastructure. DK cooperates with schools in the vicinity to enrich their curriculum through culture and art.</p> <p>Apart from the complex situation of the area (which has been undergoing a profound transformation lately), during last few years, youth has experienced complex identity problems, related to the sexual identity, changed role of men and women in the society; pressure from the consumerist society vs climate crises. It is important to enable young people to find their own identity and express it in different ways</p>
Description of the case study including duration (timescale) and geography (spatial) of delivery	Sewing courses, in which young people will create/re-invent an item of clothing (and thus a certain message addressed to the community), in which they will express some important and difficult issue of identity (e.g. origin, status, sexual identity).

	<p>Four meetings are planned at DK Praga using the local sewing workshop.</p> <p>Workshop is organized in DK Praga, local cultural and social hub together with SV and local secondary school (ZS 14). Students will prepare their own interpretation of the white shirts, re-creating them as their personal manifesto. Workshop will take place in late May and in June students will have the occasion (if they chose) to present their work during the local festival "Fete of Stalowa Street" (Święto ulicy Stalowej) co-organized by DK Praga. Workshop structure is following: (1) discussion and presentation of the goals and basic technics; (2) and (3) sewing; (4) wrap up and photo session carried out by professional photographer and one of the students who benefits from the mentoring.</p> <p>Time: May 2025.</p> <p>Location: DK Praga, Warsaw, Praga North.</p>
<p>Description of how the case study was developed</p>	<ul style="list-style-type: none"> - Preparation of the Matrix of the SV studies (see attached). - Choice of the potential case study combining proper age cohort/art/new or old practice/formal or informal setting - Choice of the societal challenges (based on D1.1) - Cooperation with the stakeholders of the case study (see below)

	<ul style="list-style-type: none"> - Decisions (taken in cooperation with DK Praga) on: method of tailoring the challenge/problem to be tackled; venue for the case study; art and methods of work; further details. - Meetings with teachers. - Meetings with the sewing expert.
<p>Description of the range of stakeholders involved in the development of the case study and how they were selected/consulted</p>	<p>Stakeholders:</p> <ul style="list-style-type: none"> - Head of DK Praga and experts from DK Praga - Teachers from the school cooperating with DK Praga (ZS 14) - Students - Sewing expert - Local community <p>Process:</p> <ol style="list-style-type: none"> 8. Preparations of the criteria for the stakeholders involved in case studies (based on literature and expertise of SV team). 9. Analysis of various education models combining art and societal problems in Polish educational system. 10. Analysis of DK Praga as a potential stakeholder (according to the criteria created for the purposes of the

	<p>case study).</p> <p>11. Semi-structured interview and presentation of the project to the head and expert from DK Praga.</p> <p>12. Brainstorming with a group of stakeholders regarding the possible change based on the logic model; current challenges for youth; various methods of combining social responsibility and culture.</p> <p>13. Meetings with the DK Praga expert who co-creates the case study: tailoring the methods of (1) defining the change (problem); (2) educational method and tools proposed; (3) methods of measuring the outcomes.</p> <p>14. Meetings with teachers.</p> <p>15. Meeting with the sewing expert.</p>
<p>Description of the co-creation aspects of the development of the case study</p>	<p>Head of DK Praga and an art expert from DK Praga have been part of the development through discussions and tailoring the case study.</p> <p>The first day of the workshop will involve the presentation of the agreed framework of societal challenges and choice of the specific problem to be part of the change (according to the ToC). The final decision, with the educators' support, will be made by the students.</p>
<p>Art/Cultural form covered in the case study</p>	<p>Crafts (Visual Arts and Crafts)</p>

Description of the age and demographic profile of beneficiaries	3 rd grade of the secondary school (17-18 years old). Specific characteristic of the students to be added.
Institutional setting (formal/informal) of the case study	Formal/informal: workshop organised together with the school but happening in an informal setting and outside of the curriculum. <i>Comment: formal/informal applied according to Polish regulations</i>
Funding level and source(s)	CLiViE project funds.
Description of any non-monetised resources used in the case study	Use of the specialist sewing machines. Space in DK Praga.
What is the value of the inputs for the case study?	TBC. First assessment: 2 K EUR.
Outputs to be delivered in the case study	Expected number of the participating students: 11.
Learning Outcomes to be delivered in the case study ¹⁸	Attitudes to appreciate and respect differences and diversity.

¹⁸ Outcomes are things the project will be measuring. Select from the high-level outcomes presented in D1.1 Table 1. Also complete the outcomes column in the SROI spreadsheet (in stage 2). Stakeholders' views are critical but they are not the only factors in deciding which outcomes are significant. This will be part of D4.1. D4.2 will comprise a summary of how the outcome and impact indicators are arrived at (D4.1/task 4.1), a detailed description of the design, development, implementation and (e)valuation of the case study, and the completed excel spreadsheet with data including any value of the actual outcomes (task 4.4).

Impacts to be delivered in the case study ¹⁹	Improved involvement with the local community hub and local community in general. Lower level of stigmatisation of Praga as a problematic area.
Measures of success or indicators used to evaluate the case study outputs/outcomes/impacts	<ul style="list-style-type: none"> - Ability to express views of different social groups in an insightful and respectful way; - Willingness to participate in workshops; - Willingness to participate in other informal educational ventures in DK Praga and beyond; - Willingness to participate in the social processes of debate/discussion etc.
Description of the co-creation of the measures of success/indicators	<ul style="list-style-type: none"> - Surveys prepared together with specialist in the field (youth psychology; art sociology) and educators. - Semi-structured interviews during the last workshop.
Description of any differences among the stakeholders on the value of attributed to the indicators	TBC
How will the case study be (e)valuated?	The study evaluation will focus on two phases: <ul style="list-style-type: none"> - (1) Participation of the young people in the workshops

¹⁹ Impacts are things other people will be measuring (such as changes in headline statistics that local authorities or health agencies may record). The impacts here will correspond to the impact columns (deadweight, attribution and drop-off) in the SROI spreadsheet. This will be part of D4.1

	<p>(eagerness to learn, interactions between them, involvement in difficult discussions; mutual respect).</p> <ul style="list-style-type: none"> - (2) Surveys and/or interviews after the workshops (during the last workshop) - (3) evaluation of the items created. <p>The measures and tools will be prepared together with the experts/educators involved. The youth will be involved in the evaluation of the process directly (surveys/interviews). The educators will assess their involvement (e.g. number of meeting missed) and overall results of their work. The surveys and/or interviews with youth will be conducted by educators or other specialists with the experience in work with youth. Interviews with the educators will be conducted by PI.</p>
<p>What data will be used to measure the success of the case study?</p>	<ul style="list-style-type: none"> - (1) Level of participation; - (2) Satisfaction of working within the group; - (3) Quality of the expression of identity through craft (items created). - (4) Declared interest in other cultural events, including number of students participating in Święto ulicy Stalowej in June 2025.
<p>How will these data be collected?</p>	<ul style="list-style-type: none"> - (1) Number of meetings attended and engagement in work; - (2) Self-evaluation - surveys prepared together with

	<p>specialist in the field (youth psychology);</p> <ul style="list-style-type: none"> - (3) Professional assessment of the working process and created items as a mean of communication.
Description of any proxy indicators to be used to evidence the outputs, outcomes and/or impacts of the case study	<ul style="list-style-type: none"> - Cost of behavioural therapy to build psychological resilience; - Cost of the commercial workshops to improve skills.
Description of any challenges in gathering satisfactory data on measuring the success of the case study	TBP
Detail the number of individuals (young people, educators, teachers, stakeholders) you have engaged with in the design of the case study	<p>Brainstorming: 7 experts (various fields of culture)</p> <p>Educators: 4 - 5</p> <p>Students: 10 -12</p>
What does emotional cartography mean to you?	<p>In Polish scientific body of literature, the presence of Polish equivalent of an “emotional cartography” (kartografia emocjonalna) is very scarce. It is best represented by the quotation [Although] “the cartographic image and its reading remain an intellectual-emotional compromise between the reality that is made available to man in this or that way and the imperfection of human perception, they remain a specific medium of negotiation between ontology and epistemology,</p>

perceived space and potential cognition, to some extent condemned to particularism and subjectivity.” (Madurowicz 2019, own translation).

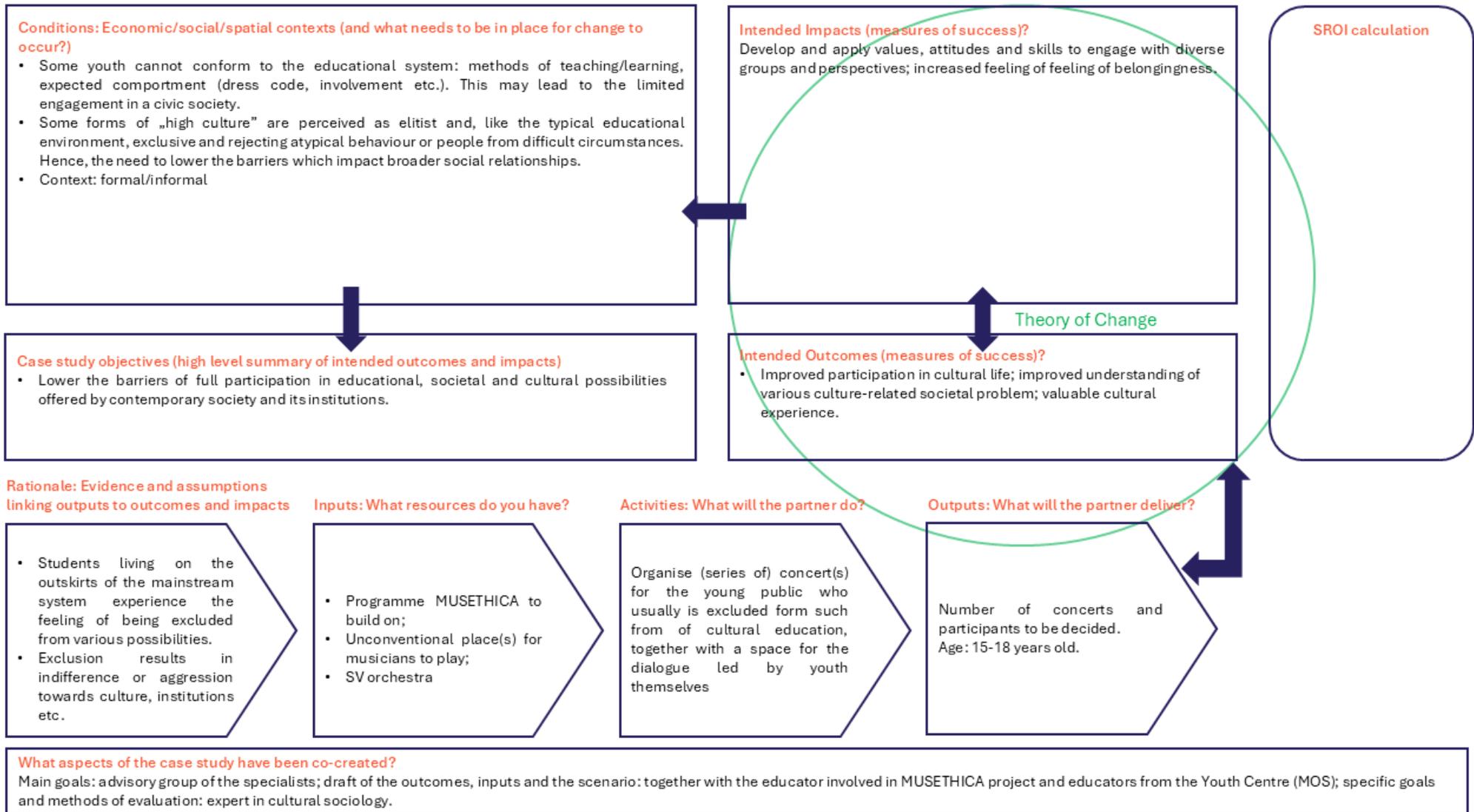
It is, however, more broadly applied in psychology and education as a “map of emotions”. The goals of the map are following: “Recognize emotions; Name emotions; Understand emotions;

Manage emotions” (definition generated by Google AI, 27/5/2025). The last goal, managing emotions is most important from the CLiViE point of view, as it is defined as the ability to “disclose feelings, regulate emotions, and choose appropriate strategies to deal with difficult situations”. Similar definitions are present at several websites dedicated to education, e. g. “Emotion maps are concepts and tools that help us navigate the complex world of feelings. Much like geographic maps help us navigate unfamiliar terrain, emotion maps offer reference points in the internal landscape of our experiences. They help us name what we feel, understand the sources of those feelings, and find ways to cope with them.” (<https://jaksieuczyc.pl/mapy-emocji-przeglad-koncepcji-modeli-zastosowan/>, own translation).

We also agree with the authors who points out that the maps themselves are emotional objects, as [when] “we scratch the cartographic surface, maps appear to be impregnated with all sorts of emotions. The emotions associated with the topic mapped and the ones evoked through the cartographic design” (Caquard & Griffin 2018).

	Summing up, for us, emotional cartography is a way to reconcile perception of tangible and cultural space.
Has any of the work you have done in the design, development, implementation and (e)valuation involved emotional cartography?	OpenHeritage EU funded project, with special focus on the limited edition of the notebook PRACA PRAGA.
How will you re-present your case study methodology and findings in a non-textual manner?	We plan to use following media: drawings, photography, recordings and quotes in an “assemblage” (from the “meaning” point of view”) or “collage” (regrading artistic methods of presentation). We consider use of infographic. We plan it as a visual “journey” accompanying young people.
Other comments	N/A

(Not) Out of Place. Sinfonia Varsovia



EU Grant Agreement number: 101132285

Project acronym: CLiViE

Project title: Cultural Literacies' Value in Europe

Author(s)	Katarzyna Sadowy, Natalia Daca, Maciej Czeredys
Contributor(s)	Malina Sarnowska
Version	1.0
Deliverable	D3.1 Case Study
WP	WP3 Mapping Outputs of arts-based education
Due date	28 th February 2025
Submission date	28 th February 2025
Dissemination level	PU

Abstract
This template supplements the logic model in D1.3 prepared for each case study. It provides additional information on the development of the case study, details the co-created aspects of the activity and acts as a checklist for the (e)valuation data required to undertake the SROI calculation.

Document history

Version	Date	Comments	Modified by
2.0	30.05.2025		Katarzyna Sadowy



This project has received funding from the European Union's Horizon Europe's programme

Name of the case study	(Not) Out of Place. Sinfonia Varsovia
What are the intended impacts from the Logic Model?	Develop and apply values, attitudes and skills to engage with diverse groups and perspectives.
What are the intended outcomes from the Logic Model?	Improved participation in cultural life; improved understanding of various culture-related societal problem; valuable cultural experience.
Why is the case study needed (context and rationale)?	<p>Some youth cannot conform to the educational system, understood as: methods of teaching/learning, expected compartment (dress code, involvement etc.). They can find support and education in municipal centre (MOS). The main task of the Centre participating in the case study is to conduct comprehensive educational and upbringing activities, provide support encompassing psychological and pedagogical assistance, as well as work with the family. The aim of these activities is the social readaptation of students and preparing them to function independently after leaving the centre in the local community.</p> <p>The Centre provides appropriate conditions for students stay, education and shaping their own potential interests, but above all it shapes the ability to function in society, help solve family and societal problems, and provide sociotherapeutic support.</p> <p>At the same time, some forms of „high culture” are perceived as elitist and, like the typical educational environment, exclusive and rejecting atypical behaviour or people from difficult circumstances. This encompasses also the role of the</p>

	<p>classical music, concerts and orchestra in the cultural landscape of the society.</p> <p>Both situations inspire the need to lower the barriers which impact broader social relationships, because the feeling of being excluded, inadequate and living on the margin of the society may lead to the limited engagement in a civic society.</p> <p>Important context is constituted by the ambition of Sinfonia Varsovia, the leading cultural institution in the field of classical music in Poland and beyond, to be involved also with the local society; to create ties with audience from various backgrounds and to fulfil the mission which is inspired by the belief that “music is for everyone” and that it can inspire a meaningful connection with the humanity and community.</p>
<p>Description of the case study including duration (timescale) and geography (spatial) of delivery</p>	<p>One or two concerts are planned to be held in a not typical surrounding, a venue of MOS. Concert(s) will be followed by a discussion inspired by music and moderated by an experience educator from SV.</p> <p>Time: May-June 2025.</p> <p>Place: MOS in Praga South (as Sinfonia Varsovia itself, it is located on the right river bank of Vistula, in Praga, a traditionally “problematic” part of the capital city).</p>
<p>Description of how the case study was developed</p>	<ul style="list-style-type: none"> - Preparation of the Matrix of the SV studies (see attached). - Choice of the potential case study combining proper age cohort/art/new or old practice/formal or informal

	<p>setting</p> <ul style="list-style-type: none"> - Choice of the societal challenges (based on D1.1) - Cooperation with the stakeholders of the case study (see below) - Decisions (taken in cooperation with MOS) on: method of tailoring the challenge/problem to be tackled; venue for the case study; art and methods of work; further details. - Musical programme : to be decided together with the musicians.
<p>Description of the range of stakeholders involved in the development of the case study and how they were selected/consulted</p>	<p>Stakeholders:</p> <ul style="list-style-type: none"> - MOS (Youth Centre in Praga South in Warsaw) - Educator and specialists of audience development in SV - Students in MOS - Musicians from SV. <p>Process:</p> <p>16. Preparations of the criteria for the stakeholders involved in case studies (based on literature and expertise of SV team).</p> <p>17. Analysis of various education models combining art and</p>

	<p>societal problems in Polish educational system.</p> <p>18. Analysis of MOS as a potential stakeholder (according to the criteria created for the purposes of the case study) and of the MUSETHICA programme as a basis to create the case study.</p> <p>19. Discussion with the SV specialists involved in MUSETHICA and Sinfonia Varsovia Academy for young musicians.</p> <p>20. Brainstorming with a group of stakeholders regarding the possible change based on the logic model; current challenges for youth; various methods of combining social responsibility and culture.</p> <p>21. Working meetings to tailor the methods of (1) defining the change (problem); (2) educational method and tools proposed; (3) methods of measuring the outcomes.</p>
<p>Description of the co-creation aspects of the development of the case study</p>	<ul style="list-style-type: none"> - Analyses of the potential of MUSETHICA model for the case study and CLiViE purposes with the SV specialists; - Meetings with the MOS educators to tailor the framework of the proposed concerts and following discussions. - Planned meetings with the expert in sociology of culture.

Art/Cultural form covered in the case study	Music.
Description of the age and demographic profile of beneficiaries	16-18 years old. Young people from different backgrounds who need specific support in educational process and attend MOS. The centre is intended for boys and girls within the intellectual norm, at risk of social maladjustment, struggling with learning difficulties and educational problems.
Institutional setting (formal/informal) of the case study	Formal/informal: the concert(s) is (are) planned to be organized in the centre. The idea is to break the stereotype of the concert in a specific “elitist” space, but to bring music to the not-typical venue. <i>Comment: formal/informal applied according to Polish regulations</i>
Funding level and source(s)	CLiViE project funds; SV funds.
Description of any non-monetised resources used in the case study	N/A for the time being.
What is the value of the inputs for the case study?	TBC. First assessment: 5 K EUR.
Outputs to be delivered in the case study	Expected number of the participating students: 30.

Learning Outcomes to be delivered in the case study ²⁰	- Cultivate and manage identities, relationships and feeling of belongingness
Impacts to be delivered in the case study ²¹	- Improved social relations and mental health
Measures of success or indicators used to evaluate the case study outputs/outcomes/impacts	- Lowered barriers of participating in the mainstream or even high-end cultural life; - Better understanding of how culture works and what constitutes work within cultural institutions.
Description of the co-creation of the measures of success/indicators	- Methods prepared together with specialist in the field (youth psychology; art sociology) and educators.
Description of any differences among the stakeholders on the value of attributed to the indicators	TBC

²⁰ Outcomes are things the project will be measuring. Select from the high-level outcomes presented in D1.1 Table 1. Also complete the outcomes column in the SROI spreadsheet (in stage 2). Stakeholders' views are critical but they are not the only factors in deciding which outcomes are significant. This will be part of D4.1. D4.2 will comprise a summary of how the outcome and impact indicators are arrived at (D4.1/task 4.1), a detailed description of the design, development, implementation and (e)valuation of the case study, and the completed excel spreadsheet with data including any value of the actual outcomes (task 4.4).

²¹ Impacts are things other people will be measuring (such as changes in headline statistics that local authorities or health agencies may record). The impacts here will correspond to the impact columns (deadweight, attribution and drop-off) in the SROI spreadsheet. This will be part of D4.1

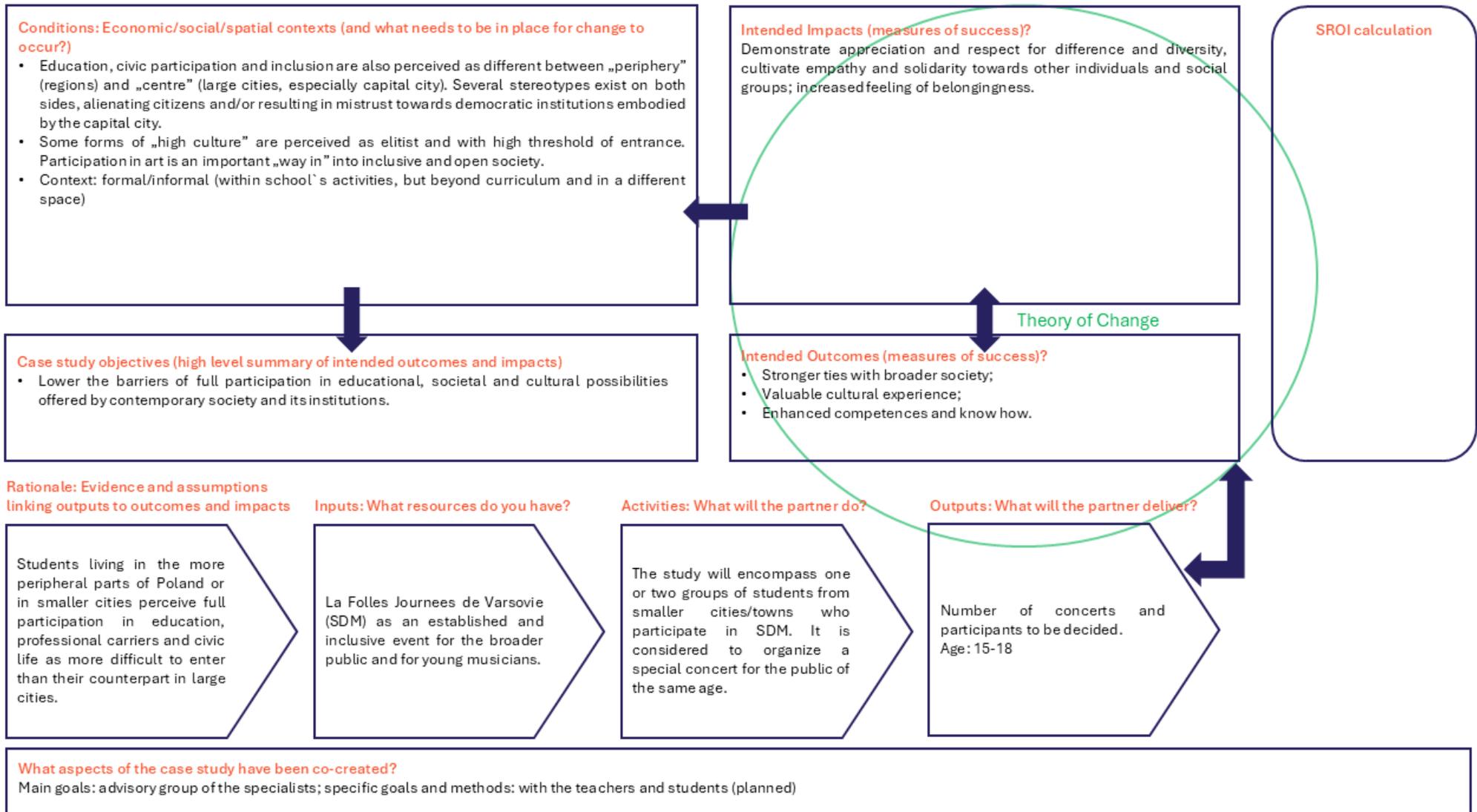
<p>How will the case study be (e)valuated?</p>	<p>The study evaluation will focus on three phases:</p> <ul style="list-style-type: none"> - preparation for the concert(s); - the concert itself(s) including discussion; - results of the participation in the concert. <p>The measures and tools will be prepared together with the experts/educators involved. The surveys and/or interviews with youth will be conducted by educators or other specialists with the experience in work with youth. Interviews with the educators will be conducted by PI.</p>
<p>What data will be used to measure the success of the case study?</p>	<ul style="list-style-type: none"> - (1) Change in the perception of classical music and SV as a cultural institution through the valuable cultural experience; - (2) Willingness to participate more in the society.
<p>How will these data be collected?</p>	<ul style="list-style-type: none"> - (1) Surveys or not-structured interviews before/after the concert(s). - (2) Professional assessment of the discussions after the concert(s) and interviews with SV and MOS educators (May/June)
<p>Description of any proxy indicators to be used to evidence the outputs, outcomes and/or impacts of the case study</p>	<ul style="list-style-type: none"> - Cost of the psychological support for young people who have difficulties in functioning within society. - Input of young people who find high-skilled jobs.

<p>Description of any challenges in gathering satisfactory data on measuring the success of the case study</p>	<p>TBP</p>
<p>Detail the number of individuals (young people, educators, teachers, stakeholders) you have engaged with in the design of the case study</p>	<p>Brainstorming: 7 experts (various fields of culture)</p> <p>Educators: 4 - 5</p> <p>Students: 12-15.</p> <p>Musicians: 8.</p>
<p>What does emotional cartography mean to you?</p>	<p>In Polish scientific body of literature, the presence of Polish equivalent of an “emotional cartography” (kartografia emocjonalna) is very scarce. It is best represented by the quotation [Although] “the cartographic image and its reading remain an intellectual-emotional compromise between the reality that is made available to man in this or that way and the imperfection of human perception, they remain a specific medium of negotiation between ontology and epistemology, perceived space and potential cognition, to some extent condemned to particularism and subjectivity.” (Madurowicz 2019, own translation)</p> <p>It is, however, more broadly applied in psychology and education as a “map of emotions”. The goals of the map are following: “Recognize emotions; Name emotions; Understand emotions;</p>

	<p>Manage emotions” (definition generated by Google AI, 27/5/2025). The last goal, managing emotions is most important from the CLiViE point of view, as it is defined as the ability to “disclose feelings, regulate emotions, and choose appropriate strategies to deal with difficult situations”. Similar definitions are present at several websites dedicated to education, e. g. “Emotion maps are concepts and tools that help us navigate the complex world of feelings. Much like geographic maps help us navigate unfamiliar terrain, emotion maps offer reference points in the internal landscape of our experiences. They help us name what we feel, understand the sources of those feelings, and find ways to cope with them.” (https://jaksieuczyc.pl/mapy-emocji-przeglad-koncepcji-modeli-zastosowan/, own translation).</p> <p>We also agree with the authors who points out that the maps themselves are emotional objects, as [when] “we scratch the cartographic surface, maps appear to be impregnated with all sorts of emotions. The emotions associated with the topic mapped and the ones evoked through the cartographic design” (Caquard & Griffin 2018).</p> <p>Summing up, for us, emotional cartography is a way to reconcile perception of tangible and cultural space.</p>
<p>Has any of the work you have done in the design, development, implementation and (e)valuation involved emotional cartography?</p>	<p>OpenHeritage EU funded project, with special focus on the limited edition of the notebook PRACA PRAGA.</p>

<p>How will you re-present your case study methodology and findings in a non-textual manner?</p>	<p>We plan to use following media: drawings, photography, recordings and quotes in an “assemblage” (from the “meaning” point of view”) or “collage” (regarding artistic methods of presentation). We consider use of infographic.</p> <p>We plan it as a visual “journey” accompanying young people.</p>
<p>Other comments</p>	<p>N/A</p>

Mad about Music. Sinfonia Varsovia. La Folle Journee de Varsovie



EU Grant Agreement number: 101132285

Project acronym: CLiViE

Project title: Cultural Literacies' Value in Europe

Author(s)	Katarzyna Sadowy, Natalia Daca, Maciej Czeredys
Contributor(s)	
Version	1.0
Deliverable	D3.1 Case Study
WP	WP3 Mapping Outputs of arts-based education
Due date	28 th February 2025
Submission date	28 th February 2025
Dissemination level	PU

Abstract
This template supplements the logic model in D1.3 prepared for each case study. It provides additional information on the development of the case study, details the co-created aspects of the activity and acts as a checklist for the (e)valuation data required to undertake the SROI calculation.

Document history

Version	Date	Comments	Modified by
2.0	30.05.2025		Katarzyna Sadowy



This project has received funding from the European Union's Horizon Europe's programme

Name of the case study	Mad about Music. Sinfonia Varsovia. La Folle Journee de Varsovie
What are the intended impacts from the Logic Model?	Develop and apply values, attitudes and skills to manage and engage with diverse groups and perspectives
What are the intended outcomes from the Logic Model?	<p>Stronger ties with broader society;</p> <p>Valuable cultural experience;</p> <p>Enhanced competences and know how.</p>
Why is the case study needed (context and rationale)?	<p>Education, civic participation and inclusion are also perceived as different between „periphery” (regions) and „centre” (large cities, especially capital city). Several stereotypes exist on both sides, alienating citizens and/or resulting in mistrust towards democratic institutions embodied by the capital city. Some forms of „high culture” are perceived as elitist as well and possessed with the high threshold of entrance. Participation in art is an important „way in” into inclusive and open society.</p> <p>Students living in the more peripheral parts of Poland or in smaller cities perceive full participation in education, professional carriers and civic life as more difficult to enter than their counterpart in large cities. For many years, La Folle Journée de Varsovie (Szalone Dni Muzyki, SDM) has provided an opportunity for presentations of young people from music schools. This is a unique festival of youth orchestras in the country, organized together with the Centre of Art Education. The 2024 edition featured 8 symphony orchestras, 1 string</p>

	orchestra and the debut of young dancers from the Secondary Ballet School in Warsaw.
Description of the case study including duration (timescale) and geography (spatial) of delivery	<p>The case study will be based on the established event of SV: La Folles Journees de Varsovie (SDM) , an inclusive event for the broader public and for young musicians.</p> <p>The study will encompass one or two groups of students from smaller cities/towns who participate in SDM. It is considered to invite specifically a group of the public of the same age or from a cohort 10-13.</p> <p>Time: August 2025.</p> <p>Place: Opera in Warsaw.</p>
Description of how the case study was developed	<ul style="list-style-type: none"> - Preparation of the Matrix of the SV studies (see attached). - Choice of the potential case study combining proper age cohort/art/new or old practice/formal or informal setting - Choice of the societal challenges (based on D1.1) - Cooperation with the stakeholders of the case study (see below) - Decisions on: method of tailoring the challenge/problem to be tackled; venue for the case study; art and methods of work; further details. - Musical programme : to be decided by the performing

	musicians and their tutors.
Description of the range of stakeholders involved in the development of the case study and how they were selected/consulted	<p>Stakeholders:</p> <ul style="list-style-type: none"> - SV; - Students who will perform during SDM; - Faculty from the students` school; - Audience of the concert. <p>Process:</p> <p>22. Preparations of the criteria for the stakeholders involved in case studies (based on literature and expertise of SV team).</p> <p>23. Analysis of various education models combining art and societal problems in Polish educational system.</p> <p>24. Brainstorming with a group of stakeholders regarding the possible change based on the logic model; current challenges for youth; various methods of combining social responsibility and culture.</p> <p>25. Analysis of former SDM events and variety of performing schools (regional analysis) as a basis to create the case study.</p> <p>26. Discussion with the SV specialists involved in SDM.</p> <p>27. Working meetings to tailor the methods of (1) defining</p>

	the change (problem); (2) educational method and tools proposed; (3) methods of measuring the outcomes.
Description of the co-creation aspects of the development of the case study	<ul style="list-style-type: none"> - Analyses of the potential of SDM model for the case study and CLiViE purposes with the SV specialists; - Meetings with the educators from the region to tailor the framework of the proposed concerts and following evaluation (planned, as yet the schools are in the application process). - Planned meetings with the expert in sociology of culture.
Art/Cultural form covered in the case study	Music.
Description of the age and demographic profile of beneficiaries	16-18 years old. Young people from the school in a medium or small city. More specific description will be provided when the schools participating in SDM are known.
Institutional setting (formal/informal) of the case study	<p>Formal/informal: the concert I part of the school activities, but happens outside of school, in a professional setting (Opera House).</p> <p><i>Comment: formal/informal applied according to Polish regulations</i></p>

Funding level and source(s)	CLiViE project funds; SDM funds.
Description of any non-monetised resources used in the case study	N/A for the time being.
What is the value of the inputs for the case study?	TBC. First assessment: 2 K EUR.
Outputs to be delivered in the case study	Expected number of the participating students: 40 (performance); 20 (audience).
Learning Outcomes to be delivered in the case study	<ul style="list-style-type: none"> - Cultivate and manage identities, relationships and feeling of belongingness
Impacts to be delivered in the case study	<ul style="list-style-type: none"> - Better understanding of how culture works and what constitutes work within cultural institutions; - Improved societal skills base on artistic work.
Measures of success or indicators used to evaluate the case study outputs/outcomes/impacts	<ul style="list-style-type: none"> - Cultural and societal satisfaction of participation in an event of significant importance. - Enhanced competences and know how.
Description of the co-creation of the measures of success/indicators	<ul style="list-style-type: none"> - Methods prepared together with specialist in the field (youth psychology; art sociology) and educators.

<p>Description of any differences among the stakeholders on the value of attributed to the indicators</p>	<p>TBC</p>
<p>How will the case study be (e)valuated?</p>	<p>The study evaluation will focus on three phases:</p> <ul style="list-style-type: none"> - preparation for the concert; - the concert itself; - results of the participation in the concert. <p>The measures and tools will be prepared together with the experts/educators involved. The surveys and/or interviews with youth will be conducted by educators or other specialists with the experience in work with youth. Interviews with the educators will be conducted by PI.</p>
<p>What data will be used to measure the success of the case study?</p>	<ul style="list-style-type: none"> - (1) Change in the perception of professional possibilities and social involvement through professional art. - (2) Improved know-how and increased feeling of belonging in the cultural institutions; - (3) Willingness to participate more in the society.
<p>How will these data be collected?</p>	<ul style="list-style-type: none"> - (1) and (2) Surveys or not-structured interviews before/after the concert(s) with youth. - (3) Interviews with the educators from the chosen

	schools.
Description of any proxy indicators to be used to evidence the outputs, outcomes and/or impacts of the case study	<ul style="list-style-type: none"> - Costs of: workshops, trainings, certificates, courses, private tutoring, consultancy, estimated loss of earnings by course participation - Cost of behavioural therapy to build psychological resilience.
Description of any challenges in gathering satisfactory data on measuring the success of the case study	TBP
Detail the number of individuals (young people, educators, teachers, stakeholders) you have engaged with in the design of the case study	<p>Brainstorming: 7 experts (various fields of culture)</p> <p>Educators: 4 - 5</p> <p>Students: 12-15.</p> <p>Musicians: 10.</p>
What does emotional cartography mean to you?	In Polish scientific body of literature, the presence of Polish equivalent of an “emotional cartography” (kartografia emocjonalna) is very scarce. It is best represented by the quotation [Although] “the cartographic image and its reading remain an intellectual-emotional compromise between the reality that is made available to man in this or that way and the imperfection of human perception, they remain a specific medium of negotiation between ontology and epistemology, perceived space and potential cognition, to some extent

condemned to particularism and subjectivity.” (Madurowicz 2019, own translation)

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Manage emotions” (definition generated by Google AI, 27/5/2025). The last goal, managing emotions is most important from the CLiViE point of view, as it is defined as the ability to “disclose feelings, regulate emotions, and choose appropriate strategies to deal with difficult situations”. Similar definitions are present at several websites dedicated to education, e. g. “Emotion maps are concepts and tools that help us navigate the complex world of feelings. Much like geographic maps help us navigate unfamiliar terrain, emotion maps offer reference points in the internal landscape of our experiences. They help us name what we feel, understand the sources of those feelings, and find ways to cope with them.” (<https://jaksieuczyc.pl/mapy-emocji-przeglad-koncepcji-modeli-zastosowan/>, own translation).

We also agree with the authors who points out that the maps themselves are emotional objects, as [when] “we scratch the cartographic surface, maps appear to be impregnated with all sorts of emotions. The emotions associated with the topic mapped and the ones evoked through the cartographic design” (Caquard & Griffin 2018).

	Summing up, for us, emotional cartography is a way to reconcile perception of tangible and cultural space.
Has any of the work you have done in the design, development, implementation and (e)valuation involved emotional cartography?	OpenHeritage EU funded project, with special focus on the limited edition of the notebook PRACA PRAGA.
How will you re-present your case study methodology and findings in a non-textual manner?	We plan to use following media: drawings, photography, recordings and quotes in an “assemblage” (from the “meaning” point of view”) or “collage” (regrading artistic methods of presentation). We consider use of infographic. We plan it as a visual “journey” accompanying young people.
Other comments	N/A

Summary of case study outcomes and themes

WP3: Mapping Outputs of arts-based education

WP aims: to build the first set of inputs and data to measure and value arts-based education in the case study countries

Duration: January 2025 – May 2025 (M11-15)

Deliverables and milestones:

D3.1 (Case study summaries)

D3.2 (Data on inputs, financial values and non-monetised inputs)

D3.3 (Impact Maps for each case study)

M3.1 (Case studies identified and recruited)

M3.2 (Impact maps for case studies created)

WP3: Mapping Outputs of Arts-Based Education

D3.1 (Case study summaries) (M 12)

- Four case studies in each country identified (28 case studies in 7 countries)
- Formal and informal educational settings
- Different art forms
- Geographically and demographically diverse young people from two age groups (more than 560 children and young people (aged 10-13 and 15-18))
- More than 20 delivery organisations
- Different groups of stakeholders
- Co-creation activities
- Theoretical framework developed in WP1 used
- Impact and outcomes within the UNESCO GCE Framework
- 28 case study summaries (226 pages) prepared and published on the website/submitted to EC

WP3: Mapping Outputs of Arts-Based Education

D3.2 (Data on inputs, financial values and non-monetised inputs) (M14)

- Draft Excel spreadsheets for SROI evaluation prepared and submitted
- Main inputs and financial values identified
- Potential outcomes and impacts categorized and clarified
- Contribution of stakeholders identified
- Non-monetised inputs (e.g. volunteer time, contributions of goods and services) identified and assessed

WP3: Mapping Outputs of Arts-Based Education

Key Strengths in Outcomes

- **Personal and Social Development**

Who Do You Sit Next To?, Temple of Culture.

- **Reduction in Anti-Social Behavior.**

Knock Out!, Together We Rise.

- **Cultural and Artistic Skill Development**

Walking Spaces (Atlas), Mad About Music, The “Other” in Art and Life, Dancing Village, Walking Spaces (Atlas), etc.

- **Community Engagement**

Building Spaces for Everyone, Grigiškės.

- **Diversity and Inclusion:**

Dancing Village, HNMKY 3X3 Cultural Exchange Program.

WP3: Mapping Outputs of Arts-Based Education

Stakeholders involved in co-creation activities

Stakeholders	Co-creation activities
<input type="checkbox"/> Young Participants (10-13; 15-18 years)	➤ Sharing Ideas
<input type="checkbox"/> Teachers	➤ Planning
<input type="checkbox"/> Creative Professionals	➤ Running Activities Together
<input type="checkbox"/> Researchers & Academic Experts	➤ Giving Feedback
<input type="checkbox"/> Policymakers	➤ Making Decisions Together
<input type="checkbox"/> Parents and family members	➤ Reflecting Together
<input type="checkbox"/> Community & Social Workers	

WP3: Mapping Outputs of Arts-Based Education

Risks and Mitigation Measures

Risks:

- Difficulties with recruiting two different cohorts of young people
- Provision of formal and non-formal education (collaboration partners) institutions for case studies
- Difficulties in assigning value to non-monetised inputs and defining measurable outcomes

Mitigation Measures:

- Recruitment and engagement for WP3 in WP1, WP 7
- Regular communication with potential collaboration partners and stakeholders
- Project manager supervision and recommendations/ inspection visits to partners