

# ART WORKS FOR CHANGE

A playbook for  
educators to evidence  
the value of arts-based  
education for and with  
young people

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The EU Horizon-funded CLiViE (Cultural Literacies' Value in Europe) project (2024-2027), explores how arts-based education, such as music, sports, storytelling, crafting and other creative activities, can support young people's wellbeing and strengthen social cohesion by helping them express themselves, understand others, and feel included. The project works in four key ways: it maps where and how arts-based learning already happens, evaluates the changes and benefits it creates, values its real impact (including social and emotional outcomes), and practices by developing tools to help educators use the arts more effectively. Rather than focusing only on numbers, CLiViE aims to tell a richer story about why arts-based education matters, helping schools, organisations, and policymakers better support young people and build more connected, inclusive societies across Europe.

Website: <https://www.clivieproject.eu/aboutus>

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# INTRODUCTION TO THE PLAYBOOK

# Introduction and purpose

Arts-based education creates powerful changes in young people's lives. It helps them build confidence, express their identity, and form relationships. Yet these changes are often hard to evidence and easy to overlook in systems that prioritize short-term outputs.

This guide is designed for educators to make the value of their arts-based work visible by using two complementary approaches: Theory of Change (ToC) and Social Return on Investment (SROI). Together, these approaches help demonstrate how change happens and communicate why that change matters.

This playbook is built on the principle that: If you work with young people using arts-based education, you understand the value of your work, and this playbook helps you clearly describe it to others.

This playbook was developed through the Cultural Literacies' Value in Europe (CLiViE) project, a European Commission-funded collaboration exploring how arts-based education can support young people's wellbeing, social-emotional learning, and social cohesion. The playbook is grounded in authentic practice and shaped by the voices of young people, educators, artists, and community partners involved in the CLiViE project.

Our aim is to offer practical, creative, and ethical tools that help educators plan, evidence, and communicate effectively the value of arts-based education.



# Who is this playbook for?

This playbook is for anyone who wants to demonstrate the value of arts-based education with young people to support their wellbeing, learning, identity, and personal growth.

This includes educators, community organizations, and artists using arts and cultural practices to build social connection and a sense of belonging, and who want accessible tools to evidence change and communicate impact (e.g., funders, partners).

If you are looking for inclusive, participatory ways to show the value of your projects and center young people's voices, this playbook is for you.



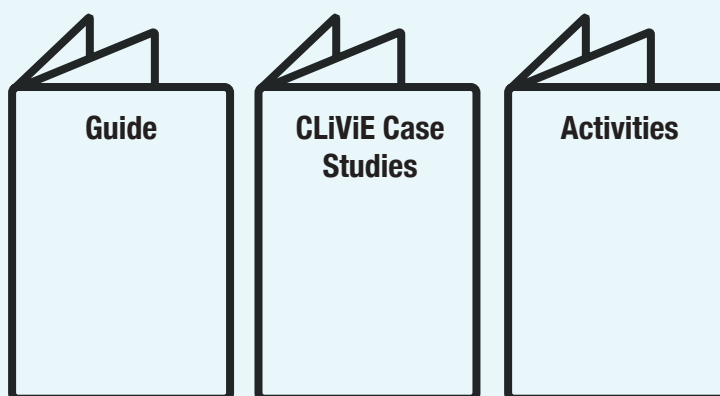
Latvia, The Other in Art & Life  
Photo by M. Folkmane, M. Abarasa

# How to use this playbook?



This playbook is designed to be flexible and easy to use. It includes three parts: (1) a guide, which covers the key ideas of two methodologies for valuing arts-based education (i.e., Theory of Change and Social Return on Investment), (2) examples of Theory of Change and Social Return on Investment, and (3) activities which contain practical worksheets and activities to apply the ideas.

## Art Works for Change Playbook



We also suggest:

**Reflecting:** Read and apply ideas gradually.

**Making it your own:** Use what fits for you and combine ideas.

**Sharing and discussing:** Explore the ideas with others, especially young people.

**Returning often:** Treat the playbook as a companion you can revisit anytime.

Art is a powerful way for young people to explore who they are and how they connect with the world. When children and teenagers take part in arts-based projects, they gain more than creative skills: they build confidence, learn to work with others and discover new ways of expressing feelings and ideas. For many, the arts and cultural activities provide a safe space to experiment, take risks and see the world from different perspectives.



# The value of arts-based education for young people

Art is a powerful way for young people to explore who they are and how they connect with the world. When children and teenagers take part in arts-based projects, they gain more than just creative skills: they build confidence, learn to work with others, and

discover new ways to express feelings and ideas. For many, the arts and cultural activities provide a safe space to experiment, take risks, and see the world from different perspectives.

## Participation in the arts has a lasting, positive impact on young people:

**Wellbeing:** The World Health Organization reviewed over 900 studies and found strong evidence that creative activities reduce stress, improve mental health, and support emotional resilience.<sup>1</sup>

**Social connection:** The arts bring communities together, helping young people feel a stronger sense of belonging and inclusion.<sup>3</sup>

**Learning:** Young people who take part in the arts are more likely to do better in school, particularly in problem-solving, communication, and critical thinking.<sup>2</sup>

**Future opportunities:** Involvement in the arts can increase young people's likelihood of going on to further education or employment, in creative industries and beyond.<sup>4</sup>



Czechia, Walking Spaces (Atlas)  
Masks by A. Hulačová, Photo by K. Hudačinová

# Valuing arts-based education with young people

The value of arts-based education is not always consistently captured. Many of its most powerful impacts remain invisible in policy, funding decisions, and formal evaluations. Arts-based education is often seen as auxiliary, rather than essential.<sup>5</sup>

## THE ISSUES

**Measurement challenges:** Benefits like self-esteem, respect for others, or a sense of belonging are difficult to quantify, leading to under-recognition in policy and funding.

**Inequitable access:** High-quality arts experiences aren't evenly available.

**Short-term funding:** Limited budgets and short project cycles restrict long-term impact and sustained evaluation.

**Perception gaps:** Arts-based learning is often undervalued compared with core subjects, despite strong evidence of its wider benefits.

Approaches that include young people's voices help show the difference arts-based education makes. By improving how we value arts-based education, we can fully acknowledge the importance of art and culture in young people's lives.



Poland, Sewing Machine  
Photo by G. Mart

## Reflections from Partners

*In our context, valuing arts-based education means recognising it not as an “extra” element of learning, but as a core social, cultural, and civic practice that shapes how individuals relate to themselves, to others, and to society.*

CLiViE Partner, Poland

Theory of Change (ToC) and Social Return on Investment (SROI) can be used together because they offer complementary ways to understand impact and express value. Theory of Change provides a structured way to define the long-term social changes we aim for and to demonstrate how arts-based education can contribute to those changes. SROI builds on this foundation by focusing on how outcomes can be evidenced, understood, and valued from the perspective of those who experience them.



# THEORY OF CHANGE

# Introduction to Theory of Change

Theory of Change is a methodology to explain how arts-based education makes a difference in young people's lives. It connects the arts-based activities you run to the outcomes and impacts you hope to see. Making these links visible strengthens the case for valuing arts-based education as a core of young people's learning.

Creating a Theory of Change is like drawing a roadmap that shows how your activities will lead to impact (for example, cognitive or behavioral developments for your students). It helps understand whether your work is moving you toward your goal.

Theory of Change also helps express how your work connects to your vision and to identify potential risks in your planning by making assumptions visible. This gives you time to address potential issues and avoid them.

Theory of Change works backward. After understanding the context and conditions you have at hand, you decide on the impact you want to achieve, then work back through outcomes, activities, and conditions needed to make that impact possible. This helps ensure that your arts-based education leads to meaningful change.

Theory of Change can be planned in a range of formats. We use a *logic model* template that provides a clear overview of how an arts activity is expected to create change (see [Activities section p.61](#)). The template uses words and visuals to show the relationship between activities, learner outcomes, and final impacts.



Lithuania, A Safe Space for Dialogue  
Photo by V. Gendrikiene

# VISUAL OVERVIEW: Theory of Change



Identify the issue you will address with arts-based education, and the resources needed.



Identify the long term social change of your project.



Identify a shorter-term cognitive, behavioural, or socio-emotional that link to the impact you want to see.



Identify what your arts-based activity will produce, and how these outputs will link to the outcomes you want to see.



Decide on the arts activity that will create the outputs.



# STEP 1: Context and conditions

What existing conditions, assumptions, and contextual factors shape your work?

Step 1 maps the context and conditions in which your activity takes place. It describes what is already place (e.g. resources like time, funding, facilitators), what you will need to obtain to run the activity, what the activity depends on, and any assumptions

that must hold true for the activity to succeed (for example, participants will attend all of our sessions, the space will be available for the whole length of our project). It is also an opportunity to clarify the rationale for your arts-based activity, why is this work important? What issue are you addressing?

[Activities section p. 56](#)



Poland, (Not) out of place  
Photo by M. Pietruszyński

## Reflections from Partners

*We analyzed a case in Naujaninkai (Leaving the New World) and one of the needs was related to students' isolation due to their different cultural and linguistic backgrounds.*

CLiViE Partner, Lithuania

# STEP 2: Impact

Step 2 works backward from the final impact. If this work is successful, what will be different? Think about one or two main impacts to guide your work.

In CLiViE, impacts came from UNESCO's (2015) Global Citizenship Education Framework (see Further Resources) and include, among others:

*A stronger sense of identity and belonging.  
Greater commitment to shared values and responsibilities  
Increased respect for difference and diversity.*

You can consider thinking of these impacts as the 'learning outcomes' you want to foster. To get ideas, think about:

*How will young people's relationships to their community change?  
What attitudes, values, or skills will young people carry forward?  
What difference will this make for individuals, groups, or communities over time?*

[Activities section p. 57](#)



## Reflections from Partners

*Promoting community engagement, citizen participation, and community capacity building is essential as it shows how individuals become more active, involved, and able to contribute to positive change within their communities.*

CLiViE Partner, Latvia

# STEP 3: Outcomes

Outcomes are the measurable shifts that show your activity worked as planned. In arts-based activities, we look for changes in cognitive (thinking), behavioral (actions), or social (relationships or norms) areas. For example, are learners showing increased knowledge or confidence, adopting new positive behaviors, or improving collaboration? Think about what behaviours you might see that show you change is happening, and how these connect to the impacts you want to have.

These outcomes act as indicators that your activities are leading toward impact. Well-chosen outcomes are specific, something you can measure or observe, and clearly link to the activity's aims.

[Activities section p. 58](#)



Finland, Voices of Us  
Photo by K. Buy

## Reflections from Partners

*The activities of our network and the increased interaction between the schools' and the neighbourhood's cultural facilities led to improvements in social cohesion, appreciation of differences, and creating more equal opportunities.*

CLiViE Partner, Finland

# STEP 4: Outputs

Outputs describe what you produce through arts- or culture-based education. They are the experiences, opportunities, or tangible products that lead to outcomes (Step 3), which in turn contribute to impacts (Step 2).

[Activities section p. 59](#)



Czechia, The Place Where I Live  
Photo by L. Jakubcová Hajdušková

For example, if we want an outcome to be that learners collaborate respectfully during group work, we might emphasize an output being a structured group activity with shared roles or involving facilitated reflection or discussion.

Outputs are often immediate, countable, or describable.



Czechia, The Place Where I Live  
Photo by L. Jakubcová Hajdušková

Think of outputs as the visible and tangible evidence that the activity is happening. Some outputs from the CLiViE project were:

- Participatory workshops and volunteering
- Co-designed arts curricula
- Physical artworks (e.g., paintings, crafted items, films)



Czechia, The Place Where I Live  
Photo by L. Jakubcová Hajdušková

## Reflections from Partners

*The use of instant photos in workshops enabled children to see their environment differently—as something worth recording. This perspective allowed them to change their view of their environment and formulate critical opinions.*

CLiViE Partner, Czechia

# STEP 5: Arts-based educational activity

Step 5 describes the creative and cultural practices that sit at the heart of your activity.

What arts-based activities will you use to support young people's learning?

Importantly, these activities should clearly connect to the outputs (Step 4) and need to be designed to support the intended outcomes (Step 3) and impact (Step 2) of your activity. You will also reflect on the resources you have available.

For example, if you know collaboration skills are a key outcome, and identified producing a group project as an output, you might think about what art forms lend themselves best to group work, as well as the space, time, and volunteer availability you have on hand.

[Activities section p. 60](#)



## Reflections from Partners

*During our cultural exchange sports program, we invited five basketball teams to join a week of cultural exchange and a basketball 3x3 tournament. While using sports and competition, we tweaked the rules of the tournament by forcing the different players to create new teams. A draft system was created to shuffle the players and avoid playing country against country. This little change of rules had a tremendous impact as players were forced to leave their national teammates to collaborate and compete with players from other countries.*

CLiVE Partner, Finland

# STEP 6: Completing your Theory of Change

Step 6 is where you bring together context and conditions, impact, outcomes, outputs, and activities into a single, coherent model that shows the line of reasoning between what you do and the change you want to see.

## TIPS

### Keep it clear and simple

Your model should be easy to understand. Try and explain it aloud to a colleague or friend. This will help you see where things might be too complicated.

### Check the logic flows

Make sure there is a clear link from activities to outputs to outcomes to impact.

Ask: Does each step logically lead to the next?

### Focus on what matters most

You don't need to include everything. Prioritize the outcomes and impacts that are most meaningful to your stakeholders.

### Be realistic

Check that your activities and expected outcomes are achievable with your resources and context.

### Allow for change

Your Theory of Change is not fixed. It can be updated as you learn more about what works.

[Activities section p. 61](#)



# **SOCIAL RETURN ON INVESTMENT**

# Introduction to Social Return on Investment

Social Return on Investment (SROI) is a useful way to understand and show the value created by arts-based education with young people, especially the changes that are often overlooked or hard to measure. While a Theory of Change helps explain how change happens, SROI helps explain why that change matters by giving it monetary value that can be clearly communicated to others.

SROI recognises that outcomes, such as confidence, belonging, and wellbeing are real and important, even when they

don't have an obvious price tag that might appeal to decision makers. By making these changes visible and valued, SROI strengthens the case for recognising arts-based education as a vital part of young people's learning and development.

SROI helps you show the impact of your work by identifying social, environmental, or economic outcomes from your activity, and by using monetary values to represent their importance broadly to others using a shared language.



## Reflections from Partners

*Before starting the case study “Leaving the New World”, it was important to assess the conditions, taking into account that the school operates in one of the most socially vulnerable districts of Vilnius, is attended by children with diverse ethnic backgrounds, mostly Russian speaking, refugees from Ukraine. Getting them interested and involved in artistic education posed the challenge of offering them a new, previously unexplored artistic activities, like filmmaking, and intensive cooperation between teachers, students, and experts.*

CLiViE Partner, Lithuania

# Giving value to change

Social Return on Investment (SROI) can build on the impacts identified in your Theory of Change logic model by showing how these social, emotional, and cognitive benefits for young people can be evidenced, understood, and valued from the perspective of those who experience them and external stakeholders.

SROI focuses on the changes that happen for individuals as a result of an activity, and seeks to understand what difference the

work makes, for whom and why it matters for broader social good. It considers the social, cultural, and educational value generated by, for example, young peoples' changes in confidence, relationships, skills or wellbeing, and demonstrates the wider impact of the work on communities and society. While SROI uses currency to represent the benefits to costs being created by a particular activity, it is important to keep in mind that SROI is not about money, but about value.<sup>6</sup>

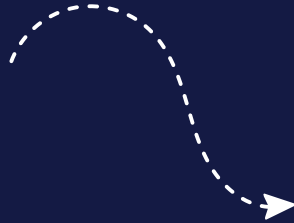


Czechia, What Is The City All About?  
Photo by E. Kondelíková

# VISUAL OVERVIEW: SROI



Identify your project's scope and stakeholders.



Map the inputs provided for the project to happen and the changes you are seeing.



Consider how these changes are bringing value to the participants and the community. Think about what this might be worth in money terms.



Identify how much of this change is due to your arts-based activity.



Calculate the social value your project created.

# STAGE 1: Scoping and identifying stakeholders

**SROI Stage 1 is about making clear what you are measuring and why.**

This first stage involves deciding the scope of your work. For example, you might choose to focus on how an arts programme affects young people's confidence, or how it supports wellbeing in a specific school, rather than trying to measure everything. You might also limit your scope to one project, one group of participants, or a certain time period (like a 6-week workshop). The scope depends on what you want to learn, what matters most, and what you can realistically manage with your time and resources. Be clear about this to keep the process focused and achievable. This stage builds on your Theory of Change Step One: understanding context and conditions.

**You also need to identify your stakeholders.**

Stakeholders are the people or groups affected by your work (positively or negatively) or those who influence it. In arts and cultural projects, this often includes young people, as well as people around them like parents and teachers.

**Involving stakeholders is essential in SROI.**

Think early about whose experiences are important and how you can include them. This helps ensure that the value you measure reflects real and lived experiences.

[Activities section p. 62](#)

## Reflections from Partners

*In one of our activities, the direct stakeholders were the eleven teenagers who joined the program through an open casting. We also identified other indirect groups, like the audience of the screening events. During the program, we realised that the production team and art facilitator were also beneficiaries. So, we decided to include them as other indirect stakeholders of the case study.*

CLiViE Partner, Finland



# STAGE 2: Mapping outcomes and inputs

SROI stage 2 is about understanding how your activities lead to change, and what is needed to make the changes happen. By completing your Theory of Change, you will have thought about the outcomes and impact you want to see.

In SROI, how change happens is often shown in a simple table or diagram that links activities, outcomes, and inputs that support them. Mapping this helps you focus on the outcomes that matter to the people involved, based on their real experiences.

## **Involving different stakeholders is important.**

It helps keep the SROI calculation grounded in real-life experiences, which is key to a high quality SROI.

## **You also need to identify your inputs.**

Inputs are the resources needed to run your activity. If you completed your Theory of Change, you will have this information (Steps 3 & 4). Inputs can include money, time, skills, volunteer effort, and other contributions. Inputs can be anything that helped make the activity happen. Recognizing inputs helps you understand the value created and what you need to have in place for success.

[Activities section p. 63](#)

## **Reflections from Partners**

*Our direct stakeholders are typically students and art teachers, while our indirect stakeholders are school principals, other teachers, and parents. We identify them as key recipients of the results of our work, we often establish long-term relationships with specific teachers and their students. They are important partners in finding answers to the questions we ask.*

CLiViE Partner, Czechia

# STAGE 3: Evidencing outcomes and understanding value

**This stage is about showing that change happened and understanding what that change is worth, in other words, its *value*.**

In SROI, this is done using indicators: simple ways to show whether an outcome happened and how much change there was. Indicators help us move from *we think this worked* to *we can see the difference it made*.

Look back at your Theory of Change (Steps 2 & 3) to identify which indicators can show changes.

**Indicators work best when shaped with the people experiencing the change.**

For example, ask young people how they know something changed for them. This could then become the indicator to use to show change and helps make sure your indicators reflect real experiences.

**Try to use different types of indicators.**

- *Self-reported*: what people say (e.g., “I feel more confident”).
- *Observable*: what people do (e.g., taking part more often, trying new things).

Using both gives a fuller picture of the change.

**Remember: It's okay if your data is limited.**

Use the information you have, or make reasonable estimates. The key is to be open and clear about how you know change happened.

[Activities section p.64](#)



Poland, (Not) Out of Place  
Photo by M. Piętruszyński

# STAGE 3 (cont.)

**At this stage, you also think about what the change is worth in *money terms*.**

In SROI, this is done using financial proxies. Financial proxies can put a value on outcomes that don't usually have a price tag, like confidence or wellbeing.

**Financial proxies are not exact.**

They are used to make reasonable estimates by asking questions like:

What costs have been avoided?

What support is no longer needed, and what would it have cost?

**You don't always need to use proxies.**

If a real cost is linked to an outcome, such as reduced use of a paid service, lower healthcare costs, or savings on training or support, you can use those actual figures.

**The best proxies are based on real experience.**

Talking with young people about what the change means in their lives can help you choose meaningful values. Then, identify services and their costs that offer similar value. Examples include counselling or support programs. This association will make your estimates more reliable.

**It's ok to make some assumptions.**

The important thing is to be clear and honest about how you chose your values and why they make sense for your project.

## **TIP**

The goal is not to find a *perfect* price. It's most important to find a reasonable and transparent estimate. Always record where your proxy comes from, why you chose it, and any assumptions you made.

## **Reflections from Partners**

*We used the price of a commercial art course specialized therapeutic care as proxies. If art education in schools is not provided in the way we implemented in the case study, parents are forced to look for alternatives in the commercial or informal sector if they consider the development of their children's wellbeing and cultural competences important.*

CLiViE Partner, Czechia

# STAGE 4: Establishing impact

This stage is about the difference your work makes (and being careful not to overclaim).

In SROI, establishing impact means recognising that not all change can be credited to one activity alone. This encourages reflection on what might have happened anyway (deadweight), who else may have contributed to the change (attribution), and how change may shift over time (drop-off).

Thinking about these factors helps carve out your work's unique contribution. It strengthens your impact story. For educators, this stage supports better decision-making and helps invest in what genuinely supports young people.

[Activities section p. 65](#)



Germany, Stitching Social Solutions with E-textiles and AI  
Photo by X. Wang

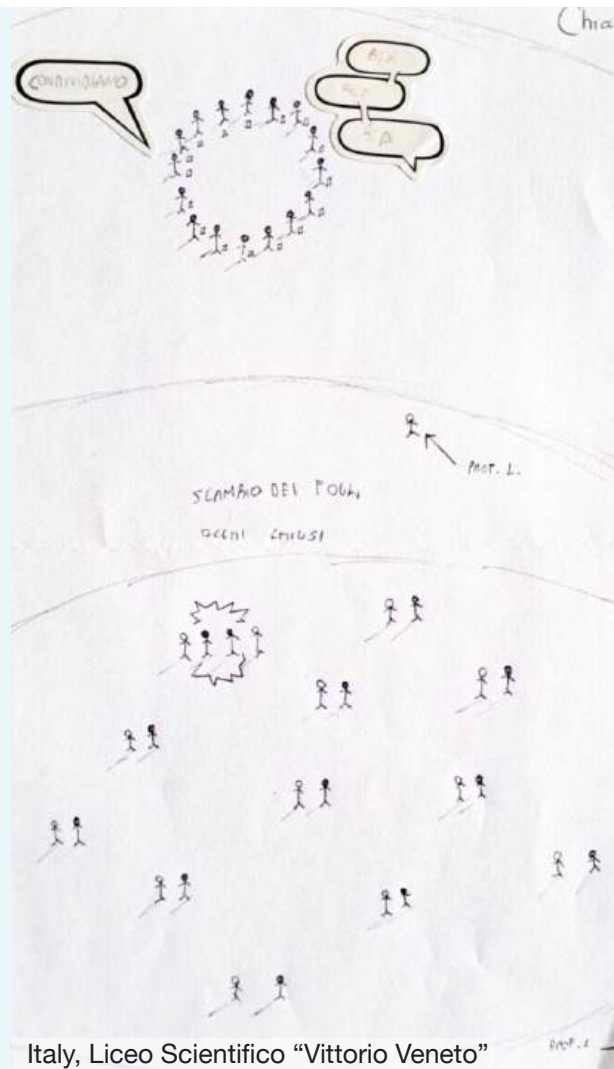
# STAGE 4 (cont.)

## Vocabulary

**Deadweight** refers to the amount of change that would have happened even if your activity did not happen. To estimate deadweight, consider what happened anyway by looking at comparison groups or benchmarks from your local context. While a perfect comparison is rarely possible, using the best available evidence supports a more realistic understanding of how much change can genuinely be linked to the arts-based activity.

**Attribution** describes how much of an outcome can reasonably be linked to the arts-based activity, recognising that other organisations or experiences may also have contributed. It is usually expressed as a percentage and helps clarify your unique contribution to change.

**Drop-off** is how your contribution becomes smaller over time. Consider it for outcomes that last beyond one year. These judgments are typically expressed as approximate percentages. Rounding to the nearest 10% is acceptable if data is not available.



Italy, Liceo Scientifico "Vittorio Veneto"

## Reflections from Partners

*We feel our initial workshop sparked the first change. The teacher we collaborated with continued to be involved and even organised additional activities that helped sustain the outcomes. We included her involvement in our calculation of attribution.*

CLiViE Partner, Germany

# STAGE 5: Completing your SROI calculation

*For every 1€ we spend, how much social good are we creating?*

**We can calculate our social return on investment by following 3 steps:**

## **1. Add up what you spent**

How much did the project cost in total?

## **2. Add up the value of the social good you created**

Look at each positive result (outcome).

Use your financial proxies (if you have any) or a direct equivalent to estimate what the outcome is worth financially.

Adjust the value to account for the additional factors that played a role in creating or sustaining this change.

*Remove what would have happened anyway (deadweight).*

*Remove what others contributed (attribution).*

*Include an estimation of how long this change will last (drop off).*

## **3. Compare these two amounts**

Divide:  $Total\ value\ created \div Total\ cost = SROI$

This gives you your final social return on investment.

[Activities section p. 66](#) has a tool to help you complete this calculation.



## **Reflections from Partners**

*In a context where evaluation is not yet an established practice, the use of SROI helps provide tools to demonstrate and communicate the social value of arts-based education for young people to stakeholders and policymakers. SROI encourages operators to reflect more systematically on changes.*

CLiViE Partner, Italy

**COMMUNICATING  
THE VALUE OF ARTS-  
BASED EDUCATION  
WITH YOUNG  
PEOPLE**

# Telling a story of impact

Now that you explored Theory of Change and Social Return on Investment (SROI), the next step is to communicate the value of your arts-based education clearly and effectively. It's not enough to understand and estimate impact. You need to share what you did, what changed, and why it matters to different audiences. Thoughtful communication ensures that the insights, experiences, and outcomes of your work are recognised, understood, and valued.

Communicating the value of arts-based education with young people should involve telling a clear and meaningful story of change: What shifted, how the shift happened, and why the shift matters. In practical terms, communication can start with moments that made a difference to young people, such as increased confidence, new forms of expression, or stronger relationships. Importantly, these lived experiences should be centred and communicated ethically by involving young people in deciding what is shared and how, using their own words and creative outputs when possible. Such authentic storytelling becomes more powerful when it is supported by evidence.



## Reflections from Partners

*In the Italian context, valuing arts-based education means recognising that creative practices led by professional artists can become powerful educational tools.*

CLiViE Partner, Italy



combining individual reflections with patterns across groups, practitioner insights, and frameworks like Theory of Change or Social Return on Investment (SROI) to show both emotional depth and measurable impact.

Different storytelling formats can make this impact more engaging and accessible. Think about if your audience might engage better with, for example, a podcast, short film, blogs, or a live performances. Ideally these would be co-created with the young people you work with so that their voices are at the centre. The way these stories are shared should also be adapted to the audience: creative and relatable formats for young people, emotionally resonant and visible outcomes for families and communities, and clear, evidence-backed narratives for policymakers and funders. Your communication approach should be flexible, and it's worth considering how you could integrate your insights into practical workshops, documentation, or evaluation processes, depending on the stakeholder you are engaging with.

The [Activities section p. 67](#) has an activity to help you start thinking about your communication strategy.

## Reflections from Partners

*As a freelance artist and educator, valuing arts-based education is a living matter. It means giving a concrete, understandable value to my small but meaningful contribution to society. That's because I've made a living off the quote from Eugene Bell, Jr. "Aspire to inspire before you expire".*

CLiViE Partner, Finland

# CLIVIE CASE STUDIES

# OVERVIEW: Case studies

This section provides an overview of the Theory of Change (ToC) and Social Return on Investment (SROI) analyses for seven case studies completed during the CLiViE project. To explore all 28 case studies conducted during the project, together with the full set of ToC and SROI documents, visit the CLiViE project website [www.clivieproject.eu](http://www.clivieproject.eu)

# THE PLACE WHERE I LIVE

## CZECHIA

*“The forest calls infinity, is it perhaps a whisper, a hiding place of beams in hollows, where the soul of the forest hides. It only takes refuge when the law overshadows, the soul of the forest in hiding, because only infinity knows that darkness.”*

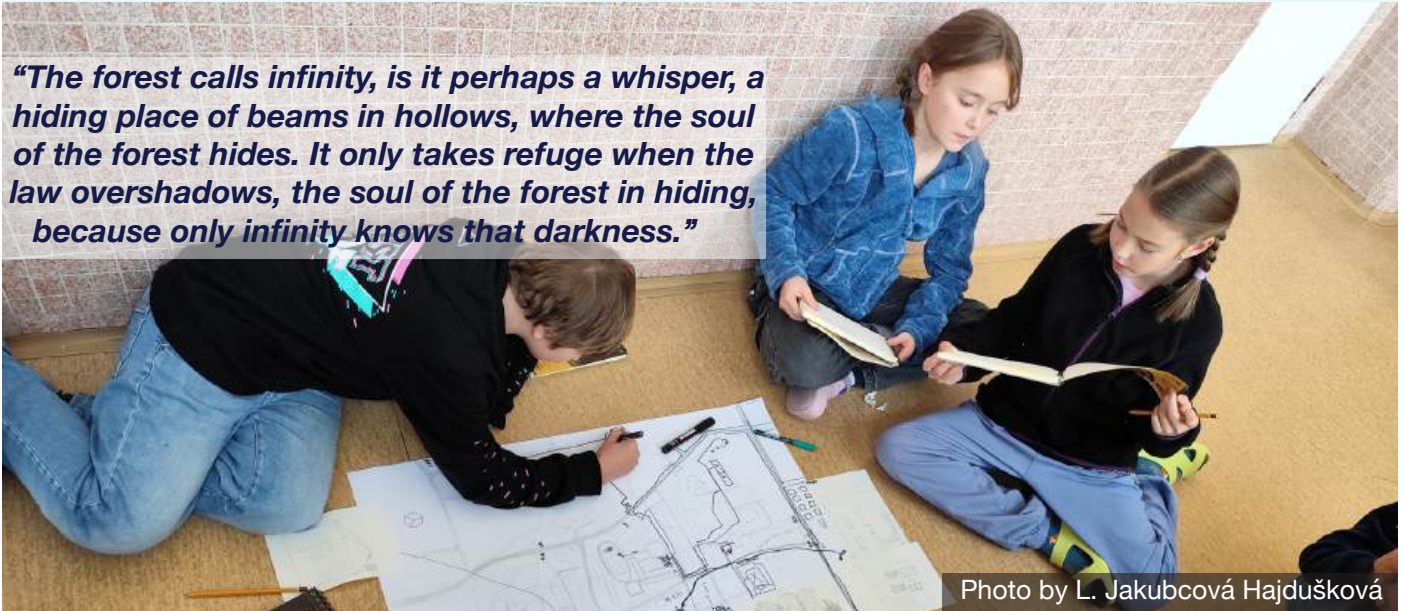


Photo by L. Jakubcová Hajdušková



### Context and conditions

*Setting:* Elementary school in the Jižní Město housing estate in Prague, Czechia

*Age group:* 11–12 years old

*Duration:* 5 x 45 minute workshops

*Activities:* Observation, study drawing in situ, orientation, photography, and collaging.

*Focus:* Support the integration of cultural identity and local heritage into art education by encouraging students to explore their relationship with the place where they live through creative self-expression and dialogue.



### Impact

Increased student confidence, a sense of place and cultural identity, and encouraged open dialogue about home, local heritage, and community. Also supported positive engagement and positive social behaviour.



### Outcomes

New artistic skills, greater knowledge of the history and cultural significance of Jižní Město, and enhanced creative expression through collaborative learning and reflection.



### Outputs

Student drawings, paintings, collages, and collaborative art interventions inspired by their local environment, alongside presentations and reflections that documented their creative process and learning.



### Activity

Participants explored their local surroundings and then reflected on ideas about home, cultural identity, and local heritage through art. The project included the presence of artist Pavla Gajdošíková, who inspired children to reflect on their environment.

# THE PLACE WHERE I LIVE CZECHIA



## Scoping and identifying stakeholders

- Five arts workshops
- 24 children and young people (11–12 years)
- Elementary school in Prague (Jižní Město)
- Teachers and headteacher
- Researchers
- Artist
- Teacher-training student volunteers



## Mapping inputs and outcomes

- Art materials
- Time (volunteer, researchers, school)

*Total invested 35,900 Kč*

- Five arts workshops
- Improved artistic skills and creative expression
- Increased cooperation, engagement, and problem-solving
- Reduced vandalism around the school and intolerance in the classroom



## Evidencing outcomes and understanding value

1. Improved artistic skills and creative elaboration (valued using the cost of a comparable children's art course). Proxy value: 33,000 Kč
2. Increased cooperation, learning engagement, and problem-solving (valued using the cost of psychological/therapeutic support). Proxy value: 24,000 Kč
3. Reduced vandalism and intolerance (valued using the cost of an institutional arts-based prevention programme). Proxy value: 9,000 Kč



## Establishing impact (*calculation for outcome 1*)

- **Deadweight:** 10% – Some artistic development may have occurred without the project.
- **Attribution:** 15% – Schools, teachers, and families also contributed to participants' development.
- **Displacement:** 0% – Participation did not replace other comparable activities.
- **Drop-off:** 20% – Benefits are expected to reduce over time without continued opportunities.

**Social value created: 3.69 Kč per 1 Kč**



# VOICES OF US FINLAND



*“I learned the ability to take multiple perspectives into consideration. And also how to create a safe space where everyone feels comfortable to express themselves.”*

Photo by K. Buy



## Context and conditions

*Setting:* YMCA club, Helsinki, Finland

*Age group:* 14–21 years old

*Duration:* 6-month workshop

*Activities:* Photography, music, writing, poetry, cinematography, audiovisual media production, collaborative filmmaking, storytelling, and community showcases.

*Focus:* Build creative, audio-visual, and technical skills while empowering young people, particularly from immigrant backgrounds, to share stories, strengthen confidence, and foster intercultural dialogue through collaborative artistic expression.



## Impact

Increased confidence, cultural awareness, empathy, and sense of belonging among participants, while supporting long-term integration across diverse communities.



## Outcomes

Enhanced storytelling, creative, and audiovisual production skills alongside greater self-confidence, intercultural understanding, and collaboration. Participants developed meaningful relationships, challenged stereotypes, and established lasting support networks toward community engagement.



## Outputs

A collaboratively produced short film showcasing participants' personal and cultural stories, participant-led presentations and screenings at community events, and opportunities for ongoing creative collaboration and future community initiatives.



## Activity

Participants took part in a six-month project exploring photography, music, writing, poetry, and cinematography while learning audiovisual production skills. They developed and produced a short film that reflected their diverse lived experiences, using storytelling as a vehicle for artistic expression, and intercultural dialogue.

# VOICES OF US FINLAND



## Scoping and identifying stakeholders

- Six-month creative filmmaking programme at Helsinki YMCA club
- 10 children and young people
- Creative facilitators and project team
- Guest mentors from the audio-visual industry
- Studio and production partners



## Mapping inputs and outcomes

- Studio and filming facilities
- Equipment, software, and production resources
- Facilitator salaries and project management
- Communication and screening event
- Professional mentors

Total invested: 24,616 €

- Increased creative engagement, artistic skills, and confidence
- Improved emotional awareness, wellbeing, social connections, and belonging
- Greater awareness of creative career pathways
- Reduced risk of youth alienation and loneliness



## Evidencing outcomes and understanding value

1. Creative engagement and skill development (valued using the cost of creative education and skills training). Proxy value: 10,000 €
2. Confidence, self-expression and personal capability (valued using the cost of youth confidence-building support). Proxy value: 5,600 €
3. Social connection, belonging and collaboration (valued using the cost youth peer-support programmes). Proxy value: 5,600 €
4. Emotional awareness and wellbeing (valued using the cost of non-clinical youth wellbeing support). Proxy value: 3,600 €
5. Future orientation and career pathways (valued using the cost of career guidance and mentoring). Proxy value: 3,750 €
6. Reduced risk of youth alienation (avoided long-term costs). Proxy value: 27,000 €



## Establishing impact (*calculation for outcome 2*)

- **Deadweight:** 30% – Confidence may also increase through school, social life, and individual activities such as hobbies.
- **Attribution:** 30% – Family, peers, and other life experiences also contributed to participants' personal development.
- **Displacement:** 5% – The programme was assumed to have displaced very little other activity.
- **Drop-off:** 20% – Benefits are expected to reduce over time without continued opportunities to build confidence and self-expression.

Social value created: : 3.24 € per 1 €



# STITCHING SOCIAL SOLUTIONS GERMANY



*“We saw how children reflected about social issues today and their role in solving them. These reflections were made easier through the process of cutting, stitching, and sticking fabric together.”*

Photo by Xiaoyu Wang



## Context and conditions

*Setting:* Deutsches Museum TUM Lab, Munich, Germany

*Age group:* 10–13 years old

*Duration:* 5 x 2-hour workshops

*Activities:* Crafting, digital design, and sewing using electronic textiles, fabric, conductive thread, LEDs, and AI-supported design tools.

*Focus:* Address gender inequity in STEM by combining arts and technology making to create inclusive, and creative opportunities for STEM learning, confidence-building, and self-expression.



## Impact

Increased confidence and sense of belonging in STEM to promote greater inclusion and equity in STEM for young people.



## Outcomes

Enhanced empathy, creativity, collaboration, and self-expression, alongside stronger decision-making skills and a greater understanding of how design can positively impact communities.



## Outputs

Collection of youth created artifacts (i.e., lit up felt patches that showed robots that address a social issue), participant-generated ideas and reflections on inclusion, accessibility, and social good, and collaborative discussions and presentations of design concepts to peers.



## Activity

Participants designed a *robot for social good* using AI-supported design tools, then created interactive textile robots with fabric, sewing, LEDs, and conductive thread to explore how technology can support people and communities.

# STITCHING SOCIAL SOLUTIONS GERMANY



## Scoping and identifying stakeholders

- 5 workshops at the TUM Lab, Deutsches Museum, Munich
- Focus on creative robotics, inclusion, belonging, confidence, and STEM engagement
- 42 children and young people
- Educators
- Workshop facilitators
- Families
- Project and research team



## Mapping inputs and outcomes

- Educator time
- Museum space and support
- Materials and equipment

Total invested 1,263 €

- 5 x 2-hour workshops
- Collaborative learning opportunities
- Completed creative robotics projects - 'social robots' felt patches



## Evidencing outcomes and understanding value

1. Increased belonging, inclusion and respect for diversity (valued using the cost of a comparable children's textiles workshop). Proxy value: 972 €
2. Increased pride and confidence in technology work (valued using the cost of a comparable children's textiles workshop). Proxy value: 972 €
3. Improved mental wellbeing related to gender identity (valued using the cost of group psychotherapy sessions). Proxy value: 1,357 €



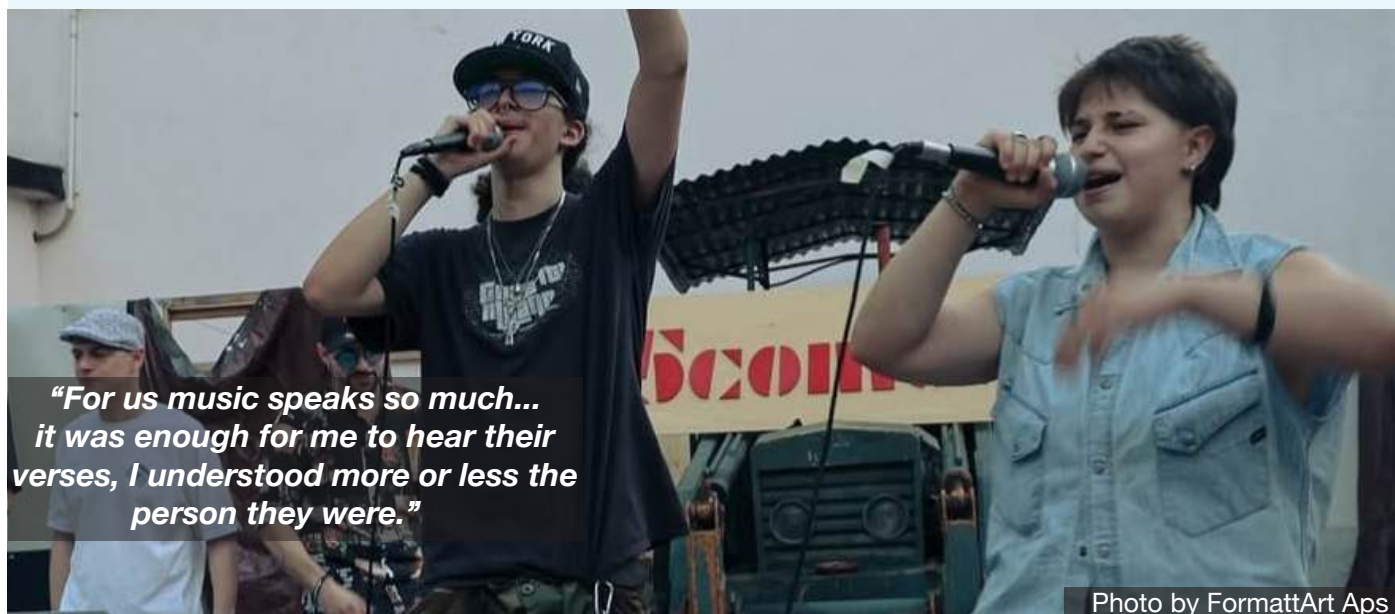
## Establishing impact (*calculation for outcome 1*)

- **Deadweight:** 10% - Some skills may have developed through normal schooling, but most benefits were linked to the project.
- **Attribution:** 0% - No other activities were identified as contributing to these outcomes.
- **Displacement:** 10% - Participation may have replaced other workshop opportunities.
- **Drop-off:** 29% - Benefits may reduce over time without ongoing opportunities.

Social value created: 3.67 € per 1 €



# FORMATTART RAP WORKSHOP ITALY



*“For us music speaks so much... it was enough for me to hear their verses, I understood more or less the person they were.”*

Photo by FormattArt Aps



## Context and conditions

*Setting:* Public spaces in Corvetto, Milan, Italy

*Age group:* 14–18 years old

*Duration:* 9-month programme

*Activities:* Rap songwriting, recording, mixing, mastering, hip-hop pedagogy, music production, collaborative workshops, and community participation.

*Focus:* Build artistic, technical, and professional music production skills while providing an accessible creative space, particularly for those with migrant backgrounds and experiences of social marginalization.



## Impact

Increased confidence, emotional expression, and sense of community inclusion among participants, while reducing violence, and strengthening positive relationships.



## Outcomes

Enhanced songwriting and music production skills alongside improved communication, collaboration, and emotional literacy. Participants strengthened relationships, fostered diversity, and deepened a sense of belonging. The programme encouraged engagement in cultural activities while fostering youth agency and self-expression.



## Outputs

A collaboratively written, recorded, and professionally produced rap album released on Spotify, showcasing participants' experiences and perspectives, alongside an album launch event and social media posts.



## Activity

Young people participated in weekly workshops led by professional rappers and educators, to learn rap music production. The programme used hip-hop pedagogy to create a safe, inclusive environment where participants developed original music. The project culminated in the production and public release of a rap album.

# FORMATTART RAP WORKSHOP ITALY



## Scoping and identifying stakeholders

- 9-month Hip Hop pedagogy and rap music programme
- 8 children and young people
- FormattArt APS, Cooperativa La Strada and Associazione 232
- Macrobeat Studios
- Parish of S. Michele Arcangelo e Santa Rita
- Researchers, academic experts, and volunteers



## Mapping inputs and outcomes

- Rap educators and youth centre staff
- Recording studio, equipment and album production
- Parish workshop space
- Research, academic expertise, and evaluation
- Volunteers and organisational support

*Total invested 26,450 €*

- Improved social skills
- Improved artistic and technical skills
- Stronger peer relationships
- Increased participation in musical activities



## Evidencing outcomes and understanding value

1. Improved social skills (valued using the cost of psychological consultations). Proxy value: 3,200 €
2. Improved artistic and technical skills (valued using the cost of music production courses). Proxy value: 8,000 €
3. Improved relationships with peers (valued using the cost of youth mediation and conflict-resolution services). Proxy value: 1,600 €
4. Increased participation in musical activities (valued using the market cost of producing a professional music album). Proxy value: 20,000 €



## Establishing impact (*calculation for outcome 2*)

- **Deadweight:** 20% – Some artistic and technical development would have occurred through other activities, online learning and natural maturation.
- **Attribution:** 25% – Families, schools, participants' own motivation and previous musical experience also contributed to skill development.
- **Displacement:** 10% – The programme replaced some other learning opportunities but primarily created new opportunities for vulnerable young people.
- **Drop-off:** 10% – Skills are expected to reduce over time without continued practice.

**Social value created: 2.12 € per 1 €**



# THE OTHER IN ART AND LIFE

## LATVIA



*“Maybe it really is art that can bring society together — the language of art, which doesn’t need words, but that everyone can understand.”*

Photo by M. Folkmane, M. Abarasa



### Context and conditions

*Setting:* Rothko Museum, Daugavpils, Latvia

*Age group:* 16–18 years old

*Duration:* 13-month programme

*Activities:* Visual arts, crafts, creative workshops, group discussions, reflective activities, and public exhibition.

*Focus:* Promote intercultural understanding and social cohesion by bringing together young people from Latvian- and Russian-speaking communities to explore identity, belonging, diversity, and the role of museums through collaborative artistic practice.



### Impact

Strengthened intercultural understanding, empathy, and social cohesion, while fostering greater confidence in engaging with cultural institutions and contemporary art. The project promoted museums as inclusive community spaces for shared creative experiences.



### Outcomes

Participants developed a deeper understanding of cultural diversity, identity, and the social role of art, while improving communication and collaboration skills. They also strengthened their sense of belonging within their local community. The programme established long-term partnerships between participating schools and the Rothko Museum.



### Outputs

A collection of participant-created artworks exploring identity, diversity, and belonging, presented in a public exhibition that celebrated young people’s perspectives.



### Activity

Young people participated in a workshop series and discussions facilitated by the Rothko Museum. Participants explored themes of identity, belonging, and the concept of “the other” while developing artistic skills and engaging with contemporary museum practice. The programme culminated in a public exhibition of the participants’ artworks.

# THE OTHER IN ART AND LIFE

## LATVIA



### Scoping and identifying stakeholders

- Creative workshops delivered at the Rothko Museum
- 30 children and young people
- Creative practitioner and teacher
- Rothko Museum staff and management
- Participants' families



### Mapping inputs and outcomes

- Creative workshop design and delivery
- Teacher support
- Workshop materials
- Museum space and staff support
- Participant transport

Total invested: 3,660 €

- Improved mental wellbeing
- Increased participation in cultural life
- Improved skills development supporting future employment and earnings



### Evidencing outcomes and understanding value

1. Improved mental wellbeing (valued using the cost of psychologist consultations). Proxy value: 2,000 €
2. Improved participation in cultural life (valued using the cost of an annual cultural subscription). Proxy value: 3,000 €
3. Improved skills development affecting employment opportunities (valued using avoided unemployment benefit costs). Proxy value: 16,464 €



### Establishing impact (*calculation for outcome 3*)

- **Deadweight:** 25% – Some skills development would have occurred through school and normal personal development.
- **Attribution:** 75% – Schools, families and other learning experiences also contributed to participants' skill development.
- **Displacement:** 10% – Participation replaced a small amount of other activities.
- **Drop-off:** 10% – Employment-related benefits are expected to decline gradually over time without continued opportunities to develop skills.

Social value created: 3.85 € per 1 €



# WHEN CHILDREN ASK LITHUANIA

*"I am grateful that she helped us get along a little better, and helped us become friends - made us argue less and have fun and not offend each other."*



Photo by participants of the project



## Context and conditions

*Setting:* Rumšiškės, Kaišiadorys District, Lithuania

*Age group:* 11–12 years old

*Duration:* 2-month programme

*Activities:* Multidisciplinary arts, journalism

*Focus:* Developing communication, collaboration, and creative media skills by enabling young people to explore relationships with adults through interviews, role reversal, and storytelling in both school and community settings.



## Impact

Strengthened relationships between students and adults, increased confidence in communication, and fostered a more inclusive classroom environment. The project promoted empathy, active listening, and mutual understanding, encouraging young people to see adults as individuals beyond their institutional roles.



## Outcomes

Improved teamwork, communication, and creative media production skills alongside stronger peer relationships and enhanced listening skills through meaningful interactions with teachers, community members, and students.



## Outputs

A collection of student-produced filmed interviews with teachers and school staff, and a student-led showcase featuring interviews and discussions with the school community.



## Activity

During the sessions, students worked with artist and educator Eglė Gudonytė to investigate relationships with adults through journalism and creative media. They learned interviewing techniques, photography, filming, and sound recording using professional equipment. Sessions took place outdoors, during visits to cultural institutions, and to a podcast studio. The programme culminated in a student-organised event to present the project.

# WHEN CHILDREN ASK LITHUANIA



## Scoping and identifying stakeholders

- Creative inquiry project
- 20 children and young people
- Local school in Rumšiškės, Lithuania
- School teachers and administration
- Kūrybinės Jungtys creative practitioner and curators
- Rumšiškės Cultural Centre



## Mapping inputs and outcomes

- Teacher participation and classroom support
- Creative practitioner workshops and project materials
- Kūrybinės Jungtys planning, coordination and facilitation
- School and cultural centre spaces

*Total invested 5,527.64 €*

- Improved collaboration and positive partnerships with adults
- Stronger positive relationships between classmates
- Improved ability to make new friends
- Increased concentration and engagement in learning
- Greater confidence in sharing responsibility and working collaboratively



## Evidencing outcomes and understanding value

1. Improved collaboration and positive interactions with adults (valued using the cost of a cinema education course). Proxy value: 3,141.60 €
2. Strengthened positive relationships within the class (valued using the cost of group therapy for young people). Proxy value: 9,600.00 €
3. Improved ability to make new friends (valued using the cost of mixed-media and art classes). Proxy value: 3,960.00 €
4. Improved concentration during lessons (valued using the cost of group mindfulness courses). Proxy value: 240.00 €



## Establishing impact (*calculation for outcome 2*)

- **Deadweight:** 0% – Positive changes were attributed directly to participation in the project.
- **Attribution:** 10% – Teachers and the wider school environment also contributed to students' relationships.
- **Displacement:** 0% – The project did not replace other comparable activities.
- **Drop-off:** 10% – Improvements in peer relationships are expected to reduce gradually over time without continued opportunities to build collaboration.

**Social value created: 5.07 € per 1 €**



# (NOT) OUT OF PLACE

## POLAND



### Context and conditions

*Setting:* Municipal Youth Centre, Warsaw, Poland

*Age group:* 15–18 years old

*Duration:* Concert and facilitated discussion

*Activities:* Classical music performance, guided discussion, cultural engagement, and reflective dialogue.

*Focus:* Increase access to classical music by bringing performances into a municipal youth centre, creating opportunities for young people requiring additional educational and social support to engage with cultural institutions in an inclusive environment.



### Impact

Increased sense of belonging and inclusion, reducing barriers to participation in mainstream cultural life. Greater engagement with diverse cultural experiences and encouraged participants to see cultural institutions as welcoming and accessible spaces.



### Outcomes

Enhanced understanding of the role of culture and cultural institutions and improved confidence to participate in cultural activities. Young people developed greater appreciation of classical music, strengthened relationships through shared cultural experiences, and cultivated identities, social connections, and a stronger sense of belonging.



### Outputs

A classical music concert delivered within the Municipal Youth Centre, post-concert discussions reflecting on music and culture, and engagement with a cultural experience that challenged traditional perceptions of classical music as elitist.



### Activity

A classical music concert in Warsaw's Praga district brought orchestral music into a community setting. The performance was followed by a discussion led by an educator from Sinfonia Varsovia, where participants reflected on music, culture, identity, and belonging.

# (NOT) OUT OF PLACE POLAND



## Scoping and identifying stakeholders

- Concert and discussion programme
- 50 children and young people
- Sinfonia Varsovia musicians and educators
- MOS staff and educators
- Local cultural and community partners



## Mapping inputs and outcomes

- Concert design and preparation
- Professional musicians' remuneration
- Instrument transport and insurance
- Consultation with MOS educators and use of facilities

*Total invested: 18,400 zł*

- Improved participation in cultural life
- Valuable cultural experience
- Improved understanding of culture-related societal issues and reduced barriers
- Improved self-expression



## Evidencing outcomes and understanding value

1. Improved participation in cultural life (Valued using avoided mental health treatment costs). Proxy value: 4,000 zł
2. Valuable cultural experience (Valued using the cost of attending a comparable Sinfonia Varsovia concert). Proxy value: 2,500 zł
3. Improved understanding of culture-related societal issues (Valued using the cost of professional music workshops). Proxy value: 6,800 zł
4. Improved self-expression (Valued using the cost of communication and social skills training). Proxy value: 3,000 zł



## Establishing impact (*calculation for outcome 3*)

- **Deadweight:** 10% – Some understanding may have developed without the project through other educational or cultural experiences.
- **Attribution:** 20% – Schools, families and other social influences also contributed to participants' understanding.
- **Displacement:** -30% – The intervention generated additional cultural participation rather than replacing existing activities, creating added social value.
- **Drop-off:** 10% – Benefits are expected to decline gradually over time without continued cultural engagement.

**Social value created: 2.26 zł per 1 zł**



# REFERENCES AND RESOURCES

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## Social Return on Investment

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## SROI case studies

- Cultural Literacies' Value in Europe (2025): (Deliverable 5.2)
- Zukunft für Kinder: World Vision (2016). The additional social benefit of projects - a case study from Mongolia of the Social Return on Investment. <https://www.worldvision.de/sites/worldvision.de/files/pdf/World-Vision-Case-Study-SROI-in-Mongolia.pdf>
- Sheffield Hallam University. (n.d.). Social return on investment of sport in England 2017–18. <https://www.shu.ac.uk/sport-physical-activity-research-centre/sport-industry/case-studies/england-sport-impact>

## Notes

<sup>1</sup>Daisy Fancourt and Saoirse Finn, What Is the Evidence on the Role of the Arts in Improving Health and Well-Being? A Scoping Review (Copenhagen: World Health Organization Regional Office for Europe, 2019), <https://www.euro.who.int/en/publications/abstracts/what-is-the-evidence-on-the-role-of-the-arts-in-improving-health-and-well-being-a-scoping-review-2019>

<sup>2</sup>Cultural Learning Alliance, Key Research Findings: The Case for Cultural Learning (2024).

<sup>3</sup>Bernadette Nugent, “Seen and Heard: The Long-Term Impact of Arts Projects on Young People Living in Poverty,” *International Journal of Education & the Arts* 23, no. 4 (2022).

<sup>4</sup>Rachel Tait, Angela Kail, Jennifer Shea, Rosie McLeod, Nicola Pritchard, and Fatima Asif, *How Can We Engage More Young People in Arts and Culture? A Guide to What Works for Funders and Arts Organisations* (London: NPC, 2019).

<sup>5</sup>Erica Halverson, Kimberly Saplan, and Christine K. Martin, “Building Arts Education Policy Using the Tools of Out-of-School Time Youth Arts Organizations,” *Arts Education Policy Review* 125, no. 4 (2024): 300–312, <https://doi.org/10.1080/10632913.2023.2212186>

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# ACTIVITIES

# STEP 1: Context and conditions

To get started with your Theory of Change, you need to be clear about what change you're trying to make and why it is needed, the resources and support you have available, and what you might need to get to make your activity happen. This will make sure the rest of the steps in your Theory of Change will be successful.

What is the issue you are addressing or the change you are trying to make? How do you know about it? Maybe you've seen news stories or experienced it directly or indirectly. Look for links to online reports, find images that show the problem, or ask friends and colleagues to share their stories with you. Jot down your thoughts and capture your research here:

What resources and support are in place to design and run your arts-based activity? What do you still need? List everything here. If you're in the space or context you will work in already, you could take pictures of everything you have and keep them with this page as a visual reference.

Are you making any assumptions in what you've written above? For example, that funding will be available? Or that participants will come to the sessions? Sure, you can't predict everything, but now is the time to think about any uncertainties, and to decide what you will do. Record your ideas - write, draw or doodle.

# STEP 2: Impact

Put yourself into the future, a few years after the completion of your arts-based activity.

What newspaper headline would you like to see about the effect of your activity on your community or on the young people you work with? Write your headline here:

Look at your headline. Here, you've identified the impact of your arts-based activity.

Use the example sentence to write a project impact statement below. You can use this statement to guide your Theory of Change. For inspiration, look at the UNESCO Global Citizenship framework (see Further Resources).

Our project will contribute to a future in which

\_\_\_\_\_ [target group]

consistently \_\_\_\_\_

[positive outcome], reducing

\_\_\_\_\_ [original problem].

# STEP 3: Outcomes

On the way toward impact, we can expect certain outcomes. These are the specific shifts in thinking, feeling, or behaviours that show our activities are leading toward impact. To know outcomes happen, we need to capture evidence (indicators).

Use the space below to reflect on, draft, sketch, or doodle what outcomes you might expect to see once your activity is underway. Think also about how will you know these outcomes are happening?



## **Cognitive**

What do participants need to understand or know? What will show you this change is happening?

“Young people understand different cultural perspectives. We see them avoiding oversimplified or stereotypical explanations when discussing others.”



## **Behavioural**

How should participants be acting? What will show you this change is happening?

“Young people have inclusive behaviours. We see them asking other members of the group to sit with them during activities”



## **Socio-emotional**

How should participants be feeling? What will show this change is happening?

“Young people value and show openness toward perspectives different from their own. Students show curiosity and respect towards others (e.g., asking questions, acknowledging other viewpoints).”

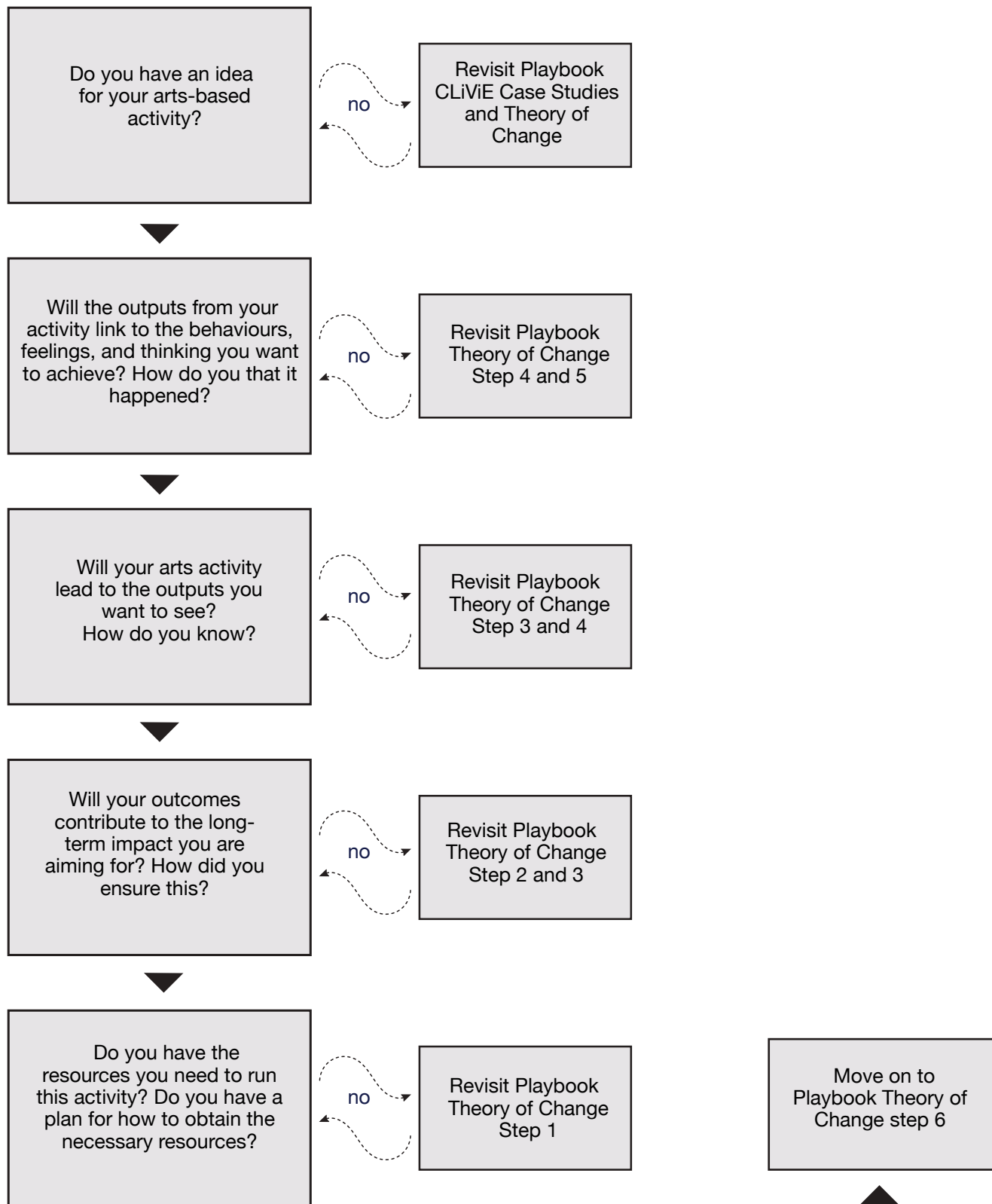


How do these outputs show you that your activity is leading to the long-term impact you are aiming for? Use this space to capture your ideas.



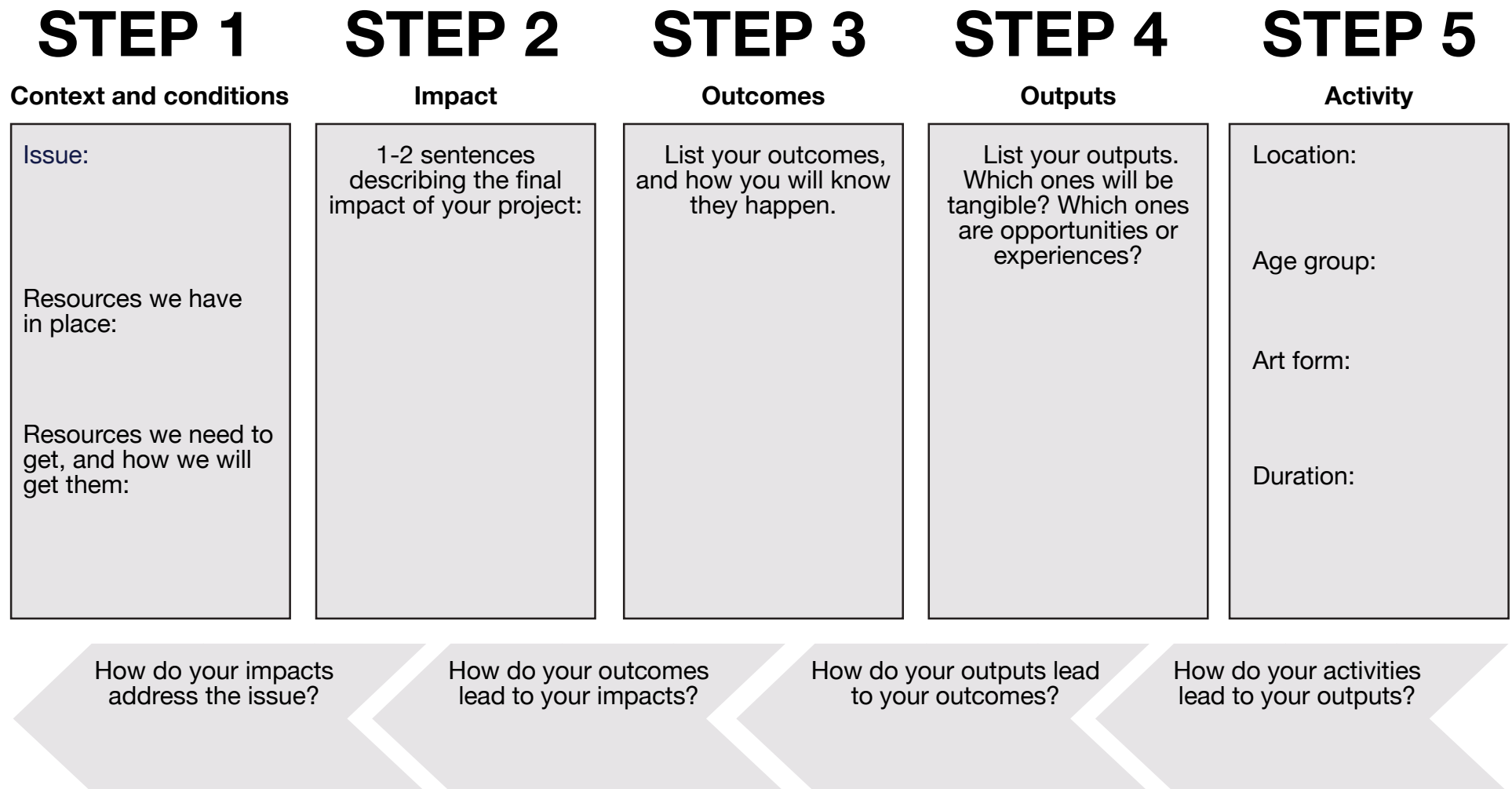
# STEP 5: Arts-based activity

Use the questions below to think through the logical connections between each stage in your Theory of Change. If you can answer yes to all of these, it's a good sign that the design of your arts-based activity is logically coherent and ready to be implemented. If some are less easy to answer, it's worth returning to that step in the playbook.



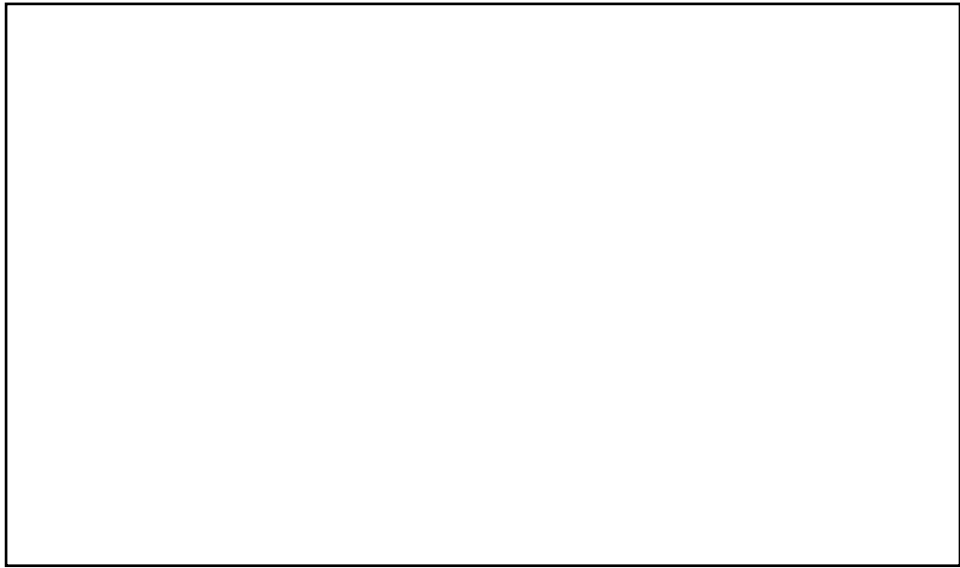
# STEP 6: Complete your Theory of Change model

Use the logic model below to visually present all the steps in your Theory of Change. Once you're finished, explain it to a colleague or friend. Do the steps connect logically? Where might you need to adjust your thinking? Think of your logic model as a working document that you can update.

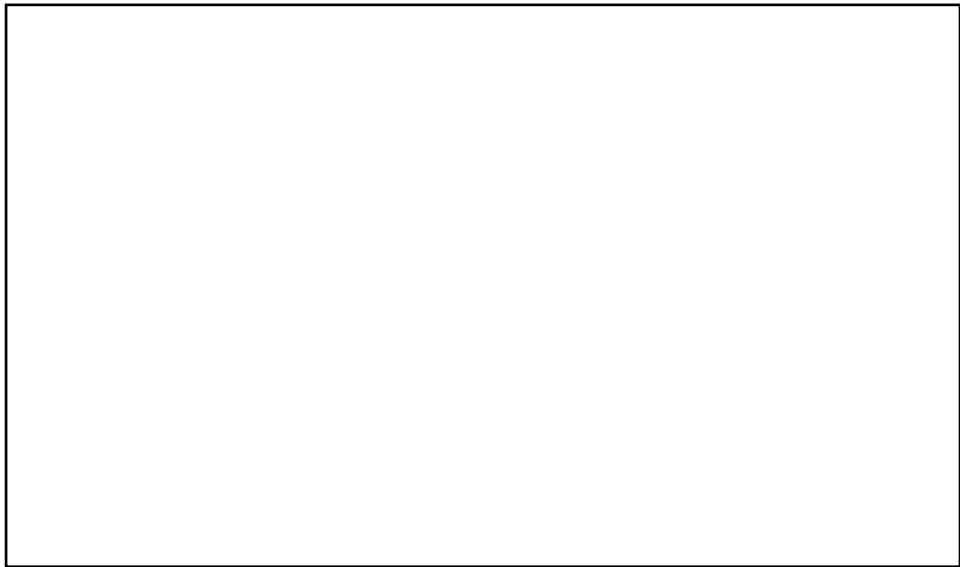


# STAGE 1: Scoping and identifying stakeholders

This first stage in an SROI calculation involves clarifying who will be involved or impacted by the project (stakeholders) and what the scope of your project will be (i.e., what are you focusing on?). Imagine taking a picture of the scope of your work from a birds-eye view. What should be in focus? Represent this in the frame below. Now imagine you are taking a photo of everyone who will be connected to the project, whether directly impacted by it, or more external but still invested in the work. Represent these people in the second frame.



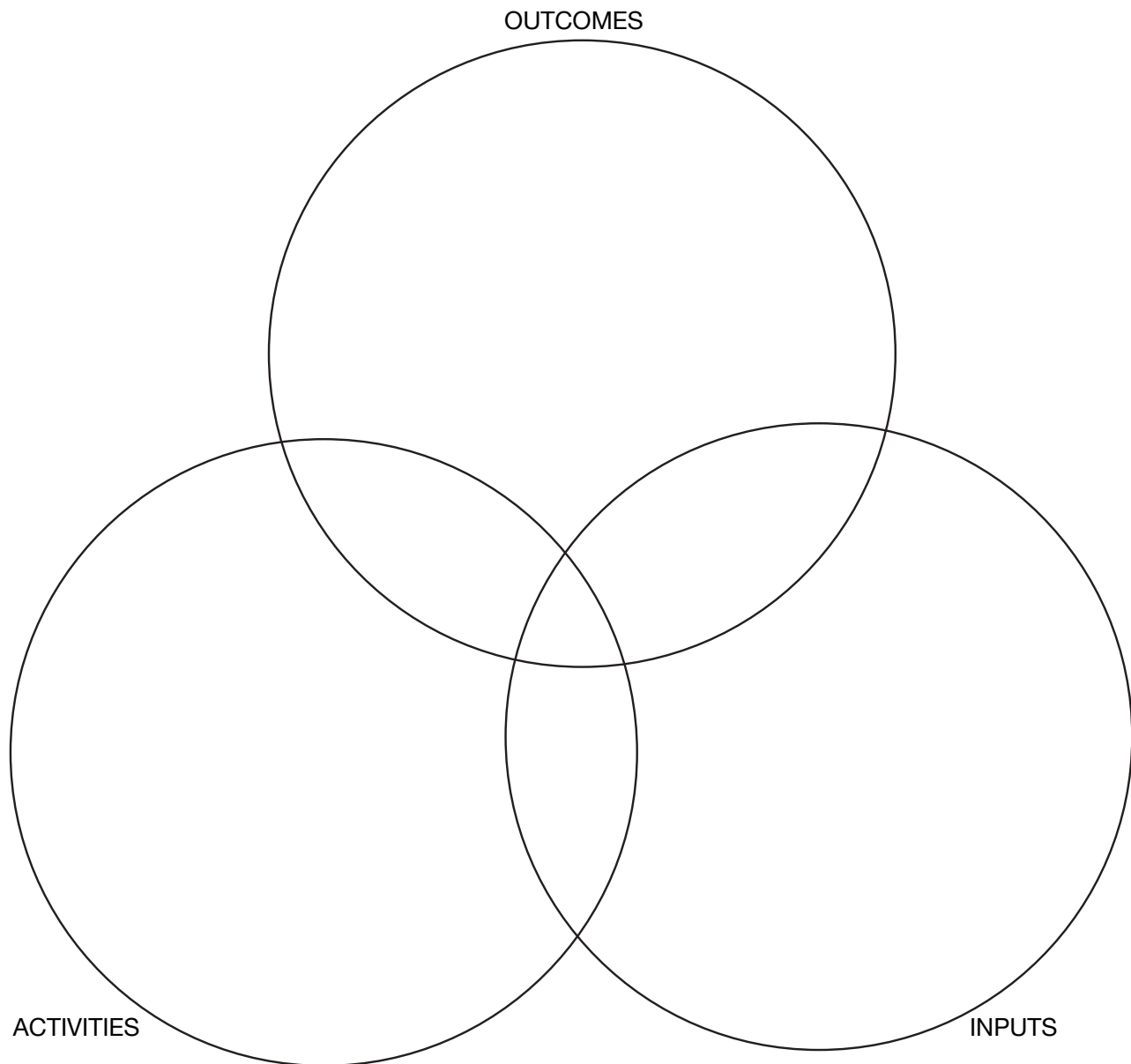
*The scope*



*The stakeholders*

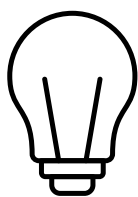
# STAGE 2: Outcomes and inputs

Record your key outcomes below. Note the activities that lead to outcomes, and which inputs (i.e., resources) you need to run the activities successfully. Share this with others involved in the activity to make sure everyone is aligned with what is important.

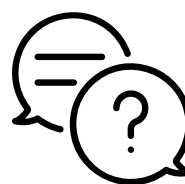


# STAGE 3: Evidencing outcomes and understanding value

Key to this stage is deciding how to show the value of the outcomes and opportunities your arts-based activity created in money terms. Deciding on a financial proxy might be necessary if you have a direct cost linked to the outcomes of your project, such as reduced use of a paid service. If you don't have a direct cost, use the prompts below to identify a suitable proxy. Remember, a good SROI financial proxy is not about one perfect number, it's about making reasonable and transparent assumptions.



**Pick one of your outcomes.**



**Ask: What would happen without this?**

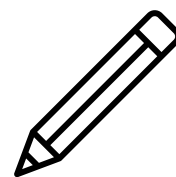
- If this didn't happen, what problem might occur?
- Who would deal with that problem (schools, families, government)?
- Example: Lower emotional regulation > more classroom disruptions > increased need for behavioral support.



**Find a real-world equivalent cost.**

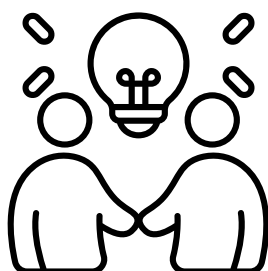
Examples:

- Cost of a school intervention programme
- Cost of counselling sessions
- Public spending per learner



**Create a simple proxy statement.**

Example: "Improved learner wellbeing is equivalent to avoiding [number of] counselling sessions worth [number of] €"



**Sense check with a friend or colleague.**

- Does this feel realistic?
- Is it too high or low?
- Would an external stakeholder accept this logic?

# STAGE 4: Establishing impact

Use the questions below to help you think about how much the final outcomes and impact from your arts activity can be linked to the work you did, and how much other people or factors in your context might have played a role. Ideally, discuss these questions with a colleague who is also involved in the project. Exact answers might not be possible, but it's important to show how evidence has informed your thinking.

## 1. Your Outcomes

What changes are you looking at?

## 2. Deadweight (What would have happened anyway?)

Think: Would some of this change have happened without your project?

None  
A little  
Some  
A lot

Estimate (%): \_\_\_\_\_ %

Why do you think this?

## 3. Attribution (Who else helped?)

Think: Who else contributed to this change?

Schools / teachers  
Family / friends  
Other organisations  
Other: \_\_\_\_\_

How much is down to YOUR project? Why?

## 4. Drop-off (Does the impact last?)

Think: Will this change reduce over time?

Stays the same  
Reduces a little  
Reduces a lot

Estimated drop each year: \_\_\_\_\_ %

What evidence did you use to estimate this number?

## 5. Quick Reflection

What surprised you?

Does this change how you talk about your impact?



# Communicating the value of change

Once you've completed your Theory of Change to understand the social value your arts-based project is producing, and have calculated the SROI to show this value in money terms, it's important to think about how you plan to communicate this evidence to others. The worksheet below has a few points to help you think about what you want to communicate and how.

## 1. What do you want to achieve?

- Secure funding
- Influence policy
- Attract partners
- Build public awareness
- Report to stakeholders
- Other: \_\_\_\_\_

Your key message in one sentence:

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## 2. What are the most compelling findings from your work that you want to share? How will you combine your findings?

Key outcome(s): \_\_\_\_\_

SROI ratio (e.g. 1 € = X € value): \_\_\_\_\_

Human story or example: \_\_\_\_\_

Other supporting data/metrics: \_\_\_\_\_

How will you combine your different findings in one message?

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# Communicating the value of change

## 3. What is your message for your audience?

Audience	Tailored message
Funders	
Community	
Policy makers	
Educators	

## 4. Which channel(s) do you think would work best to reach each audience?

Funders:

Report  Social media  Website  Email  Events  Video  Press

Community

Report  Social media  Website  Email  Events  Video  Press

Policy makers

Report  Social media  Website  Email  Events  Video  Press

Educators

Report  Social media  Website  Email  Events  Video  Press

Young people

Report  Social media  Website  Email  Events  Video  Press

# Communicating the value of change

**5. What tone will work best for each audience? How could you combine two or more tones to sell your story of change?**

- Data-driven
- Emotional storytelling
- Visual
- Simple and accessible
- Academic and detailed

Notes:

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**6. What is your first action step?**

What is the very next thing you will do to prepare your communication strategy?

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