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Abstract
<p>This deliverable combines drafts of the twenty-eight case studies. Each case study comprises of a completed logic model and case study summary template. The case studies are presented in alphabetical order of country (Czechia, Finland, Germany, Italy, Latvia, Lithuania and Poland).</p> <p><b>The material presented here is in draft format and is work in progress.</b> The final drafts 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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## 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:

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UNIVERZITA KARLOVA, Czechia

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Netherlands

DAUGAVPILS UNIVERSITATE, Latvia

JULIAN COCHRAN FOUNDATION, Poland

ASOCIACIJA KURYBINES JUNGTYYS, 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

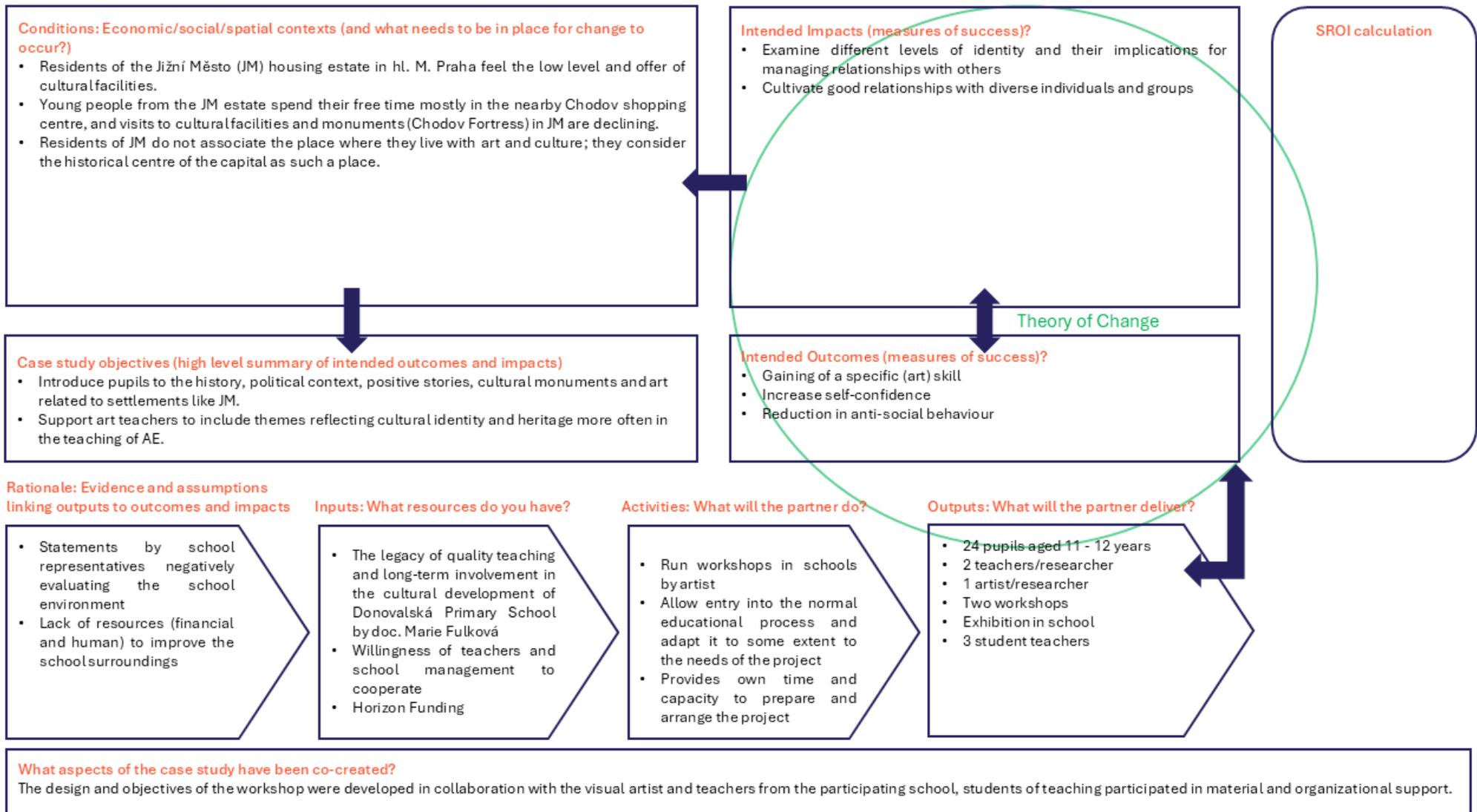
VYTAUTO DIDZIOJO UNIVERSITETAS, Lithuania

HELSINGIN NUORTEN MIESTEN KRISTILLINEN YHDISTYS RY, Finland

## Czechia



# Místo, kde žiju / The place where I live





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Project title: Cultural Literacies' Value in Europe

Author(s)	Lucie Jakubcová Hajdušková
Contributor(s)	Marie Fulková, Magdalena Novotná, Pavla Gajdošíková
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<b>Abstract</b>
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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This project has received funding from the European Union's Horizon Europe's programme.

Name of the case study	<b>Místo, kde žiju / The place where I live</b>
Why is the case study needed (context and rationale)?	<p>Pupils in schools located on the outskirts of capital cities such as Prague are less often exposed to the arts and cultural heritage traditionally associated with the centre of capital cities. The place where pupils live and go to school (the suburban area) is stereotyped as a place without a historical story, a place without cultural life, a place where people only go to live and sleep. Prefabricated housing estates are not identified as places worthy of attention, where culture or art could be applied and live. The purpose of the case study is to enable pupils to get to know the specific history of the place, the genius loci of the place where they live (the Jižní Město housing estate, Prague). Another reason for implementing the case study is to support teachers and Art Education teachers in incorporating themes into the curriculum that reflect the cultural identity of the pupils.</p> <p>-Residents of the Jižní Město (JM) housing estate in hl. m. Praha feel the low level and offer of cultural facilities.</p> <p>-Young people from the JM estate spend their free time mostly in the nearby Chodov shopping centre, and visits to cultural facilities and monuments (Chodov Fortress) in JM are declining.</p> <p>-Residents of JM do not associate the place where they live with art and culture; they consider the historical centre of the capital as such a place.</p>

<p>Description of the case study including duration (timescale) and geography (spatial) of delivery</p>	<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> <ul style="list-style-type: none"> <li>- 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</li> <li>- 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</li> <li>- to create an environment for open discussion and sharing of attitudes and relationships to the place where pupils live</li> <li>- 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)</li> <li>- to bring into the classroom a living artist who deals with the theme of prefabricated housing estates in her work, in order to</li> </ul>
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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 researchers (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 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)

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

	<p>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 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</p>

	<p>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>
Description of the co-creation aspects of the development of the case study	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
Art/Cultural form covered in the case study	Cultural and Natural Heritage / Visual Arts and Crafts
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><b>Non-monetised input:</b></p> <p>1) Od roku do současnosti - 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><b>Monetised inputs:</b></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>
Outputs to be delivered in the case study	<ul style="list-style-type: none"> <li>- 24 pupils aged 11 - 12 years</li> <li>- 2 teachers/researcher</li> <li>- 1 artist/researcher</li> <li>- two workshops</li> <li>- exhibition in school</li> <li>- 3 student teachers</li> </ul>
Learning Outcomes to be delivered in the case study	<p>Cognitive</p> <ul style="list-style-type: none"> <li>• gaining of specific (art) skills for critical thinking and analysis</li> <li>• learners acquire knowledge and understanding of local issues</li> </ul> <p>Socio-emotional</p> <ul style="list-style-type: none"> <li>• increase self-confidence</li> </ul>

	<ul style="list-style-type: none"> <li>• learners experience a sense of belonging to a common community</li> <li>• develop attitudes of respect for differences and diversity</li> </ul> <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> <p>Behavioral</p> <ul style="list-style-type: none"> <li>• reduction in anti-social behaviour</li> <li>• learners act responsibly at local level, develop motivation and willingness to participate in lessons</li> </ul> <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>Impacts to be delivered in the case study</p>	<p>Examine different levels of identity and their implications for managing relationships with others</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.</p> <p>Cultivate good relationships with diverse individuals and groups</p>

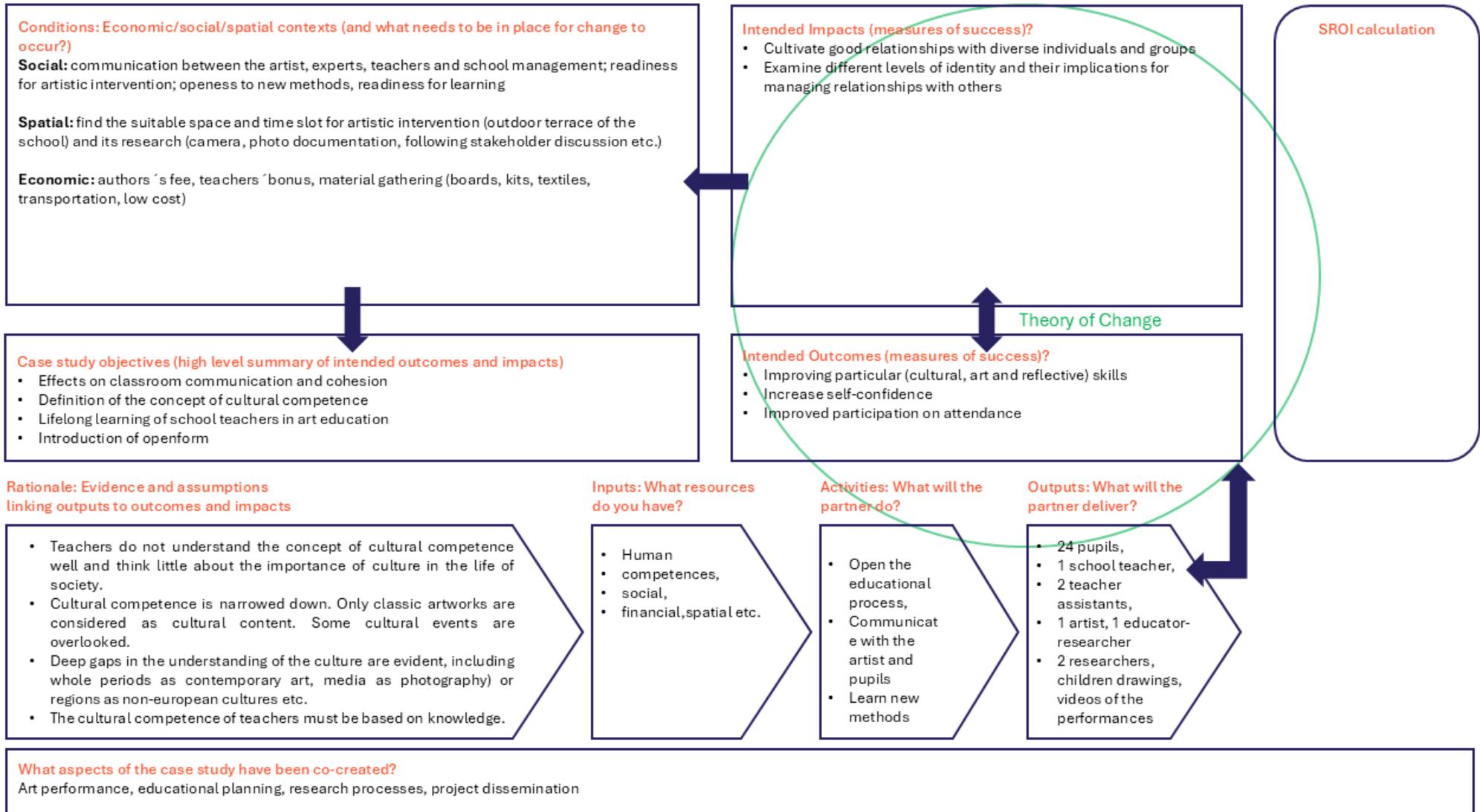
	<p>Specific impact: The ignorant and negative attitude towards JM housing estates will change.</p>
<p>Measures of success or indicators used to evaluate the case study outputs/outcomes/impacts</p>	<p>Outputs</p> <ul style="list-style-type: none"> <li>- list of participants</li> <li>- photo documentation from the event</li> <li>- PR presentation on social media</li> <li>- project progress without changes</li> </ul> <p>Outcomes</p> <ul style="list-style-type: none"> <li>- Stakeholders show satisfaction and enjoyment of new information and practices</li> <li>- Presentation of pupils' work during in-class workshop (photo documentation, audio recordings of pupils' testimonies)</li> <li>- Exhibition of pupils' work produced during the workshop and presentation of children's work within the school (photo documentation, audio recordings of pupils' testimonies)</li> <li>- feedback from participants/stakeholders on the workshop</li> </ul> <p>Impacts</p> <ul style="list-style-type: none"> <li>- stakeholders do not speak of the place where they live (JM) as a place without culture and art</li> </ul>

	Stakeholders show willingness and interest in the place where they live (enter into dialogue with their environment - parents, teachers, school management, elected representatives, etc.)
Description of the co-creation of the measures of success/indicators	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.
Description of any differences among the stakeholders on the value of attributed to the indicators	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 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?	Qualitative e.g. reflection and feedback from stakeholders (written, audio transcripts), thematic analysis of photo documentation

	Quantitative e.g. numbers of stakeholders participating or collaborating (attendance lists), number of publications on social media and reactions to them
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"> <li>- the cost of a primary prevention programme focused on the quality of pupils' relationships in the classroom</li> <li>- the price of specialised art courses</li> <li>price for tutoring</li> <li>- the cost of training teachers by a specialist in the field of arts and culture</li> <li>- the price of a workshop for the class led by a specialist</li> <li>- the cost of extra time for the preparation of a specialised educational project</li> </ul>
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.

<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 Headmaster / 2 Teachers / 24 Pupils / 1 Visual artist/researcher / 3 students of Teacher Training in Art Based Education / 1 resident</p>
<p>Other comments</p>	

# Temple of Culture



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Author(s)	Magdalena Novotná, Jan Pfeiffer
Contributor(s)	pupils ZŠ Norbertov, Mgr. Ing. Kateřina Šmídová, class teacher
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<b>Abstract</b>
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	<b>Temple of Culture</b>
Why is the case study needed (context and rationale)?	Primary Art teachers feel lack of teaching resources and reflect stereotypes in art teaching. They appreciate the inspiration that the artist brings to the teaching, including the experimental and innovative artistic open 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. It was realized in the 5th grade of a primary school in Prague in the frame of art lesson. The three-part structure of the case study consisted of a preparatory phase and two art interventions in the school.
Description of how the case study was developed	The first meeting took place on September 3, 2024. The artist Jan Pfeiffer met with Magdalena Novotna, the teacher and researcher, and Marie Fulkova, the main researcher of the project. They decided that the form of the artistic-pedagogical intervention would be left completely free, or it would be created in the classroom - from the topics and reactions of participants. The intention was guided by the effort to develop experimental performative approaches to Art education, based on the imagination and interest of pupils. We wanted to bring these innovative forms of education into the school environment and test them. We were interested in the reactions of participants. The aim was to map how they understand the concept of culture. We also focused on developing teachers' creativity. Openness represented the key principle of the project. The form of the artistic event resulted from the situation and reactions of pupils and their teachers.

<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, class teacher</p> <p>Jarmila Studničková, Zdeňka Kavková, teacher assistants</p> <p>MgA. Silvia Belis, researcher, artist, Ph.D. student,</p> <p>MgA. Lenka Tsikoliya, researcher, artist, university teacher,</p> <p>Mgr. Karolína Čermáková, head of the school</p> <p>Mgr. Zuzana Schafferová, deputy head of the school, art teacher</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 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 <i>Towards Open Form/Ku Formie Otwartej</i>. 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</p>

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, Zbygniew 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 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 free-

dom, 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; Novotna and Schreiberova, 2021; Seligman, 2011, 2014; SKAV, 2021)

Art/Cultural form covered in the case study	Performance and Celebration  Visual Arts and Crafts
Description of the age and demographic profile of beneficiaries	5th grade, age of pupils 10-11 years, boys, girls,  There are five Ukrainian students in the class. The teacher cares about their inclusion, after two years the girls speak fluently Czech and are well respected in the class community. However, the teacher's considerable inclusive efforts have recently been undermined by complaints from several parents, apparently driven by their intolerant attitudes. The school monitors and resolves social disturbances responsibly. The school is situated in a locality with a high social status. We do not have more detailed information about the socio-cultural profile of the pupils, they are of course subject to GDPR legislation.
Institutional setting (formal/informal) of the case study	Formal education  Primary school Norbertov, 5th grade
Funding level and source(s)	provision of art tools and art material
Description of any non-monetised resources used in the case study	Collecting and transporting of art material (textiles, cardboard, plates, printing, kits - low cost material)
What is the value of the inputs for the case study?	Communication between authors, teachers and school management, the motivation to realize a performative artistic intervention. The school management had to enable the event, the teacher and assistants were willing to participate in

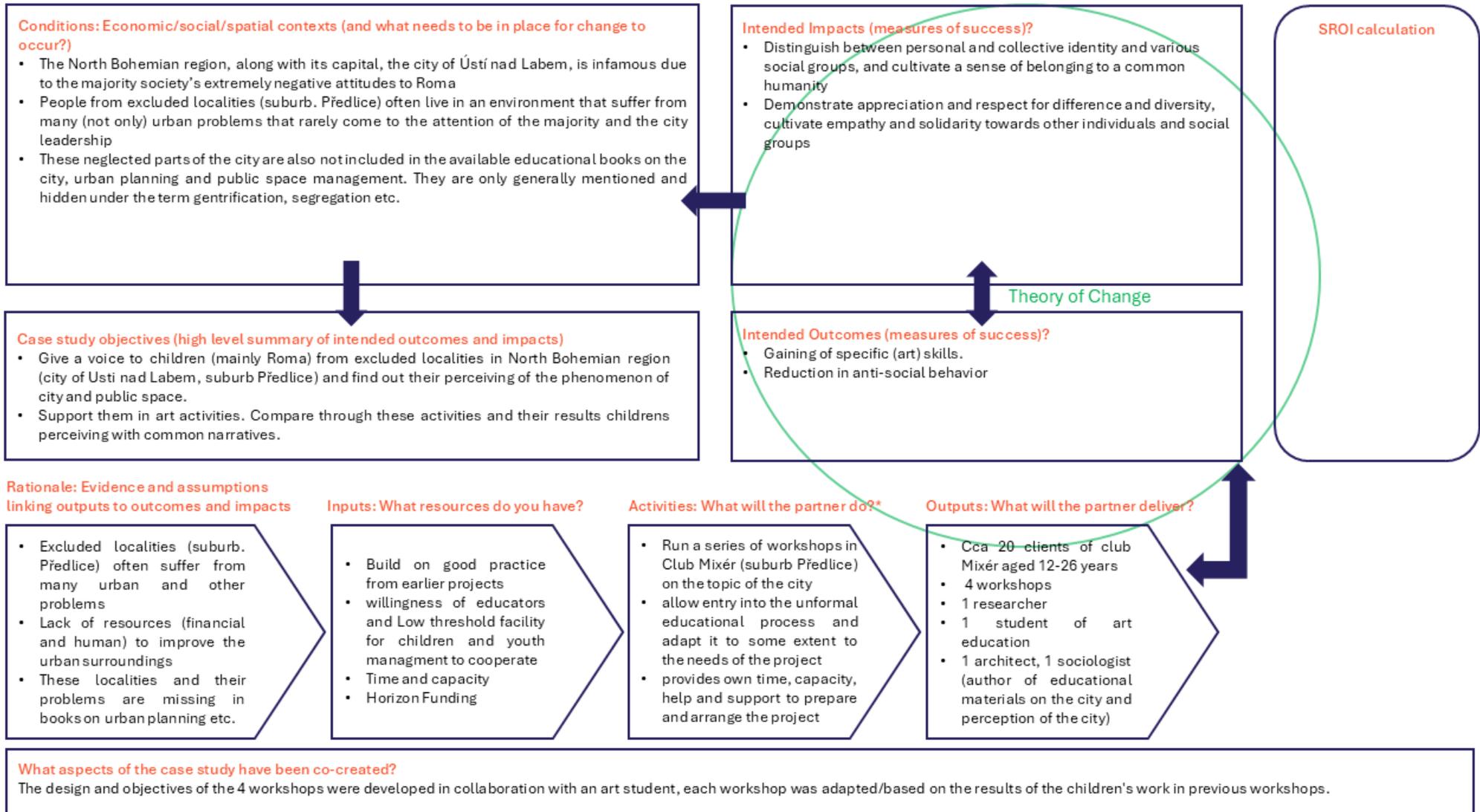
	<p>its realization, i.e. they participated in the preparation of the material, coordinated the organization (time, communicated with the students' parents) and were present at the event. The authors of the project first had to find a suitable partner in the school and prepare and organize the entire event. The students wanted to join the event and participate in its success. The time requirement significantly exceeded the time devoted to a regular art lesson. The parents of the students had to agree to the artistic intervention as well, who were informed by the teachers about its meaning and course.</p>
Outputs to be delivered in the case study	<p>24 pupils, 1 school teacher, 2 teacher assistants, 1 artist, 1 educator, 2 researchers, children documented drawings, videos of the 2 performances</p>
Learning Outcomes to be delivered in the case study	<p>Cognitive and Behavioral</p> <ul style="list-style-type: none"> <li>· improving particular (cultural, art and reflective) skills</li> </ul> <p>Socio-emotional</p> <ul style="list-style-type: none"> <li>· increase self-confidence</li> <li>· develop attitudes of respect for diversity in cooperative artistic action</li> </ul>
Impacts to be delivered in the case study	<p>Cultivate good relationships with diverse individuals and groups through artistic action.</p> <p>Examine different levels of (cultural) identity and their implications for managing relationships with others.</p>

<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"> <li>- list of participants</li> <li>- documentation from the event (written reflections, photo, video)</li> <li>- children drawings</li> </ul>
<p>Description of the co-creation of the measures of success/indicators</p>	<p>Participatory form of teaching cultivated good relations between participants in the group. The collaboration of pupils, teachers and the artist helped to better understand the concept of culture and its meaning for individuals.</p> <p>The opening of teaching concepts and the performative form of artistic action supported the cooperation of pupils, teachers and the artist.</p>
<p>Description of any differences among the stakeholders on the value of attributed to the indicators</p>	<p>Stakeholders and participants alike evaluated the event - positively.</p> <p>The teacher appreciated that the students applied the cultural knowledge and competences that they acquired earlier.</p> <p>She appreciated the artist ´s creativity.</p> <p>The researchers appreciated the conceptual quality of the pupils' work and the thoughtful meanings represented by their drawings and comments.</p>
<p>How will the case study be (e)valuated?</p>	<p>on the basis of the indicators formulated above</p>

<p>What data will be used to measure the success of the case study?</p>	<p>Pupils´ drawings, performance documentation (photos, videos, interviews), written reflection and feedback from stakeholders</p>
<p>How will these data be collected?</p>	<p>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.</p> <p>The project's secure shared disk will be used for this purpose.</p>
<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"> <li>- the price of specialised art courses price for tutoring</li> <li>- the cost of training teachers by a specialist in the field of arts and culture</li> <li>- the price of a workshop for the class led by a specialist</li> <li>- the cost of extra time for the preparation of a specialised educational project</li> </ul>
<p>Description of any challenges in gathering satisfactory data on measuring the success of the case study</p>	<p>We encountered no obstacles.</p>
<p>Detail and quantify the number of individuals (young people, educators,</p>	<p>24 pupils, 1 teacher, 2 teacher assistants, 1 educator, 1 artist, 2 researchers, 2 stakeholders from the school</p>

teachers, stakeholders) you have engaged with in the design of the case study	
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	2.0
Deliverable	D3.1 Case Study
WP	WP3 Mapping Outputs of arts-based education
Due date	28 <sup>th</sup> February 2025
Submission date	28. 2. 2025
Dissemination level	PU

<b>Abstract</b>
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	7.11.2024		Vendula Fremlová
2.0	24.2.2025		Vendula Fremlová



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

Name of the case study	<b>Co všechno je mesto? / What the city is all about?</b>
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 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.</p> <p>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,</p>

	<p>urbanism in Czech context are these individual experiences captured and described? Probably nowhere.</p> <p>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, &amp; England, 2006, 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>9 clients of club Mixík (aged 6-11years, only the first workshop);</p> <p>20 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 stuff 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"><li>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 minutes</li><li>2. 10. 2. 2025 - 20 clients of club Mixér (aged 12-26 years, but mainly 12-15 years. Duration: 60 minutes</li><li>3. 24. 2. 2025 - 20 clients of club Mixér (aged 12-26 years, but</li></ol>
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	<p>mainly 12-15 years. Duration: 90 minutes</p> <p>4. Planned for 31. 3. 2025, 90 minutes</p> <p>All workshops were documented by an artist/photographer – Elis Kondelíková.</p> <p>Case study objectives:</p> <ul style="list-style-type: none"> <li>- to give a voice to children (mainly Roma) from excluded localities in North Bohemian region (city of Ústí nad Labem, suburb Předlice)</li> <li>- 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</li> <li>- to create an environment for open discussion and sharing of attitudes and relationships to the place where children live.</li> <li>- to support them in art activities.</li> <li>- to compare through these activities and their results childrens perceiving with common narratives.</li> <li>- to reduce anti-social behavior</li> </ul>
<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</p>

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).

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.

The case study has 3 phases:

1) Preparation:

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)

2) Implementation: 4 creative/art workshops

3) Reflection: in action, on action (D. Schön) in form of field notes, records, photodocumentation etc.

<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 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 students od 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>
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Description of the co-creation aspects of the development of the case study	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.
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 (only the first workshop) 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. 8,5 hours of art workshops/ educational activities; 3 hours of traveling for each workshop (12 hours); preparation for workshops (cca 16 hours) = 36, 5 hours
What is the value of the inputs for the case study?	willingness of low threshold facility management and employee to cooperate

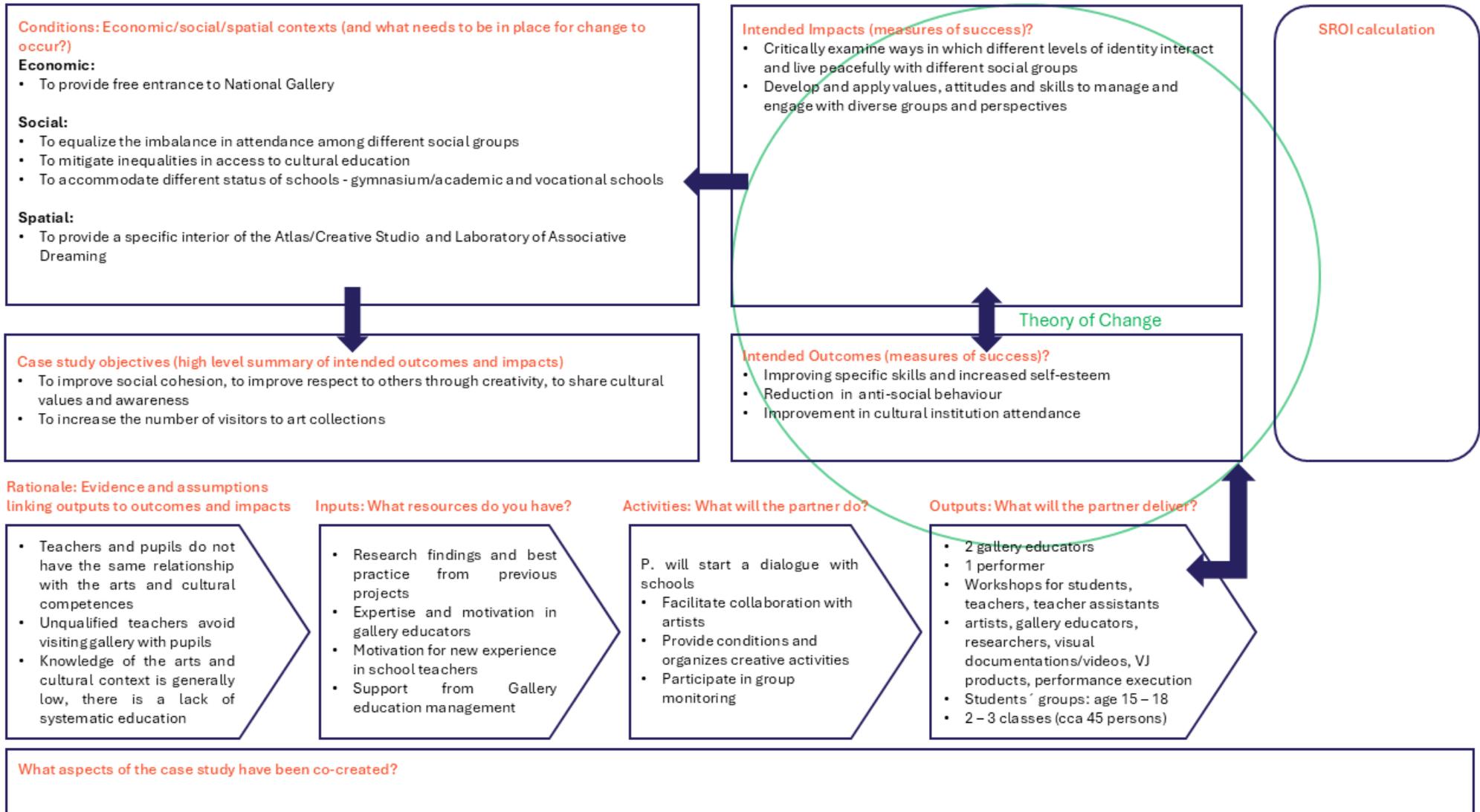
	willingness of children/clients to cooperate and take part in the creative workshops
Outputs to be delivered in the case study	<p>20 clients of club Mixér aged 12-26 years</p> <p>9 clients of club Mixér aged 6-11 years</p> <p>1 organizational meeting</p> <p>4 workshops</p> <p>1 researcher</p> <p>1 student 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>
Learning Outcomes to be delivered in the case study	<ul style="list-style-type: none"> <li>- Gaining of specific (art) skills: improved understanding of what city and public space is, whom is intended for etc.</li> <li>- 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)</li> </ul>
Impacts to be delivered in the case study	- Distinguish between personal and collective identity and various social groups, and cultivate a sense of belonging to a common humanity

	<ul style="list-style-type: none"> <li>- Demonstrate appreciation and respect for difference and diversity, cultivate empathy and solidarity towards other individuals and social groups</li> </ul>
<p>Measures of success or indicators used to evaluate the case study outputs/outcomes/impacts</p>	<ul style="list-style-type: none"> <li>- numbers of anonymous active participants (recorded by the researcher)</li> <li>- willingness of participants to communicate and cooperate in the workshops</li> <li>- documentation from the events (audio reflections and its transcripts, photodocumentation)</li> <li>- documentation of children ´s artworks</li> </ul>
<p>Description of the co-creation of the measures of success/indicators</p>	<p>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.</p>
<p>Description of any differences among the stakeholders on the value of attributed to the indicators</p>	<p>Differences in indicator values were evident between stakeholder clients, teachers, researchers, authors. While children/clients were more concerned with the actual joy of discovery, sharing experiences and showing off, teacher and 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.</p>
<p>How will the case study be (e)valuated?</p>	<p>On the basis of the indicators formulated above.</p>

<p>What data will be used to measure the success of the case study?</p>	<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>
<p>How will these data be collected?</p>	<p>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.</p>
<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"> <li>- the price of specialised art courses price for tutoring</li> <li>- the cost of training teachers by a specialist in the field of arts and culture</li> <li>- the price of a workshop for the class led by a specialist</li> <li>- the cost of extra time for the preparation of a specialised educational project</li> <li>- annual reports of organisations operating low-threshold facilities</li> </ul>
<p>Description of any challenges in gathering satisfactory data on measuring the success of the case study</p>	<p>Clients of Club Mixér are guaranteed anonymity by the club. This also applies to attendance list/management. In addition, 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), 1 art education student; 2 authors of educational materials (1 architects, 1 sociologist), 1 researcher, 29 clients of low treshhold Club Mixer</p>
<p>Other comments</p>	

# 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 <sup>th</sup> February 2025
Submission date	6. 11. Draft3. 8. 12. Draft4.
Dissemination level	PU

<b>Abstract</b>
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.	Modifications according to development of negotiations and requirements of the institution and participants	Marie Fulková, Kristýna Říhová
D2	20. 10.		
D3	19.11. 26. 2.		



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

Name of the case study	<b>Walking Spaces (Atlas)</b>
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 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 -</p>
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	<p>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> <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>
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	<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 &amp;Tipton 2008). Long-term cooperation with the Education 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.</p>

### **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**

	<p>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</p> <p>Collecting data: written field records, thick description, video and photo-documentation, written comments</p> <p>Reflective summaries</p> <p><b>Walking Spaces, ATLAS. Unfamiliar environment, unfamiliar activities</b></p> <p>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?</p> <p>If so, in what ways?</p> <ul style="list-style-type: none"><li>- the initial warm-up phase, from chaos and uncertainty to creative decision-making</li><li>- transmedia combination of visual media and performative media, sound art and VJ activities</li><li>- final joint performance, reflection and evaluation</li></ul>
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	<p><b>Main test 2: 19. 11. 2024</b></p> <p>Vocational School Jarov,</p> <ul style="list-style-type: none"> <li>- repeating the same activity, but with time modifications and simplifying the assignment and instruction</li> </ul> <p>Participants: 4 teachers, 12 students.</p> <p><b>Post-test:</b> 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><b>Participants:</b></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 case study and how they were selected/consulted</p>	<p>Teachers, students, school management persons/headmasters</p> <p>Artists, gallery educators, curators, PhD students</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 activities, occupy shared positions of artists, teachers, researchers (artography model). Together they</p>

	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> <p>c) Střední škola, Základní škola a mateřská škola pro sluchově postižené Praha 5, Holečkova 4</p>

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
Learning Outcomes to be delivered in the case study	Cognitive

	<ul style="list-style-type: none"> <li>• gaining of specific (art) skills for critical thinking and analysis</li> <li>• learners acquire knowledge and understanding of local issues</li> </ul> <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"> <li>• increase self-confidence</li> <li>• learners experience a sense of belonging to a common community</li> <li>• develop attitudes of respect for differences and diversity</li> </ul> <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"> <li>• reduction in anti-social behaviour</li> </ul>
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	<ul style="list-style-type: none"> <li>• cultivating and managing identities, relationships and feeling of belongingness;</li> <li>• sharing values and responsibilities based on human rights</li> <li>• developing attitudes to appreciate and respect difference and diversity</li> </ul> <p>This analytic part will be elaborated during March, coding and conceptual mapping will be done, indicators will be identified.</p>
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"> <li>- Evidence will be obtained from stakeholders (teachers, educators, artists) (written records) or audio records</li> <li>- Feedback from researchers (written records) or audio</li> </ul>

	recordings
Description of the co-creation of the measures of success/indicators	<p>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.</p> <p><b>Outputs</b></p> <ul style="list-style-type: none"> <li>- list of participants</li> <li>- photo documentation from the event</li> <li>- video documentation</li> <li>- PR presentation on social media and NG website</li> <li>- project progress without changes</li> </ul> <p><b>Outcomes</b></p> <ul style="list-style-type: none"> <li>- Stakeholders show satisfaction and enjoyment of new information and practices</li> <li>- Presentation of workshop visual documentation (video with subtitles in Czech and English versions)</li> <li>- Exhibition of students´ artwork and statements produced during the workshop</li> </ul>

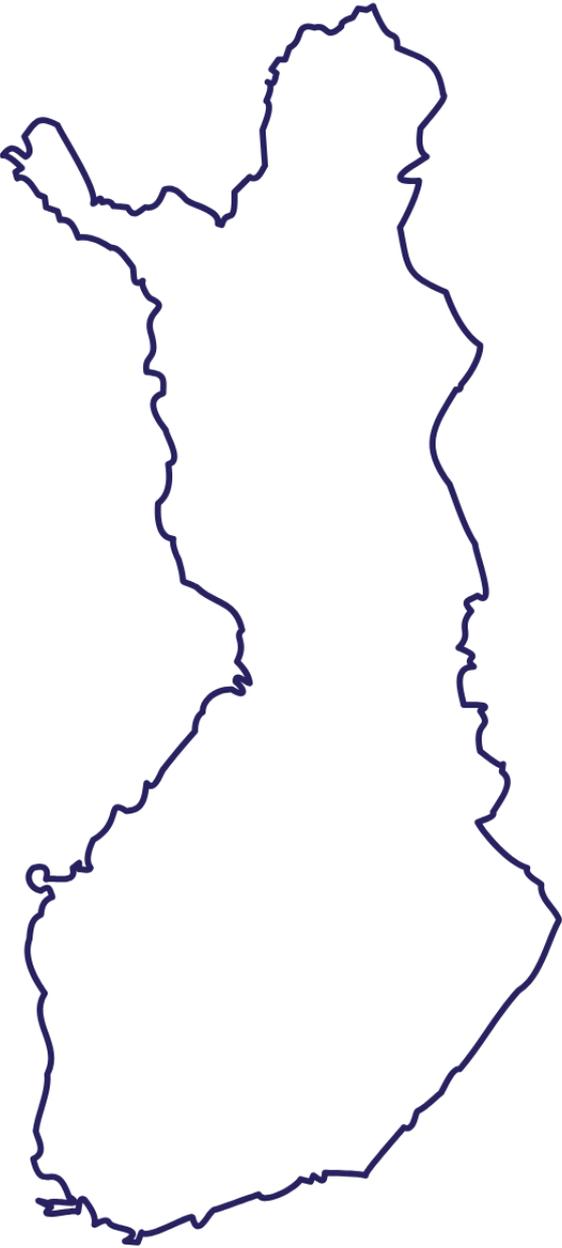
	<p>- feedback from participants/stakeholders on the workshop</p> <p>Impacts</p> <p>Stakeholders show willingness and interest in changes: improving institutional communication, improving networking between NG and selected schools. Establishing regular research group of education department of NG and University.</p>
<p>Description of any differences among the stakeholders on the value of attributed to the indicators</p>	<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>
<p>How will the case study be (e)valuated?</p>	<p>Evaluation criteria: consensus of participants on emancipatory effects in learning and creating, 3 stages of reflections:</p> <ul style="list-style-type: none"> <li>a) creativity of performance (performer´ s expertise)</li> <li>b) creative qualities of participants´ artwork, originality, alteration,</li> <li>c) originality</li> <li>d) expressivity</li> </ul>

<p>What data will be used to measure the success of the case study?</p>	<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"> <li>- Educational background in teachers and educators</li> <li>- Social and cultural capital in teachers and educators</li> <li>- Social status of participating schools</li> <li>- School culture and interests in students</li> <li>- Mission of schools and school focus</li> <li>- Qualifications for teaching art education (pedagogical</li> </ul>

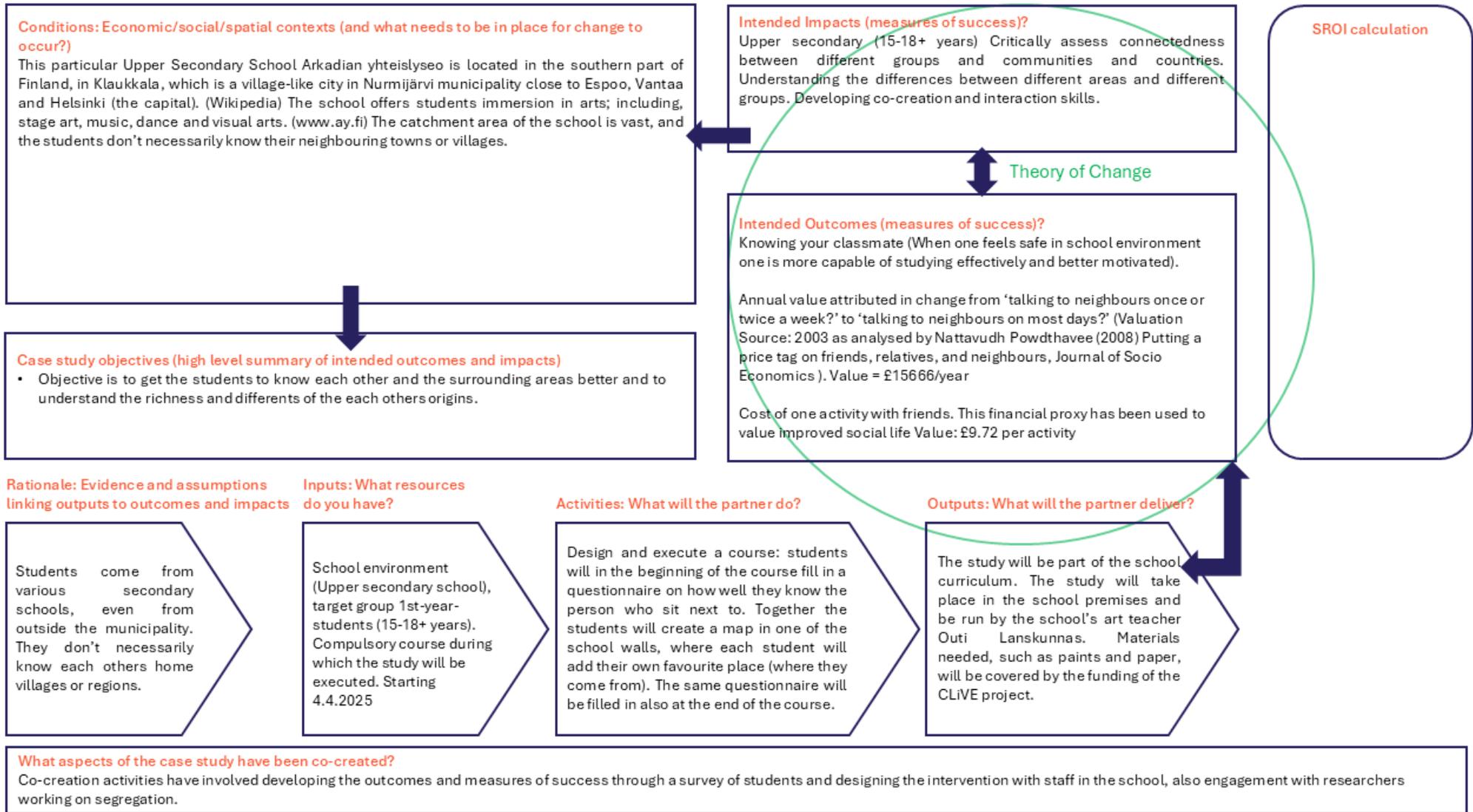
	<p>content knowledge)</p> <p>Economy proxies:</p> <ul style="list-style-type: none"> <li>- Teacher's hourly rate + extra "voluntary" work (how does the teacher value it?)</li> <li>- Hourly rate of artist, researcher + "voluntary" work in addition</li> <li>- Cost of materials</li> <li>- Space rental (heating, electricity)</li> <li>- Traffic costs</li> <li>- Amortization of electronic devices</li> </ul>
<p>Description of any challenges in gathering satisfactory data on measuring the success of the case study</p>	<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>
<p>Detail and quantify the number of individuals (young people, educators, teachers, stakeholders)</p>	<p>28 + 12 students, 4 school teachers, 2 teacher assistants, 3 artists, 1 educator, 4 researchers, 3 stakeholders (in managerial positions)</p>

<p>you have engaged with in the design of the case study</p>	
<p>Other comments</p>	<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. <a href="https://doi.org/10.14324/LRE.18.2.10">https://doi.org/10.14324/LRE.18.2.10</a></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 February 2025
Submission date	6 March 2025
Dissemination level	PU

#### Abstract

This template supplements the logic model for the 'Who do you sit next to?' case study.

#### 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	<b>Who do you sit next to?</b>
<p>Why is the case study needed (context and rationale)?</p>	<p>The Arcadia Upper Secondary School is located in the southern part of Finland, in Klaukkala, which is a village-like city in Nurmijärvi municipality close to Espoo, Vantaa and Helsinki (the capital). (Wikipedia) The school offers students immersion in arts; including, stage art, music, dance and visual arts. (www.ayl.fi)</p> <p>The catchment area of the school is vast, as the students come from there from the surrounding villages and even from the neighbouring towns. The overall knowledge of the wider school catchment area can be though to be rather poor among the students. From this setting rises the main topic of the case study: the notion of the place and community. The main aim of the case study is to critically assess connectedness between different groups and communities.</p> <p>The location and offering of specialized subjects of studies, can set invisible boundaries between the students and have an impact on their wellbeing at school.</p> <p>The objective of this case study is to get the students to know each other better and also to get them to know the surrounding areas of the school. The case study consists of a questionnaire and an art-based assignment that the students will deliver during a school course (April-May 2025).</p> <p>The aim of the case study is to deepen their understanding of the wider area through the process and to understand the richness and differences of the each others origins. The objective is also</p>

	<p>to brake invisible boundaries and prejudice between (if there are any) different groups and areas.</p> <p>Students come from various secondary schools , even from outside the municipality. They don ´t necessarily know each others home villages or regions.</p>
<p>Description of the case study including duration (timescale) and geography (spatial) of delivery</p>	<p>Compulsory course as part of the school curriculum during which the case study will be executed. The course starts on the 4th of April 2025 and ends on the 16th of May 2025.</p> <p>At the beginning of the compulsory course the students will fill in a questionnaire which focuses on questions on their wellbeing at school and how well they know the person who they sit next to. After that the students will think of their favourite place in their home surroundings. Each student will create an art piece on this subject and and in the end the art pieces will be joined together as a bigger map of the school area. This map will be alos part of the school anniversary. The method for the end result is partly open and students will be a part of the decision-making process. The purpose is to create something together which allows everyone to practice their co-creation skills and interaction with the whole group.</p> <p>Time: April-May 2025</p> <p>Place: Arcadia Upper Secondary School</p>

<p>Description of how the case study was developed</p>	<ul style="list-style-type: none"> <li>- Creation of the Logic Model D3.1.</li> <li>- Choosing the right age group</li> <li>- Choice of the societal challenges (D1.1)</li> <li>- Cooperation with the stakeholders of the case study and decisions (made with the Arcadia Upper secondary school) on: choosing the problem/challenge to be solved, the method, questionnaire, Logic model, venue, the assignment, materials etc.</li> </ul>
<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"> <li>- Head of Arcadia Upper Secondary School</li> <li>- Educator at Arcadia Upper Secondary School : Art teacher</li> <li>- Students: approximately 25 Upper Secondary School students (1<sup>st</sup> grade)</li> </ul>
<p>Description of the cocreation aspects of the development of the case study</p>	<p>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.</p>

Art/Cultural form covered in the case study	Visual arts (Visual Arts and Crafts)
Description of the age and demographic profile of beneficiaries	1 <sup>st</sup> 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 nonmonetised resources used in the case study	Using the school premises. Using the school premises as a display setting for the art intervention.

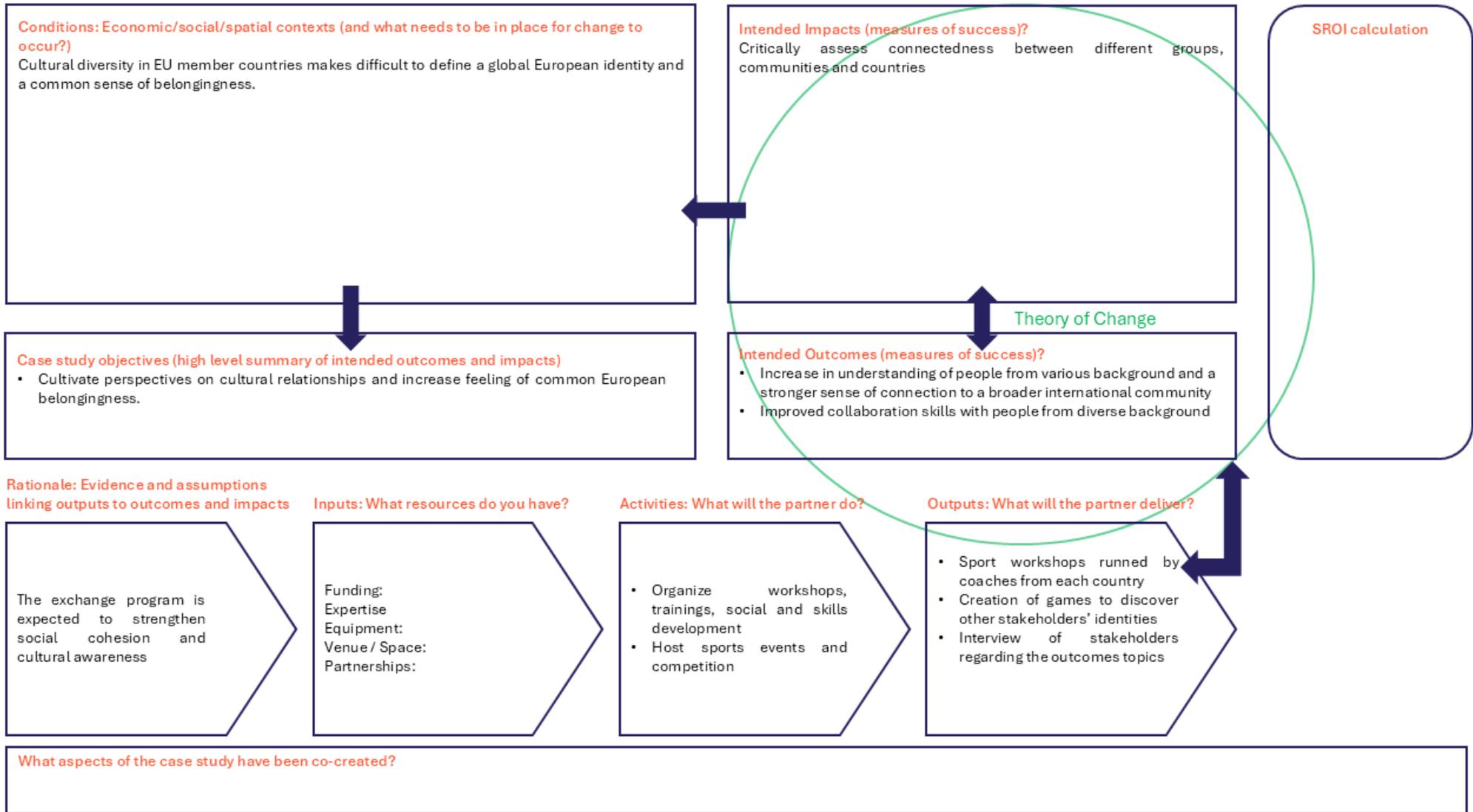
<p>What is the value of the inputs for the case study?</p>	<p>TBC. First assessment: 500 euros.</p>
<p>Outputs to be delivered in the case study</p>	<p>Expected number of students: 25</p>
<p>Learning Outcomes to be delivered in the case study</p>	<p>- Improved understanding of life outside your own village 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>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>Measures of success or indicators used to evaluate the case study</p> <p>outputs/outcomes/impacts</p>	<ul style="list-style-type: none"> <li>- Increased understanding of social differences</li> <li>- Learn no cooperate and interact and show and interest in others</li> <li>- Learn new art creating techniques</li> </ul> <p>Learn to know school friend better and learn to know something more about their life outside school environment</p>
<p>Description of the cocreation of the measures of success/indicators</p>	<ul style="list-style-type: none"> <li>- questionnaire created together with the art teacher of the school</li> </ul>
<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 case study will be evaluated as follows:</p> <ul style="list-style-type: none"> <li>-(1) the questionnaires filled at the beginning of the course - (2) the interaction and cooperation of the students during the course</li> </ul> <p>The stories of the students on their favourite place and reasons behind why they chose them</p>

	<p>(3) The questionnaires filled in after the course</p> <p>(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?	<ul style="list-style-type: none"> <li>- if there is any improvement on how well the students know each other (Before/after the case study)</li> </ul> <p>General opinions on the art piece</p>
How will these data be collected?	<ul style="list-style-type: none"> <li>- (1) Survey before/after the assignment (April/May2025)</li> <li>- (2) Educators 'evaluation of students' involvement</li> </ul>
Description of any proxy	<ul style="list-style-type: none"> <li>- The cost of creating an art piece together as a joined</li> </ul>
indicators to be used to evidence the outputs, outcomes and/or impacts of the case study	<ul style="list-style-type: none"> <li>- project where everyone has their own input The cost of showing an interest on others</li> </ul>
Description of any challenges in gathering satisfactory data on measuring the success of the case study	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>	<ul style="list-style-type: none"> <li>- Students: approximately 25 Upper Secondary School students (1<sup>st</sup> grade)</li> <li>- Adults: 3 (The Head of Klaukkala Upper Secondary School, The Art teacher from Klaukkala Upper Secondary School and Project coordinator from Helsinki University)</li> </ul>
<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	1.0
Deliverable	D3.1 Case Study
WP	WP3 Mapping Outputs of arts-based education
Due date	28 <sup>th</sup> February 2025
Submission date	28 <sup>th</sup> 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
1.0	11.2		Aimo Eräkorpi
1.1	28.2		Aimo Eräkorpi and Kevin Buy



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

Name of the case study	<b>HNMKY 3X3 CULTURAL EXCHANGE PROGRAM</b>
Why is the case study needed (context and rationale)?	<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>
Description of the case study including duration (timescale) and geography (spatial) of delivery	<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>
Description of how the case study was developed	<p>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.</p> <p>We addressed those issues with complementary questions added to the post -survey.</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.</p> <p>The stakeholders involved in the development of the case study include a diverse range of individuals and organizations.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>The 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</p>
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	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	<p>Formal: The program is organized within the framework of an Erasmus+ funded initiative, executed by HNMKY.</p> <p>Informal: While the program has a formal structure, aspects like team bonding, peer learning, and cultural exchange happen organically through shared sports experiences and social interactions beyond structured sessions.</p>
Funding level and source(s)	CLiViE and Erasmus+

<p>Description of any non monetised resources used in the case study</p>	<p>HNMKY’s staff and volunteers.</p> <p>Sports facilities provided by partner organizations.</p> <p>Media and documentation.</p> <p>International coaches are volunteers during this week program.</p>
<p>What is the value of the inputs for the case study?</p>	<p>The inputs like partnerships, human resources, facilities and equipment enable the project to achieve its outcomes.</p>
<p>Outputs to be delivered in the case study</p>	<p>Organized training sessions, mixed team tournament, outside court activities, participant surveys (pre-and post-program), documented findings and photo/video content.</p>
<p>Learning Outcomes to be delivered in the case study</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>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"> <li>- How easy do you find it to work with people from different backgrounds? (1-10)</li> <li>- How well do you think you understand the perspectives of people from other cultures? (1-10)</li> <li>- How comfortable are you working with people from different cultural or social backgrounds? (1-10)</li> <li>- How often do you encounter challenges when working in diverse teams? (1-10)</li> <li>- Number of new social connections made in this cultural exchange program. (number of people approximately)</li> </ul> <p>Questions that we ask only in post-program surveys:</p> <ul style="list-style-type: none"> <li>- After this week, how accurate do you think your answers on the first survey were? Did you overestimate your skills? (1-10)</li> <li>- 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)</li> </ul>
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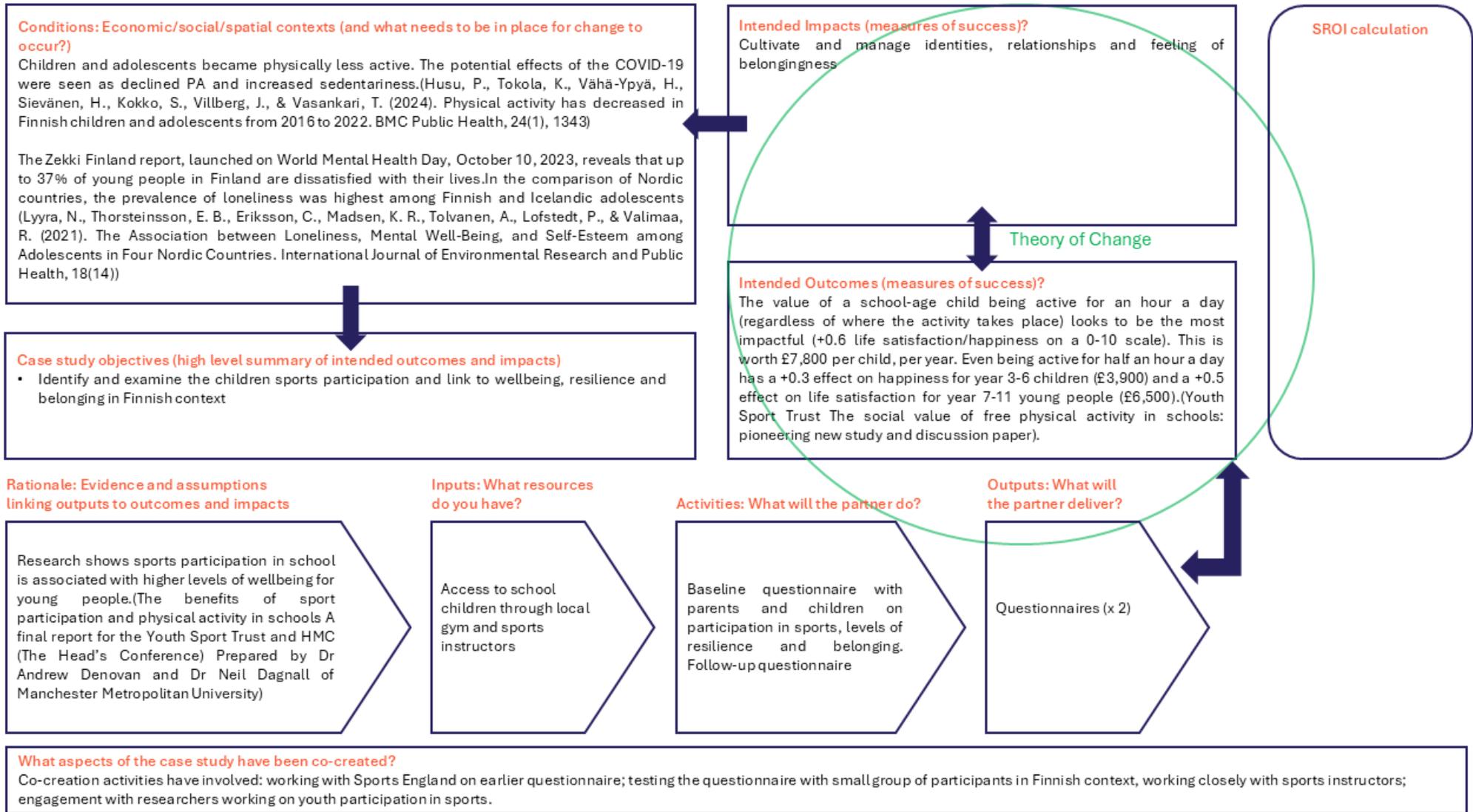
	<ul style="list-style-type: none"> <li>- On a scale from 1-10, how much has your skills in understanding and communicating with people from different backgrounds improved during this week?</li> <li>- How long do you think the impact of this program will last for you personally? (a few days, a few weeks, several months, a year or more, a lifetime)</li> </ul>
<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.</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.</p> <p>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.</p> <p>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"> <li>- Number of Mixed-Team Tournament Participants → Demonstrates the level of engagement in collaborative, intercultural basketball activities.</li> <li>- Number of Completed Surveys (Pre- and Post-Program) → Indicates the level of participation in self-reflection and evaluation activities.</li> <li>- Number of Off-Court Team-Building Activities Attended → Suggests the extent of informal interaction between participants outside of structured basketball sessions.</li> </ul> <p>Proxy indicators for outcomes:</p>

	<ul style="list-style-type: none"> <li>- Perceived ease of collaboration across cultures measured through survey questions like: “How easy do you find it to work with people from different backgrounds?”</li> <li>- Number of new social connections made. Self-reported through post-program surveys, this indicator highlights the extent to which participants formed friendships or expanded their social networks across nationalities.</li> </ul>
	Proxy indicators for impacts:
<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.</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</p>	<p>24 young participants engaged</p> <p>5 coaches engaged</p>

individuals (young people, educators, teachers, stakeholders) you have engaged with in the design of the case study	5 partners engaged Total number of individuals engaged with the design: 35
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	6 March 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



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

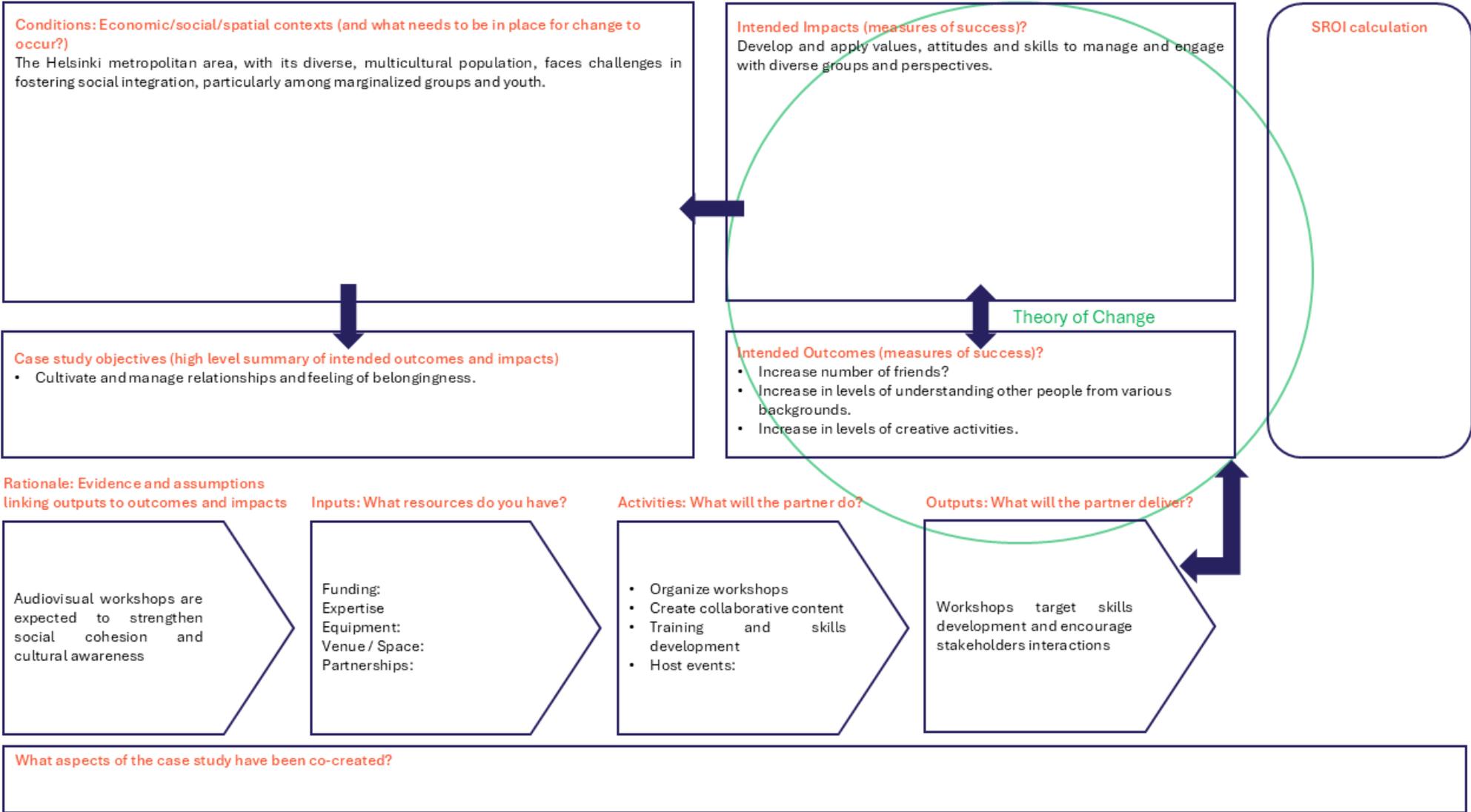
Name of the case study	<b>Knock Out!</b>
Why is the case study needed (context and rationale)?	Children and adolescents became physically less active. The potential effects of the COVID-19 were seen as declined PA and increased sedentariness
Description of the case study including duration (timescale) 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 cocreation aspects of the development of the case study	Discussions with the instructors on the development of the survey and how to execute
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 nonmonetised 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	<p>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 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 cocreation 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

Other comments	<p>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.<sup>1</sup> 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.</p> <hr/> <p><sup>1</sup> National Sports Council, Funding Centre for Social Welfare and Health Organisations (STEA). Publications of the National Sports Council 2018:1. <a href="https://www.liikuntaneuvosto.fi/wpcontent/uploads/2019/09/LNH_raportti_2501.pd">https://www.liikuntaneuvosto.fi/wpcontent/uploads/2019/09/LNH_raportti_2501.pd</a></p>
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# HNMKY Communal Workshop with Audiovisual Focus



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	1.0
Deliverable	D3.1 Case Study
WP	WP3 Mapping Outputs of arts-based education
Due date	28 <sup>th</sup> February 2025
Submission date	28 <sup>th</sup> February 2025
Dissemination level	PU

<b>Abstract</b>
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



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

Name of the case study	<b>HNMKY communal workshop with audiovisual focus</b>
Why is the case study needed (context and rationale)?	<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>
Description of the case study including duration (timescale) and geography (spatial) of delivery	<p>Communal workshops for youth, with audiovisual focus. The case study will be planned and delivered in the Helsinki metropolia area between January 2025 and September 2025.</p>
Description of how the case study was developed	<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</p>

framework of Clivie. To maximise the intended impacts and motivate the involvement of possible 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 Helsinki Mission 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 missio 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

	<p>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, 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 co-creation 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>Art/Cultural form covered in the case study</p>	<p>Audio &amp; 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 the case study	Organize workshops, create collaborative content, facilitate cross-cultural dialogue, training and skill

	development and hosting of community screening events.
Learning Outcomes to be delivered in the case study	Increase in number of friends. Increase in level of understanding people from different backgrounds. Increase in level of creative activity.
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	<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"> <li>-Number of workshops conducted</li> <li>-Number of participants actively engaged in the workshops</li> <li>-Number of audiovisual projects created during the workshops</li> <li>-Frequency of participants meeting or interacting outside of workshops</li> <li>-Percentage of participants reporting that they've new friends within the group.</li> </ul> <p>Qualitative indicators: (these will be measured mainly with pre- and post-program surveys)</p>

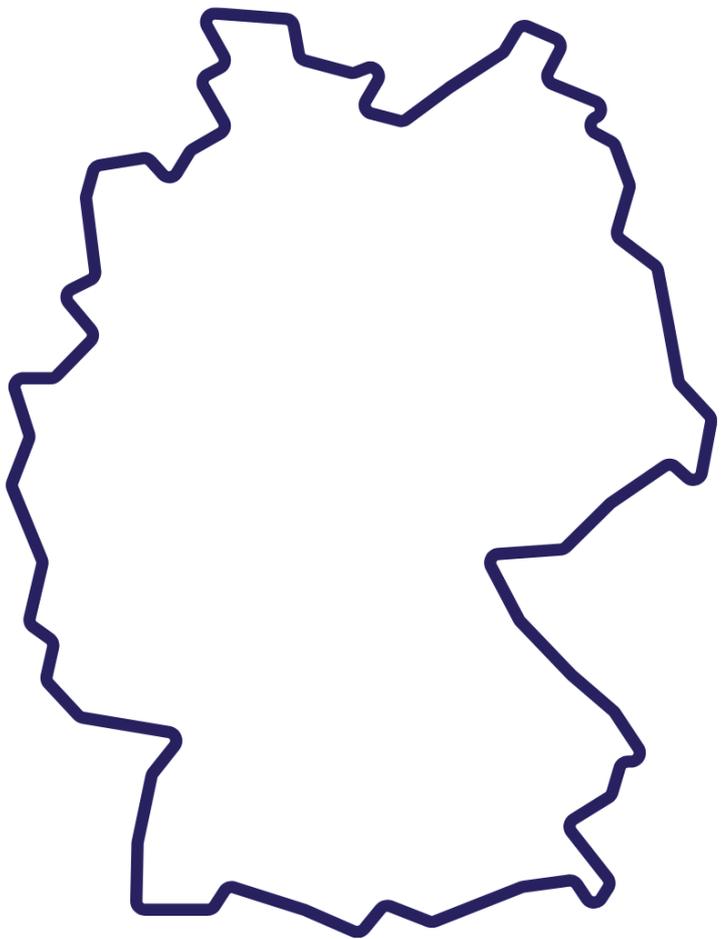
	<p>-Self assessment of sense of belonging (1-10)</p>
	<p>-Self assessment of their understanding and appreciation of different cultural backgrounds (1-10)</p> <p>-Self assessment of their ability to collaborate with new people or people from different backgrounds (1-10)</p> <p>-Self assessment of the increase in level of creative activity (1-10) - Feedback on how much their confidence in expressing their own stories and identity has improved during the program (1-10)</p> <p>-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> <p>-Level of audience engagement during community screening events</p> <p>-Audience feedback on how the audiovisual projects increased their understanding of different cultural perspectives.</p> <p>-Any evidence of continued collaboration between participants after the program ends.</p>
<p>Description of the co-creation 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"> <li>- Actively involve in the workshops</li> <li>- Not directly involved in the workshops, for example, participants of the restitution events, exhibition visitors, screening attendees, online videos viewers.</li> </ul> <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>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"> <li>-Pre- and post-programn surveys</li> <li>-Stakeholder interviews</li> <li>-Observational data</li> <li>-Communnity screening feedback</li> <li>-Tracking participant interactions</li> </ul>

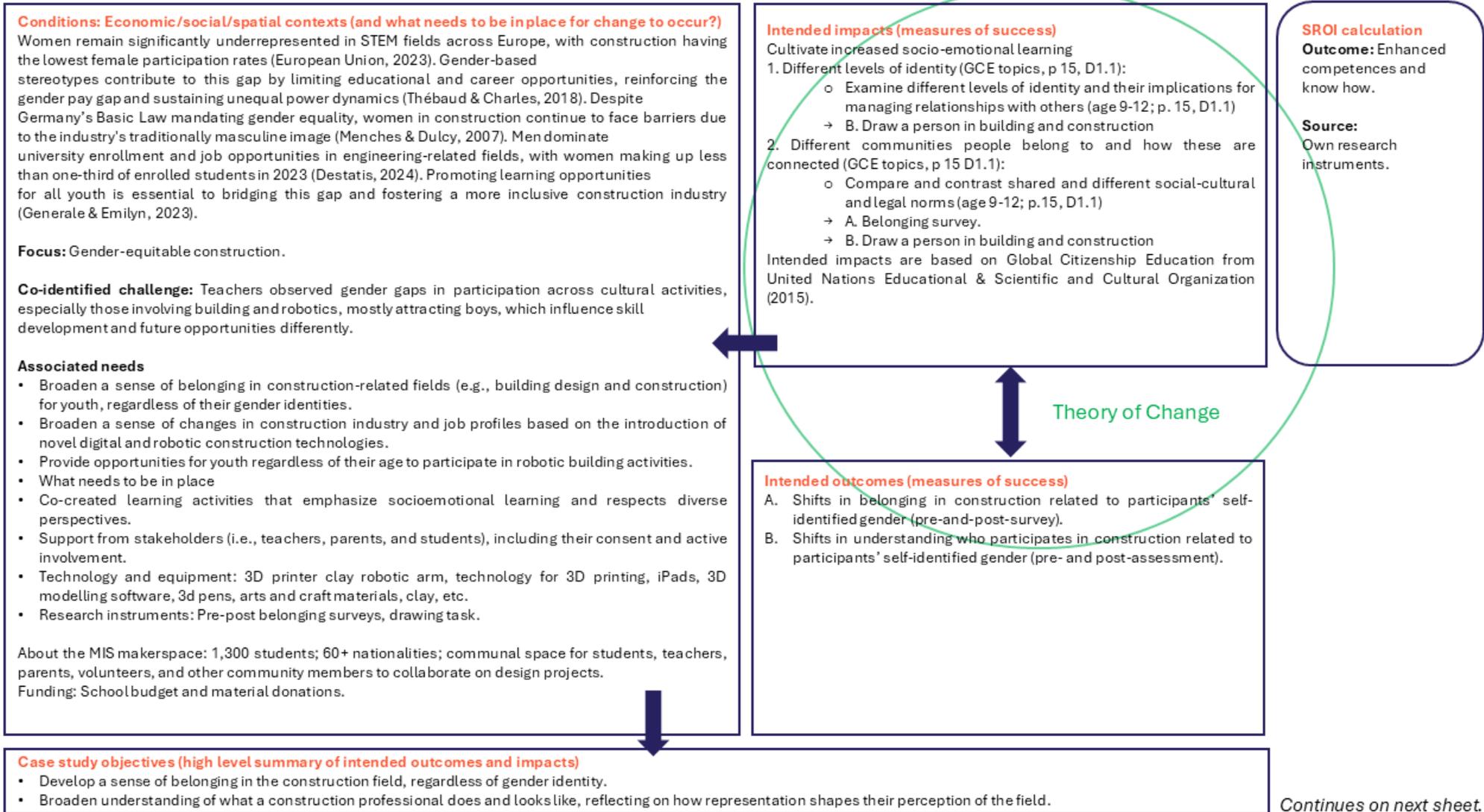
<p>How will these data be collected?</p>	<p>-Online pre- and post-program surveys</p> <p>-Camera facing interviews</p>
	<p>-Anonymous Online surveys for stakeholders not directly involved in the workshops fe. the screening event audience.</p>
<p>Description of any challenges in gathering satisfactory 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.</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>Around 20 people in total were engaged in designing this case study.</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>Other comments</p>	

## Germany



# Who is a builder? Gendered performance of construction



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.

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 <sup>th</sup> 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	<b>Case study 1: Who is a builder? Fostering belonging in construction for all.</b>
Why is the case study needed (context and rationale)?	<p>(Maker's Lab at Munich International School, 10-13 years old)</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 &amp; 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 &amp; 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</p>

(Destatis, 2024). Addressing this disparity requires fostering learning opportunities for all youth, a crucial step toward a more inclusive and equitable construction industry (Generale & Emilylyn, 2023).

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 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 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).

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

	<p>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 hightechnologies (e.g., robotic clay printing, 3D printing with pens). The three sessions will include following activities:</p> <ul style="list-style-type: none"> <li>• Pre- and post-survey: Belonging in construction</li> <li>• Pre- and post-drawing task: Draw a builder</li> <li>• Design task 1: Collaborative 3d modeling and printing with Polylactic Acid (PLA), including a demo PLA print and students designing with 3D printing pens.</li> <li>• Design task 2: Collaborative 3d modeling and printing with clay, including a demo robotic clay print and students designing with piping bags.</li> </ul> <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 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</p>
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	<p>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 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</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 100 students. This age group is crucial, as it represents</p>

<p>and how they were selected/consulted</p>	<p>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 cocreation 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</p>

	<p>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 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 100 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 cocreation 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</p>

	<p>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 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 studentcentered 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.</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 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</p>

	<p>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 studentcentered 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.</p>
<p>Funding level and source(s)</p>	<p>No known additional funding sources.</p>
<p>Description of any non-monetised resources used in the case study</p>	<p>Volunteer time:</p> <p><a href="http://www.clivieproject.eu">www.clivieproject.eu</a></p> <p>Contract No. 1011322857</p> <p>monetised resources</p> <p>used in the case study</p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>

	<ul style="list-style-type: none"><li>• Contributions of goods and services:</li> <li>• 70 hours of Maker's Lab space use for tours, course</li> <li>• facilitation, pilot facilitation</li> <li>• 672 hours of storage space at MIS</li> <li>• 1000 hours of university office work space used</li> <li>• 2.016 hours of LS Design lab space use (university</li> <li>• laboratory where we conducted laboratory design tests, packed and prepared technologies and materials, and prepared research instruments)</li> <li>• Crafting materials for courses</li> <li>• Materials/equipment with numbers used for the</li> <li>• pilots provided by LS Design lab</li> <li>• 4 Go Pro cameras</li> <li>• 4 piping bags</li> <li>• 2 - 3D pens</li> <li>• 4 Clay modeling tools set</li> <li>• 3 Bowls</li></ul>
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- 5 iPads
- 3 Syringes
- 20k Clay
- 17 aprons
- 4 trays
- 1 Robotic 3D printer clay arm
- 4 Holder for clay modeling set
- Transportation of materials and equipment to MIS.
- Transportation costs for researchers to school.
- Materials/equipment with numbers used for the pilots provided by MIS
- 1 TV screen
- 1 iPad
- 10k Clay
- 1 3D clay printer
- 15 3D pens

	<ul style="list-style-type: none"> <li>• 1 3D printer</li> <li>• Materials/equipment with numbers used for the</li> <li>• case study from MIS</li> <li>• 10k Clay</li> <li>• Materials purchased for case study: 2.286,84 Euros</li> </ul>
<p>What is the value of the inputs for the case study?</p>	<p>90 hours of Maker's Lab educator time (1.500,00 €)</p> <ul style="list-style-type: none"> <li>• 70 hours of Maker's Lab space use for tours, course facilitation, pilot facilitation (200,00 €) www.clivieproject.eu Contract No. 1011322858</li> <li>• 672 hours of storage space at MIS (40,00 €)</li> <li>• 1000 hours of university office work space used (1.600,00 €)</li> <li>• 2.016 hours of LS Design lab space use (university laboratory where we conducted laboratory design tests, packed and prepared technologies and materials, and prepared research instruments) (3.360,00 €)</li> <li>• Crafting materials for courses (44.300,00€)</li> <li>• Transportation of materials and equipment to MIS</li> </ul>

	<p>(370,00€).</p> <ul style="list-style-type: none"> <li>• Transportation costs for researchers to school (196,00€).</li> <li>• Materials/equipment with numbers used for the pilots provided by MIS (4.950,00€)</li> <li>• Materials purchased for case study (2.286,84€)</li> </ul> <p>Total: 58.802,84 €</p>
<p>Outputs to be delivered in the case study</p>	<ul style="list-style-type: none"> <li>• 18 learning sessions facilitated</li> <li>• 15 hours of facilitated sessions</li> <li>• Up to 100 youth participants (age 10-13)</li> <li>• Up to 21 group cultural productions</li> <li>• Up to 100 pre- and post-surveys filled in by youths</li> <li>• Up to 100 pre- and post-drawing tasks filled in by youths</li> <li>• 1 curriculum for belonging in construction</li> <li>• 8 educators trained in the facilitation of the curriculum</li> </ul>
<p>Learning outcomes to be delivered in the case study</p>	<ul style="list-style-type: none"> <li>• Shifts in belonging in construction related to participants' self-identified gender.</li> </ul>

	<ul style="list-style-type: none"> <li>• Shifts in understanding who participates in construction related to participants' self-identified gender.</li> </ul>
<p>Impacts to be delivered in the case study</p>	<p>Competences and know-how: Cultivate increased socioemotional learning</p> <p>1. Different levels of identity (GCE topics, <a href="#">p 15, D1.1</a>):</p> <ul style="list-style-type: none"> <li>○ Examine different levels of identity and their implications for managing relationships with others (age 9-12; <a href="#">p. 15, D1.1</a>)</li> </ul> <p>2. Different communities people belong to and how these are connected (GCE topics, <a href="#">p 15 D1.1</a>):</p> <ul style="list-style-type: none"> <li>— Compare and contrast shared and different socialcultural and legal norms (age 9-12; <a href="#">p. 15, D1.1</a>)</li> </ul> <p>Intended impacts are based on Global Citizenship Education from United Nations Educational &amp; 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"> <li>• Quantitative analysis of shifts in belonging per gender of youth participants (pre- and post-survey)</li> <li>• Quantitative analysis of shifts in representation of</li> </ul>

	builders per gender (pre- and post-drawing task)
Description of the cocreation of the measures of success/indicators	<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 the activity were also reviewed and refined with input from the school's teachers.</p>
Description of any differences among the stakeholders on the value of attributed to the indicators	<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.

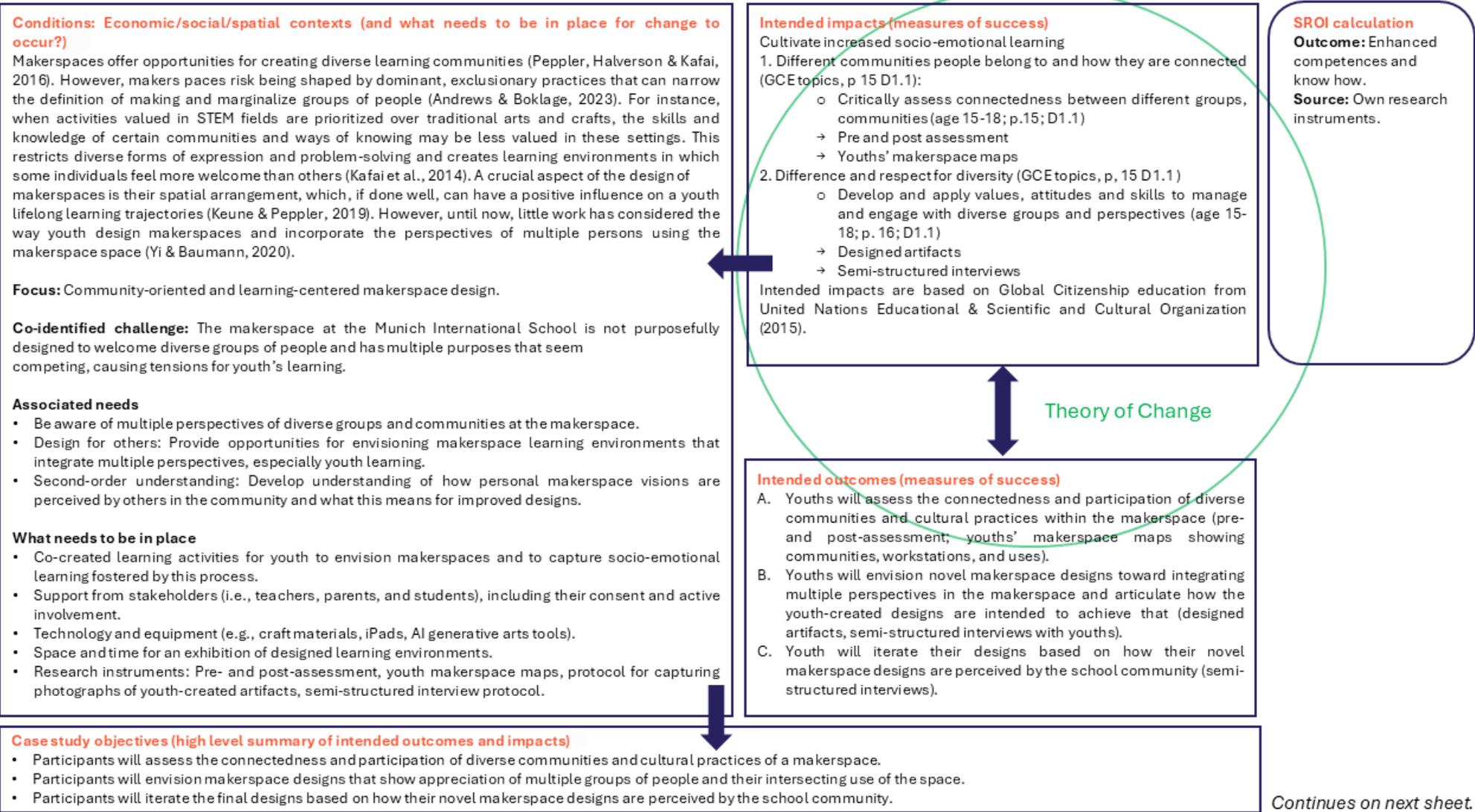
	<p><u>Educators</u>: The surveys will provide educators with inspiration for the design of assessments related to the Global Citizenship framework.</p>
<p>How will the case study be (e)valuated</p>	<p>Belonging survey: Significant difference in the sense of belonging is expected between the pre- and post-study measurements, indicating potential changes resulting from the intervention.</p> <p>Draw a person in building and construction: 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>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>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>
<p>How will these data be</p>	<p>Paper-based formats that will be filled in by youth participants during the case study. We will then scan the</p>

collected?	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 impact of the case study <sup>2</sup> _____</p> <p><sup>2</sup>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>	<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 o 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 the outcomes (i.e., socioemotional learning outcomes). We will need support to</p>
Description of any challenges in gathering satisfactory data on measuring the success of the case study	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.
Detail the number of individuals (young people, educators, teachers, stakeholders) you have engaged with in the design of the case study	<ul style="list-style-type: none"> <li>• Up to 100 youth participants</li> <li>• Up to 6 educators</li> </ul>



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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.

EU Grant Agreement number: 101132285

Project acronym: CLiViE

Project title: Cultural Literacies' Value in Europe

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

<b>Abstract</b>
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	<b>Case 2: Building spaces for everyone – Inclusive learning environments for the built world</b>
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 &amp; Bender, 2013; Halverson &amp; Sheridan, 2014). It incorporates a flourishing culture of hands-on creation, design, and innovation (Peppler &amp; 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 &amp; 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 &amp; 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,</p>

allowing individuals to learn from one another, exchange ideas, and draw motivation from shared experiences (Halverson, & Sheridan, 2014).

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; BarajasLopez & 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

	<p>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).</p> <p>The design of makerspaces plays a crucial role in shaping communities of practice (Halverson &amp; Sheridan, 2014). Adaptable and flexible environments that encourage teamwork and idea sharing can strengthen participants' sense of belonging (Peppler, Halverson &amp; Kafai, 2016). The</p>
	<p>spatial arrangement of these spaces is particularly relevant, as well-designed makerspaces can positively influence youth's lifelong learning trajectories (Keune &amp; 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 &amp; 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.</p> <p>Inclusive and community-driven design is essential for creating makerspaces that truly meet the needs of their</p>

	<p>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 &amp; 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 &amp; Bers, 2018). Despite the importance of incorporating multiple perspectives, there has been limited research on how youth actively 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 &amp; 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</p>	<p><u>Spatial</u>: This case study will be part of an 11th-grade elective course focused on personal project development,</p>

<p>(timescale) and geography (spatial) of delivery</p>	<p>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., Dalle) to visualize a re-imagined Maker's Lab. The five sessions will include following activities:</p> <ul style="list-style-type: none"><li>• Session 1: Mapping the current Maker's Lab showing communities, workstations, and practices; tangible design of a re-imagined Maker's Lab.</li><li>• Session 2: Re-imagining the Maker's Lab using AI generative arts apps.</li><li>• Session 3: Finalizing visuals and writing artist statements.</li><li>• Session 4: Setting up an exhibition. Youth, educators, and facilitators will carry out the installation of highquality printed photographs to set up the exhibition of the youth' artistic works.</li><li>• 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</li></ul>
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	<p>exhibition, educators and youth will create a <i>map of meaning</i> to identify and visualize the value of their overall experience.</p> <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).</p> <p>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 imagegenerative 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 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,</p>

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 can enhance their university applications. The transition from high school is an important step and often causes anxiety.

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

	<p>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. 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 range of stakeholders involved in the</p>	<p><u>Youth participants</u>: The 11th-grade elective class consists of two groups, with sessions held for all youth who</p>

<p>development of the case study and how they were selected/consulted</p>	<p>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 cocreation 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 highprofile 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>
<p>Description of the age and demographic profile of beneficiaries</p>	<p>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 selfidentified 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 MIS, a private international school committed to providing</p>
	<p>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</p>

	<p>settings in implementing innovative educational activities, such as this case study, MIS serves as a model space for implementation.</p>
<p>Funding level and source(s)</p>	<p>No known additional funding sources.</p>
<p>Description of any nonmonetised resources used in the case study</p>	<p>Volunteer time:</p> <ul style="list-style-type: none"> <li>• 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.</li> </ul> <p>Contributions of goods and services:</p> <ul style="list-style-type: none"> <li>• 18 hours of Maker's Lab space use (tours, course time, pilot time)</li> </ul> <p>1400 hours of university office work space used</p> <p>1440 hours of LS Design lab space use (non-office space; university laboratory where we conducted laboratory design tests, packed and prepared technologies and materials, and prepared research instruments)</p> <p>LS Design la</p> <ul style="list-style-type: none"> <li>• b crafting materials for courses 11 pencils</li> <li>• 10 markers</li> </ul>

- 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
- 1 tokens package
- 2 yarn
- 3 felt
- 20 felt sheet pieces
- 8 crafting little umbrellas
- 1 package of wooden color balls
- 1 chopsticks package

	<ul style="list-style-type: none"> <li>• 10 carton cups</li> <li>• 20 silicon bars</li> <li>• 5 glue guns</li> <li>• 2 scalpel</li> </ul> <p>Materials/equipment with numbers used for the case study from MIS</p> <ul style="list-style-type: none"> <li>• 1 TV screen</li> </ul> <p>Material purchased for the case study.</p>
<p>What is the value of the inputs for the case study?</p>	<ul style="list-style-type: none"> <li>• 20 hours of Maker's Lab educator time (320,00 €)</li> <li>• 18 hours of Maker's Lab space use (51.42,00 €)</li> <li>• 1400 hours of university office work space used. (2.240,00 €)</li> <li>• 440 hours of LS Design lab space use (non-office space (2.333,00 €)</li> <li>• LS Design lab crafting materials for courses Materials/equipment with numbers used for the case study from MIS (300 €)</li> <li>• Total Material purchased for the case study: (1.198,00 €) value: 6.442,42 €</li> </ul>

<p>Outputs to be delivered in the case study</p>	<ul style="list-style-type: none"> <li>• 5 learning sessions facilitated</li> <li>• 12.25 hours of facilitated sessions</li> <li>• Up to 23 youth participants (age 15-18)</li> <li>• Up to 8 group visual designs of their Maker's Lab.</li> <li>• Up to 19 semi-structured interviews with youths</li> <li>• 1 curriculum for designing learning spaces connecting diverse communities.</li> <li>• 1 educator trained in the facilitation of the curriculum</li> </ul>
<p>Learning outcomes to be delivered in the case study</p>	<ul style="list-style-type: none"> <li>• Youths will assess the connectedness and participation of diverse communities and cultural practices within the makerspace.</li> <li>• 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.</li> <li>• Youth will iterate their designs based on how their novel makerspace designs are perceived by the school community.</li> </ul>
<p>Impacts to be delivered in the case study</p>	<p>Cultivate increased socio-emotional learning</p> <ul style="list-style-type: none"> <li>• Different communities people belong to and how</li> </ul>

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

Maker's Lab? We anticipate that the post-assessment will include more groups of people.

Youths' makerspace maps (small groups): 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.

Designed artifacts: We will analyze the youth-created artifacts (i.e., models of space, AI-generated visions of novel makerspaces, and artist statement) based on their 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

	<p>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>Semi-structured interviews: 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 stakeholders on the value of attributed to the indicators</p>	<p><u>Youth participants:</u></p> <ul style="list-style-type: none"> <li>● 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</li> </ul>

	<p>connections as well as respect for diversity in terms of shared use of and needs for the makerspace.</p> <ul style="list-style-type: none"> <li>● 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.</li> </ul> <p><u>Educators:</u> 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>
<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 perspective by recognizing a greater diversity of groups within the Maker's Lab.</p> <p><u>Analysis youths' makerspace maps (quantitative):</u> To evaluate how youth critically assess the connectedness between different groups and communities in the</p>

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 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

	<p>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>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>: Paperbased 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 Algenerated 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,</p>	<p><u>Question</u>: 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</p>

<p>outcomes and/or impact of the case study</p>	<p>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., socioemotional learning outcomes). We will need support to complete this field.</p>
<p>Description of any challenges in gathering satisfactory data on measuring the success 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"> <li>• Up to 23 youth participants</li> <li>• Up to 1 educator</li> </ul>
<p>Other comments</p>	<p>None.</p>

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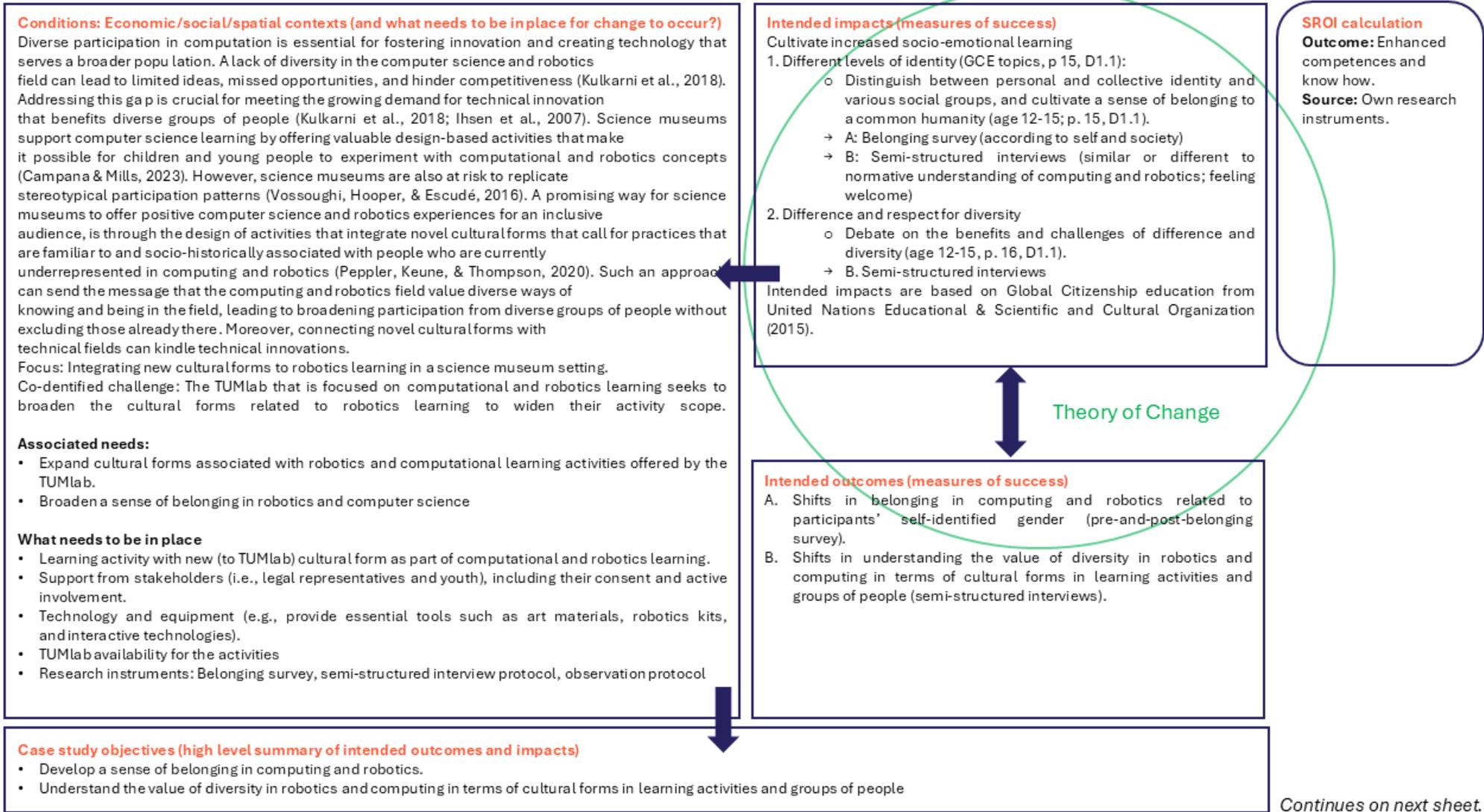
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# Introducing new cultural forms to robotics learning



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 <sup>th</sup> February 2025
Submission date	
Dissemination level	PU

<b>Abstract</b>
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	<b>Case 3: Introducing new cultural forms to robotics learning</b>
Description of the case study including duration (timescale) and geography (spatial) of delivery	<p>Further elaboration needed] 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).</p> <p>Addressing this gap is crucial for meeting the growing demand for technical innovation that benefits diverse groups of people (Kulkarni et al., 2018; Ihsen et al., 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 &amp; Mills, 2023). However, science museums are also at risk to replicate stereotypical participation patterns (Vossoughi, Hooper, &amp; 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, &amp; 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</p>

	<p>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>Spatial: 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 three sessions to introduce computational and robotics learning using kits that are infused by tools and 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"> <li>• Pre- and post-survey: Belonging in computer science and robotics</li> <li>• Design task: Create a moving landscape using robotics kits and fiber crafts materials.</li> </ul> <p>Timescale: Each session will</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</p>

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.

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 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 semistructured 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

	<p>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 cocreation 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> <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>

	Design and Creative Services: Robotics parts including motors
Description of the age and demographic profile of beneficiaries	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.
Institutional setting (formal/informal) of the case study	<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.</p> <p>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 nonmonetised resources used in the case study	TBD
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"> <li>● 1-5 learning sessions facilitated (1.5-11 hours in total)</li> <li>● 10-60 youth participants (age 10-13)</li> </ul>

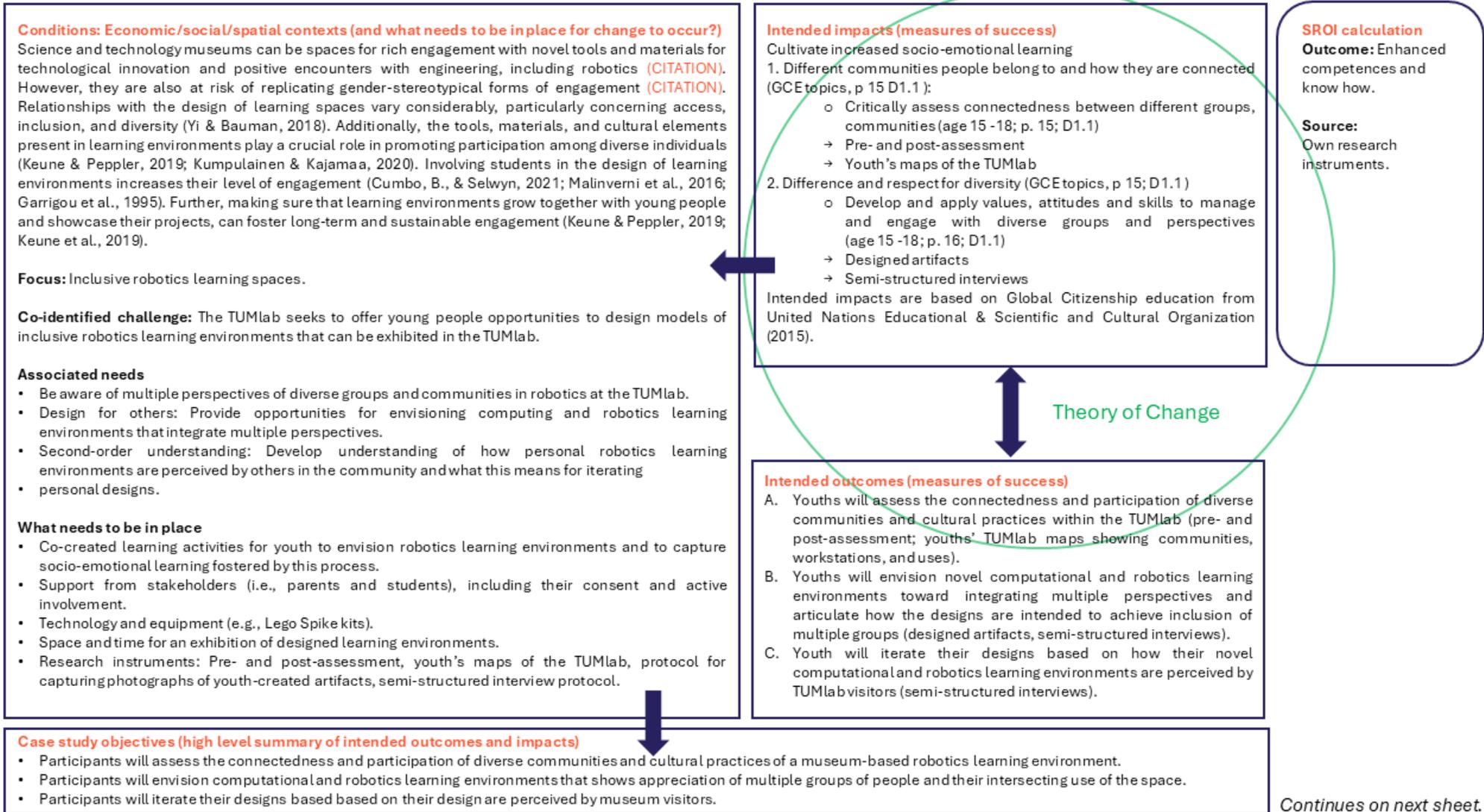
	<ul style="list-style-type: none"> <li>• 10-60 pre-and-post-belonging survey</li> <li>• 10-60 semi-structured interviews with youths</li> </ul> <p>1-5 educator trained in the facilitation of the curriculum</p>
<p>Learning Outcomes to be delivered in the case study</p>	<ul style="list-style-type: none"> <li>• Shifts in belonging in computing and robotics related to participants' self-identified gender (pre-and-post-belonging survey).</li> </ul> <p>Shifts in 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>
<p>Impacts to be delivered in the case study</p>	<p><u>Competences and know-how</u>: Cultivate increased socio-emotional learning.</p> <p>1. Different levels of identity (GCE topics, p 15, D1.1).</p> <p style="padding-left: 40px;">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).</p> <p>2. Difference and respect for diversity</p> <p style="padding-left: 40px;">b. Debate on the benefits and challenges of difference and diversity (age 12-15, p. 16, D1.1)</p> <p>Intended impacts are based on Global Citizenship education from United Nations Educational &amp; Scientific and Cultural Organization (2015).</p>

<p>Measures of success or indicators used to evaluate the case study outputs/outcomes/impac</p>	<ul style="list-style-type: none"> <li>• Quantitative analysis of shifts in belonging per gender of youth participants (pre- and post-survey).</li> <li>• 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).</li> </ul>
<p>Description of the cocreation of the measures success/indicators</p>	<p>Pre-and-post-belonging survey: 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>Semi-structured interviews: 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 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</p>

	robotics learning activities that integrate diverse cultural forms.
How will the case study be(e)valuated?	<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. 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 construction, 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>
What data will be used to measure the success of th case study?	<ul style="list-style-type: none"> <li>• Belonging survey responses entered into a spreadsheet as numbered values</li> <li>• Semi-structured interviews transcribed verbatim.</li> </ul>
How will these data be collected?	<ul style="list-style-type: none"> <li>• Belonging survey responses entered into a spreadsheet as numbered values</li> <li>• Semi-structured interviews transcribed verbatim. Semi-structured interviews: Recorded with an iPad and</li> </ul>

	transcribed verbatim for iterative content analysis.
Description of any proxy indicators to be used to evidence the outputs, outcomes and/or impacts of the case study	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 o the case studies (i.e., GCE) in terms of the outcomes (i.e., socioemotional learning outcomes). We will need support to complete this field.
Description of any challenges in gathering satisfactory data on measuring the success of the case study	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.
Detail the number of individuals (young people, educators, teachers, stakeholders) you have engaged with in the design o the case study	<ul style="list-style-type: none"> <li>● Up to 12 young people</li> <li>● 1 TUMlab manager</li> </ul>
Other comments	None.

# Envisioning inclusive robotics learning environments



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.

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Project acronym: CLiViE

Project title: Cultural Literacies' Value in Europe

Author(s)	Anna Keune, Daniela Villarreal Bermudez
Contributor(s)	
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Submission date	
Dissemination level	PU

<b>Abstract</b>
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	<b>Case study 4: Envisioning inclusive robotics learning environments in museum settings</b>
Why is the case study needed (context and rationale)?	<p>[Further elaboration needed] 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 (CITATION). However, they are also at risk of replicating gender-stereotypical forms of engagement (CITATION). Relationships with the design of learning spaces vary considerably, particularly concerning access, inclusion, and diversity (Yi &amp; Bauman, 2018). Additionally, the tools, materials, and cultural elements present in learning environments play a crucial role in promoting participation among diverse individuals (Keune &amp; Peppler, 2019; Kumpulainen &amp; Kajamaa, 2020). Involving students in the design of learning environments increases their level of engagement (Cumbo, B., &amp; 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 &amp; Peppler, 2019; Keune et al., 2019).</p>
Description of the case study including duration (timescale) and geography (spatial) of delivery	<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</p>

	<p>use Lego robotics kits that resonate with the materials already 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</p>

	<p>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 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 cocreation 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>

	<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>	<ul style="list-style-type: none"> <li>• Visual Arts and Crafts</li> <li>• Audio-visual and Interactive Media</li> <li>• Design and Creative Services</li> </ul>
<p>Description of the age and demographic profile of beneficiaries</p>	<p>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.</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</p>
	<p>worldwide and the TUMlab is a robotics lab situated in the heart of the Deutsches Museum at Museum Insel in Munich.</p>
<p>Funding level and source(s)</p>	<p>No known additional funding sources.</p>

Description of any nonmonetised resources used in the case study	TBB
What is the value of the inputs for the case study?	TDB
Outputs to be delivered in the case study	<ul style="list-style-type: none"> <li>● 3 learning sessions facilitated</li> <li>● 4.5 hours of facilitated sessions</li> <li>● Up to 12 youth participants (age 15-18)</li> <li>● Up to 4 group visual designs of robotics learning spaces.</li> <li>● Up to 12 semi-structured interviews with youths</li> <li>● 1 curriculum for designing learning spaces connecting diverse communities.</li> <li>● 1 educator trained in the facilitation of the curriculum</li> </ul>
Learning Outcomes to be delivered in the case study	<ul style="list-style-type: none"> <li>● Youths will assess the connectedness and participation of diverse communities and cultural practices within the TUMlab</li> <li>● 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.</li> </ul>

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

	<p>designs.</p> <ul style="list-style-type: none"> <li>• Semi-structured interviews with youth that articulate how youth took multiple perspectives into consideration in their designs.</li> </ul>
<p>Description of the cocreation 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 practices and cultural forms, materials, and workstations</p>

	<p>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"> <li>• We anticipate an increase in the number of groups that youth identify (<u>pre- and post assessment and makerspace maps</u>). The differences will indicate a shift</li> </ul>

<p>of attributed to the indicators</p>	<p>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"> <li>• 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.</li> </ul> <p><u>Manager/educator:</u></p> <ul style="list-style-type: none"> <li>• 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.</li> </ul>
<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, 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 inclusive perspective by recognizing a greater diversity of groups.</p> <p><u>Analysis youths' makerspace maps (quantitative):</u> To evaluate how youth critically assess the connectedness between</p>

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 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

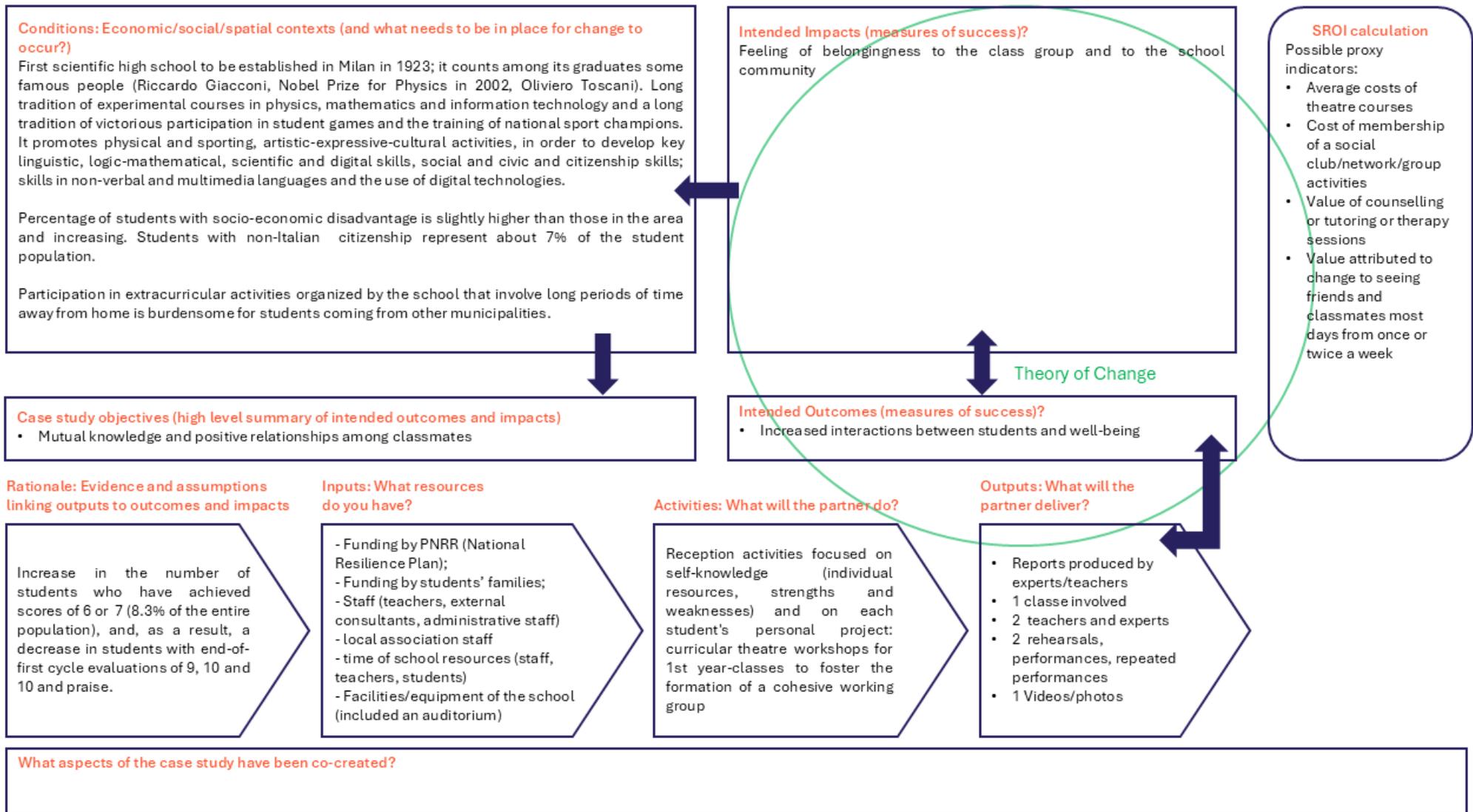
	<p>over time related to the youth-perceived value of designing for diversity.</p> <p>Question: How do we convert the pre- and post-survey and pre-and post-drawing task results into a monetized value?</p>
<p>What data will be used to measure the success of the case study?</p>	<p><u>Pre- and post-assessment</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 study</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</p>

	<p>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</p> <p>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"> <li>● Up to 12 young people</li> <li>● 1 TUMlab manager</li> </ul>
<p>Other comments</p>	<p>None</p>

Italy



# Liceo Scientifico “Vittorio Veneto” (Milan)



Name of the case study	<b>Liceo Scientifico “Vittorio Veneto” (Milan)</b>
Why is the case study needed (context and rationale)?	<p>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>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 is slightly higher than those in the area and 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>Increase in the number of students who have achieved scores of 6 or 7 (8.3% of the entire population), and, as a</p>

	result, a decrease in students with end-of-first cycle evaluations of 9, 10 and 10 and praise.
Description of the case study including duration (timescale) and geography (spatial) of delivery	Curricular theatre workshops for 1 <sup>st</sup> year-classes to foster the formation of a cohesive working group to be held at the beginning of the school year  Timescale: September-October 2025  Geographical area: Milan
Description of how the case study was developed	The curricular theatre workshop is part of a series of reception activities focused on self-knowledge (individual resources, strengths and weaknesses) and on each student's personal project, that aim to foster a sense of belonging to the school and the study of school subjects in a way that also supports personal inclinations. These activities include also: extracurricular projects for 2 <sup>nd</sup> year-classes (sport, theatre, music band) and a Theatre workshop in English in the first classes during one of the three weekly hours of English (teacher+drama expert).
Description of the range of stakeholders involved in the development of the case study and how they were selected/consulted	Internal/external: Teachers, Students, External consultants (curricular activities expert), local associations
Description of the co-creation aspects of the development of the case study	To be defined

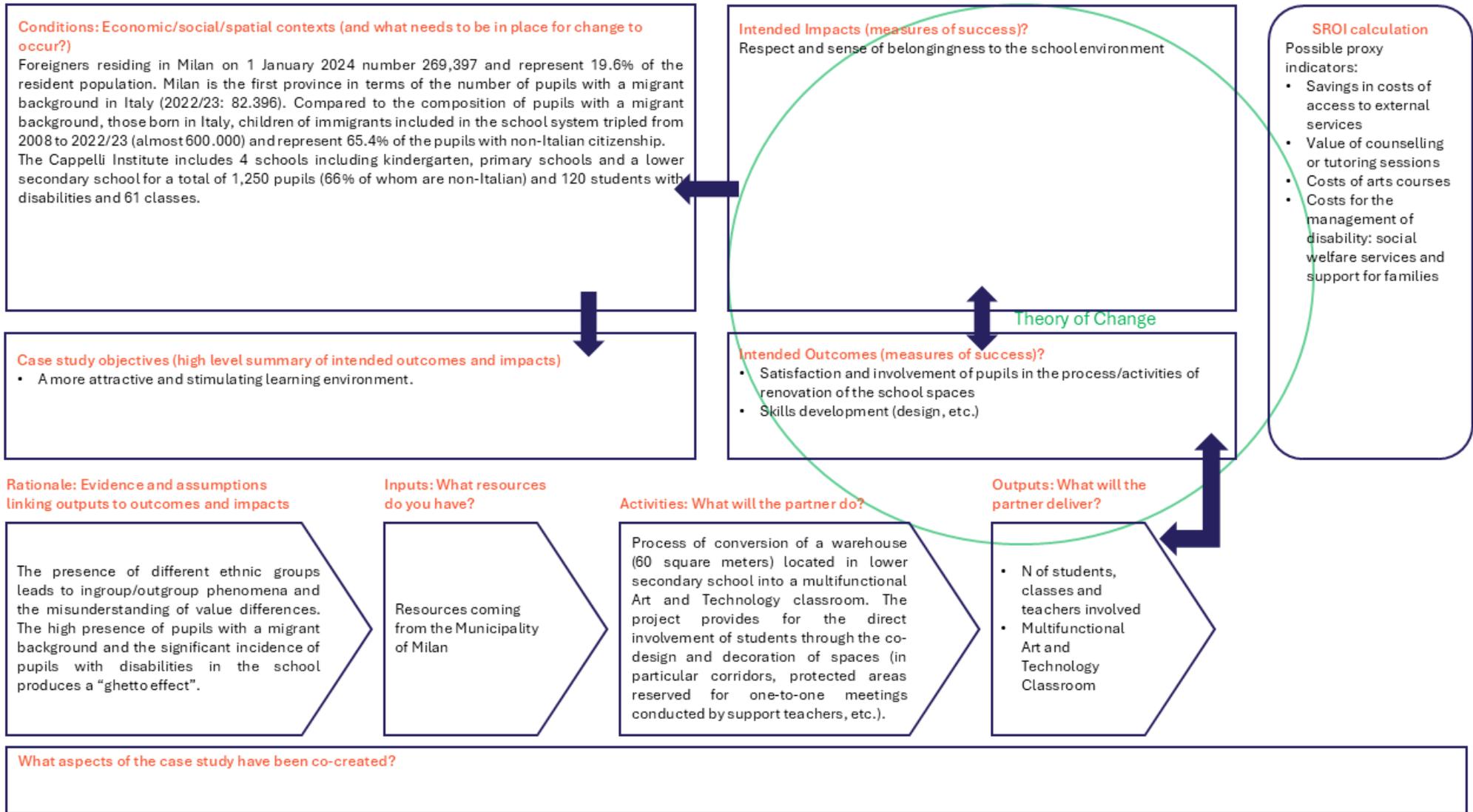
Art/Cultural form covered in the case study	Performance (theatre) and music (production, dissemination, and consumption of artistic expressions)
Description of the age and demographic profile of beneficiaries	14-19 students coming also from other municipalities, included foreign students and students 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 (high school)
Funding level and source(s)	National and local: funding by PNRR (National Resilience Plan); funding by students' families
Description of any non-monetised resources used in the case study	Facilities and equipment, time of school resources (staff, teachers, students)
What is the value of the inputs for the case study?	<ul style="list-style-type: none"> <li>• funding by PNRR (National Resilience Plan)?</li> <li>• funding by students' families?</li> <li>• Staff (teachers, experts, administrative staff)?</li> <li>• facilities/equipment (included an auditorium)?</li> </ul> <p>local association staff</p>

<p>Outputs to be delivered in the case study</p>	<ul style="list-style-type: none"> <li>• Reports produced by experts/teachers</li> <li>• 1 class involved</li> <li>• 2 teachers and experts</li> <li>• 2 rehearsals, performances, repeated performances</li> <li>• 1 Videos/photos</li> </ul>
<p>Learning Outcomes to be delivered in the case study</p>	<p>Mutual knowledge and positive relationships among classmates</p>
<p>Impacts to be delivered in the case study</p>	<p>Feeling of belongingness to the class group and to the school community</p>
<p>Measures of success or indicators used to evaluate the case study outputs/outcomes/impacts</p>	<p>Increased interactions among students and well-being</p>
<p>Description of the co-creation of the measures of success/indicators</p>	<p>To be defined</p>
<p>Description of any differences among the stakeholders on the value of attributed to the indicators</p>	<p>To be defined</p>

How will the case study be (e)valuated?	SROI
What data will be used to measure the success of the case study?	<p>Number of students and classes involved</p> <p>Number of performances/activities in which the students are involved</p> <p>Qualitative data collected through interviews, focus groups, participant observations</p> <p>Number of activities participants are involved in outside the curricular and extra-curricular activities at school</p>
How will these data be collected?	Interviews (school manager and expert), participant observation, focus group with participants (emotional cartography)
Description of any proxy indicators to be used to evidence the outputs, outcomes and/or impacts of the case study	<p>Average costs of theatre courses</p> <p>Cost of membership of a social club/network/group activities</p> <p>Value of counselling or tutoring or therapy sessions</p> <p>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	Unavailability of respondents

<p>measuring the success of the case study</p>	<p>Lack of time and resources stakeholders can give to data collection</p> <p>Insufficient funds for the activation of the workshop</p> <p>End of the workshops/activities before data collection</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>Students: ?</p> <p>Experts: 1</p> <p>School staff involved: ?</p> <p>Staff of the cultural associations involved: ?</p> <p>Cultural associations involved: 1</p>
	<p>Other comments</p>

# Istituto comprensivo Cappelli / Via Russo (Milan)



Name of the case study	<b>Ist. Cappelli (Via Russo Complex)</b>
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>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>
Description of the case study including duration (timescale) and geography (spatial) of delivery	The Cappelli Institute includes 4 schools including kindergarten, primary schools and a lower secondary school for a total of 1,250 pupils (66% of whom are non-Italian) and 120 students with disabilities and 61 classes.

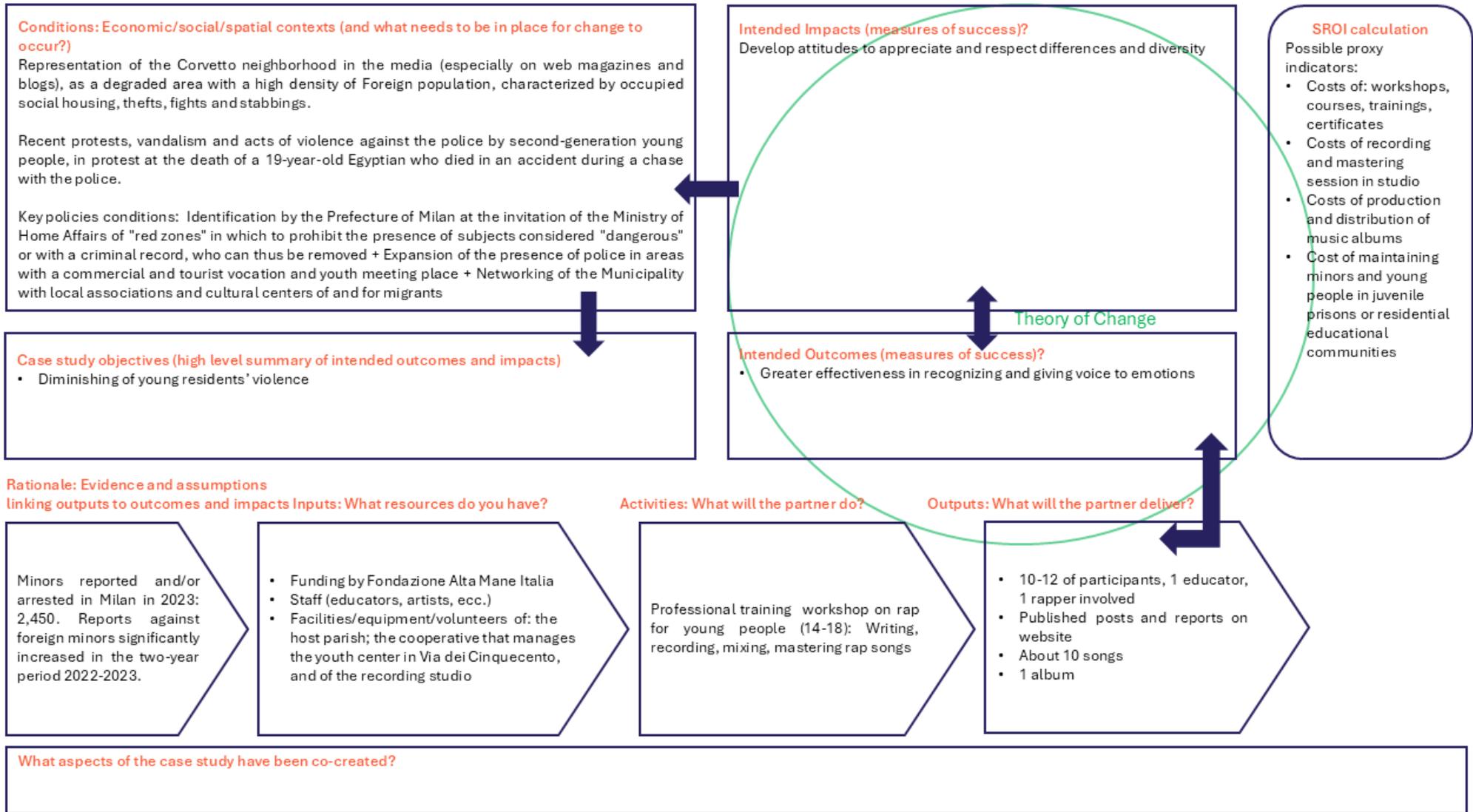
	<p>The object of analysis is represented by a process of conversion of a warehouse (60 square meters) located in lower secondary school into a multifunctional Art and Technology classroom. The project provides for the direct involvement of students through the co-design and decoration of spaces (in particular corridors, protected areas reserved for one-to-one meetings conducted by support teachers, etc.).</p> <p>Timescale: Restoration work of the warehouse: March 2025; Placement of furnitures and equipments: April-May 2025; decoration of the rooms by the pupils: September 2025</p> <p>Geographical area: 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>Description of the range of stakeholders involved in the development of the case study and how they were selected/consulted</p>	<p>Local authority (Municipality of Milan - funder), teachers, pupils, school staff</p>

Description of the co-creation aspects of the development of the case study	To be defined
Art/Cultural form covered in the case study	Design and creative services (interior design, architectural services); Visual art
Description of the age and demographic profile of beneficiaries	11-13 years old-people, with a migrant background
Institutional setting (formal/informal) of the case study	Formal
Funding level and source(s)	Resources coming from the Municipality of Milan
Description of any non-monetised resources used in the case study	Facilities and equipments, time of school resources (staff, teachers, pupils)
What is the value of the inputs for the case study?	To be defined
Outputs to be delivered in the case study	<ul style="list-style-type: none"> <li>• N of students, classes and teachers involved</li> <li>• Multifunctional Art and Technology Classroom</li> </ul>
Learning Outcomes to be delivered in the case study	A more attractive and stimulating learning environment

Impacts to be delivered in the case study	Respect and sense of belongingness to the school environment
Measures of success or indicators used to evaluate the case study outputs/outcomes/impact	<ul style="list-style-type: none"> <li>• Satisfaction and involvement of the pupils in the activities of renovation of the school spaces</li> <li>• Skills development (design, etc.)</li> </ul>
Description of the co-creation of the measures of success/indicators	To be defined
Description of any differences among the stakeholders on the value of attributed to the indicators	To be defined
How will the case study be (e)valuated?	SROI analysis
What data will be used to measure the success of the case study?	Data collected with interviews (school manager and teachers), participant observation, focus group with participants (emotional cartography)
How will these data be collected?	Interviews, ethnography, focus groups
Description of any proxy indicators to be used to evidence the outputs,	<p>Savings in costs of access to external services</p> <p>Value of counselling or tutoring sessions</p>

<p>outcomes and/or impacts of the case study</p>	<p>Costs of arts courses</p> <p>Costs for the management of disability: social welfare services and support for families</p>
<p>Description of any challenges in gathering satisfactory data on measuring the success of the case study</p>	<p>Delays in the implementation of the multipurpose classroom</p> <p>Participants drop out</p> <p>Unavailability of respondents</p> <p>Distrust and resistance</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 defined</p>
	<p>Other comments</p>

# Keep It Real!/ FormattArt – Corvetto (Milan)



Name of the case study	<b>Keep It Real! – Formatt Art (Milan)</b>
Why is the case study needed (context and rationale)?	<p>Representation of the Corvetto neighborhood in the media (especially on web magazines and blogs), as a degraded area with a high density of foreign population, characterized by occupied social housing, thefts, fights and stabbings.</p> <p>Recent 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>Key policies conditions: Identification by the Prefecture at the invitation of the Ministry of Home Affairs of "red zones" in which to prohibit the presence of subjects considered "dangerous" or with a criminal record, who can thus be removed + Expansion of the presence of police in areas with a commercial and tourist vocation and youth meeting place + Networking of the Municipality with local associations and cultural centers of and for migrants</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	<p>Rap writing workshop, led by professionals rappers and promoted by ForMattArt APS as a path of advocacy and 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. Every workshop session is lead by a professional rapper and an</p>

	<p>educator. The projects involves 2 different group of beneficiaries: a “senior” group focused on recording and producing an album; a “junior” group focused on learning to write rap songs and original backing tracks</p> <p>Timescale: September -June (a 2-hours session per week)</p> <p>Geography: Parrocchia di S. Michele Arcangelo e Santa Rita in Corvetto (Milan)</p>
<p>Description of how the case study was developed</p>	<p>The rap writing workshop promoted by ForMattArt adheres to the national network "Keep it Real" created to bring together all the arts-based educational realities related to Hip Hop culture. It is a 3-year-project that involves different cities (Rome, Milan, Naples, Bologna, Cosenza) and different Universities and researchers (Bicocca in Milan, Sapienza in Rome, University of Calabria; Maestri di Strada in Naples). It aims at professional training processes based on Hip-Hop as an educational tool with minors and adolescents in conditions of social marginality (production of artistic, informative and educational content).</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>Macrobeat Studios: recording and editing the song album</p>

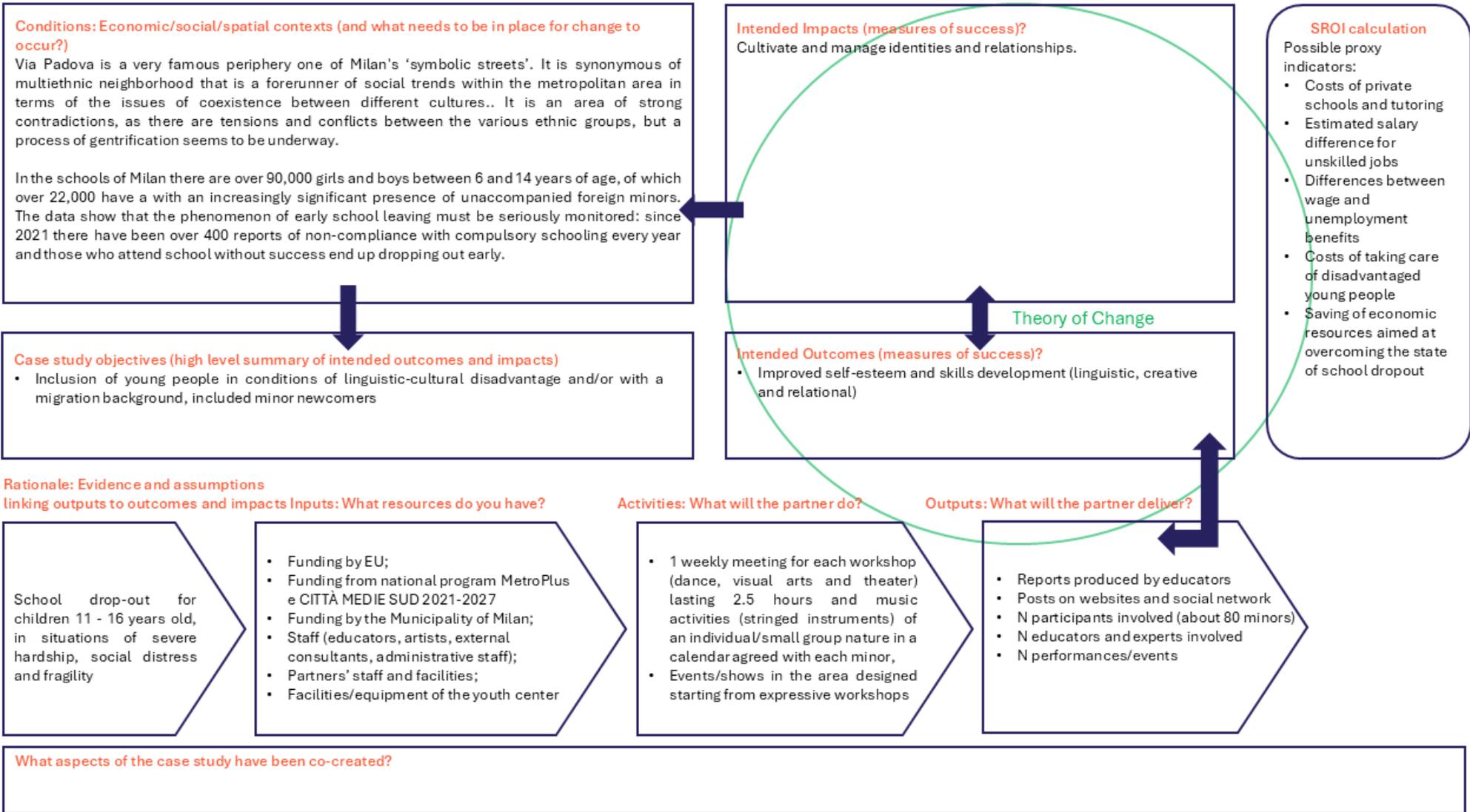
	<p>National Network “Keep It Real!”</p> <p>Fondazione Alta Mane Italia: funding</p> <p>Università degli Studi Milano Bicocca: evaluation and validating of the method</p>
Description of the co-creation aspects of the development of the case study	To be defined
Art/Cultural form covered in the case study	Performance and music (production, dissemination, and consumption of artistic expressions)
Description of the age and demographic profile of beneficiaries	14-18 year-old-people with a migrant background, at risk of educational poverty and in conditions of social marginality residing in a working-class and degraded neighborhood of Milan
Institutional setting (formal/informal) of the case study	Informal
Funding level and source(s)	National; Fondazione Alta Mane Italia
Description of any non-monetised resources used in the case study	Parish rooms which host the youth centre, parish volunteer; contribution of services by the recording studio (recording, mixing, editing the song album)
What is the value of the inputs for the case study?	- funding by Fondazione Alta Mane Italia?

	<ul style="list-style-type: none"> <li>- Staff (educators, artists, ecc.)?</li> <li>- facilities/equipment/volunteers of the host parish?</li> <li>- facilities/equipment/staff of the cooperative that manages the youth center in Via dei Cinquecento?</li> <li>- facilities/equipment/staff of the of the recording studio?</li> </ul>
Outputs to be delivered in the case study	<p>Published posts and reports on website</p> <p>About 10 songs collected in 1 album</p> <p>About 10-12 participants</p> <p>At least 2 workers involved (1 educator, 1 rapper)</p>
Learning Outcomes to be delivered in the case study	Diminishing of young residents' violence
Impacts to be delivered in the case study	Develop attitudes to appreciate and respect differences and diversity
Measures of success or indicators used to evaluate the case study outputs/outcomes/impacts	Greater effectiveness in recognizing and giving voice to emotions
Description of the co-creation of the measures of success/indicators	To be defined
Description of any differences among the	To be defined

stakeholders on the value of attributed to the indicators	
How will the case study be (e)valuated?	Validation of methods and tools by researchers from the Departments of Social Sciences of the University of Milan Bicocca, Sapienza University of Rome, Maestri di Strada in Naples, University of Calabria.  SROI
What data will be used to measure the success of the case study?	Number of participants involved  Number of educators and teachers trained  Number and type of goods produced (album, songs, ecc.)  Number of performances in which the workshop participants are involved  Qualitative data collected through interviews, focus groups about pro-social behavior developed
How will these data be collected?	Interviews with educators and conductors (rappers) and key stakeholders; participant observation, focus group with participants (emotional cartography)
Description of any proxy indicators to be used to evidence the outputs, outcomes and/or impacts of the case study	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	<p>Participants turn over or drop out</p> <p>Unavailability of respondents</p> <p>Lack of time and resources stakeholders can give to data collection</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>Young participants: about 10-12 per group</p> <p>Educators: 2 (1 – Cooperativa La Strada; 1 – Associazione 232)</p> <p>Artists: at least 1 rapper (Kiave)</p> <p>Macro Beats Recording studio managers and technicians: ?</p> <p>Stakeholder (Ass. ForMattArt): 1</p>
	Other comments

# Spazio Pontano 43 – Cooperativa Tempo per l’Infanzia (Via Padova, Milan)



Name of the case study	<b>SPAZIO PONTANO 43 (Milan)</b>
Why is the case study needed (context and rationale)?	<p>Via Padova is a very famous periphery one of Milan's 'symbolic streets'. It is synonymous of multiethnic neighborhood 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, as there are tensions and conflicts between the various ethnic groups, but a process of gentrification seems to be underway.</p> <p>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 with an increasingly significant presence of unaccompanied foreign minors. 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 who attend school without success end up dropping out early.</p> <p>Rationale: school drop-out for children 11 - 16 years old, in situations of severe hardship, social distress and fragility</p>
Description of the case study including duration (timescale) and geography (spatial) of delivery	<p>Artistic workshops (dance, music: strings, percussion, ensemble music; theater, figurative art: with the use of technologies for the design and redevelopment of spaces) offered by the Tempo per l'Infanzia Cooperative, which is a service provider partner of the municipality of Milan. There will be at</p>

	<p>least 1 weekly meeting for each workshop lasting 2.5 hours and music activities (stringed instruments) of an individual/small group nature in a calendar agreed with each minor.</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 employed by the Municipality of Milan</p> <p>The expressive workshops have as pedagogical references the Pedagogy of Desire and the Art-Educational Practice. Minors will be 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. There will be at least 1 weekly meeting for each workshop lasting 2.5 hours and music activities (stringed instruments) of an individual/small group nature in a calendar agreed with each minor.</p> <p>Timescale: September 2025 – June 2026</p> <p>Geography: Via Padova (Milan)</p>
<p>Description of how the case study was developed</p>	<p>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</p>

	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.
Description of the range of stakeholders involved in the development of the case study and how they were selected/consulted	Cooperativa Tempo per L'infanzia: delivering of art-based educational services Municipality of Milan: funding and management of the youth center
Description of the co-creation aspects of the development of the case study	To be defined
Art/Cultural form covered in the case study	Performance (theatre, dance) and music (production, dissemination, and consumption of artistic expressions); Visual arts
Description of the age and demographic profile of beneficiaries	10-13 years old participants in situations of hardship and fragility and NAI minors (newcomers to Italy) at risk of social isolation
Institutional setting (formal/informal) of the case study	Informal
Funding level and source(s)	- Staff (educators, experts, administrative staff)  - facilities/equipment

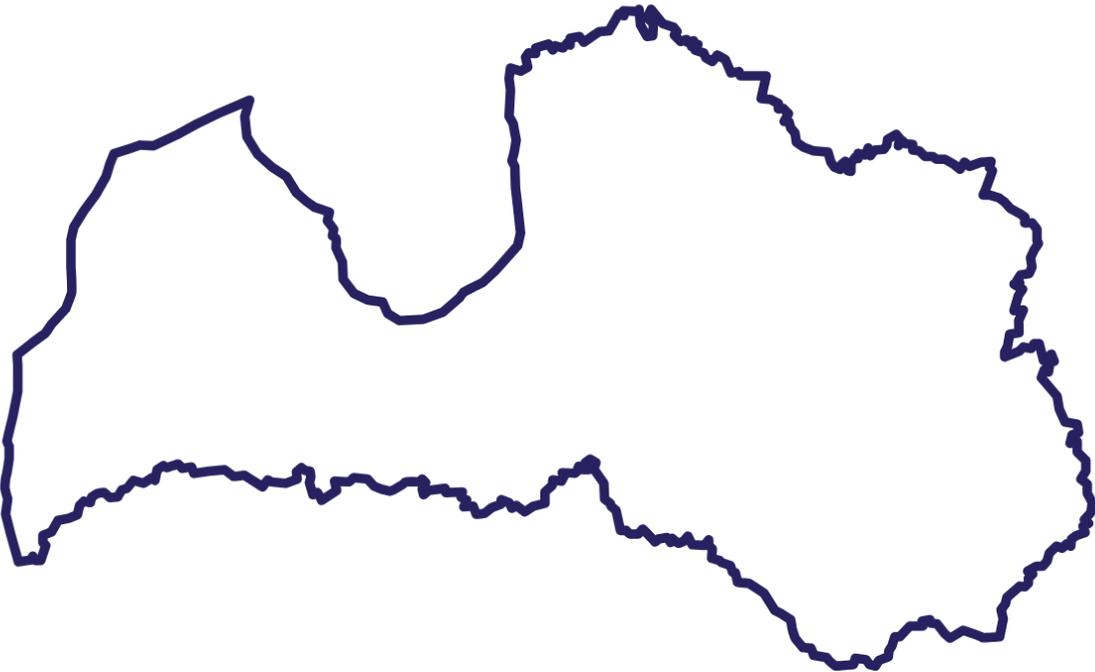
	<ul style="list-style-type: none"> <li>- funding from local government (Municipality of Milan)</li> <li>- funding from national programm METRO PLUS E CITTÀ MEDIE SUD 2021-2027</li> <li>- funding from EU</li> </ul>
Description of any non-monetised resources used in the case study	
What is the value of the inputs for the case study?	<ul style="list-style-type: none"> <li>- Funding from EU?</li> <li>- funding from national program METRO PLUS E CITTÀ MEDIE SUD 2021-2027?</li> <li>- Funding from the Municipality of Milan?</li> <li>- Staff (educators, artists, external consultants, administrative staff)?</li> <li>- Partners' staff and facilities?</li> <li>- Facilities/equipment of the youth center?</li> </ul>
Outputs to be delivered in the case study	<ul style="list-style-type: none"> <li>• Reports produced by educators</li> <li>• Posts on websites and social network</li> <li>• N participants involved (about 80 minors from local schools and Municipality 2 with particular attention to minors in a situation of</li> </ul>

	<p>social, economic and cultural fragility and newly arrived minors)</p> <ul style="list-style-type: none"> <li>• N educators and experts involved</li> <li>• N performances/events in the area designed starting from the expressive workshops</li> </ul>
Learning Outcomes to be delivered in the case study	Inclusion of young people in conditions of linguistic-cultural disadvantage and/or with a migration background, included minor newcomers i
Impacts to be delivered in the case study	Cultivate and manage identities and relationships
Measures of success or indicators used to evaluate the case study outputs/outcomes/impacts	Improved self- esteem and skills development in verbal and non-verbal languages
Description of the co-creation of the measures of success/indicators	To be defined
Description of any differences among the stakeholders on the value of attributed to the indicators	To be defined
How will the case study be (e)valuated?	<p>SROI</p> <p>the activities are also object of a monitoring and evaluation process provided for by the PN metro Plus 21-27 Program</p>
What data will be used to measure the success of the case study?	Number of participants

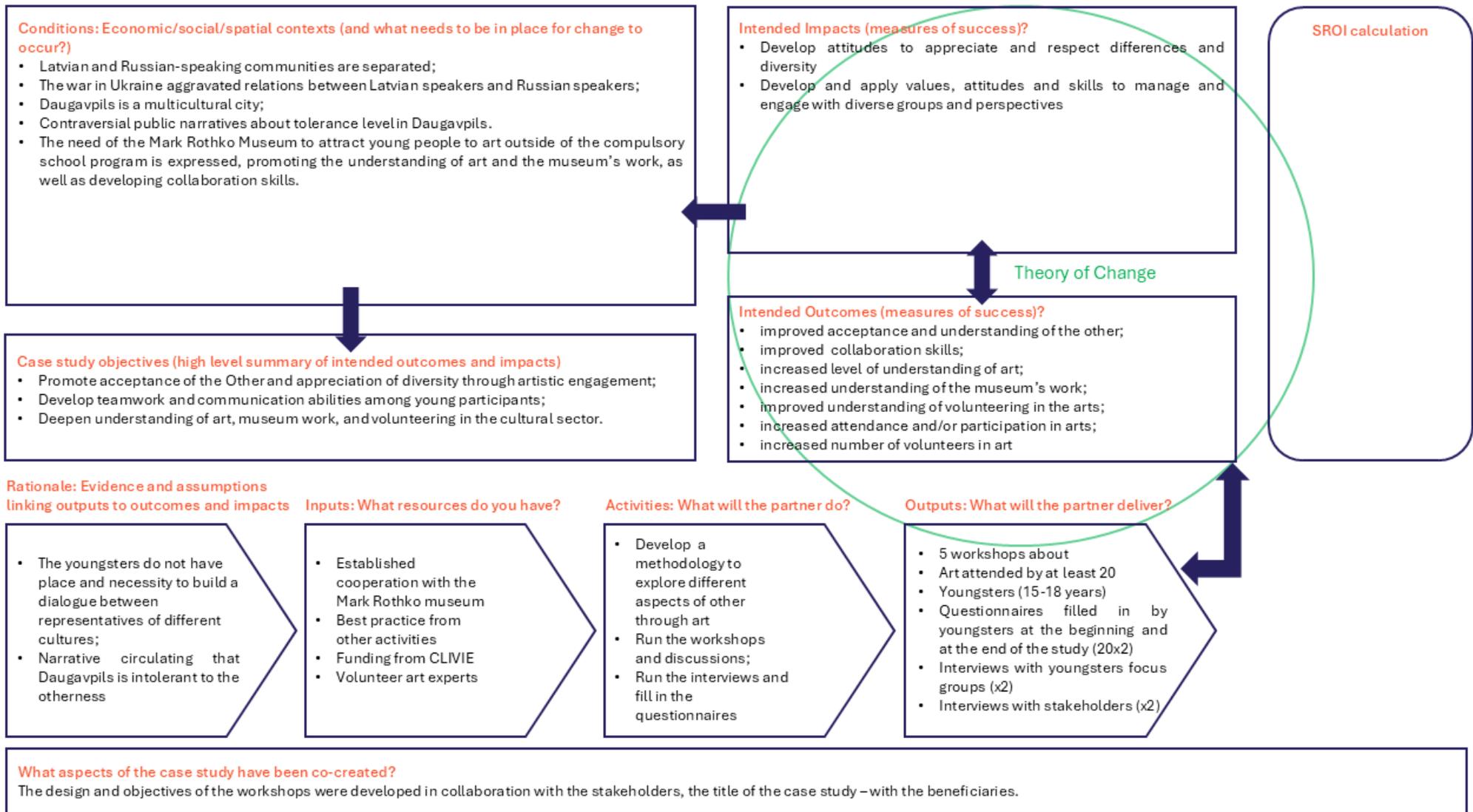
	<p>Number of external experts, educators involved</p> <p>Number of performances/activities in which the participants and the persons residing in the neighborhood involved</p> <p>Qualitative data collected through interviews and focus groups</p>
<p>How will these data be collected?</p>	<p>Interviews with educators and conductors (rappers) and key stakeholders (contact person for the educational services and fight against early school leaving area of the municipality of Milan); participant observation, focus group with participants (emotional cartography)</p>
<p>Description of any proxy indicators to be used to evidence the outputs, outcomes and/or impacts of the case study</p>	<p>Costs of private schools and tutoring</p> <p>Estimated salary difference for unskilled jobs</p> <p>Differences between wage and unemployment benefits</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>
<p>Description of any challenges in gathering satisfactory data on measuring the success of the case study</p>	<p>Unavailability of respondents</p>

	Lack of time and resources stakeholders can give to data collection
Detail and quantify the number of individuals (young people, educators, teachers, stakeholders) you have engaged with in the design of the case study	Young people: ? Educators: ? Experts: ? Staff of the cultural associations and municipality involved: ?
	Other comments

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)	
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Deliverable	D3.1 Case Study
WP	WP3 Mapping Outputs of arts-based education
Due date	28 <sup>th</sup> February 2025
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Dissemination level	PU

<b>Abstract</b>
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	<b>The <i>Other</i> in Art and Life</b>
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 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.</p>

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 provide recommendations on how to use art and culture to bridge divides in Daugavpils and beyond.

Latvijas Kultūras ministrija. (2021). *Latvijas kultūrpolitikas pamatnostādnes 2021.–2027. gadam*. Retrieved from <https://likumi.lv/ta/id/330444-kulturpolitikas-pamatnostadnes-2021-2027-gadam-kulturvalsts>

	<p>Latvijas Republikas Saeima. (1998). <i>Izglītības likums</i>. Retrieved from <a href="https://likumi.lv/ta/id/50759-izglitibas-likums">https://likumi.lv/ta/id/50759-izglitibas-likums</a></p> <p>Zepa, B., Šūpule, I., Kļave, E., Krastiņa, L., Krišāne, J., &amp; Tomsone, I. (2005). <i>Etnopolitiskā spriedze Latvijā: konflikta risinājuma meklējumi</i>. Retrieved from <a href="https://cilvektiesibas.org.lv/site/record/docs/2012/07/12/etnosprietz_LV.pdf">https://cilvektiesibas.org.lv/site/record/docs/2012/07/12/etnosprietz_LV.pdf</a></p> <p>Latvijas Sabiedriskais medijs. (2023). <i>Aptauja: Krievijas sāktais karš pasliktinājis latviešu attieksmi pret Latvijas krieviem</i>. Retrieved from <a href="https://www.lsm.lv/raksts/zinas/latvija/13.07.2023-aptauja-krievijas-saktais-kars-pasliktinajis-latviesu-attieksmi-pret-latvijas-krieviem.a516342/">https://www.lsm.lv/raksts/zinas/latvija/13.07.2023-aptauja-krievijas-saktais-kars-pasliktinajis-latviesu-attieksmi-pret-latvijas-krieviem.a516342/</a></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 discussions, encouraging them to reflect on diversity, identity, and the role of museums and art in society.</p> <p>By combining artistic exploration with participatory research methods, the case study aims to enhance young people's appreciation of <i>the Other</i>, 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, <i>The Other in Art and Life</i></p>

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)

	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Reflection and analysis phase (06.2025.-11.2025.; interviews with beneficiaries and stakeholders, inputs and outputs analysis, SROI calculation, value description and analysis).</li> <li>• Impact of activities with young people will be evaluated and measured over a longer period.</li> </ul> <p>Daugavpils pilsētas kultūras attīstības programma 2021.-2027.gadam. (2021). Retrieved from <a href="https://www.daugavpils.lv/assets/upload/manager/Kultura/Dokumenti/Daugavpils%20kulturas%20attistibas%20programma%202021-2027.pdf">https://www.daugavpils.lv/assets/upload/manager/Kultura/Dokumenti/Daugavpils%20kulturas%20attistibas%20programma%202021-2027.pdf</a></p>
<p>Description of how the case study was developed</p>	<p>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</p>

	<p>Europe's Future) (2018-2021), which conducted quantitative and qualitative research on cultural literacy practices in formal and non-formal education.</p> <ol style="list-style-type: none"><li>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.</li><li>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.</li><li>4) To clarify the goals, activities, and research methodology of the case study, several meetings were held with the researcher responsible for the implementation of the case study with stakeholders and colleagues of the project team over four months.</li><li>5) In the first workshop, the young people proposed case study titles, from which one was chosen.</li><li>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.</li></ol>
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	<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"> <li>• Teachers of culture and art subjects,</li> <li>• Students (16-18 years old),</li> <li>• Cultural workers directly or indirectly involved in the case study,</li> <li>• Leaders of cultural organizations (both state and non-state) and local cultural policymakers,</li> </ul>

	<ul style="list-style-type: none"> <li>• Researchers.</li> </ul> <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"> <li>1. <b>Researcher Community.</b> 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.</li> <li>2. <b>Representatives from schools and cultural organisations.</b> 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</li> </ol>

	<p>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.</p> <p><b>3. Students involved in activities (beneficiaries).</b> 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.</p>
<p>Art/Cultural form covered in the case study</p>	<p>Visual Arts and Crafts</p>
<p>Description of the age and demographic profile of beneficiaries</p>	<ul style="list-style-type: none"> <li>• The case study involves 27 young people aged 16–18.</li> <li>• Of these, 15% are male and 85% are female.</li> <li>• 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.</li> </ul>

	<ul style="list-style-type: none"> <li>• 96% of the participants were born in Latvia, while 4% were born abroad.</li> <li>• All participants live in Daugavpils or the Augšdaugava region.</li> </ul>
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"> <li>• The CliViE project funding,</li> <li>• Daugavpils municipality funding (teacher salaries),</li> <li>• Rothko Museum's financial resources and assets (space, salaries of involved cultural workers, exhibition visit costs).</li> </ul> <p>The data will be finalized at the end of the case study.</p>
Description of any non-monetised resources used in the case study	<ul style="list-style-type: none"> <li>• 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).</li> <li>• The technical equipment and furniture of the Rothko Museum are used.</li> </ul> <p>The data will be finalized at the end of the case study.</p>
What is the value of the inputs for the case study?	<b>Non-monetised inputs:</b>

	<ul style="list-style-type: none"> <li>• Development of collaboration between Daugavpils University and the Rothko Museum in improving cultural literacy for children and young people</li> <li>• Emotional engagement of young people</li> </ul> <p><b>Monetized inputs</b> (hours and their value will be clarified at the end of the case study):</p> <ul style="list-style-type: none"> <li>• Contribution of the Rothko Museum's management</li> <li>• Contribution of the Rothko Museum's cultural workers in leading activities</li> <li>• Contribution of teachers</li> <li>• Volunteer work</li> <li>• Material resources for conducting the sessions</li> <li>• Space provision (rental/free access)</li> <li>• Costs of disseminating information to engage the target audience</li> </ul> <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"> <li>• 5 workshops about art attended by at least 20 youngsters (aged 15-18)</li> <li>• Questionnaires filled in by youngsters at the beginning and end of the study (20x2)</li> </ul>

	<ul style="list-style-type: none"> <li>• Interviews with youngsters’ focus groups (x2)</li> <li>• Individual interviews with stakeholders (x2)</li> </ul>
Learning Outcomes to be delivered in the case study	<p><b>Outcomes to be tested based on questionnaire data (self-reported) and based on proxy indicators:</b></p> <ul style="list-style-type: none"> <li>• Improved acceptance and understanding of others</li> <li>• Improved collaboration skills</li> <li>• Increased level of understanding of art</li> <li>• Increased understanding of the museum's work</li> <li>• Improved understanding of volunteering in the arts</li> </ul> <p><b>Measurable (objective) outcomes:</b></p> <ul style="list-style-type: none"> <li>• Increased attendance and/or participation in the arts</li> <li>• Increased number of volunteers in the arts</li> </ul>
Impacts to be delivered in the case study	<ul style="list-style-type: none"> <li>• Develop attitudes to appreciate and respect differences and diversity</li> <li>• Develop and apply values, attitudes, and skills to manage and engage with diverse groups and perspectives</li> </ul>
Measures of success, or indicators used to evaluate the case study	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>outputs/outcomes/im pacts</p>	<p><b>Cultural Understanding and Acceptance</b></p> <ul style="list-style-type: none"> <li>• <b>Subjective:</b> Self-reported changes in attitudes toward <i>the Other</i> (pre- and post-study questionnaires).</li> </ul> <p><b>Collaboration and Social Skills</b></p> <ul style="list-style-type: none"> <li>• <b>Subjective:</b> Participants' self-assessment of teamwork and communication skills (questionnaires).</li> <li>• <b>Objective:</b> Observed instances of cooperation and peer interaction during workshops.</li> </ul> <p><b>Engagement with Art and Museums</b></p> <ul style="list-style-type: none"> <li>• <b>Subjective:</b> Increased interest in art and museums reported by participants (post-study questionnaire and interviews).</li> <li>• <b>Objective:</b> Attendance and active participation in workshops, as well as follow-up engagement with museum activities.</li> </ul> <p><b>Volunteering and Arts Participation</b></p> <ul style="list-style-type: none"> <li>• <b>Subjective:</b> Participants' expressed willingness to volunteer in the arts sector (post-study questionnaire).</li> <li>• <b>Objective:</b> Number of participants who take up volunteering roles in museums or art organizations after the case study.</li> </ul>
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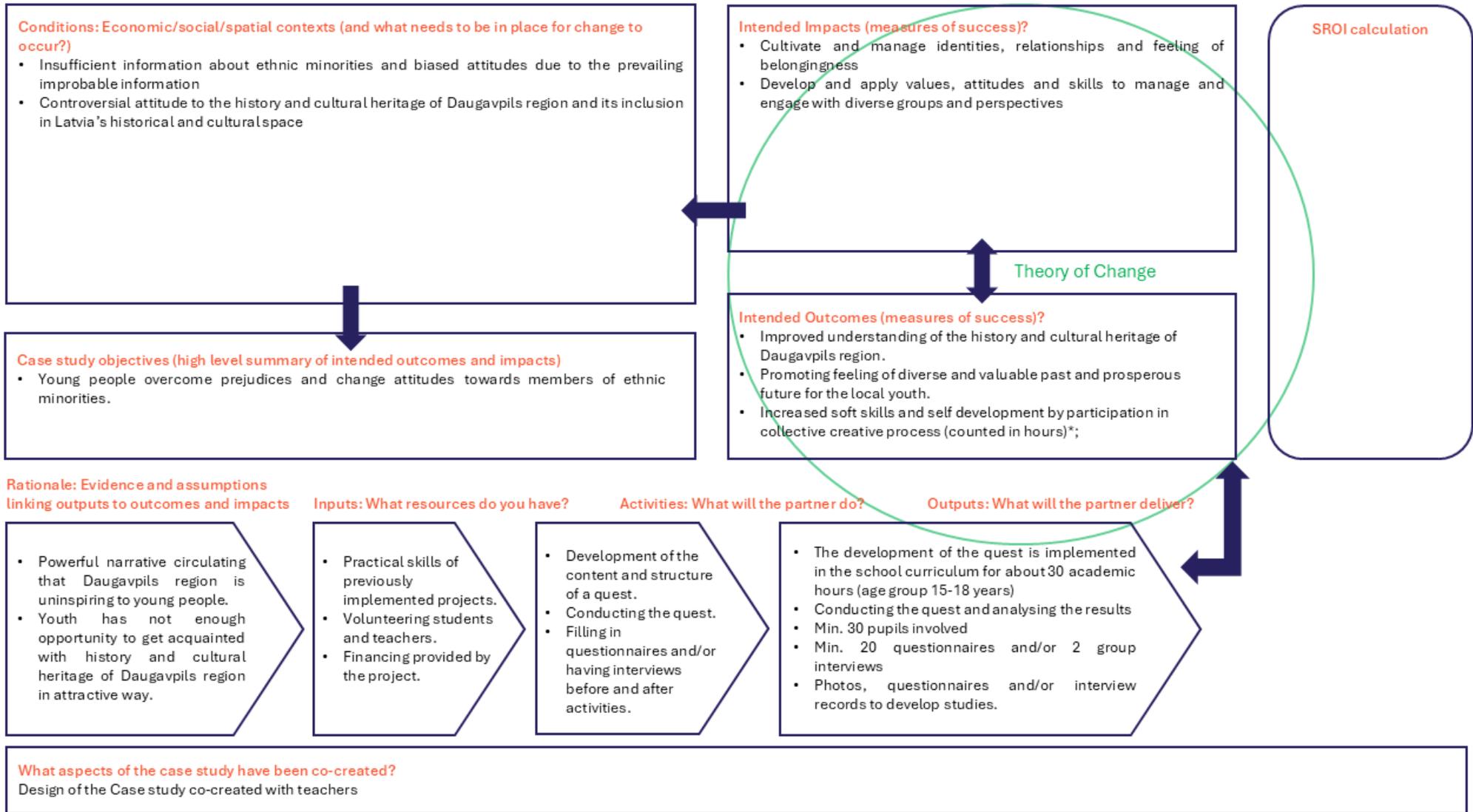
	<p>These measures will ensure that both individual experiences and broader behavioral shifts are captured, providing a comprehensive understanding of the case study’s impact.</p>
<p>Description of the co-creation of the measures of success/indicators</p>	<p>The success measures/indicators were developed 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"> <li>• CLiViE Project researchers,</li> <li>• Youth Club curator at the Rothko Museum,</li> <li>• Management of the Rothko Museum,</li> <li>• Teachers of cultural and art subjects at Daugavpils Design and Art Secondary School "Saules Skola",</li> <li>• Career teacher at Daugavpils Science Secondary School.</li> </ul>
<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><b>Teachers.</b> Cultural and art teachers were interested in the knowledge that young people would gain from the activities.</p> <p><b>Museum representatives</b> prioritize <b>institutional impact</b>, emphasizing <b>visitor engagement, attendance, and long-term collaborations</b> to support sustainability and funding.</p>

	<p><b>Youngsters value personal transformation, new knowledge and confidence.</b></p> <p><b>Researchers focus on methodological rigor, data validity, and theoretical contributions, seeking measurable long-term impact and comparative insights</b> with prior studies like <i>CHIEF</i>.</p>
How will the case study be (e)valuated?	<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>
What data will be used to measure the success of the case study?	<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>
How will these data be collected?	<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>
Description of any proxy indicators to be used to evidence the outputs, outcomes and/or impacts of the case study	TBC

<p>Description of any challenges in gathering satisfactory data on measuring the success of the case study</p>	<p><b>Defining success criteria.</b> 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><b>Long-term impact measurement.</b> 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><b>Participant engagement.</b> 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><b>Data collection methods.</b> 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"> <li>• <b>Young people (ages 16-18):</b> 27 participants provided input on their interests, expectations, and preferred workshop formats. They also suggested the title for the case study.</li> </ul>

	<ul style="list-style-type: none"> <li>• <b>Teachers:</b> 2 teachers contributed insights on pedagogical approaches and youth engagement strategies.</li>   <li>• <b>Stakeholders from the cultural sphere:</b> 3 representatives from the Daugavpils Rothko Museum and the NGO <i>Rotko centra atbalsta biedrība</i> provided expertise on content development and implementation.</li>   <li>• <b>Researchers:</b> 6 researchers participated in discussions on the case study’s alignment with regional cultural and youth development strategies.</li> </ul> <p>In total, approximately <b>38</b> 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>
Other comments	

# Polish cultural-historical heritage in Daugavpils



EU Grant Agreement number: 101132285

Project acronym: CLiViE

Project title: Cultural Literacies' Value in Europe

Author(s)	Maija Grizāne
Contributor(s)	
Version	1.0
Deliverable	D3.1 Case Study
WP	WP3 Mapping Outputs of arts-based education
Due date	28 <sup>th</sup> February 2025
Submission date	
Dissemination level	PU

<b>Abstract</b>
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	25.02.2028.		Maija Grizāne



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

Name of the case study	<b>“Polish cultural-historical heritage in Daugavpils”</b>
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 will encourage the pupils to study Polish cultural-historical heritage in Daugavpils and contribute to their deeper understanding of political, economic and cultural development of their ethnic group on the territory of Latvia.</p>
Description of the case study including duration (timescale) and geography (spatial) of delivery	<p>The case study takes place at J. Pilsudski Daugavpils State Polish Gymnasium, Latvia, in 11<sup>th</sup> grade class (17-18 years old pupils), and is integrated in the curriculum of the “History and Social Sciences”.</p> <p>Spatially it will include the Daugavpils city and the Daugavpils region.</p> <p>The project will last from January to April 2025.</p>

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 cocreation aspects of the development of the case study	<ul style="list-style-type: none"> <li>– After second meeting with the teacher involved in the case study the name of the case study was changed to “Polish culturalhistorical heritage in Daugavpils”</li> <li>– 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.</li> </ul>
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.

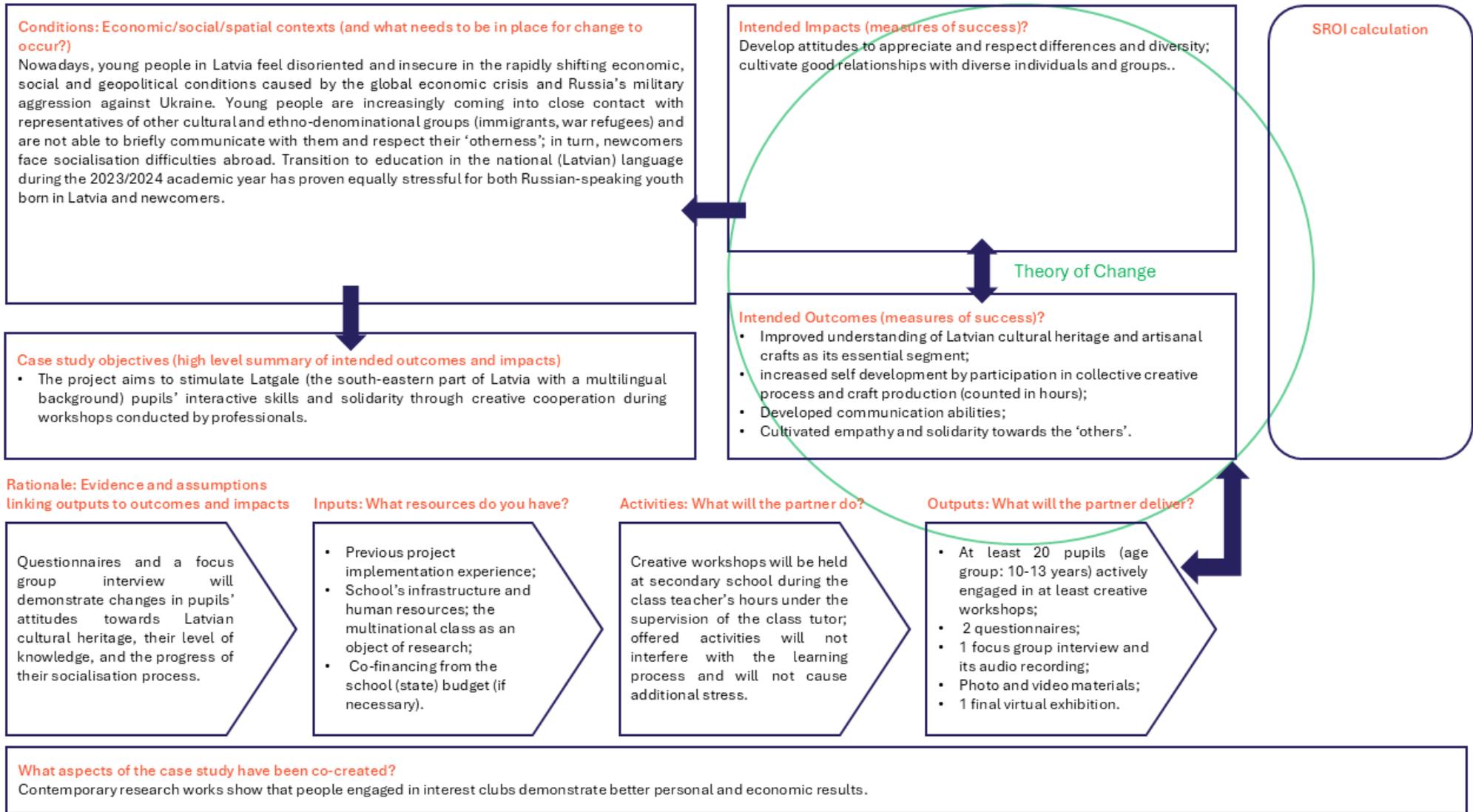
Funding level and source(s)	No additional funding. Resources – school infrastructure.
Description of any nonmonetised resources used in the case study	Rooms, laptops, projection device, furniture of J. Pilsudski Daugavpils State Polish Gymnasium.
What is the value of the inputs for the case study?	<ul style="list-style-type: none"> <li>- Practical skills of previously implemented projects.</li> <li>- Volunteering students and teachers.</li> <li>- Financing provided by the project.</li> </ul> <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"> <li>-The development of the quest is implemented in the school curriculum for about 30 academic hours (age group 15-18 years)</li> <li>-Conducting a quest and analysing the results</li> <li>-Min. 24 pupils involved</li> <li>-Min. 20 questionnaires and/or 2 group interviews</li> <li>- Photos, questionnaires and/or interview records to develop studies. The SROI calculation will be undertaken after the case study activity has been delivered.</li> </ul>
Learning Outcomes to be delivered in the case study	<ul style="list-style-type: none"> <li>-Improved understanding of the history and cultural heritage of Daugavpils region.</li> <li>-Promoting feeling of diverse and valuable past and prosperous future for the local youth.</li> </ul>

	<p>-Increased soft skills and self-development by participation in collective creative process (counted in hours).</p> <p>The SROI calculation will be undertaken after the case study activity has been delivered.</p>
<p>Impacts to be delivered in the case study</p>	<p>-Cultivate and manage identities, relationships and feeling of belongingness.</p> <p>-Develop and apply values, attitudes and skills to manage and engage with diverse groups and perspectives.</p> <p>The SROI calculation will be undertaken after the case study activity has been delivered.</p>
<p>Measures of success or indicators used to evaluate the case study outputs/outcomes/impacts</p>	<p>To measure the success of the case study self-indicators will be used: the pupils will fill in the questionnaire 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 (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 indicators are developed in cooperation with the teacher involved in the project.
Description of any differences among the stakeholders on the value of attributed to the indicators	In progress.  The description will be possible after interviewing all stakeholders.
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.
Description of any proxy indicators to be used to evidence the outputs, outcomes and/or impacts of the case study	In progress.
Description of any challenges in gathering satisfactory data on measuring the success of the case study	– Found out appropriate stakeholders  – Implement SROI calculation
Detail and quantify the number of individuals (young people, educators, teachers, stakeholders) you	24 pupils, 2 teachers.  2 stakeholders (gymnasium director, teacher).

have engaged with in the design of the case study	Other stakeholders will be interviewed later.
Other comments	

# 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)	
Version	1.0
Deliverable	D3.1 Case Study
WP	WP3 Mapping Outputs of arts-based education
Due date	28 <sup>th</sup> February 2025
Submission date	27 <sup>th</sup> February 2025
Dissemination level	PU

<b>Abstract</b>
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		



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

Name of the case study	<p><b>«Learn from Ancestors to be Open and Self-Confident in the Future!»</b></p>
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 Ukraine<sup>1</sup> – “the largest geopolitical and societal shock in the recent history of the country”<sup>2</sup>. Youngsters are emotionally dependent on their parents’ reactions and beliefs and, thanks to digital technologies (“screens are part of their reality”)<sup>3</sup>, 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 children<sup>4</sup>; 4405 Ukrainian war refugee children were registered in Latvia’s educational institutions, including 1.329 children who attended preschool educational institutions<sup>5</sup>.</p> <p>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.”<sup>6</sup></p> <p>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”<sup>7</sup>. In Latvia, for the last</p>

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 language<sup>8</sup>. 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.<sup>9</sup> 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 relevant<sup>10</sup>. 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 21<sup>st</sup> century, education not only focuses on the intellectual aspect of the individual, it includes the emotional, physical,

social, aesthetic, and spiritual dimensions<sup>11</sup>. Specialists talk about implementing a holistic method in schools for pupils' development, which involves the development of their mind, body, heart, and spirit.<sup>12</sup> 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.<sup>13</sup> Līga Bērziņa recommends creating "friendship groups" for local and Ukrainian children in schools, where they can show their talents and strengths, and have fun.<sup>14</sup>

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<sup>1</sup>In 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/>).

<sup>2</sup> Andžāns, Māris. 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

<sup>3</sup> 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.

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

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

<sup>6</sup> Danilāne, L., Danilāne, L. 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>

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

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

	<p><sup>9</sup> <i>Latvia: Forum Discusses Integration of Immigrant Children in Latvian Schools.</i> <a href="https://migrant-integration.ec.europa.eu/news/latvia-forum-discusses-integration-immigrant-children-latvian-schools_en">https://migrant-integration.ec.europa.eu/news/latvia-forum-discusses-integration-immigrant-children-latvian-schools_en</a></p> <p><sup>10</sup> Šalme, A. <i>Latviešu valodas kā svešvalodas apguves pamatjautājumi.</i> Rīga: LVA, 2011.</p> <p><sup>11</sup> Miķelsone, I., Odiņa, I. <i>Skolotāja profesionālā identitāte un pedagoģiskā meistarība.</i> Rīga: LU Akadēmiskais apgāds, 2020.</p> <p><sup>12</sup> Elksne, G., Rubene, Z. Emotional Well-being in Schools. <i>Society. Integration. Education. Proceedings of the International Scientific Conference, 2, 2018, pp. 116-125.</i> <a href="https://doi.org/10.17770/sie2018vol1.3258">https://doi.org/10.17770/sie2018vol1.3258</a></p> <p><sup>13</sup> Birzniece, Baiba. 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.</i> Volume I, May 26<sup>th</sup>, 2023, pp. 655-664.</p> <p><sup>14</sup> <i>Eksperte: Ukrainu bērniem grūti iekļauties Latvijas skolās; bieži pie vainas pedagogu nezināšana.</i></p> <p><a href="https://www.lsm.lv/raksts/zinas/latvija/eksperte-ukrainu-berniem-gruti-ieklaudies-latvijas-skolas-biezi-pie-vainas-pedagogu-nezinasana.a488173/">https://www.lsm.lv/raksts/zinas/latvija/eksperte-ukrainu-berniem-gruti-ieklaudies-latvijas-skolas-biezi-pie-vainas-pedagogu-nezinasana.a488173/</a></p>
Description of the case study including duration (timescale) and	The object of this case study is one class from the Daugavpils Secondary School of Opportunities ( <i>Daugavpils Iespēju vidusskola</i> ; <a href="https://divsk.lv/">https://divsk.lv/</a> ) – children in the age group from 10

<p>geography (spatial) of delivery</p>	<p>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, 30 pupils) also includes one Ukrainian refugee and two immigrants from India.</p> <p>The case study aims to stimulate above-mentioned pupils' interactive skills and solidarity through creative cooperation during craft workshops conducted by professionals.</p> <p>Craft making has a big potential in sensitizing people to culture and tradition.<sup>1</sup> Craft making resonates with the openness to the unknown, which helps people acknowledge and understand different cultures and differences within the cultures.<sup>2</sup></p> <p>At least five different workshops offered within the case study (learning about and making ancient folk instruments, learning the basics of ceramics, learning the basics of cooking, making herbal teas, candles, etc.) are one of the ways that encourage children of different origins to communicate with each other, develop their creative abilities, reduce 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</p>
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to acquire the values of Latvian culture and better understand them in practice – by creating handmade goods.

Creative workshops will be held at the above-mentioned school during the class teacher's hours under the supervision of the class tutor; offered activities will not interfere with the learning process and will 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."<sup>3</sup> The proposed case study will allow us to test this statement in practice.

Case study implementation period: from February 2025 to October 2025.

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

<sup>2</sup> 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.

<sup>3</sup> Opinca, M. The Role of Traditional Crafts in Schools (Weaving with Vegetable Fibers in Republic of Moldova and Romania as

	<p>Part of School Curriculum). <i>IJETP</i>. Volume 8. Issue 15, 2021, pp. 14-23.</p> <p><a href="https://www.journals.aseiacademic.org/index.php/ijtp/article/view/187">https://www.journals.aseiacademic.org/index.php/ijtp/article/view/187</a></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 (31<sup>st</sup> January 2025) with the aim of finding out their interests and recommendations for choosing workshops topics and the second questionnaire (22-24<sup>th</sup> 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 21<sup>st</sup> February 2025, was dedicated to Latvian folk music. Pupils in the class under study 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</p>

	<p>promoted respect for Latvian folk music and musicians, as well as an understanding of the possibilities of waste reuse (<a href="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/">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/</a>).</p> <p>Intensive work is currently underway to organize the second workshop.</p> <p>(IV) Following all the project workshops, the second large pupils' questionnaire and focus group 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"> <li>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.;</li> <li>2) school social educators who are interested in reducing the number of conflict situations and bullying in educational institutions;</li> <li>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;</li> </ol>

	<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 will be conducted during the case study implementation. Respecting the pupils' opinions will promote 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,</p>

	<p>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>
Art/Cultural form covered in the case study	Cultural and Natural Heritage
Description of the age and demographic profile of beneficiaries	<p>All pupils are in the age group of 10 -13 years; 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>Questions about pupils' race and socio-economic background will not be included in either the questionnaires or the interview questionnaires due to ethical considerations.</p>
Institutional setting (formal/informal) of the case study	Formal education space (Latvian secondary school)
Funding level and source(s)	<p>The case study envisages the use of funding from the project "Cultural Literacies' Value in Europe" (CLIVIE). In case of urgent need, co-financing will be involved from the school (state) budget.</p>

Description of any non-monetised resources used in the case study	The case study does not require the involvement of volunteer participants in the organization and conduct of the workshops.
What is the value of the inputs for the case study?	<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"> <li>1) the hours worked by the involved human resources (project researcher, teachers, workshop leaders) and their corresponding remuneration;</li> <li>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);</li> <li>3) the costs of workshop materials;</li> <li>4) the costs of the hours worked by the service staff (cleaner, IT specialist for working with the school website, etc.).</li> </ol> <p>Some inputs, such as previous project implementation experience, ideas, stakeholders' recommendations, etc., cannot be quantified in monetary terms.</p>
Outputs to be delivered in the case study	<p>The following performance indicators are considered the main project outputs:</p> <ul style="list-style-type: none"> <li>• at least twenty pupils (age group: 10-13 years) actively</li> </ul>

	<p>engaged in at least five creative workshops (<i>in progress</i>);</p> <ul style="list-style-type: none"> <li>• one pilot survey (questionnaire), which will allow us to find out pupils’ opinions on potential workshop topics (<i>already completed</i>);</li> <li>• two reverse questionnaires (will take place in the initial and final phases of the case study; <i>in progress</i>);</li> <li>• one focus group interview and its audio recording (will take place in the final phase of the case study);</li> <li>• several photo and video materials (will be obtained throughout the implementation of the case study; <i>in progress</i>);</li> <li>• 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>).</li> </ul>
<p>Learning Outcomes to be delivered in the case study</p>	<p>Different workshops offered within the project case study (learning about and making ancient folk instruments, learning the basics of ceramics, learning the basics of cooking, making herbal teas, candles, etc.) 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>Considering that a multinational class will be 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 will also 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: “Learners will develop attitudes of empathy, solidarity, and respect for differences and diversity.”</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’, can be defined as follows – “Develop attitudes to appreciate and respect differences and diversity”.</p> <p>The upper primary subtopic area for all the project case studies in the age group 9-12 is “Cultivate good relationships with diverse individuals and groups.” 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 this case study outputs/outcomes/impacts are the following:</p> <ul style="list-style-type: none"> <li>• 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></li> </ul>

*pupils' questionnaire phases and focus group interview);*

- increased self-development by participation in collective creative process and craft production (*quantitative indicator counted in hours; will be calculated based on the results of both pupils' questionnaire phases*)\*;
- developed communication abilities (*quantitative indicator; will be calculated based on the results of both pupils' questionnaire phases*);
- cultivated empathy and solidarity towards the 'others' (*quantitative indicator; will be calculated based on the results of both pupils' questionnaire phases*).

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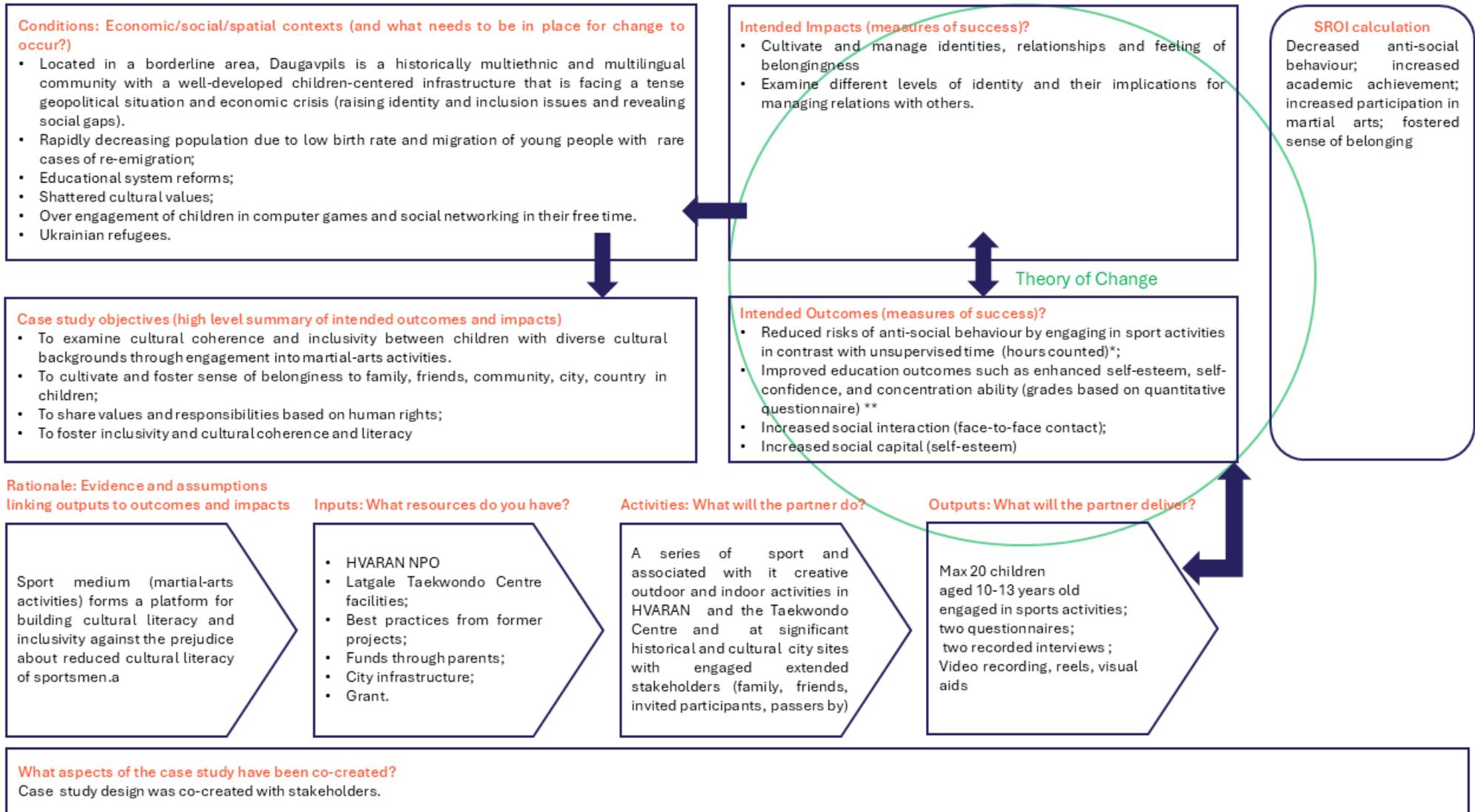
\* More time spend in structured, supervised creative process can significantly contribute to personal development and improve labor market outcomes. These activities foster a range of interweaving soft skills (creativity and problem-solving, social skills, learning self-control, emotional intelligence, 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).
Description of the co-creation of the measures of success/indicators	During the questionnaire's development, the recommendations of the pupils, their teachers, and representatives of other stakeholder groups were taken into account. The recommendations of the project consultants (survey and statistical data collection specialists) were also taken into account 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.
Description of any differences among the stakeholders on the value of attributed to the indicators	<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 prioritized.</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>

	Thus, a case study is, to some extent, a compromise that brings together the opinions and expectations of all parties involved.
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 pupils' questionnaires and one focus group interview; 2) visual (audio) data that will be accumulated and systematized after all workshops have taken place; and 3) 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.
How will these data be collected?	Data will be collected through 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.
Description of any proxy indicators to be used to evidence the outputs, outcomes and/or impacts of the case study	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.
Description of any challenges in gathering satisfactory data on	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

<p>measuring the success of the case study</p>	<p>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 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) will be involved in this case study. All activities will be carried out in the presence of one class tutor. 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 case study, 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>Other comments</p>	<p>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.</p>

# Together We Rise



EU Grant Agreement number: 101132285

Project acronym: CLiViE

Project title: Cultural Literacies' Value in Europe

Author(s)	IRINA PRESŇAKOVA
Contributor(s)	NPO "HVORAN" Boriss Ivanovs
Version	1.0
Deliverable	D3.1 Case Study
WP	WP3 Mapping Outputs of arts-based education
Due date	28 <sup>th</sup> February 2025
Submission date	28.02.2025
Dissemination level	PU

<b>Abstract</b>
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		



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

Name of the case study	<b><i>TOGETHER WE RISE</i></b>
Why is the case study needed (context and rationale)?	<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 publications<sup>1</sup> 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 program 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.

<sup>1</sup>References:

Lodiņa, S., & Jurs, P. (2024). Kultūrpratība izglītībā un sociokultūrvīdē Latvijas valsts dibināšanas un atjaunošanas vēsturiskajos periodos. *Society, Integration, Education: Proceedings of the International Scientific*

	<p>Conference, 1, 441–464.  <a href="https://doi.org/10.17770/sie2024vol1.7817">https://doi.org/10.17770/sie2024vol1.7817</a></p> <p>Ozola, S., (2024) "PAR KULTŪRIZGLĪTĪBU UN DZĪVI: Kāpēc svarīga Latvijas kultūra?"  <a href="https://latvijasskolassoma.lv/resursi/raksti-un-publikacijas/kapec-svariga-latvijas-kultura/?utm_source=chatgpt.com">https://latvijasskolassoma.lv/resursi/raksti-un-publikacijas/kapec-svariga-latvijas-kultura/?utm_source=chatgpt.com</a></p> <p>"Latvijas iedzīvotāji sagaida atbalstu kultūrai, izglītībai un sportam" (2023) <a href="https://www.kantar.lv/tnsab78/latvijas-iedzivotaji-sagaida-atbalstu-kulturai-izglitibai-un-sportam/?utm_source=chatgpt.com">https://www.kantar.lv/tnsab78/latvijas-iedzivotaji-sagaida-atbalstu-kulturai-izglitibai-un-sportam/?utm_source=chatgpt.com</a> ,</p> <p>"Vienlīdzība sportā, demokrātiskās vērtības izglītībā, jauniešu līdzdalība lēmumu pieņemšanā" (2023)  <a href="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">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</a></p> <p>Eiropas Parlamenta 2007. gada 13. novembra rezolūcija par sporta lomu izglītībā (2007/2086(INI) "Sporta loma izglītībā"  <a href="https://www.europarl.europa.eu/doceo/document/TA-6-2007-0503_LV.pdf?utm_source=chatgpt.com">https://www.europarl.europa.eu/doceo/document/TA-6-2007-0503_LV.pdf?utm_source=chatgpt.com</a></p>
<p>Description of the case study including duration</p>	<p>The timescale of the case study covers roughly ten months, split into the preparation stage (September 2024 – January</p>

<p>(timescale) and geography (spatial) of delivery</p>	<p>2025) and the intervention implementation stage (February 2025 - June 2025).</p> <p>Venue: Raiņa Street 31, Daugavpils and Daugavpils city areas for outdoor activities: Stropu sports field, Daugavpils Fortress, Holy Hill area, Dubrovin's Park.</p> <p>This case study focuses on 20 children aged 10 to 13 who are engaged in "HVARAN," a non-governmental organization that operates in collaboration with the Latgale Taekwondo Centre "Jitai" (<a href="https://www.jitae.lv/7">https://www.jitae.lv/7</a>) (<a href="https://www.facebook.com/ltcjitae/?fref=ts">https://www.facebook.com/ltcjitae/?fref=ts</a>).</p> <p>The members engaged are multicultural, multilingual, and multiethnic. The major languages of communication are Russian, Latvian, and English/Korean (with invited experts).</p> <p>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.</p> <p>The objectives of the case study are as follows:</p> <ul style="list-style-type: none"> <li>-to examine cultural coherence and inclusivity between children with diverse cultural backgrounds through engagement in martial arts activities;</li> <li>- to cultivate and foster a sense of belongingness to family, friends, community, city, and country in children;</li> </ul>
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	<ul style="list-style-type: none"> <li>- to share values and responsibilities based on human rights;</li> <li>- to foster inclusivity, cultural coherence, and literacy.</li> </ul>
<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 development, youth engagement, and social integration. As an example, the Consent Forms were developed in collaboration with the Daugavpils University Ethics Committee, and the questionnaire and interview content and design were discussed and approved.</p> <p>The next step involved active cooperation with all relevant stakeholders to shape the case study's direction by incorporating diverse perspectives and priorities. The said stakeholders included local government representatives (Daugavpils State City Municipal Institution “Youth Affairs and Sports Department” (<a href="https://www.daugavpils.lv/sports/">https://www.daugavpils.lv/sports/</a>), sports club administrators (“HVARAN” and the Latgale Taekwondo Centre), and parents.</p>

	<p>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 youth participation.</p> <p>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.</p> <p>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.</p> <p>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 observational studies.</p> <p>TBC</p>
<p>Description of the range of stakeholders involved in the development of the case</p>	<p>The range of stakeholders involved in the development of the case study comprises:</p>

<p>study and how they were selected/consulted</p>	<ul style="list-style-type: none"> <li>• CLiViE project researchers</li> <li>• Administration of NGO “HVARAN” and the Latgale Taekwondo Centre (see above)</li> <li>• Coaches of the sports club at the Latgale Taekwondo Centre</li> <li>• Focused group children aged 10 to 13</li> <li>• Children’s parents (and extended families)</li> <li>• Workshop leaders</li> <li>• Policy makers from the “Youth Affairs and Sports Department” of Daugavpils City Council (see above.)</li> </ul> <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"> <li>- Sports club coach(es) who work with pupils daily and are interested in their progress and better achievements as to their physical development and cultural literacy;</li> <li>- 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;</li> <li>- workshop leaders: professionals with extensive experience in using and teaching the relevant</li> </ul>
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	<p>profession/skill who are able to use their potential in educating pupils;</p> <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. Based on the children’s 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,</p>

	such as coaches, parents/extended family members, and workshop leaders, were also taken into account.
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, Ukrainians speaking Russian and acquiring Latvian at school in the framework of refugee integration programme.</p> <p>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 will not be included in either the questionnaires or the interview questionnaires. It is presumed that these children 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</p> <p>"Cultural Literacies' Value in Europe" (CLIVIE).</p>
Description of any non-monetised resources used in the case study	"HVARAN" facilities (sport kits);

	<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"> <li>- the hours by the involved human resources (project researcher, coaches, workshop leaders) and their corresponding remuneration;</li> <li>- the costs of sports club infrastructure (electricity, water consumed, rent cost, sports kits, other sports equipment, transportation costs (for outdoor activities to transport sports kits));</li> <li>- the costs of workshop materials (stationary, scanner and printer costs); coffee break costs;</li> <li>- the costs of the hours worked by the service staff (cleaner, IT specialist for working with the press release on website, photographer, driver).</li> </ul>
<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"> <li>• at least twenty children (age group: 10-13 years) actively engaged in 6 out and indoor activities (workshops);</li> </ul>

	<ul style="list-style-type: none"> <li>• one pilot survey (questionnaire), which will allow us to find out children’s opinions on potential workshop topics;</li> <li>• two reverse questionnaires (will take place in the initial and final phases of the case study; in progress);</li> <li>• one focus group interview and its audio recording (will take place in the final phase of the case study);</li> <li>• photos, video reels and other visual aids (will be obtained throughout the case study implementation).</li> </ul>
<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"> <li>- 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.</li> <li>- 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</li> </ul>

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).

- Increased social interaction (face-to-face contact): In an era where digital communication often replaces in-person interaction, the workshops will provide opportunities for children to engage directly with peers, coaches, and workshop leaders (facilitators). Through group discussions, hands-on activities, and teamwork, they will develop essential social skills, build relationships, and foster a sense of community.
- Increased social capital (self-esteem): By participating in structured activities that encourage creativity, problem-solving, and collaboration, pupils will gain confidence in their abilities. Completing tasks successfully, receiving positive feedback, and contributing to group efforts will

	<p>enhance their self-esteem. This boost in confidence may also improve their willingness to take on new challenges, both academically and socially.</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: Cultivate and manage identities, relationships and feeling of belongingness.</p> <p>Examine different levels of identity and their implications for managing relations with others.</p> <p>The upper primary subtopic area for all the project case studies in the age group 9-12 is “Cultivate good relationships with diverse individuals and groups.” 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 this case study outputs/outcomes/impacts are the following:</p> <ul style="list-style-type: none"> <li>- 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 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);</li> </ul>

	<ul style="list-style-type: none"> <li>- 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.</li> </ul>
<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>
<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 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</p>

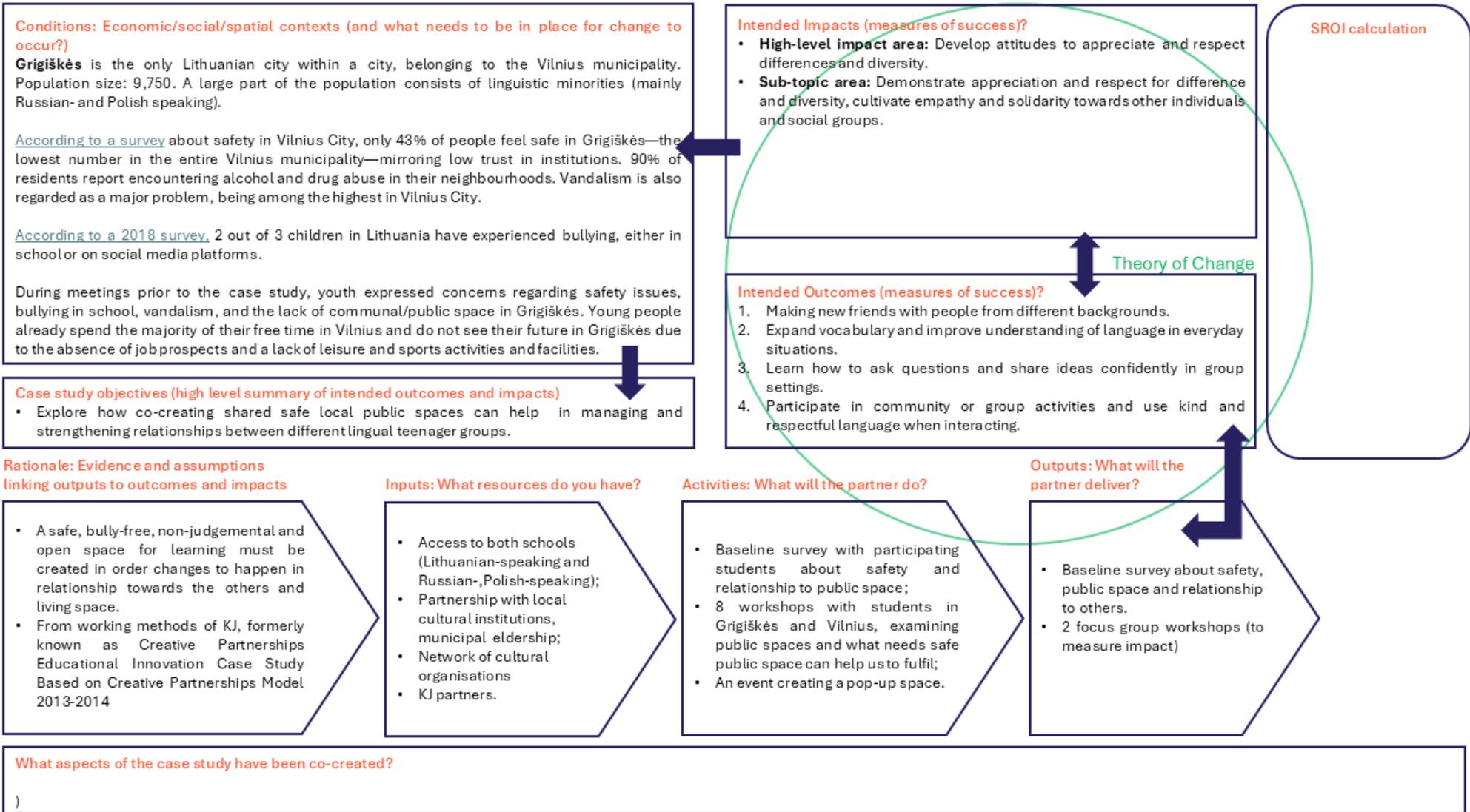
	study researcher's previous experience conducting similar surveys.
What data will be used to measure the success of the case study?	To measure the success of the case study, 1) data from two children's questionnaires and one focus group interview; 2) visual (audio) data that will be accumulated and systematised 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 and degree of social interaction (face-to-face contact).  increased social capital (self-esteem).
How will these data be collected?	Data will be collected through two stages of children's 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.
Description of any proxy indicators to be used to evidence the outputs, outcomes and/or impacts of the case study	TBC  CliVie_- proxy from Dr. Kamel  Gov.lv
Description of any challenges in gathering satisfactory data on measuring the success of the case study	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>Other comments</p>	

Lithuania



# Grigiškės (formal)



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 <sup>th</sup> 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	<b>Grigiškės safety (formal)</b>
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.;</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>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.</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</p>

period we developed trust based relationship with Eldership of Grigiškes and the elder, with Grigiškių gymnasium, Grigiškių library and cultural centre.

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 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

	<p>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.</p> <p>Students created and suggested ideas responding to one the main needs for services in the area so they would not need to the</p> <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 where 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</p> <p>Grigiškių gymnasium to agree on the possibility of case study.</p>
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	<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> <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.</p>

	<p>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 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 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>
<p>Description of the co-creation aspects of the development of the case study</p>	<ul style="list-style-type: none"> <li>- 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</li> <li>- 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</li> <li>- Meeting with representatives of the school, students, teachers, administrators</li> <li>- email correspondence regarding the group with the school staff</li> </ul>

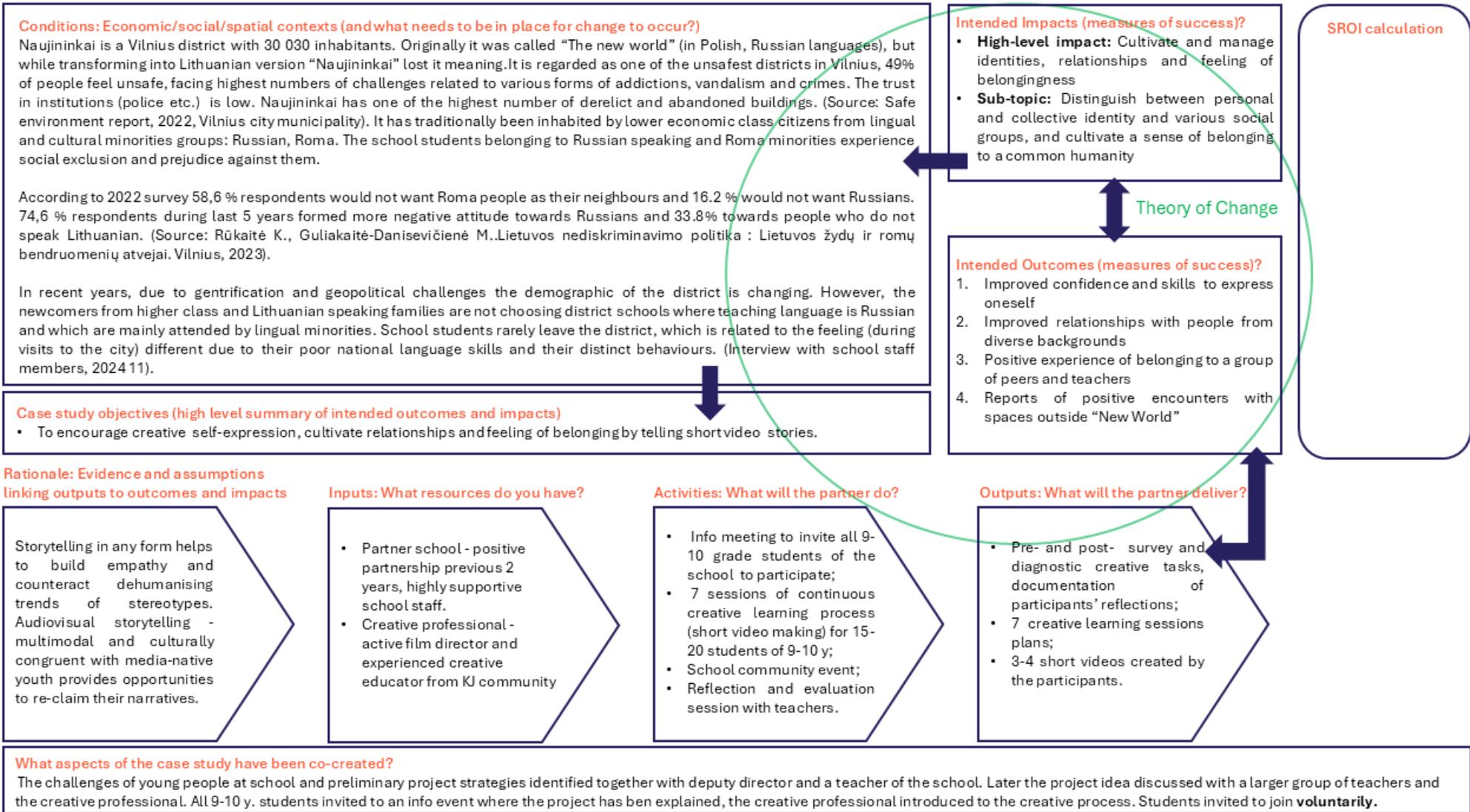
Art/Cultural form covered in the case study	Design and Creative Services, architecture, urbanism
Description of the age and demographic profile of beneficiaries	7th and 8th graders (age 13) from mixed ethnic backgrounds: lithuanian, russian, polish.
Institutional setting (formal/informal) of the case 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"> <li>- 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);</li> <li>- reflection and evaluation session.Pre- and post- survey and diagnostic creative tasks, participant’s reflections documentation;</li> <li>- public community event presenting installation or intervention in to the public space and process</li> </ul>

Learning Outcomes to be delivered in the case study	<ul style="list-style-type: none"> <li>- making new friends,</li> <li>- improving language skills, knowing their neighbours (key aspect of creating a safe neighbourhood),</li> </ul>
Impacts to be delivered in the case study	<ul style="list-style-type: none"> <li>- Develop attitudes to appreciate and respect differences and diversity.</li> <li>- Demonstrate appreciation and respect for difference and</li> </ul> <p>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>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"> <li>1. making new friends, improving language skills</li> <li>2. knowing their neighbours (key aspect of creating a safe neighbourhood),</li> </ol> <p>Any other <b>measures of success</b> 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 the 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>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"> <li>- Baseline survey and documentation of diagnostic creative tasks and participants' reflections;</li> <li>- Data gathered throughout the creative process:</li> <li>- observational notes of the creative professional , foto/video of the process, artifacts' collection, written reflections of participants.</li> <li>- Impact measurement after the creative process: survey and documentation of creative diagnostic tasks and participants' reflections;</li> <li>- creating map(s) of meaning.</li> </ul>
How will these data be collected?	<ul style="list-style-type: none"> <li>- Baseline survey and documentation of diagnostic creative tasks and participants' reflections;</li> <li>- Data gathered throughout the creative process:</li> </ul>

	<p>observational notes of the creative professional , foto/video of the process, artifacts' collection, written reflections of participants.</p> <ul style="list-style-type: none"> <li>- Impact measurement after the creative process: survey and documentation of creative diagnostic tasks and participants' reflections;</li> <li>- creating map(s) of meaning.</li> </ul>
<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 (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>	

# Formal/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 <sup>th</sup> February 2025
Submission date	28 <sup>th</sup> February 2025
Dissemination level	PU

<b>Abstract</b>
<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

Versio n	Date	Comments	Modified by
1			



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

Name of the case study	<b>Leaving the “New World”</b>
Why is the case study needed (context and rationale)?	<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 identity as a working class and unsafe district, it is very central, starts next to the old town) . However the newcomers from</p>

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".

	<p>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.</p> <p>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.</p> <p>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.</p> <p>As teachers shared recently they noticed quite a lot of excitement from y. 9-10 students about filmmaking, and as it 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</p>	<p>At the core of the case study - a continuous short video making process for about 15 students from y. 9-10. This creative</p>

<p>(timescale) and geography (spatial) of delivery</p>	<p>process consists of 5-6 sessions (2,5 - 5 hours long) scheduled in one month and including the premiere of videos to the school community.</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> <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.</p> <p>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.</p> <p>About 40 students and 6 teachers participated in the info event. 15 students chose to participate in the case study. They were</p>
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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

1. Feb. 28; 8.30-12.00 - Getting to know; Diagnostics, exploration of relevant themes; technical skills.

2. March 4; 13.30 - 16.00 - themes, teams, plots, locations, technical skills.

3. March 6; 12.30 - 15.00 - preparation for shooting.

4. March 10; 10.00-15.00 - shooting in various locations.

5. March 17; 13.30 - 15.00 - editing

6. March 21; 17.00 - 18.00 - film premier

7. TBD (around two weeks after the premier) - reflection and evaluation session.

8. Possible continuation

Most sessions will take place at school (exceptions if needed). Shooting - in various locations in Vilnius city chosen by students. Premier - at school.

The creative process will be facilitated by a creative practitioner of Kūrybinės jungtys who is a professional film

	director and experienced film educator.
Description of how the case study was developed	<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>

<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"> <li>- Exchange of e-mails and tel. conversations regarding the project (end Jan 25);</li> <li>- Meeting with school staff and discussion with ML afterwards (2025 02 18);</li> <li>- 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).</li> </ul> <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>
Description of the co-creation aspects of the development of the case study	<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>
Art/Cultural form covered in the case study	Audio-visual and Interactive Media
Description of the age and demographic profile of beneficiaries	To be clarified later in the project. The native language of all participating students is non-Lithuanian, for the majority it is Russian. Considerably large part of the group are newcomers to the city.
Institutional setting (formal/informal) of the case study	Formal
Funding level and	Time of school staff dedicated to the project (at all stages) -

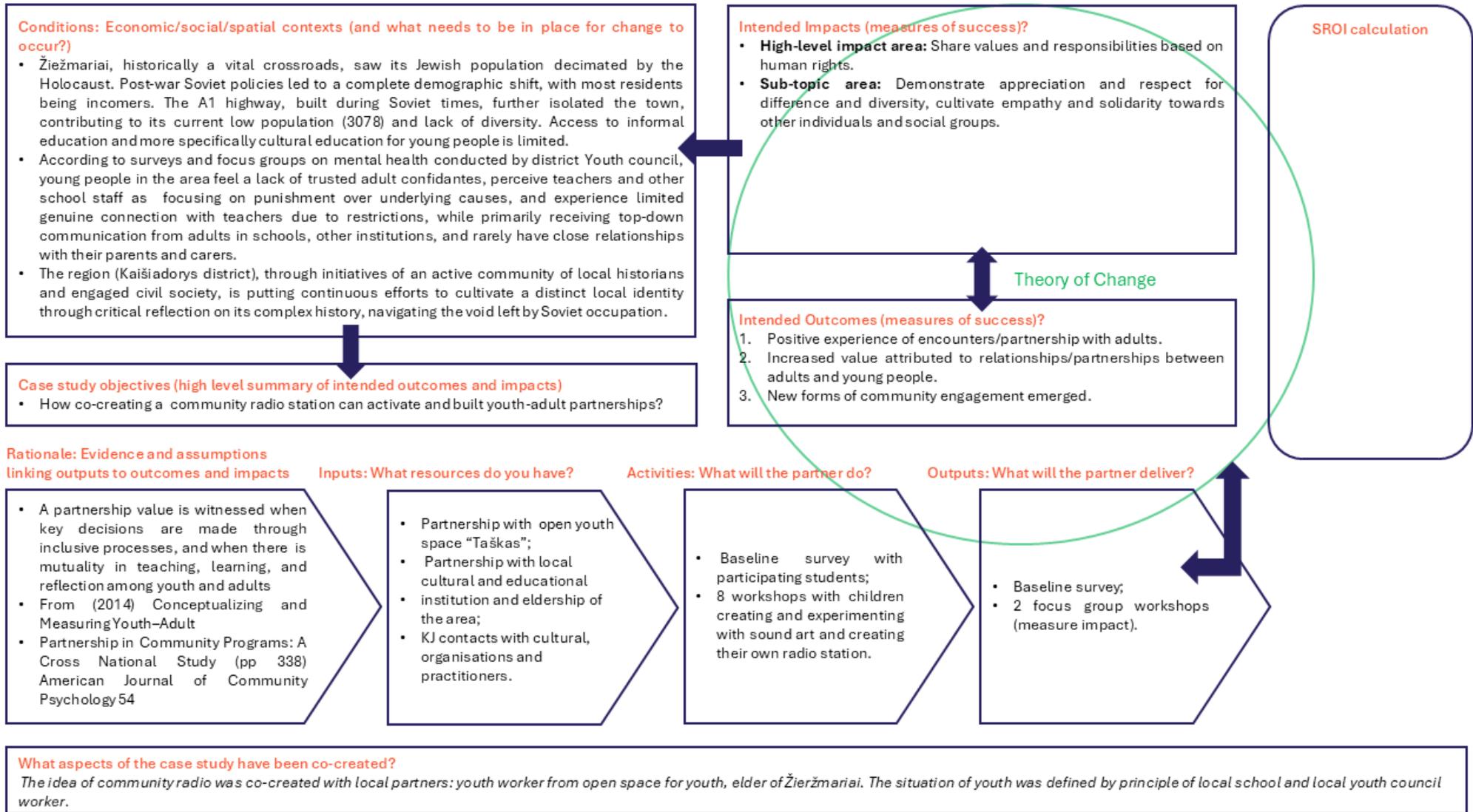
source(s)	wages paid covered from the municipal budget
Description of any non-monetised resources used in the case study	Not defined yet. Will be clarified during the case study.
What is the value of the inputs for the case study?	TBD
Outputs to be delivered in the case study	<p>Info event;</p> <p>Baseline 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>
Learning Outcomes to be delivered in the case study	<p>Developed new contacts beyond "New world".</p> <p>Reports of positive encounters with spaces outside "New World".</p> <p>Broader scope of self concept /interactions with spaces and people outside "New world".</p>

Impacts to be delivered in the case study	<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>
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:</p> <ol style="list-style-type: none"> <li>1. Developed new contacts beyond “New world”.</li> <li>2. Reports of positive encounters with spaces outside “New World”.</li> <li>3. Broader scope of self concept /interactions with spaces and people outside “New world”.</li> </ol> <p>Any other <b>measures of success</b> 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?	Baseline survey and documentation of diagnostic creative tasks and participants’ reflections - this data will be gathered

	<p>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"> <li>- Baseline survey and documentation of diagnostic creative tasks and participants' reflections;</li> <li>- Data gathered throughout the creative process: observational notes of the creative professional , foto/video of the process, artifacts' collection, written reflections of participants.</li> <li>- Impact measurement after the creative process: survey and documentation of creative diagnostic tasks and participants' reflections;</li> <li>- creating map(s) of meaning.</li> </ul>
<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>

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.
Other comments	

# Žiežmariai (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 <sup>th</sup> 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	<b>Žiežmariai (informal) When people speak</b>
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 open youth center where case study will happen we came to the idea</p>

	<p>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 what art form would allow for young people to explore and

	<p>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"> <li>- 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</li> <li>- 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</li> <li>- Meeting with the elder and youth worker of the open center where we further discussed the youth situation in</li> </ul>

	<p>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"> <li>- Meeting with principal of the Žiežmarių gymnasium and elder where we discussed about the situation of Žieržmariai and it's youth and children</li> <li>- attendance of a historical memory forum of Kaišiadorys exploring the local context of the area and how the identity is formed</li> <li>- 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.</li> <li>- email correspondence with elder of Žiežmariai</li> <li>- 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</li> <li>- email correspondence with elder of Žiežmariai regarding</li> </ul>

	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"> <li>- 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);</li> <li>- reflection and evaluation session. Pre- and post- survey and diagnostic creative tasks, participant’s reflections documentation;</li> <li>- public community event presenting installation or</li> </ul>

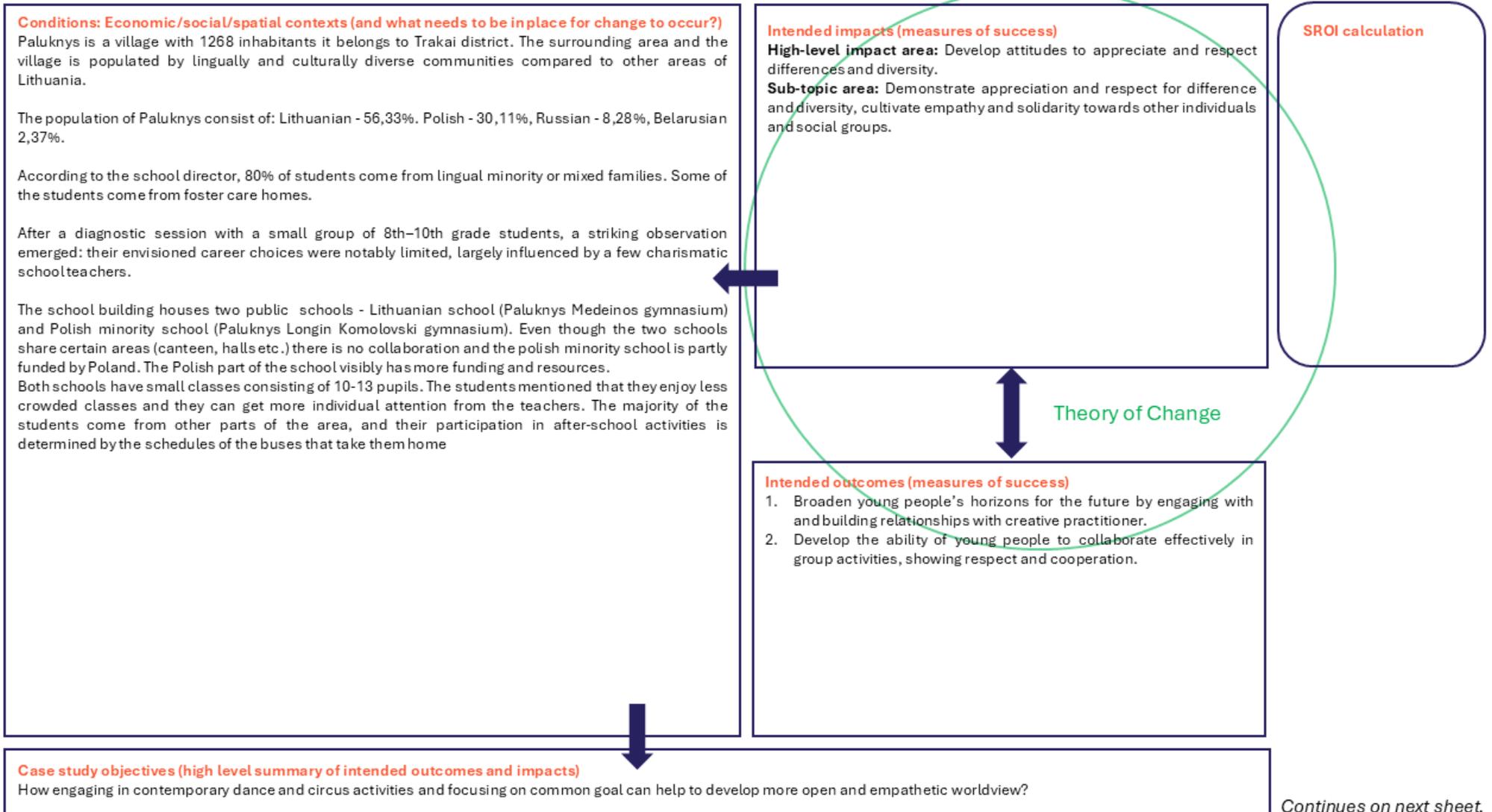
	<p>intervention in to the public space and process</p> <p>Baseline survey,</p> <p>2 focus group workshops</p> <p>6-8 creative session with creative practitioner visual and sound artists exploring sound art, collecting and meeting with various adults of Žiezmariai for the interview and exploration of the area.</p>
Learning Outcomes to be delivered in the case study	<ul style="list-style-type: none"> <li>- Positive experience of encounters/partnership with adults</li> <li>- Increased value attributed to relationships/partnerships between adults and young people</li> <li>- New forms of community engagement emerged</li> </ul>
Impacts to be delivered in the case study	<ul style="list-style-type: none"> <li>- Share values and responsibilities based on human rights.</li> <li>- Demonstrate appreciation and respect for difference and diversity, cultivate empathy and solidarity towards other individuals and social groups.</li> </ul>
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 the elder, youth department coordinator, principle of the school, youth center worker:</p> <ul style="list-style-type: none"> <li>- Positive experience of encounters/partnership with</li> </ul>

	<p>adults</p> <ul style="list-style-type: none"> <li>- Increased value attributed to relationships/partnerships between adults and young people</li> <li>- New forms of community engagement emerged discussing social issues or personal experiences of others</li> </ul> <p>Any other <b>measures of success</b> 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>
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>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"> <li>- Baseline survey and documentation of diagnostic creative tasks and participants' reflections;</li> <li>- Data gathered throughout the creative process:</li> </ul>

	<p>observational notes of the creative professional , foto/video of the process, artifacts' collection, written reflections of participants.</p> <ul style="list-style-type: none"> <li>- Impact measurement after the creative process: survey and documentation of creative diagnostic tasks and participants' reflections;</li> <li>- creating map(s) of meaning.</li> </ul>
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 satisfactory data on measuring the success of the case study	To be detailed after the study is completed.
Detail and quantify the number of individuals (young people, educators, teachers, stakeholders) you have engaged with in	To be detailed after the study is completed.

the design of the case study	
Other comments	

## Dancing village (informal)



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 it's 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 <sup>th</sup> 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	<b>Paluknys</b>
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 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.</p> <p>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</p>

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

	<p>lots of inspiration from Tik-Tok content, as one student has shared).</p> <p>The school building houses two schools - Lithuanian school (Paluknys Medeinios 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 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</p>
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	<p>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"> <li>- Meeting with Rudiškių gymnasium social pedagogue and school children during workshop</li> <li>- Phone conversation and negotiations of conducting case study with Rudiškių gymnasium students in collaboration with Rudiškių Cultural centre</li> <li>- Email conversation with Rudiškių gymnasium and Rudiškių cultural center</li> <li>- Phone conversation regarding case study and the social</li> </ul>

	<p>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</p> <ul style="list-style-type: none"> <li>- Phone conversation and agreement meeting with the principle of Medeinos Paluknio gymnasium</li> <li>- email correspondence regarding CLiViE projects and aims of the case study with principle of the school</li> <li>- 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</li> <li>- 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</li> <li>- 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</li> </ul>
<p>Description of the range of stakeholders involved in the development of the</p>	<ul style="list-style-type: none"> <li>- Phone conversation and agreement meeting with the principle of Medeinos Paluknio gymnasium</li> <li>- Visit to the school and meeting with principal of the</li> </ul>

<p>case study and how they were selected/consulted</p>	<p>school</p> <ul style="list-style-type: none"> <li>- email correspondence regarding CLiViE projects and aims of the case study with principle of the school</li> <li>- 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</li> <li>- 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</li> </ul>
<p>Description of the co-creation aspects of the development of the case study</p>	<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>
<p>Art/Cultural form covered in the case study</p>	<p>Performance and Celebration, Circus and contemporary dance</p>

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"> <li>- Develop attitudes to appreciate and respect differences and diversity.</li> <li>- Demonstrate appreciation and respect for difference and diversity, cultivate empathy and solidarity towards other individuals and social groups</li> </ul>
Outputs to be delivered in the case study	<ul style="list-style-type: none"> <li>- 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);</li> <li>- reflection and evaluation session.Pre- and post- survey and diagnostic creative tasks, participant's reflections documentation;</li> </ul>

	<ul style="list-style-type: none"> <li>- public community event presenting results and process</li> </ul>
Learning Outcomes to be delivered in the case study	<ul style="list-style-type: none"> <li>- Youth will broaden their horizons in terms of envisioned career choices</li> <li>- Stereotypical or biased language will noticeably reduce among peers</li> <li>- Will demonstrate growth in empathetic responses when discussing social issues or personal experiences of others</li> </ul>
Impacts to be delivered in the case study	<ul style="list-style-type: none"> <li>- Develop attitudes to appreciate and respect differences and diversity.</li> <li>- Demonstrate appreciation and respect for difference and diversity, cultivate empathy and solidarity towards other individuals and social groups</li> </ul>
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"> <li>- Youth will broaden their horizons in terms of envisioned career choices</li> <li>- Stereotypical or biased language will noticeably reduce among peers</li> <li>- Will demonstrate growth in empathetic responses when discussing social issues or personal experiences of others</li> </ul>

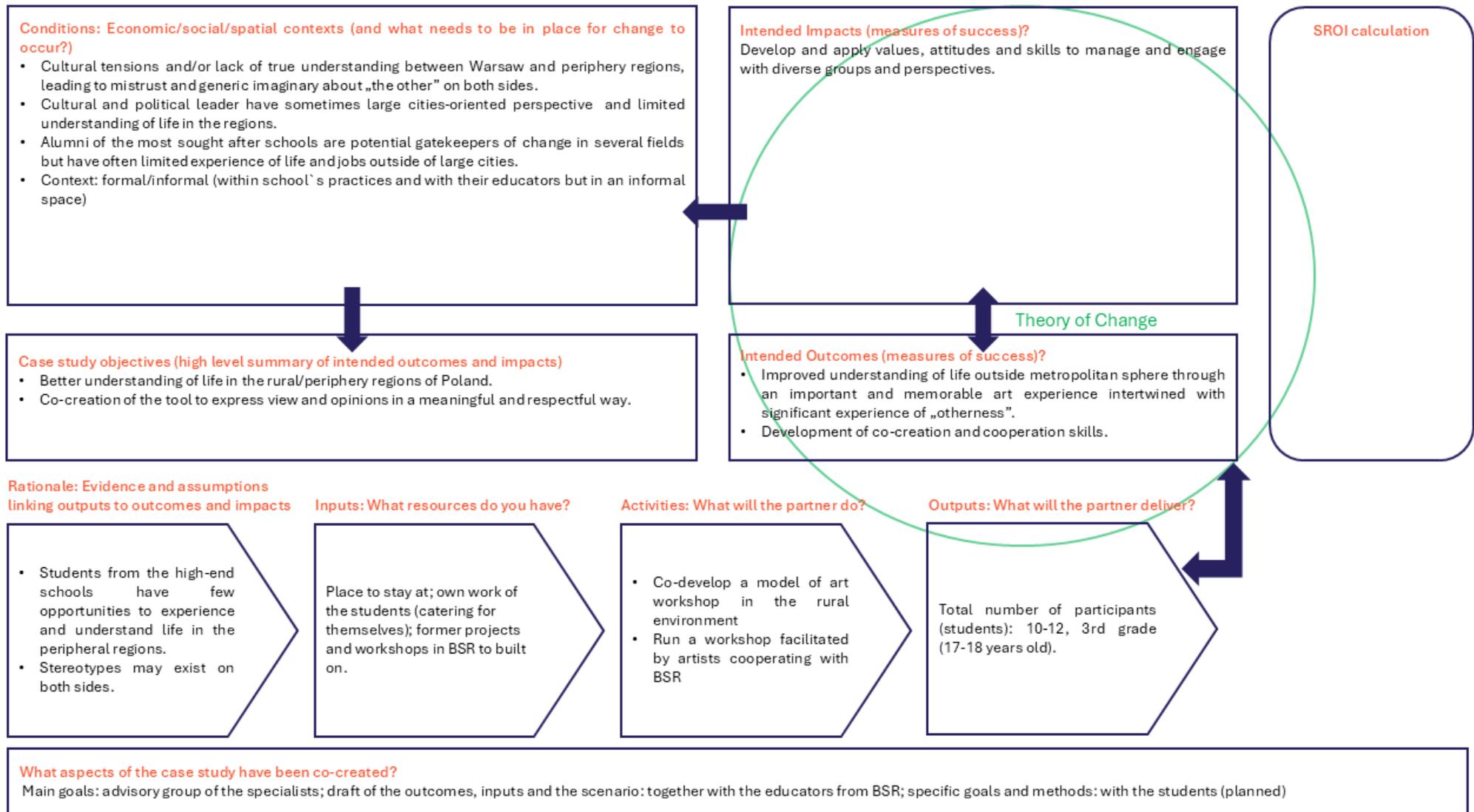
	Any other <b>measures of success</b> will be defined with students (and probably school staff to some extent) during the creative process and in reflection and evaluation process.
Description of the co-creation of the measures of success/indicators	TBD
Description of any differences among the stakeholders on the value of attributed to the indicators	TBD
How will the case study be (e)valuated?	Pre baseline survey and diagnostic creative tasks, gathering documentation of participants reflections on the process.  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"> <li>- Baseline survey and documentation of diagnostic creative tasks and participants' reflections;</li> <li>- Data gathered throughout the creative process: observational notes of the creative professional , foto/video of the process, artifacts' collection, written reflections of participants.</li> <li>- Impact measurement after the creative process: survey and documentation of creative diagnostic tasks and participants' reflections;</li> </ul>

	- 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, 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.
Other comments	

## 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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WP	WP3 Mapping Outputs of arts-based education
Due date	28 <sup>th</sup> February 2025
Submission date	28 <sup>th</sup> February 2025
Dissemination level	PU

<b>Abstract</b>
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	<b>Voyage. Bednarska Szkoła Realna (BSR)</b>
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 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 4-5 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.</p> <p>Trip:</p> <p>Day 1: discussions and tailoring the challenge</p> <p>Day 2-3: research (better understanding of the place and community)</p> <p>Day 3-4: art creation</p> <p>Day 4 or 5: wrapping up, 1<sup>st</sup> 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. Thus they will develop their skills to be involved in the important social debates.</p> <p>Time: 4-5 days in May 2025</p> <p>Place: rural location in Poland</p>
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<p>Description of how the case study was developed</p>	<ul style="list-style-type: none"> <li>- Preparation of the Matrix of the SV studies (see attached).</li> <li>- Choice of the potential case study combining proper age cohort/art/new or old practice/formal or informal setting</li> <li>- Choice of the societal challenges (based on D1.1)</li> <li>- Cooperation with the stakeholders of the case study (see below)</li> <li>- 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.</li> </ul>
<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"> <li>- Head of BSR;</li> <li>- Educators at BSR (fields: art and psychology);</li> <li>- Students (will be involved in co-creation of the trip's scenario and goals).</li> </ul> <p>Process:</p> <ol style="list-style-type: none"> <li>1. Preparations of the criteria for the stakeholders involved in case studies (based on literature and expertise of SV team).</li> <li>2. Analysis of various education models combining art</li> </ol>

	<p>and societal problems in Polish educational system.</p> <ol style="list-style-type: none"> <li>3. Analysis of BSR as a potential stakeholder (according to the criteria created for the purposes of the case study).</li> <li>4. Semi-structured interview and presentation of the project to the Headmistress of BSR.</li> <li>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.</li> <li>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.</li> </ol>
<p>Description of the co-creation aspects of the development of the case study</p>	<p>Head of BSR and four educators have been part of the development through discussions and tailoring the case study.</p> <p>The first day of the trip will be 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>Visual arts (Visual Arts and Crafts)</p>

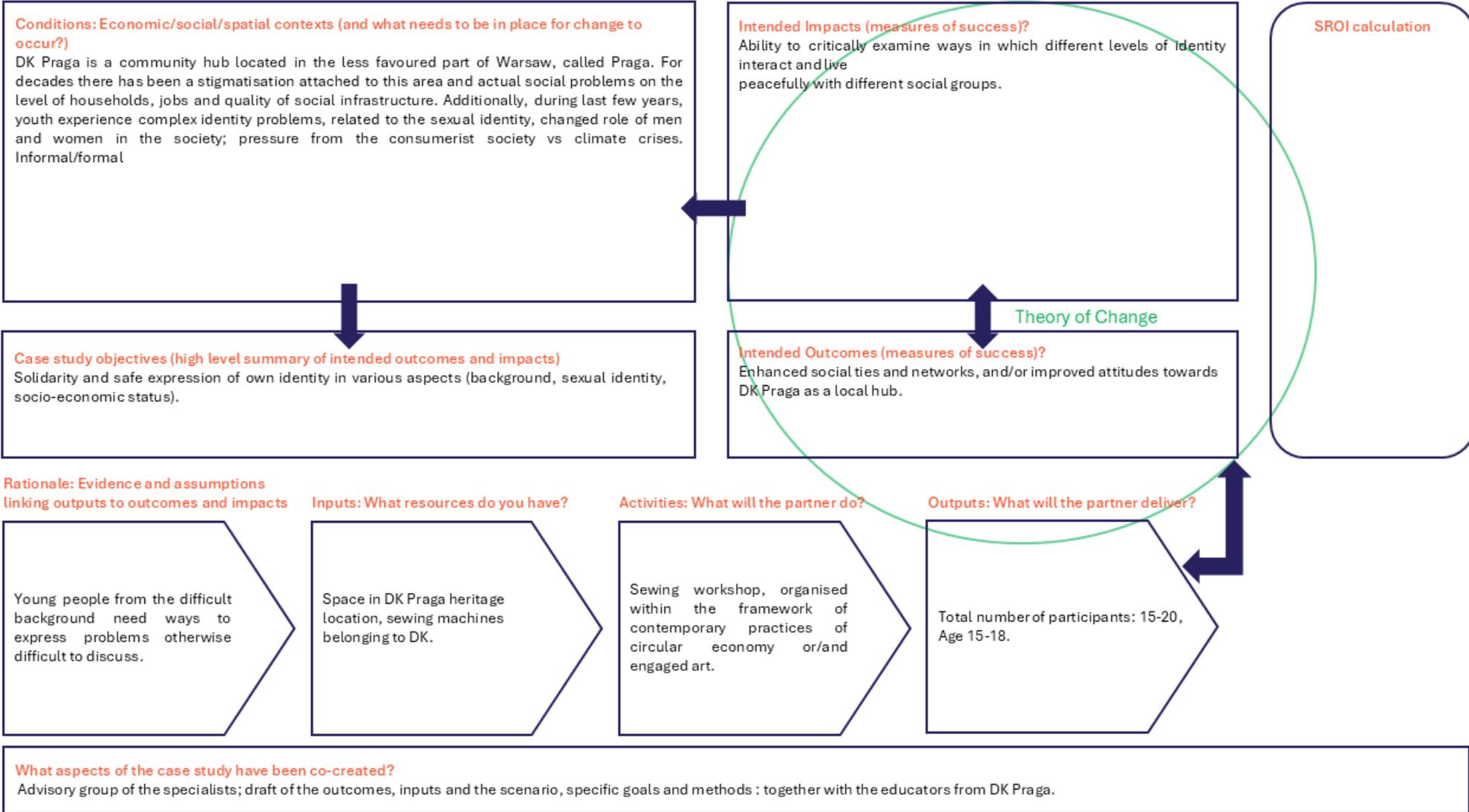
Description of the age and demographic profile of beneficiaries	3 <sup>rd</sup> grade of the secondary school (17-18 years old). Paid schooling (approx. 25% of average national wages), considered one of the most innovative school in Poland
Institutional setting (formal/informal) of the case study	Formal/informal: 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 (TBC).  Students cater 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: 10.
Learning Outcomes to be delivered in the case study	<ul style="list-style-type: none"> <li>- Improved understanding of life outside metropolitan sphere through an important and memorable art experience intertwined with significant experience of „otherness”.</li> <li>- Development of co-creation and cooperation skills.</li> </ul>
Impacts to be delivered in the case study	<ul style="list-style-type: none"> <li>- Develop and apply values, attitudes and skills to manage and engage with diverse groups and</li> </ul>

	<p>perspectives.</p> <ul style="list-style-type: none"> <li>- In the future: capacity to be involved in activities, work and projects encompassing people from beyond their own background and metropolitan sphere.</li> </ul>
Measures of success or indicators used to evaluate the case study outputs/outcomes/impacts	<ul style="list-style-type: none"> <li>- Ability to express views of different social groups in an insightful and respectful way;</li> <li>- Increased understanding of social differences and values;</li> <li>- Valuable experience of cooperation and artistic creation.</li> </ul>
Description of the co-creation of the measures of success/indicators	<ul style="list-style-type: none"> <li>- Surveys prepared together with specialist in the field (youth psychology; art sociology) and educators.</li> </ul>
Description of any differences among the stakeholders on the value of attributed to the indicators	TBC
How will the case study be (e)valuated?	<p>The study evaluation will focus on three phases:</p> <ul style="list-style-type: none"> <li>- (1) Participation of the young people in the workshops (eagerness to learn, interactions between them, involvement in difficult discussions; mutual respects).</li> <li>- (2) Surveys and/or interviews after the trip</li> </ul>

	<p>(3) Evaluation of the “zin” created and response from the school community.</p> <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"> <li>- (1) Improved skills in expressing views</li> <li>- (2) Size of the “zin” audience</li> <li>- (3) Quality of the communication covered by the “zin”</li> </ul>
<p>How will these data be collected?</p>	<ul style="list-style-type: none"> <li>- (1) Survey before/after the trip (May/June 2025)</li> <li>- (2) Report from the students (June 2025)</li> <li>- (3) Educators/specialists’ evaluation of students’ involvement (interviews, May/June)</li> </ul>
<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"> <li>- Cost of the workshops or other professional learning for the educators.</li> <li>- Costs of the alternative ways of communication in a political debate.</li> </ul>

<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: 10 -12</p>
<p>Other comments</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
Version	1.0
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WP	WP3 Mapping Outputs of arts-based education
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Dissemination level	PU

<b>Abstract</b>
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	<b>Sewing Machine. DK Praga</b>
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	<p>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). Approx. 5 meetings are planned at DK Praga using the local sewing workshop.</p> <p>Time: May -June 2025.</p> <p>Location: DK Praga, Warsaw, Praga North.</p>
Description of how the case study was developed	<ul style="list-style-type: none"> <li>- Preparation of the Matrix of the SV studies (see attached).</li> <li>- Choice of the potential case study combining proper age cohort/art/new or old practice/formal or informal setting</li> <li>- Choice of the societal challenges (based on D1.1)</li> <li>- Cooperation with the stakeholders of the case study</li> </ul>

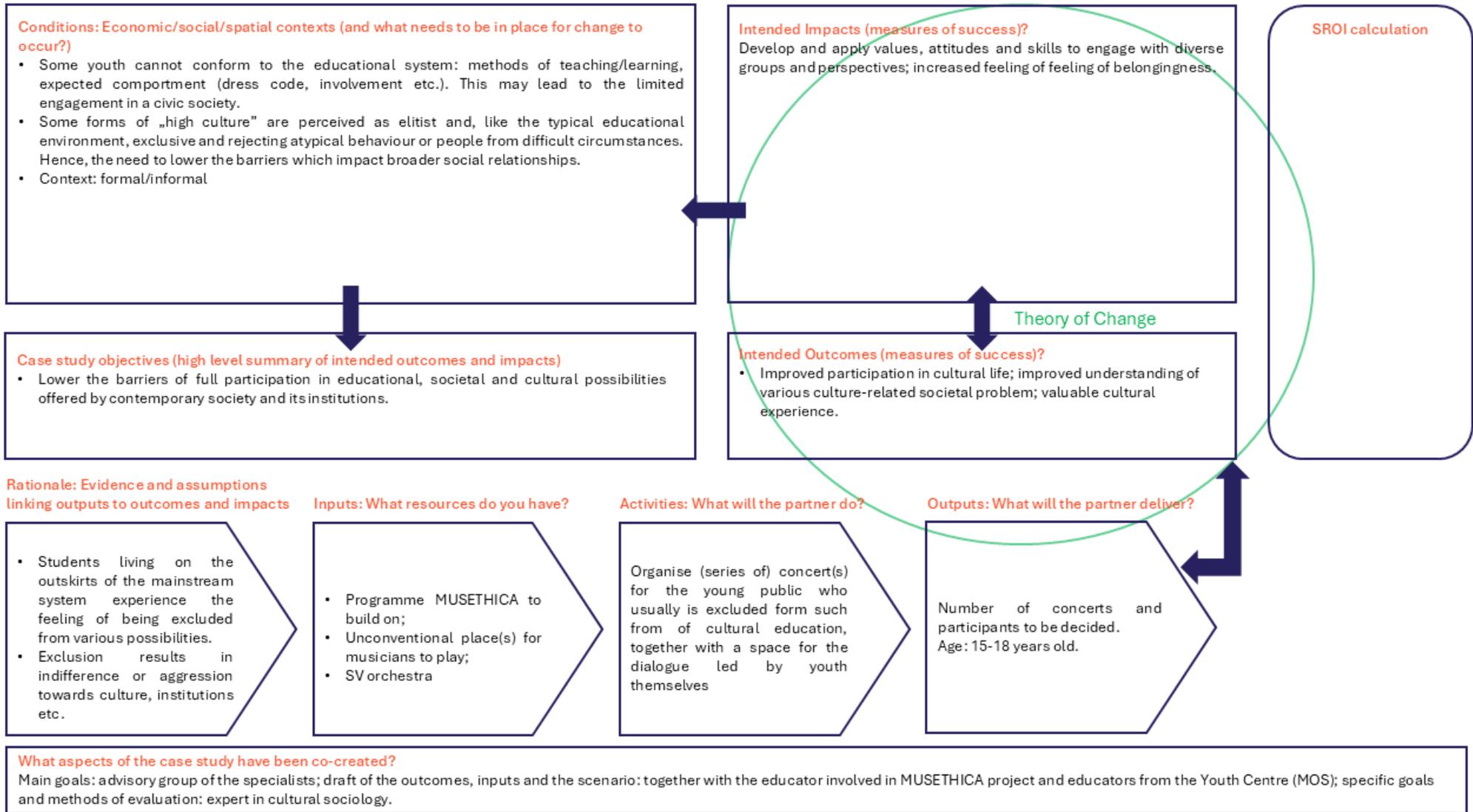
	<p>(see below)</p> <ul style="list-style-type: none"> <li>- Decisions (taken in cooperation with DK Praga) on: method of tailoring the challenge/problem to be tackled; venue for the case study; art and methods of work; further details.</li> <li>- Planned: meetings with teachers and with the sewing expert.</li> </ul>
<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"> <li>- Head of DK Praga and experts from DK Praga</li> <li>- Teachers from the school cooperating with DK Praga.</li> <li>- Students (will be involved in co-creation of the logic model).</li> </ul> <p>Process:</p> <ol style="list-style-type: none"> <li>1. Preparations of the criteria for the stakeholders involved in case studies (based on literature and expertise of SV team).</li> <li>2. Analysis of various education models combining art and societal problems in Polish educational system.</li> <li>3. Analysis of DK Praga as a potential stakeholder (according to the criteria created for the purposes of the case study).</li> <li>4. Semi-structured interview and presentation of the project to the head and expert from DK Praga.</li> <li>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.</li> <li>6. Meetings with the DK Praga expert who co-creates the case study: tailoring the methods of (1) defining the</li> </ol>

	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	<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>
Art/Cultural form covered in the case study	Crafts (Visual Arts and Crafts)
Description of the age and demographic profile of beneficiaries	3 <sup>rd</sup> 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	<p>Formal/informal: workshop organised together with the school but happening in an informal setting and outside of the curriculum (the latter TBC).</p> <p><i>Comment: formal/informal applied according to Polish regulations</i></p>
Funding level and source(s)	CLiViE project funds.
Description of any non-monetised resources used in the case study	<p>Use of the specialist sewing machines.</p> <p>Specialist from the DK volunteering time to discuss the plans.</p>
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: 10.
Learning Outcomes to be	- Enhanced social ties and networks;

delivered in the case study	- Improved attitudes towards DK Praga as a local hub.
Impacts to be delivered in the case study	- Ability to critically examine ways in which different levels of identity interact and live peacefully with different social groups.
Measures of success or indicators used to evaluate the case study outputs/outcomes/impacts	<ul style="list-style-type: none"> <li>- Ability to express views of different social groups in an insightful and respectful way;</li> <li>- Willingness to participate in workshops and other informal educational ventures in DK Praga and beyond;</li> <li>- Willingness to participate in the social processes of debate/discussion etc.</li> </ul>
Description of the co-creation of the measures of success/indicators	- Surveys 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
How will the case study be (e)valuated?	<p>The study evaluation will focus on two phases:</p> <ul style="list-style-type: none"> <li>- (1) Participation of the young people in the workshops (eagerness to learn, interactions between them, involvement in difficult discussions; mutual respect).</li> <li>- (2) Surveys and/or interviews after the workshops together with the evaluation of the items created.</li> </ul> <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</p>

	<p>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"> <li>- (1) Level of participation;</li> <li>- (2) Satisfaction of working within the group;</li> <li>- (3) Quality of the expression of identity through craft (items created).</li> </ul>
<p>How will these data be collected?</p>	<ul style="list-style-type: none"> <li>- (1) Number of meetings attended and engagement in work;</li> <li>- (2) Self-evaluation - surveys prepared together with specialist in the field (youth psychology);</li> <li>- (3) Professional assessment of the working process and created items as a mean of communication.</li> </ul>
<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"> <li>- Cost of behavioural therapy to build psychological resilience;</li> <li>- Cost of the commercial workshops to improve skills.</li> </ul>
<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: 10 -12</p>
<p>Other comments</p>	

# (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
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Submission date	28 <sup>th</sup> February 2025
Dissemination level	PU

<b>Abstract</b>
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	<b>(Not) Out of Place. Sinfonia Varsovia</b>
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 comportment (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 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</p>

	<p>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"> <li>- Preparation of the Matrix of the SV studies (see attached).</li> <li>- Choice of the potential case study combining proper age cohort/art/new or old practice/formal or informal setting</li> <li>- Choice of the societal challenges (based on D1.1)</li> <li>- Cooperation with the stakeholders of the case study</li> </ul>

	<p>(see below)</p> <ul style="list-style-type: none"> <li>- 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.</li> <li>- Musical programme : to be decided together with the musicians.</li> </ul>
<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"> <li>- MOS (Youth Centre in Praga South in Warsaw)</li> <li>- Educator and specialists of audience development in SV</li> <li>- Students in MOS</li> <li>- Musicians from SV.</li> </ul> <p>Process:</p> <ol style="list-style-type: none"> <li>7. Preparations of the criteria for the stakeholders involved in case studies (based on literature and expertise of SV team).</li> <li>8. Analysis of various education models combining art and societal problems in Polish educational system.</li> <li>9. 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</li> </ol>

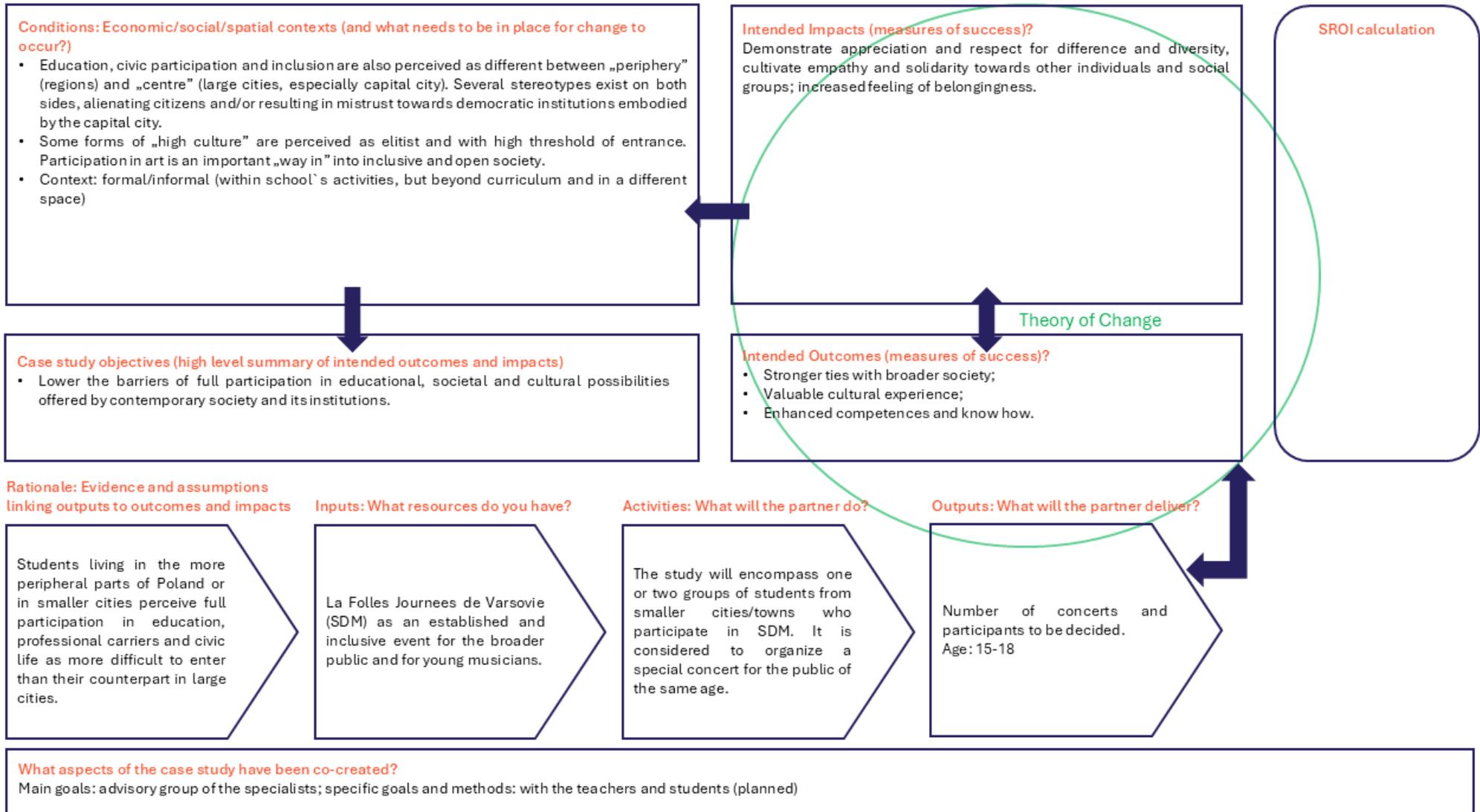
	<p>create the case study.</p> <p>10. Discussion with the SV specialists involved in MUSETHICA and Sinfonia Varsovia Academy for young musicians.</p> <p>11. Brainstorming with a group of stakeholders regarding the possible change based on the logic model; current challenges for youth; various methods of combining social responsibility and culture.</p> <p>12. 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>
Description of the co-creation aspects of the development of the case study	<ul style="list-style-type: none"> <li>- Analyses of the potential of MUSETHICA model for the case study and CLiViE purposes with the SV specialists;</li> <li>- Meetings with the MOS educators to tailor the framework of the proposed concerts and following discussions.</li> <li>- Planned meetings with the expert in sociology of culture.</li> </ul>
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: 8 K EUR.
Outputs to be delivered in the case study	Expected number of the participating students: 15.
Learning Outcomes to be delivered in the case study	<ul style="list-style-type: none"> <li>- Improved participation in cultural life;</li> <li>- Improved understanding of various culture-related societal problem;</li> <li>- Valuable cultural experience.</li> </ul>
Impacts to be delivered in the case study	<ul style="list-style-type: none"> <li>- Develop and apply values, attitudes and skills to engage with diverse groups and perspectives;</li> </ul>

	<ul style="list-style-type: none"> <li>- Increased feeling of feeling of belongingness.</li> </ul>
Measures of success or indicators used to evaluate the case study outputs/outcomes/impacts	<ul style="list-style-type: none"> <li>- Lowered barriers of participating in the mainstream or even high-end cultural life;</li> <li>- Better understanding of how culture works and what constitutes work within cultural institutions.</li> </ul>
Description of the co-creation of the measures of success/indicators	<ul style="list-style-type: none"> <li>- Methods prepared together with specialist in the field (youth psychology; art sociology) and educators.</li> </ul>
Description of any differences among the stakeholders on the value of attributed to the indicators	TBC
How will the case study be (e)valuated?	<p>The study evaluation will focus on three phases:</p> <ul style="list-style-type: none"> <li>- preparation for the concert(s);</li> <li>- the concert itself(s) including discussion;</li> <li>- results of the participation in the concert.</li> </ul> <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>
What data will be used to measure the success of the case study?	<ul style="list-style-type: none"> <li>- (1) Change in the perception of classical music and SV as a cultural institution through the valuable cultural</li> </ul>

	<p>experience;</p> <ul style="list-style-type: none"> <li>- (2) Willingness to participate more in the society.</li> </ul>
How will these data be collected?	<ul style="list-style-type: none"> <li>- (1) Surveys or not-structured interviews before/after the concert(s).</li> <li>- (2) Professional assessment of the discussions after the concert(s) and interviews with SV and MOS educators (May/June)</li> </ul>
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"> <li>- Cost of the psychological support for young people who have difficulties in functioning within society.</li> <li>- Input of young people who find high-skilled jobs.</li> </ul>
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>
Other comments	

# Mad about music / SV La Folle Journee de Varsovie



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Project acronym: CLiViE

Project title: Cultural Literacies' Value in Europe

Author(s)	Katarzyna Sadowy, Natalia Daca, Maciej Czeredys
Contributor(s)	
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<b>Abstract</b>
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	<b>Mad about Music. Sinfonia Varsovia. La Folle Journee de Varsovie</b>
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 orchestra and the debut of young dancers from the Secondary Ballet School in Warsaw.</p>
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</p>

	<p>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>
<p>Description of how the case study was developed</p>	<ul style="list-style-type: none"> <li>- Preparation of the Matrix of the SV studies (see attached).</li> <li>- Choice of the potential case study combining proper age cohort/art/new or old practice/formal or informal setting</li> <li>- Choice of the societal challenges (based on D1.1)</li> <li>- Cooperation with the stakeholders of the case study (see below)</li> <li>- Decisions on: method of tailoring the challenge/problem to be tackled; venue for the case study; art and methods of work; further details.</li> <li>- Musical programme : to be decided by the performing musicians and their tutors.</li> </ul>
<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"> <li>- SV;</li> <li>- Students who will perform during SDM;</li> </ul>

	<ul style="list-style-type: none"> <li>- Faculty from the students` school;</li> <li>- Audience of the concert.</li> </ul> <p>Process:</p> <p>13. Preparations of the criteria for the stakeholders involved in case studies (based on literature and expertise of SV team).</p> <p>14. Analysis of various education models combining art and societal problems in Polish educational system.</p> <p>15. 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>16. Analysis of former SDM events and variety of performing schools (regional analysis) as a basis to create the case study.</p> <p>17. Discussion with the SV specialists involved in SDM.</p> <p>18. 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>
Description of the co-creation aspects of the	<ul style="list-style-type: none"> <li>- Analyses of the potential of SDM model for the case study and CLiViE purposes with the SV specialists;</li> <li>- Meetings with the educators from the region to tailor</li> </ul>

development of the case study	<p>the framework of the proposed concerts and following evaluation (planned, as yet the schools are in the application process).</p> <ul style="list-style-type: none"> <li>- Planned meetings with the expert in sociology of culture.</li> </ul>
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   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"> <li>- Stronger ties with broader society;</li> <li>- Valuable cultural experience;</li> <li>- Enhanced competences and know how.</li> </ul>
Impacts to be delivered in the case study	<ul style="list-style-type: none"> <li>- Develop and apply values, attitudes and skills to engage with diverse groups and perspectives; i</li> <li>- Increased feeling of belongingness.</li> </ul>
Measures of success or indicators used to evaluate the case study outputs/outcomes/impacts	<ul style="list-style-type: none"> <li>- Better understanding of how culture works and what constitutes work within cultural institutions;</li> <li>- Cultural and societal satisfaction of participation in an event of significant importance.</li> </ul>
Description of the co-creation of the measures of success/indicators	<ul style="list-style-type: none"> <li>- Methods prepared together with specialist in the field (youth psychology; art sociology) and educators.</li> </ul>
Description of any differences among the stakeholders on the value of attributed to the indicators	TBC
How will the case study be (e)valuated?	<p>The study evaluation will focus on three phases:</p> <ul style="list-style-type: none"> <li>- preparation for the concert;</li> <li>- the concert itself;</li> <li>- results of the participation in the concert.</li> </ul>

	<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"> <li>- (1) Change in the perception of professional possibilities and social involvement through professional art.</li> <li>- (2) Improved know-how and increased feeling of belonging in the cultural institutions;</li> <li>- (3) Willingness to participate more in the society.</li> </ul>
<p>How will these data be collected?</p>	<ul style="list-style-type: none"> <li>- (1) and (2) Surveys or not-structured interviews before/after the concert(s) with youth.</li> <li>- (3) Interviews with the educators from the chosen schools.</li> </ul>
<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"> <li>- Costs of: workshops, trainings, certificates, courses, private tutoring, consultancy, estimated loss of earnings by course participation</li> <li>- Cost of behavioural therapy to build psychological resilience.</li> </ul>
<p>Description of any challenges in gathering satisfactory data on</p>	<p>TBP</p>

measuring the success of the case study	
Detail the number of individuals (young people, educators, teachers, stakeholders) you have engaged with in the design of the case study	Brainstorming: 7 experts (various fields of culture)  Educators: 4 - 5  Students: 12-15.  Musicians: 10.
Other comments	