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Author(s)	Kemal Ahson (UH)
Contributor(s)	Grzegorz Maśloch (SGH)
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Abstract
This deliverable highlights the need to recognise the value of arts-based education and cultural activities, and presents a framework for procurement staff, commissioners and funders on how to demonstrate value through Social Return on Investment (SROI).

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About CLiViE

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

HELSINGIN YLIOPISTO (Coordinator), Finland
UNIVERZITA KARLOVA, Czechia
STICHTING DEFENCE FOR CHILDREN INTERNATIONAL NEDERLAND - ECPAT NEDERLAND, Netherlands
DAUGAVPILS UNIVERSITATE, Latvia
JULIAN COCHRAN FOUNDATION, Poland
ASOCIACIJA KURYBINES JUNGTYS, Lithuania
RIGAS STRADINA UNIVERSITATE, Latvia
SZKOLA GLOWNA HANDLOWA W WARSZAWIE, Poland
SINFONIA VARSOVIA, Poland
TECHNISCHE UNIVERSITAET MUENCHEN, Germany
UNIVERSITA' DEGLI STUDI DI MILANO-BICOCCA, Italy
VYTAUTO DIDZIOJO UNIVERSITETAS, Lithuania
HELSINGIN NUORTEN MIESTEN KRISTILLINEN YHDISTYS RY, Finland

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1.Introduction

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.

This deliverable **(D5.4)** builds on D1.4 (Report on measuring what matters and SROI model for arts-based education),[1] and provides a framework for procurement staff, commissioners and funders on how to use SROI as part of the process of developing, delivering and evaluating arts-based education and cultural activities. More specifically, it has two main objectives:

- To highlight the need to recognise the value of arts-based education and cultural activities; and
- To present a framework that can be used to demonstrate value through SROI.

This deliverable is for use in the arts-based education and cultural activities sectors and aims to provide information to:

- procurement and commissioning teams
- funders
- finance staff
- human resources departments
- managers, clerks and governors
- continuing professional development teams
- those responsible for equality and diversity policy
- those concerned with ensuring corporate social responsibility

This deliverable is **aligned to the toolkit created for educators (D6.2: Toolkit/guide for arts-based educators)** on how to use SROI in the development, delivery and evaluation of arts-based education and cultural activities.

[1] For a more detailed presentation of ToC and SROI see deliverables D1.3 and D1.4. These are available on the CLiViE project website (www.clivieproject.eu).

2. Public procurement and SROI

Public procurement increasingly needs to weigh broader outcomes and impacts of the goods and services they procure. Understandably, then, it matters in the arts-based education and cultural activities sectors – millions are spent on goods, services and capital expenditure every year. Procurement can also act as a force of change for stakeholders working in these sectors and can provide effective and accessible socio-economic opportunities. However, too often the issue of how to demonstrate value-for-money in arts-based education and cultural activities leaves the sectors being the first to experience budgetary cuts. In fact, even though many arts-based education and cultural activities claim social value, few can evidence it.

SROI provides a framework for measuring and accounting for value that seeks to reduce inequality and improve wellbeing by incorporating social, environmental and economic costs and benefits. An SROI framework can be used for measuring and accounting for value, especially in relation to reducing inequality and environmental degradation and improving wellbeing by incorporating social, environmental and economic costs and benefits. SROI measures change in ways that are relevant to the people or organisations that experience or contribute to it. It tells the 'story' of how change is being created by measuring social, environmental and economic outcomes and uses monetary values to represent them allowing a ratio of 'benefits to costs' to be calculated. For example, a ratio of 3:1 indicates that an investment of 1 Euro delivers 3 Euros of social value. Critically, SROI is about value, rather than money - money is a common unit used as a way of conveying value.[2]

The use of SROI, however, has not gone uncriticised. Aspects, such as the quantification of benefits, the valuing of volunteering and the ways in which judgement and discretion are exercised have come under scrutiny.[3] Moreover, one of SROI's more prominent features – the

[2] It is important to recognise the work of Georg Simmel and his argument around the perceived 'neutrality' of money and how it can reproduce certain social structures (see Simmel, Georg, et al. *The philosophy of money*. Routledge, 2011. Also see Hardt, M., & Negri, A. (2017). *Assembly*. Oxford University Press) for a further discussion on the role of money in creating and maintaining particular social structures.

[3] Arvidson, M., Lyon, F., McKay, S., & Moro, D. (2013). Valuing the social? The nature and controversies of measuring social return on investment (SROI). *Voluntary sector review*, *4*(1), 3-18.

SROI ratio – is treated by some to be both attractive and a danger,[4] and the temptation to compare different entities according to a common metric is arguably a major weakness in its use.[5]

Whether qualitative issues can be easily quantified, translated into monetary values, and compared to each other is, therefore, a matter of considerable debate. But it also raises important ethical and political concerns. As detailed in **D1.1**, we recognise that any form of quantification is seductive as it offers concrete, numerical information that allows for easy comparison. We also recognise that targets and indicators can be undermined and distorted and may lead to a paradox when it comes to addressing issues related in inclusion and inequality.[6] Put differently, they can be seen to be part of a particular 'social imaginery' that fulfills a self-serving function, for instance, for policy-makers and politicians.[7]

In the CLiViE project we recognise all of these weaknesses. We also recognise that the processes to arrive at indicators are not value free,[8] and the need to identify and reflect the 'epistemic infrastructure' that provides the framework for them.[9] Furthermore, we recognise that any approach to calculating a SROI for arts-based education and cultural activities will be framed by social and political processes of knowledge production and that any claim to legitimacy of truth is reflected in the social and cultural environments that create them. In particular, our work in developing and using SROI considers whose interests are being served by, for example, arts-based education, who defines its aims, and what is valued in the process?[10] Given the context of our work, we are especially mindful that some of the institutionalised values that are quantified risk initiating young people in a world where

[4] Maier, F., Schober, C., Simsa, R., & Millner, R. (2015). SROI as a method for evaluation research: Understanding merits and limitations. *VOLUNTAS: International Journal of Voluntary and Nonprofit Organizations*, *26*, 1805-1830.
[5] Espeland, W. N., & Stevens, M. L. (1998). Commensuration as a social process. *Annual review of sociology*, *24*(1), 313-343.
[6] Fukuda-Parr, S. (2019). Keeping out extreme inequality from the SDG Agenda–the politics of indicators. *Global policy*, *10*, 61-69.
[7] Taylor, C. (2004). *Modern social imaginaries*. Duke University Press.
[8] Ball, SJ (1993). What is policy? Texts, trajectories and toolboxes. *The Australian Journal of Education Studies* , *13* (2), 10-17.
[9] Merry, S. E. (2019). The sustainable development goals confront the infrastructure of measurement. *Global Policy*, *10*, 146-148.
[10] Matarasso, F. (2019). A restless art. *How participation won, and why it matters. Digital edition. London: Calouste Gulbenkian Foundation. Viitattu*, *15*, 2020.

everything, including their imagination, can be measured.[11] Moreover, in seeking to *calculate* the impact of arts-based education we are not seeking to adopt a reliance on mathematical language in policy-making. Fundamentally, we believe that any fixation with mathematics does not help in our understanding of inequality.[12] Instead, we want to use the process of arriving at a calculation of the SROI to give young people a voice in the construction of categories and measurements and to encourage points of resistance that can have positive impacts.

Nonetheless, through the design, development, implementation and (e)valuation of twenty-eight case studies in arts-based education and cultural activities we have demonstrated the there is considerable value in supporting these activities.[13]

A fundamental aspect of our approach is ensuring that the young people we work with, and from whom we collect data about the value of arts-based education, identify and inform the 'measuring what matters'. Here we draw inspiration from Antoine de Saint-Exupéry's, *Le Petit Prince*: 'it is only with one's heart that one can see clearly. What is essential is invisible to the eye'.[14] In the book the *Fox* highlights that emotions do not have to make logical sense and that it will grieve the *Petit Prince* because he has established an emotional bond with him that causes him to value his company.[15] This appreciation of emotions and how young people feel in and through arts-based education supports our ambition to develop democratic and co-creative ways of designing our arts-based education case studies and to develop relevant indicators for 'measuring' their success. Moreover, when it comes to how we (e)valuate the case studies we considered how to create categories and classifications that reflected social life and how to then encode and classify individual phenomenon into one category or another.[16] However, any calculation of the SROI of the case studies was not for comparative reasons but simply to provide points of reflection on how to 'value' what is being done.

[11] Illich, I. (1971). Deschooling Society. Marion Boyars.
[12] Piketty, T. (2014). *Capital in the twenty-first century*. Harvard University Press.
[13] See D4.2 on the project website for a detailed overview of all the case studies.
[14] The original text in French reads: 'On ne voit bien qu'avec le Coeur. L'essential est invisible pour les yeux.'
[15] In the book the Petit Prince tames the Fox and then prepares to leave him by allowing the snake to bite him and die.
[16] Merry, S. E. (2016). *The seductions of quantification: Measuring human rights, gender violence, and sex trafficking*. University of Chicago Press

3. A SROI framework for arts-based education

As detailed in **D1.3** our approach to SROI is supported by a ToC framework underpinned by three fundamental aspects:

- Working back using our ToC from the social impact to be achieved to the design of the arts-based education activity;
- Using qualitative data from our case study pilots to support any available quantitative data; and
- Co-creating the indicators that measure any SROI and 'what matters'[17] with the case study participants.

Our approach, in contrast to the Our Place model we adapted, had several distinct features. First, each case study produced its own completed logic model. We recognise that those who are measured typically lack a voice in the construction of categories and measurements and that to address this issue we needed to promote the co-creation of the interventions. Therefore, although project partners provided a first draft of their logic models for their individual cases studies based on their own experience and understanding of the conditions and issues to be addressed, these were revised as the intervention was developed with potential beneficiaries. This aspect of co-creation was especially relevant when it came to 'measuring what matters' and ascribing a 'value' to these measures.[18]

Second, the starting point for developing the logic model for each case study was to select a high-level 'learning outcome', from which to work back to the design, development, implementation and (e)valuation of the intervention. As detailed in **Section 3 of D1.1** (Critical review of the literature for theoretical framework), the 'learning outcomes' were taken from the

[17] Also see Deliverable 1.1 and Deliverable 1.2

[18] The first version of the case study logic model was submitted as part of D3.1 (Case Study Summaries). The revised case study logic model, following consultation with the beneficiaries and other stakeholders, around 'measuring what matters' and ascribing a 'value' to these measures, was submitted as part of D3.3 (Impact maps for each case study).

UNESCO Global Citizenship Education (GCE) framework and related to the Horizon Europe call topic that the CLiViE project responded to.

Third, having started with the (high-level) impacts in the logic model we needed to turn to the outputs and outcomes needed to deliver them.[19] For example, when it came to the impact of art-based education, we looked at skills development, increased self-esteem, self-efficacy and confidence, enhanced social ties and networks, and/or improved attitudes toward school. Some potential (although not exhaustive) outcomes relevant for the CLiViE project were identified in the Culture and Sport Evidence (CASE) programme.[20] This was a joint programme of strategic research in the UK led by the Department for Culture, Media and Sport (DCMS) in collaboration with the Arts Council England (ACE), English Heritage (EH) and Sport England (SE).[21]

Fourth, one of the challenges in the CLiViE project was the need to ensure good data were captured for the (e)valuation and calculation of the SROI. The causality between the delivery of certain outputs and achieving particular impacts was challenging. But the logic models that were prepared for each of the case studies provided the evidence base and rationale for the particular intervention being proposed. Therefore, the gathering of relevant output data was relatively easy, such as increased attendance or participation in arts. From this it was possible to calculate the SROI on certain outcomes and impacts, such as 'increased level of volunteering' or 'reduced antisocial behaviour'. However, data on other outcomes and impacts were harder to capture for the SROI, such as 'greater trust and reciprocity'. In this case partners needed to think about potential 'proxy' indicators (or be circumspect about what particular outcomes and impacts they were seeking to achieve from their arts-based activity). Critically, any quantitative data gathered did not exclude qualitative data gathered in developing, delivering and (e)valuating activities and was included in **D3.1 (Case Study Summaries) and D3.3 (Impact maps for each case study).**

[19] It is also useful to understand the difference between 'outcomes' and 'impacts' because they are often used interchangeably. Essentially, outcomes are things we will be measuring, such as changes for our beneficiaries or organisations, and impacts are the things that other people will be measuring, such as changes in headline statistics that local authorities or education providers may record. Also, impacts should link back to the contextual evidence presented in the first logic model box.

[20] Other relevant outcomes and outputs may also emerge from the co-creation activities with the beneficiaries of the case studies.

[21] https://assets.publishing.service.gov.uk/media/5a74a738ed915d0e8bf1a0d6/A_review_of_the_Social_Impacts_of_Culture_and_Sport.pdf

In short, using the optic of a SROI analysis helped us understand how to 'value' arts-based education activities used to promote social inclusion and reduce inequality. This is considered critical for procurement and commissioners seeking to fund work in this area.

Our approach to SROI builds on existing best practice originally developed in 2009 by the UK Cabinet Office. It was then updated in 2012 as a result of consultation with practitioners, members, academics and others with an interest in social and environmental value and impact measurement. A summary of this *Guide to Social Return on Investment* is presented in **Annex 1**.[22] **Annex 2** has an example of a completed template used by the UK Cabinet Office. **Annex 3** presents one of the CLiViE case studies SROI calculation. This case study (HNMKY Voices of Us Communal Art Workshop) was an innovative package of communal workshops for youth, with audiovisual focus designed and delivered in Helsinki. All twenty-eight SROI calculations for the CLiViE case studies can be found in **D5.2 (Impact Map and SROI report for each case study).**[23] **Annex 4** presents an example of a procurement/commissioning cycle used by public sector funders.

Based on current best practice, an SROI analysis needs to be structured around a number of key principles:

- Involve stakeholders
- Understand what changes
- Value the things that matter
- Only include what is material
- Do not over-claim
- Be transparent
- Verify the result.

In the CLiViE project the SROI analysis in the case studies has had different forms, such as the

[22] SROI Network (2012). *A Guide to Social Return on Investment*. SROI Network.
[23] D5.2 is available on the project website (www.clivieproject.eu).

social value generated by an entire project or organisation, or focus on just one specific aspect of the work that is being done in the case study.[24] The final SROI applied to the case studies was driven by the context of project activities being designed and delivered and often used a mix of both evaluative (conducted retrospectively and based on actual outcomes that have already taken place) and forecast (which predicts how much social value will be created if the activities meet their intended outcomes).[25] Ultimately, how the SROI framework was used in the CLiViE project required judgement and decisions about materiality, such as why information and data had been included or excluded in the logic model. Above all, the use of a SROI framework was employed as part of a wider exercise to bring young people and key stakeholders together to support agency and affect positive change.

4. Next steps

In some ways, procurement in arts and cultural activities differs from typical goods buying. For instance, it might need flexibility in intellectual property rights (IPR) or the use of innovating processes, such as commissioning collaborative projects. However, procurement remains a major driver in how we provide effective services that use arts-based education or cultural activities to promote social inclusion. Aligning an SROI framework to how we commission arts-based education and cultural activities, then, can also lead to better procurement. In short, promoting **SROI can be part of an effective evaluation** process that provides critical insight needed to demonstrate value.

A number of **next steps for procurement staff, commissioners and funders** can be identified. Although not exhaustive they help ensure key stakeholders can maximise the opportunities provided by arts-based education and cultural activities:

- Promote the **toolkit created for educators (D6.2: Toolkit/guide for arts-based educators)** on how to use SROI in the development, delivery and evaluation of arts-based education.

[24] See D5.2 (Impact Map and SROI report for each case study).
[25] SROI Network (2012). *A Guide to Social Return on Investment*. SROI Network.

- Review how **current contracts and funding for arts-based education and cultural activities are being monitored and evaluated**.
- Consider **what stage an SROI framework needs to be included in the commissioning/procurement cycle** (see **Annex 4**).
- **Identify clear objectives**, detailed specification, and logistics planning for any goods and services to be procured through arts-based education.
- Ensure procurement staff **understand the difference between outputs, outcomes and impacts** and the wider benefits that arts-based education and cultural activities deliver.
- **Balance cost and quality with wide socio-economic and cultural objectives,** such as heritage preservation and community engagement.
- Ensure procurement staff **understand data requirements** throughout the SROI process and how this can be aligned to monitoring and evaluating projects.
- **Review the procurement guidelines and contracts clauses** in an organisation and ensure they are able to gather appropriate data.
- **Include wider socio-economic criteria in the delivery of arts-based education and cultural activities** and, if relevant, include in any pre-qualification questionnaire (PQQ) and invitation to tender (ITT).
- **Ensure 'providers' understand their data responsibilities** and monitor supply chains through creating realistic key performance indicators (KPIs).
- **Undertake a wider impact assessment of procurement and commissioning** processes related to arts-based education and cultural activities.
- Work with artists, cultural practitioners and suppliers to promote this agenda.

Annexes

Annex 1: Summary of SROI framework

There are six main stages detailed in the *Guide to Social Return on Investment*.[26]

- Stage 1: Establishing scope and identifying stakeholders
- Stage 2: Mapping outcomes
- Stage 3: Evidencing outcomes and giving them a value
- Stage 4: Establishing impact
- Stage 5: Calculating the SROI
- Stage 6: Reporting, using and embedding

Stage 1: Establishing scope and identifying stakeholders

Before you start your SROI analysis, you need to clarify what you are going to measure and how, and why you are embarking on a measurement process. The three main aspects to this are: establishing scope, identifying stakeholders, and deciding how to involve stakeholders.

The scope of an SROI analysis is an explicit statement about the boundary of what is being considered. It is often the result of negotiations about what is feasible for you to measure and what you would like to be able to improve or communicate. You will need to be clear about why you are conducting the analysis and what resources are available, and define the priorities for measurement. This stage will help ensure that what is being proposed is feasible and should be outlined in the case study summary and logic model. The following questions need to be considered:

- What is the purpose of the SROI?
- Who is it for?
- What is the background?
- What resources do you have available?
- Who will undertake the SROI?
- What activities will you focus on?
- What period of delivery will your analysis cover?
- Is the analysis a forecast, a comparison against a forecast or an evaluation?

The next step is to identify and involve your stakeholders. Stakeholders are defined as people or organisations that experience change or affect the activity, whether positive or negative, as a result of the activity being analysed. For the CLiViE project the main stakeholders are the

[26] SROI Network (2012). *A Guide to Social Return on Investment*. SROI Network. Please refer to the Guide for a more detailed explanation of how to apply this framework to the individual case studies. Partners responsible for the design, development, implementation and (e)valuation of the case studies in WP3, WP4 and WP5 will be supported by SGH and UH in calculating the SROI.

young people we are working with and people involved in and around the delivery organisation. Critically, for the CLiViE project we are also interested in working with stakeholders who have included experience change that is related to the activity being developed and presented in the logic model.

In this stage of the SROI you need to think about how to collect information from the different stakeholders. Given that the young people will be involved in co-creating the measures of success this will influence how to collect information. However, there are different methods for involving stakeholders – interviews, workshops or questionnaires, for example – and project leads will need to decide on what is appropriate. It will also be important to ensure that assent/consent and ethical clearances is secured before any work is undertaken (see D8.1) and that any work is in line with any data issues (see D8.2). It is important to be sensitive to the amount of time and resources stakeholders can give to this project.

Stage 2: Mapping outcomes

The Impact Map is an important aspect of the SROI analysis. For the CLiViE project an Excel template will be created which is based on Section 9 of the *Guide to Social Return on Investment*.[27] Information from the logic models will feed into the Impact Maps. It is important to involve a range of stakeholders in constructing the Impact Map to ensure that the outcomes that matter to those who are directly affected will get measured and valued.

In putting together the Impact Map model think about how to structure the work. *The Guide to Social Return on Investment* suggests five steps when filling out an Impact Map but the first draft of the logic model for each case study will be the starting point.

The inputs column refers to the financial value of the inputs. You need to identify what stakeholders are contributing in order to make the activity possible – these are their inputs. Inputs are used up in the course of the activity, such as money or time, for example. The value of the financial inputs, especially for a single grant or a contract, is usually easy to establish, although it is important that you include the full cost of delivering the services. In some situations there are other contributions being made, including noncash items, which need to be valued.

Non-monetised inputs (other than the financial investment), such as volunteer time also need to be included. For example, if the activity would not go ahead to the same extent without these inputs, then you will want to put a value on them. This will ensure that you are transparent about the full cost of delivering your service. This section is for those that want to give a value to their non-monetised inputs. The two main types of non-monetised inputs are volunteer time and contributions of goods and services in kind. This aspect of the work also allows case study deliverer to have a greater appreciation of the wider 'capital' they draw upon to deliver positive outcomes.

SROI is an outcomes-based measurement tool, as measuring outcomes is the only way you

[27] This will be prepared by SGH as part of WP5 by January 2025

can be sure that changes for stakeholders are taking place. Be careful not to confuse outputs with outcomes. For example, if a training programme aims to get people into jobs then completion of the training itself is an output, getting the job is an outcome. Identifying outcomes is not always immediately intuitive, be sure to spend sufficient time understanding the ToC and to ensure that you are measuring the right things.

In deciding on outcomes, you should consider other factors, such as the organisation's objectives, as well as the views of your stakeholders. Stakeholders' views are critical but they are not the only factors in deciding which outcomes are significant. SROI is described as stakeholder-informed (rather than stakeholder-led) to recognise this. The CLiViE project focuses on particular 'learning outcomes' for young people which can be considered as high level 'impacts' and can be broken down into the following:[28]

- Cultivate and manage identities, relationships and feeling of belongingness;
- Share values and responsibilities based on human rights; and
- Develop attitudes to appreciate and respect differences and diversity.

Some potential outcomes relevant for the CLiViE project can be found in the Culture and Sport Evidence (CASE) programme.[29]

Stage 3: Evidencing outcomes and giving them a value

It is important to develop outcome indicators and use these to collect evidence on the outcome that is occurring. The *Guide to Social Return on Investment* highlights four steps here: developing outcome indicators, collecting outcomes data, establishing how long outcomes last, and putting a value on the outcome.

Indicators are ways of knowing that change has happened. In SROI they are applied to outcomes as these are the measures of change that we are interested in. We need indicators that can tell us both whether the outcome has occurred, and by how much. When thinking about the indicators that are co-created with the young people we also need to think about what data are available. It is important to ask the young people them how they know that change has happened to them. For example, if the outcome was an increase in self-confidence, ask them whose self-confidence is increased what they now do as a result, or ask them to tell you what they mean by self-confidence. In this way you are more likely to get to something that you can measure and 'value'.

Sometimes you need to use more than one indicator so try to mix subjective (or self-reported) and objective indicators that complement each other. There are risks of relying on self-reporting measures that can be offset by supporting them with objective indicators.

Importantly, any quantitative data gathered here does not exclude qualitative data gathered in

[28] See D1.1 and D1.3

[29] Other relevant outcomes and outputs may also emerge from the co-creation activities with the beneficiaries of the case studies.

developing, delivering and (e)valuating activities and our approach to SROI is through a collaborative approach to data gathering. Therefore, when we gather data we will be as interested in 'how' particular knowledge, such as through the identification and use of relevant 'proxies' and indicators, is produced, as the data themselves.

The *Guide to Social Return on Investment* also highlights a common mistake with the misinterpretation of what is meant by 'measurable'. A basic principle of SROI is to measure and value the things that matter. Measurability means expressing the outcome indicator in terms that are measurable, rather than finding an indicator that is easy to measure. Therefore, avoid using inappropriate indicators just because they are readily available - if the outcome is important you will need to find a way to measure it. But try to think of more than one indicator per outcome to strengthen your findings and help you be sure that the outcome has occurred.

Use and review the data you plan to collect in the case study. It is important to recognise that it is more time-consuming and costly to gather data about an impact *after* the event, and existing data and self reported change may have to suffice. New data will come from the young people directly involved in the case studies.

Finding relevant data can be difficult, so use the best available information or make assumptions or estimates. Do not worry about not being able to collect every piece of data. You may even conclude that it would be best to go back to Stage 1 and redefine your scope until more resources are available and organisational priorities permit. Remember that in order to be transparent you will need to explain what you have used. The table below gives you some examples of collecting outcomes data for a community-based employment-mentoring programme.

Stakeholder	Outcome	Indicator	Data collection
Unemployed person	Gains and maintains employment	Whether in work after 12 months	Annual postal survey of stakeholders and telephone follow up
Participant with physical disability	Reduced social isolation	Frequency of social contact with friends	Gathered systematically at six month review between client and worker
Young person	Improved behaviour	Number and type of school exclusions	Report by teacher
Local government	Increase in recycling	Amount of waste going to landfill	Monitoring of change in amount of waste
Local community	Reduced fear of crime	Number of local people who report feeling safer	Government crime mapping tool

The impact of some outcomes will last longer than others and some depend on the activity continuing and some do not. For example, in helping someone to start a business it is reasonable to expect the business to last for some time after your intervention. Conversely, providing a service so that people do not visit their General Practitioners (GPs) so often may depend on the service being available all the time. Where you believe that the outcome will last after the activity has stopped, then it will also continue to generate value. The timescale used is generally the number of years you expect the benefit to endure after your intervention. This is referred to as the duration of the outcome or the benefit period.

One important aspect to the CLiViE SROI is the importance of valuation. This process of valuation is often referred to as monetisation because we assign a monetary value to things that do not have a market price. All the prices that we use in our day-to-day lives are approximations – 'proxies' – for the value that the buyer and the seller gain and lose in the transaction. The value that we get will be different for different people in different situations. For some things, like a litre of milk, there is considerable agreement on and consistency in the price. For other things, such as a house, there is likely to be a wider spread of possible prices. For others – a new product that has never been sold before, for example – there may be no comparison.

All value is, in the end, subjective.[30] Markets have developed, in large part, to mediate between people's different subjective perceptions of what things are worth. In some cases this is more obvious than in others. But even where prices are stable and have the semblance of 'objective' or 'true' value, this is not really the case. At the heart of the CLiViE project is the idea that as well as using existing data on values from the outcomes we have delivered is the idea that we will also co-create value with our stakeholders.

Sometimes monetisation is a fairly straightforward process – where it relates to a cost saving, for example. SROI also gives values to things that are harder to value so are routinely left out of traditional economic appraisal. There are different ways in which this can be done. For example, in stated preference and contingent valuation we ask people directly how they value things either relative to other things or in terms of how much they would pay to have or avoid something. This approach assesses people's willingness to pay, or accept compensation, for a hypothetical thing. For example, you may ask people to value a decrease in aircraft noise in their town – their willingness to pay for it. Conversely, you may ask them how much compensation they would require to accept an increase in crime. There are problems with of these techniques, and there are no hard and fast rules as to which you would use in given situations – it requires creativity and research.

The *Guide to Social Return on Investment* also provides examples of proxies that have been used in previous SROI analyses (see next table).

The choice of proxies needs to be explained to the reader and supporting evidence for choosing particular proxies should also be used.[31]

[30] Michel Serres gives an interesting example of the subjective notion of value with his example of the value of a 'joker' in a pack of cards. See Serres, M. (2014). Pantopie: de hermès à petite poucette.
[31] These will be detailed in D5.2.

Stakeholder	Outcome	Indicator	Possible proxies
Person with mental health problem	Improvement in mental health	• Amount of time spent socialising • Extent to which participants engage in new activities • Level of use of mental health services	• Cost of membership of a social club/network • Percentage of income normally spent on leisure, • Cost of counselling sessions
Local community	Improved access to local services	• Take-up of those services, and by whom	• Savings in time and travel costs of being able to access services locally
Person with physical health problem	Improved physical health	• Number of visits to doctor • Extent of improvements in health (self reported) • How often they exercise	• Cost of visiting private doctor clinic • Cost of health insurance • Cost of gym membership
The environ-ment	Less waste	• Amount of waste going to landfill • Level of carbon emissions	• Cost of landfill charges • Cost of CO^2 emissions
Offenders	Reduced reoffending	• Frequency of offences for which participant is charged • Nature of offence	• Forgone wages due to time spent in prison or doing community service
Care leaver	Reduced homeless-ness	• Access housing upon leaving care • Satisfaction with appropriateness of housing	• Rent • Cost of hostel accommodation
Women offenders	Improved family relationship	• Child continues living in the family home	• Amount that parents spend on their children annually • Value of time spent with children • Cost of childcare
Local community	Improved perception of the local area	• Residents report improvements in local area	• Change in property prices • Amount spent on home improvements

Stage 4: Establishing impact

Establishing impact is important as it reduces the risk of overclaiming and means that your story will be more credible. It is only by measuring and accounting for all of these factors that a sense of the impact that the activity is having can be gained. Otherwise there is the risk of investing in initiatives that do not work, or do not work as well as they are intended. There are several aspects to this. Firstly, 'deadweight' is a measure of the amount of outcome that would have happened even if the activity had not taken place. It is calculated as a percentage. For example, an evaluation of a regeneration programme found that there has been a 7% increase in economic activity in the area since the programme began. However, the national economy grew by 5% during this time. Researchers would need to investigate how much of the local economic growth was due to wider economic changes and how much to the specific intervention being analysed. To calculate deadweight, reference is made to comparison groups or benchmarks. The perfect comparison would be the same group of people that you have affected, but seeing what happened to them if they had not benefited from the intervention.

In addition, 'attribution' is an assessment of how much of the outcome was caused by the contribution of other organisations or people. Attribution is calculated as a percentage (i.e. the proportion of the outcome that is attributable to your organisation). It shows the part of deadweight for which you have better information and where you can attribute outcome to other people or organisations.

In future years, the amount of outcome is likely to be less or, if the same, will be more likely to be influenced by other factors, so attribution to your organisation is lower. Drop-off is used to account for this and is only calculated for outcomes that last more than one year.

All of these aspects of impact are normally expressed as percentages. Unless you have more accurate information it is acceptable to round estimates to the nearest 10%. In some cases you might consider that there is an increase in the value rather than a reduction

Stage 5: Calculating the SROI

There are four steps to calculating the ratio of the case study.[32] The first step in calculating your ratio is to project the value of all the outcomes achieved into the future.

In order to calculate the net present value (NPV) the costs and benefits paid or received in different time periods need to be added up. In order that these costs and benefits are comparable a process called discounting is used. Discounting recognises that people generally prefer to receive money today rather than tomorrow because there is a risk (such as the money will not be paid) or because there is an opportunity cost (such as potential gains from investing the money elsewhere). This is known as the 'time value of money'. An individual may have a high discount rate – for example, if you would accept 2 units of currency in one

[32] Partners responsible for the design, development, implementation and (e)valuation of the case studies in WP3, WP4 and WP5 will be supported by SGH and UH in calculating the SROI.

year's time, instead of 1 unit now, that implies a discount rate of 100%.

Finally, the initial SROI ratio is arrived at by dividing the discounted value of benefits by the total investment. After calculating the ratio, it is important to assess the extent to which your results would change if you changed some of the assumptions you made in the previous stages.

Stage 6: Reporting, using and embedding

SROI aims to create accountability to stakeholders. As such it is important that the results are communicated to stakeholders in a meaningful way. The CLiViE project will create an Impact map and SROI for each case study (D5.2).[33]

[33] A provisional structure of the report will be provided by June 2025

Annex 2: Worked example from SROI network

Social Return on Investment – The Impact Map for the worked example		
Organisation	Wheels-to-Meals	
Objectives	Provide luncheon club for 30 elderly local residents with additional health and social benefits by bringing residents to meals	
Scope	**Activity**	30 places for eligible elderly and/or disabled local residents 5 days a week, 50 weeks of the year
	Contract/Funding/Part of organisation	Local Authority Grant

Stage 1 →		**Stage 2** →			
Stakeholders	**Intended/unintended changes**	**Inputs**		**Outputs**	**The Outcomes**
		Description	Value £		Description
Who do we have an effect on? Who has an effect on us?	What do you think will change for them?	What do they invest?		Summary of activity in numbers	How would you describe the change?
elderly / disabled residents	residents use health services less	time	£0	luncheon club: – group activities (board games, craft, mild/ therapeutic exercise, info and awareness sessions) – transport for 30 people – 7500 hot meals annually	the mild/therapeutic group exercise sessions made residents fitter, they had fewer falls and ended up in hospital less
					the nurse led group sessions helped residents manage their health and symptoms better and they were healthier
	residents get out of the house more				residents made new friends and spent more time with others through the group activities
					residents had nutritious meals with 3 (out of) 5-a-day and they were healthier
local authority	residents provided with nutritious meal	meals on wheels contract (annual)	£24,375		material outcomes for residents only (not for local authority). All outcomes for this stakeholder already considered above.
Wheels-to-Meals volunteers (retired)	keep active	time (at min wage) 4 volunteers x 3 hrs x 5 days x 50 wks x £6 (forecast)	£18,000		healthier volunteers (retired)
neighbours of elderly/ disabled residents	look out for neighbours	time	£0		reduction in neighbourly care/shopping and break-down of informal commu-nity networks
Total			£42,375		

Objective of Activity		Time Period	1 year (2010)
Purpose of Analysis		Forecast or Evaluation	Forecast

Stage 3

The Outcomes (what changes)

Indicator	Source	Quantity	Duration	Financial proxy	Value £	Source
How would you measure it?	Where did you get the information from?	How much change was there?	How long does it last?	What proxy would you use to value the change?	What is the value of the change?	Where did you get the information from?
fewer falls and associated hospital admissions/stays annually	oneoff research	7	1 year	accident&emergency	£94.00	NHS cost book 07/08
			1 year	geriatric assessment inpatient	£4,964.00	
			1 year	geriatric continuing care-Inpatient (average 5 wks x £1,444)	£7,220.00	
fewer visits to the doctor annually (appointments) and residents report improvement in physical health	questionnaire and interviews	90	5 years	consultation with doctor	£19.00	NHS cost book 2006
new clubs/group activities joined during year and residents report an increase in personal wellbeing/ feeling less isolated	questionnaire	16	1 year	average annual membership/cost	£48.25	current average costs of bus trips, bingo and craft clubs
fewer District Nurse visits and residents reporting increased physical activity of 3 hours or more a week	questionnaire	14	2 years	District Nurse visits	£34.00	NHS cost book 07/08
volunteers report increased physical activity of 3 hours or more a week since volunteering	volunteer annual assessment	4	1 year	annual elderly residents swimming pass	£162.50	local authority
fewer instances of neighbours shopping for residents annually	One-off survey	275	3 years	supermarket online shopping delivery fee	-£5.00	www.tesco.co.uk

Social Return on Investment – The Impact Map for the worked example (continued from previous page)

Organisation	Wheels-to-Meals	
Objectives	Provide luncheon club for 30 elderly local residents with additional health and social benefits by bringing residents to meals	
Scope	**Activity**	30 places for eligible elderly and/or disabled local residents 5 days a week, 50 weeks of the year
	Contract/Funding/Part of organisation	Local Authority Grant

Stage 1 duplicate	Stage 2 duplicate	Stage 4			
Stakeholders	**The outcomes**	**Deadweight**	**Attribution**	**Drop Off**	**Impact**
	Description	%	%	%	
Groups of people that change as a result of the activity	How would you describe the change?	What would have happened without the activity?	Who else contibuted to the change?	Does the outcome drop off in future years?	Quantity times financial proxy, less deadweight, displacement and attribution
elderly / disabled residents	the mild/therapeutic group exercise sessions made residents fitter, they had fewer falls and ended up in hospital less	0%	5%	50%	£625.10
					£33,010.60
					£48,013.00
	the nurse led group sessions helped residents manage their health and symptoms better and they were healthier	0%	10%	10%	£1,539.00
	residents made new friends and spent more time with others through the group activities	10%	35%	0%	£451.62
	residents had nutritious meals with 3 (out of) 5-a-day and they were healthier	100%	0%	0%	£0.00
local authority	material outcomes for residents only (not for local authority). All outcomes for this stakeholder already considered above.				£0.00
Wheels-to-Meals volunteers (retired)	healthier volunteers (retired)	70%	10%	35%	£175.50
neighbours of elderly/ disabled residents	reduction in neighbourly care/shopping and breakdown of informal community networks	5%	0%	5%	-£1,306.25
Total					£82,508.57

Objective of Activity		Time Period	1 year (2010)
Purpose of Analysis		Forecast or Evaluation	Forecast

Stage 5					
	Calculating Social Return				
	Discount rate (%)		3.5%		
	Year 1 (after activity)	**Year 2**	**Year 3**	**Year 4**	**Year 5**
	£625.10	£0.00	£0.00	£0.00	£0.00
	£33,010.60	£0.00	£0.00	£0.00	£0.00
	£48,013.00	£0.00	£0.00	£0.00	£0.00
	£1,539.00	£1,385.10	£1,246.59	£1,121.93	£1,009.74
	£451.62	£0.00	£0.00	£0.00	£0.00
	£0.00	£0.00	£0.00	£0.00	£0.00
	£0.00	£0.00	£0.00	£0.00	£0.00
	£175.50	£0.00	£0.00	£0.00	£0.00
	-£1,306.25	-£1,240.94	-£1,178.89	£0.00	£0.00
	£82,508.57	£144.16	£67.70	£1,121.93	£1,009.74

Present Value*	£79,718.43	£134.58	£61.06	£977.70	£850.17
Total Present Value (PV)					£81,741.93
Net Present Value					£39,366.93
Social Return £ per £					£1.93: £1

Annex 3: Worked example from CLiViE project

Summary of case study SROI assessment

Background

"HNMKY Voices of Us Communal Art Workshop" is an innovative package of communal workshops for youth, with audiovisual focus designed and delivered in Helsinki, Finland, a multicultural city with diverse population in a relatively monoethnic country. Delivered between March 2025 and December 2025 by the Finnish branch of worldwide young organization YMCA, the initiative targets young people aged 14-21 and seeks to promote artistic improvement, self-development and understanding of social diversity through arts engagement.

The project responds to 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. Finland, as many European countries, is facing a severe rising issue on youth mental health. The growing crisis of youth loneliness and alienation in Finland has real emotional weight and also a real financial cost for society. In 2025, the National Audit Office of Finland estimated that the average cost of one alienated teenager is 1.2 million euros for society. The societal impact of those issues is already large and could be rising in the future. Taking actions and raising awareness in today's society is a necessary step to support the upcoming generations.

Aim and objectives

The primary aim of "HNMKY Voices of Us Communal Art Workshop" is to create meaningful, lasting change by equipping young people with the skills, values, and understanding necessary to contribute to a more inclusive and culturally rich society. The program specifically seeks to improve collaboration skills with people from diverse backgrounds and boost the sense of understanding among unfamiliar neighbors from the same city.

Methods

The intervention employs a co-created methodology developed with stakeholders and beneficiaries to ensure relevance and genuine engagement. This participatory approach was essential to building trust and ensuring that the program activities resonated with the lived experiences of young participants. Key activities include 15 workshop sessions, constant communication between instructors and participants, two weeks of shooting and a final restitution event on December 2nd 2025, accompanied by SROI methodologies elements such as interviews and questionnaires.

The arts-based methodology provides a safe and creative space for addressing sensitive topics, while the HNMKY stewardship offers professional management and legitimacy to the initiative.

The program's stakeholder groups include primary beneficiaries comprising 10 young people from different Helsinki Metropolitan Area boroughs aged 14-21, as well as secondary stakeholders such as: family and friends of participants as well as random guests, employees of HNMKY, the HNMKY as an organization and the researchers from CLiViE project. Each of these stakeholder groups experiences different forms of value from the project, ranging from direct skill development and personal growth to enhanced organizational capacity and improved social ties.

At the individual level, the project generates outcomes including: Increased engagement in creative activity and skill development, Increased confidence, self-expression and sense of personal capability, strengthened social connections, sense of belonging and collaborative capacity, improved emotional awareness, emotional regulation and emotional well-being, increased future orientation and

awareness of creative career pathways, reduced risk of youth alienation, loneliness and associated long-term societal costs. These individual-level changes create ripple effects at the community level, contributing to reduced intercultural tensions among youth and stronger social ties in the European context. At the systemic level, the project offers a replicable model for intercultural dialogue through artistic creation, strengthens the capacity of cultural institutions to address social challenges, and makes a tangible contribution to building a more inclusive and culturally rich society.

The evaluation framework incorporates both quantitative and qualitative methods to capture the full scope of change. Baseline and endline questionnaires provide quantitative measurement of attitude and behavior change, while qualitative interviews with participants capture the depth and nuance of their experiences and personal transformations. Stakeholder interviews assess broader community-level impacts and sustainability of outcomes, and tournament observation provides real-time documentation of the change process. This mixed-methods approach ensures that both the measurable outcomes and the intangible qualities of personal and social transformation are captured in the evaluation.

Results

From an SROI perspective, the project represents a strategic investment in multiple forms of capital. Human capital investment includes the development of skills, values, and capabilities among young people that will benefit them throughout their lives. Social capital investment focuses on building interethnic relationships and strengthening mutual understanding. Cultural capital investment enhances arts engagement and cultural dialogue among a demographic often excluded from mainstream activities. Finally, the project generates peace dividend value through reduced social tensions and increased social harmony, preventing future costs associated with social division and intolerance.

The investment areas for the SROI calculation include guest mentors' presence, rental of studios, gear, equipment, software and communication, direct salaries and event production. The return areas encompass individual outcomes such as improved skills and enhanced wellbeing; social outcomes including community ties and reduced conflict costs; cultural outcomes such as increased civic participation and cultural dialogue engagement; and preventive value representing the avoided costs of social division, discrimination, and intolerance that would otherwise impact both individuals and the community.

CASE STUDY:

HNMKY Voices of Us Communal Art Workshop

Audio-visual and Interactive Media



Follow the Trail of Change

- Theory of Change
- Context
- Delivery
- Intended Outcomes
- Intended Impacts

Social Return on Investment ratio

SROI = €1 : €3.24



Helsinki metropolitan area
Finland

Case study presentation

Introduction

The case study explores how long-term, co-created audiovisual art processes can strengthen social connectedness between young people from diverse social and cultural backgrounds. Conducted in partnership with the HNMKY (YMCA of Helsinki), the case engages young participants (ages 14-21) in a structured film creation process, encouraging them to identify unexpected similarities, shared experiences and common emotional mindscapes across perceived social and cultural differences.

By combining sustained arts engagement with participatory research methods, the case study examines how collaborative creative production can foster cultural literacies — understood as the development of values (e.g., empathy and openness), attitudes (e.g. respect for diversity) and skills (e.g. communication, collaboration and creative problem-solving). Through a series of structured workshops, reflective discussions, pre- and post-program surveys, and qualitative interviews with stakeholders, the project assesses its impact on cultural attitudes, sense of belonging, creative activity and psychosocial well-being.

About the entity organizing and conducting the case study

HNMKY (Helsinki NMKY, YMCA of Helsinki) is a youth-focused civil society organization located in Helsinki, Finland. The organization operates in the field of youth-work, community engagement, sports and cultural education, with a strong emphasis on promoting inclusion, social dialogue and psychosocial well-being among young people. Through its local and international activities HNMKY provides safer spaces and structured programs for self-development, participation and social cohesion.

For this particular case study titled "Voices of Us Communal Art Workshop," HNMKY conducted the research in partnership with the University of Helsinki and other academic partners within the Horizon Europe international research network. The initiative is part of the Horizon Europe funded project Cultural Literacies' Value in Europe (CLiViE).

The project team at HNMKY is led by Jyrki Eräkorpi, the director of youth work at the institution, working in close collaboration with creative facilitators, youth-work professionals and academic researchers. The case study brought together creative professionals, youth practitioners and researchers to work with young people through a structured, long term audiovisual workshop process combining storytelling, filmmaking, music production and collective reflection.

Rather than functioning as a one-off intervention, the program was designed as a sustained participatory process, in which young people actively shaped the thematic direction, artistic content and narrative framing of the final audiovisual outcome.

Identifying scope and stakeholders

The identification of stakeholders for "HNMKY Voices of Us Communal Art Workshop " project followed the SROI principle of materiality, ensuring that all individuals and groups who experience significant change as a result of the intervention were included in the analysis. Through a consultative process and implementing partners at the HNMKY, we identified four main stakeholder groups whose lives and circumstances are materially affected by the project. This comprehensive stakeholder mapping reflects mainly the direct beneficiaries of the program. While the wider ecosystem of individuals and organizations that contribute to and benefit from intercultural dialogue initiatives is noticed, it is not being analyzed directly.

Primary Stakeholders: Project Participants

The central stakeholder group comprises 10 **young people aged 14-21** from Helsinki Metropolitan Area. Participants were selected through an open casting call, sent through different channels within the

organization/community. Existing groups of friends, teammates or school mates or generally, teenagers who know each other before the program, were not desired. To increase the possible geography, ethnicity, age, gender, and diversity of our target audience, organizers decided to use specific tools and create a user-friendly online application platform available in Finnish and English and through a QR code. The application questions covered the following themes: general interest, gender, age, address, assignment interest, previous experiences, motivation and commitment. The final group consisted of people meeting the following criteria: 50%male / 50% female; from 14 to 21 years old; with an interest in all listed sub categories (camera operating, music producing, writing, producing, makeup and hair, costume design etc.); 50% experienced / 50% with no previous experiences; from different locations (East Helsinki, West Helsinki, Vantaa, Espoo, Kerava etc.); from diverse socio-economic backgrounds.

Young participants value artistic and personal development, seeking to discover their creative skills while building connections and making friends. They are drawn to the opportunity to self-improve themselves and develop their passion in engaging ways that may not be available through traditional educational settings or the mandatory school curriculum. The project responds directly to the HNMKY goal of engaging young people with culture outside formal education, creating prerequisites for communication between representatives of different communities and life circumstances. Through collaborative artistic process, participants develop the skills to manage and engage with diverse groups and perspectives, directly addressing the social loneliness that characterizes youth in many contemporary countries including Finland.

The intended changes for participants center on: Desire to express themselves creatively and be part of a collaborative art project; Curiosity about film, sound, music, and creative production processes; Opportunity to meet new people and make friends in a safe, inclusive setting; Will to build skills and portfolio material for future studies or creative careers.

There were some additional primary beneficiaries that only took part in the final act of the project. Main participants recruited some extra young participants for the shooting days of the program. Those were invited to join the program for a specific set of skills (mostly dance-related) or to bring additional people for secondary roles according to the film script.

Participant's family members and friends

The audience attempting the restitution part of the project (screening event) was involved in the case study as assistance. The audience was invited to reply to a few questions survey on their perspective of the project and its impact via an user friendly online survey system and a QR code display at the end of the screening. Their motivations included: Wish for their child to engage in safe, meaningful, and creative activities; Desire to see growth in confidence, social skills, and emotional well-being; Interest in supporting their child’s interests and community involvement; Curiosity to see the final audiovisual piece created by youth. Desire to engage with meaningful cultural events in the area; Interest in supporting local community initiative and young people's creativity. Professional or institutional interest in understanding youth experiences and perspectives (teachers, youth workers, policymakers).

Organization and its employees

Representatives from HNMKY were the employees, youth-workers, creative facilitators and involved staff members who delivered the logistical coordination and program production of the workshop program. They were selected based on their experience in youth work, arts-based facilitation, intercultural engagement and community-oriented project implementation. Their motivations included: A commitment to developing a socially impactful high-quality creative education model,

At the same time, this stakeholder is **organizational** and refers to HNMKY as an entity. They played a

critical role in the logistics, planning, and recruitment of participants. HNMKY brings expertise in youth culture and arts, while Erasmus+ provides funding and logistical support for the event. Their motivations included: Providing meaningful youth development opportunities through creativity and culture. Fulfilling strategic goals related to inclusion, empowerment, and community engagement; Strengthening HNMKY's position as an innovative youth organization within the CLiViE network. Demonstrating capacity to deliver EU-level research-based projects successfully.

Researchers
The last stakeholder group refers to the **two HNMKY employees** in charge of producing some cultural training for the participants and collecting the data related to the case study research. They were also in charge of documenting the case study with video and audio recording, and camera facing interviews of the different stakeholders involved in this case study. They were consulted and selected by the organization HNMKY and more precisely by Jyrki Eräkorpi, based on their previous experiences and their ability to deliver an art education-based project. The two instructors designed an innovative art education workshop program with a focus on audiovisual production and story-telling. Their motivations included: contributing to youth well being, diversity and inclusion through evidence-based work; gaining experience in international and cross-sectoral projects; testing the SROI as a tool in youth work and international programs.

Stakeholder Prioritization and Engagement
For the purposes of the SROI analysis, stakeholder groups have been prioritized based on the materiality of change they experience. Project participants are the primary focus, with the most comprehensive data collection and outcome measurement conducted with this group. The remaining groups represent important complementary stakeholders. While experiencing real changes, they have been included with lighter data collection given the more diffuse nature of their outcomes.

Throughout the evaluation, stakeholders have been engaged through appropriate methods tailored to their characteristics and availability. For young participants, data collection includes questionnaires administered before and after program activities, semi-structured interviews, systematic observations with field notes, photo and video documentation of activities and exhibition of students' artwork as a tangible outcome and celebration of achievement. Other stakeholders were involved in the consultations on the preparation phase and were interviewed after the project to gain insights.

This comprehensive stakeholder mapping ensures that the SROI analysis captures the full spectrum of value created by "Voices of Us Communal Art Workshop", recognizing that intercultural dialogue initiatives generate change across multiple levels of society, from individual personal development to community cohesion and institutional capacity building.

Mapping inputs, outputs and outcomes
This mapping process connects the resources invested in the project (inputs) to the activities delivered (outputs) and the resulting changes experienced by stakeholders (outcomes), forming the basis of the case study's Theory of Change and subsequent Social Return on Investment (SROI) analysis.

The objective of the case study is to strengthen young people's sense of belonging , cultural voice and capacity to engage constructively with peers from diverse backgrounds through sustained, co-created audiovisual art-making. The intervention seeks to translate creative participation into measurable changes in attitudes, skills, connectedness and psycho-social wellbeing.

This objective was implemented through a series of structured workshops shared across stakeholder groups. These included collaborative storytelling and script-development, music and sound design sessions, filmmaking exercises, reflective discussions and the creation and public screening of a jointly produced audiovisual work. Through these shared activities, participants, facilitators, families and the

wider community were all engaged in the project's value-creation process.

Outputs: Each participant attended 15 workshop sessions, constant communication between instructors and participants, two weeks of shooting and a final restitution event on December 2nd 2025.

Project Participants: Children and Adolescents
Inputs: The 10 young participants invested their time attending the workshop program. This represents an opportunity cost, as participants could have spent this time on alternative activities. While valued at €0 in direct financial terms (as participants did not make monetary payments), this time investment represents a significant commitment and forms the foundation for the changes they experience. Their will and the choice they made constituted a necessary condition without which the project would not take place. Each of them also brought their unique personal skills, knowledge, experience and personalities that enriched the whole experience for their peers.

Outcomes: Through participation in abovementioned activities conducted over the program period, young people achieved following outcomes: Increased engagement in creative activity and skill development, Increased confidence, self-expression and sense of personal capability, Strengthened social connections, sense of belonging and collaborative capacity, Improved emotional awareness, emotional regulation and emotional well-being, Increased future orientation and awareness of creative career pathways, Reduced risk of youth alienation, loneliness and associated long-term societal costs.

Participant's family members and friends
Inputs: Screening event participants were indirectly involved in conducting the creation process. Main input was their support towards main participants and occasional direct resources like time spent on driving.

Outcomes: Thanks to being part of the project, families and friends as well as occasional visitors had a chance to achieve following outcomes: Reduced parental concern and increased reassurance regarding the young person's well-being, confidence, and motivation; Increased appreciation of arts and culture as valuable educational tools and increased openness to community and cultural participation; Improved quality of family communication around creativity, interests, and personal development; Increased awareness, empathy, and understanding of young people's mental health challenges, lived experiences, and creative capacities; Increased trust in youth organisations and increased openness to supporting youth-focused creative initiatives.

Organization and its employees
Inputs: Employees' involvement was necessary to make sure the whole program run smoothly. Their main input was also their working hours combined with human capitals. Entity was able to offer their organizational capacities and relational capitals without which the endeavor would not be successful.

Outcomes: Through being party of the event, employees and the organization had the opportunity to gain following outcomes: Increased professional competence in creative pedagogy, evaluation methods, and facilitation tools that are reusable beyond the project; Strengthened professional capital through improved portfolio, visibility, reputation, and expanded professional networks; Increased sense of professional purpose, meaning, and fulfillment at work; Reduced unemployment-related societal costs; Enhanced organizational credibility, visibility, and partnership capacity at local, national, and EU levels; Improved organizational competence in project management, evaluation (e.g. SROI, monitoring), and evidence-based advocacy; Strengthened sense of organizational pride, identity, and shared purpose.

Researchers
Inputs: Researchers gave the whole undertaking a highly beneficial structure and enriched primary participants' experience by guiding them through the process of realizing the value of their participation in the program.

Outcomes: Main outcomes coincide with the outcomes concerning employees of the HNMKY mentioned above.

Summary of Total Inputs
The total inputs invested in the project amount to approximately **€24,616**, comprised of: participant time (€0 direct monetary value but significant opportunity cost representing several days of collective engagement), guest mentors' presence (€0 direct monetary value but significant cost otherwise), Rental of Photo- and music studio (€1,750), Rental of Special FX studio (€1,000), Gear rental for shooting days (€2,626), Rental and event production for the screening event (€900), Communication (1€00), Equipment (€610), Salaries (€16,800), Software, data management and app subscriptions (€830).

The following chapters will detail how these outcomes are measured, how their value is calculated, and how the overall social return on investment is determined.

Evidencing and valuing outcomes
Evidencing outcomes
The outcome measurement process connects the qualitative experiences of participants to quantifiable indicators and financial proxies, enabling systematic comparison of social value created against resources invested. The evidencing approach employed in this evaluation balances methodological rigor with sensitivity to the complex, multifaceted nature of cultural and social change. Data collection for outcome measurement was conducted mainly through combinations of self-assessments and ones conducted by both coaches and researchers based on differences between pre- and post-program surveys or post-program surveys alone. These surveys were designed to elicit both quantitative self-assessments and qualitative narratives describing participants' experiences and perceived changes.

Observed changes for participants
Six primary outcomes have been identified and measured for the 10 young participants in the project, as already mentioned in the previous section. Each outcome is evidenced through participant interviews, quantified using specific indicators, valued using appropriate financial proxies, and expected to resonate over defined time periods. The following sections detail the methodology and findings for each outcome.

It's worth noting that the direct secondary stakeholders (the ones involved in conducting the workshops) were actually able to observe more positive outcomes happening to the youths but the researchers limited their descriptions only to those that could be proven. That means that the actual SROI could be even higher than the one we were able to calculate.

Outcome 1: Increased engagement in creative activity and skill development
The project develops both hard skills (art competencies) and soft skills (communication, collaboration, interpersonal competences) that are increasingly valued for personal and professional growth. At the same time, participation leads to greater engagement in creative activities based on human tendency to repetition of positive experiences.

Measurement and Quantification
This outcome was measured through self-assessment surveys combined with camera-facing interviews and instructors' observations. The quantity of the outcome is expressed as 10 persons experiencing change out of the sample size of 10 participants (100%). The outcome begins to materialize from session 1 as participants start developing competencies. The duration is estimated at 5 years.

Outcome 2: Increased confidence, self-expression, and sense of personal capability

Conducting guided artistic activities and receiving lessons from mentors during the program gives young people a chance both to upgrade their knowledge and skills and prove their capacities to themselves. That positive feedback has a potential to uplift young people's artistic self-esteem.

Measurement and Quantification
This outcome was measured through self-assessment surveys combined with camera-facing interviews and instructors' observations. The quantity of the outcome is expressed as 8 persons across 10 involved. The outcome begins to materialize from session 1, as participants immediately experience these changes during program activities. The indicated duration is 5 years.

Outcome 3: Strengthened social connections, sense of belonging, and collaborative capacity
Simultaneously, the group nature of the undertaking forces the participants not only to notice, but even more – to work side-by-side with people they could have perceived as strangers. This cameral, deeply collaborative artistic process "on paper" has all the qualities needed to build a sense of community.

Measurement and Quantification
This outcome was measured through pre- and post-program surveys combined with camera-facing interviews and instructors' observations. The quantity of the outcome is expressed as 8 persons experiencing measurable skills development out of the sample size of 10 participants. The outcome begins to materialize from session 1 as participants start developing these competencies during delivered activities. The duration is estimated at 5 years.

Outcome 4: Improved emotional awareness, emotional regulation, and emotional well-being
Improved emotional harmony emerged as a far-reaching but undeniable outcome during the project assessment. While the primary focus of the intervention was developing artistic well-being, participants reported enhanced overall well-being as a result of their participation coming probably from their greater freedom in self-expression. It should be noted that this is a more hard-to-grasp conclusion and therefore it requires higher levels of precaution when estimating the net impact.

Measurement and Quantification
This outcome was measured through pre- and post-program surveys combined with camera-facing interviews and instructors' observations. The quantity of the outcome is expressed as 6 persons experiencing measurable skills development out of the sample size of 10 participants. The outcome begins to materialize from session 1 as the change starts immediately. The duration is estimated at 5 years.

Outcome 5: Increased future orientation and awareness of creative career pathways
The next outcome is more career-focused and reflects the fact that participation in the project could lead to increased interest in creative careers. The processing of discovering and self-discovering talents is a potential booster for shaping future aspirations.

Measurement and Quantification
This outcome was measured through pre- and post-program surveys combined with camera-facing interviews and instructors' observations. The quantity of the outcome is expressed as 5 persons out of the sample size of 10 participants. The outcome begins to materialize from session 1 as the change happens right during the tournament. The duration is estimated at 5 years.

Outcome 6: Reduced risk of youth alienation, loneliness, and associated long-term societal costs
Improved sense of community emerged as a final outcome during the project implementation. One can say it is partially the secondary outcome flowing out of five previous outcomes. While the primary focus of the intervention was developing personal skills and capabilities via artistic engagement, participants reported enhanced social connectedness, emotional well-being, sustained friendships and sense of

belonging.

Measurement and Quantification
This outcome was measured through pre- and post-program surveys combined with camera-facing interviews and instructors' observations. The quantity of the outcome is expressed as 10 persons experiencing change across 10 involved (100%). The outcome begins to materialize from session 1, as participants immediately experience the positive change. The duration of the outcome is estimated at 5 years.

Wider, longer-term community impacts
While the primary focus of outcome measurement centers on direct participants, the project generates wider impacts rippling through secondary stakeholders. These longer-term, diffuse impacts are inherently more difficult to measure with precision but nonetheless represent significant dimensions of social value creation. Understanding these community-level changes is essential for assessing the full transformative potential of arts-based intercultural education initiatives.

Valuing outcomes
In the next step it is appropriate to describe the financial proxies that were used to allocate monetary value to abovementioned outcomes. It's worth remembering that described prices apply to 1 beneficiary and 1 year. Whenever possible, it was the first choice of the HNMKY researchers to attribute proxies of national origin.

The financial proxy selected for valuing "Increased engagement in creative activity and skill development" is the value of increased engagement in creative activity and skill development, based on the cost of structured creative education and skills training programs. It is valued using an exploratory substitution approach based on the typical cost of structured creative education and skills training for young people. Comparable multi-session creative courses and youth arts programs commonly range from approximately €500 to €2000 per participant, depending on duration and content. Given the six-month duration of the programme, multi-disciplinary creative focus, and additional creative activity undertaken outside workshop hours, an indicative value of approximately **€1,000** per participant was applied. The proxy reflects access to structured creative learning and skill development and is intended to illustrate potential scale rather than represent formal education costs.

The total annual value of the outcome no. 1 is calculated as: 10 persons × €1,000.00 = **€10,000**. This represents the value that participants would need to invest to access equivalent benefits through the market approach.

The financial proxy selected for valuing "Increased confidence, self-expression, and sense of personal capability" is based on the cost of youth confidence-building and personal development support. Based on the typical cost of youth confidence-building and personal development programs (€50–70 per session), assuming approximately 10–12 sessions or equivalent developmental input, resulting in an indicative value of **€700** per participant.

The total annual value of the outcome no. 2 is calculated as: 8 persons × €700.00 = **€5,600**. This represents the value that participants would need to invest to access equivalent benefits through the market approach.

The financial proxy selected for valuing "Strengthened social connections, sense of belonging, and collaborative capacity" is the estimated cost of structured youth group and peer-support programs. Based on the typical cost of facilitated youth group and peer-support programs (€30–50 per session), assuming approximately 12-16 sessions, resulting in an indicative value of **€700** per participant.

The total annual value of the outcome no. 3 is calculated as: 8 persons × €700.00 = **€5,600**. This

represents the value that participants would need to invest to access equivalent benefits through the market approach.

The financial proxy selected for valuing “Improved emotional awareness, emotional regulation, and emotional well-being” is the cost of non-clinical youth mental wellbeing and emotional skills support. The value was estimated using an exploratory substitution approach based on the typical cost of non-clinical youth mental wellbeing and emotional skills support in Finland. Comparable services include low-threshold wellbeing groups, emotional skills or resilience workshops, and facilitated youth coaching, which commonly range from approximately €40–60 per participant per session. Assuming participation in around 10 sessions or equivalent support over a project period results in an indicative value of approximately **€600** per participant. This valuation reflects improved emotional awareness, emotional regulation, and self-reported emotional wellbeing, and does not represent clinical mental health treatment. The proxy is indicative and intended to illustrate potential scale.

The total annual value of the outcome no. 4 is calculated as: 6 persons × €600.00 = **€3600**. This represents the value that participants would need to invest to access equivalent benefits through the market approach.

The financial proxy selected for valuing “Increased future orientation and awareness of creative career pathways” is the substitution cost of career guidance, mentoring, and talent discovery support for young people. Based on the typical cost of youth career guidance and mentoring (€60–100 per session), assuming approximately 6–8 sessions, resulting in an indicative value of **€750** per participant.

The total annual value of the outcome no. 5 is calculated as: 5 persons × €750.00 = **€3,750**. This represents the value that participants would need to invest to access equivalent benefits through the market approach.

The financial proxy selected for valuing “Reduced risk of youth alienation, loneliness, and associated long-term societal costs” is valued as a proportion of the estimated annual societal cost of youth exclusion (2-year period). The Finnish National Audit Office (VTV) estimates the lifetime societal cost of one alienated young person at approximately €1.2 million. For this exploratory SROI calculation, the lifetime cost was converted into an indicative annual cost by spreading it over a working-life timespan (~40 years), resulting in an estimated annual cost of approximately €45,000. The impact of the project was modelled as a modest reduction in the risk of alienation over a two-year period, reflecting increased social connectedness, sense of belonging, and emotional wellbeing reported by participants. A 3% risk reduction was applied to the two-year cost to illustrate potential societal value. This approach is indicative and intended to demonstrate scale rather than provide a precise estimate. Annual cost: €45,000; Duration: 2 years; Risk reduction: 3%; €45,000 × 2 × 0.03 = **€2,700** per participant.

The total annual value of the outcome no. 6 is calculated as: 10 persons × €2,700.00 = **€27,000**. This represents the value that participants would need to invest to access equivalent benefits through the market approach.

The primary outcomes measured for participants demonstrate the multifaceted values created by arts-based intercommunity education.

Estimating impact (Net social value)

Establishing impact represents the critical stage in SROI analysis where gross outcome values are adjusted to reflect net impact—the change that can be credibly attributed to the intervention. The raw outcome values calculated in the previous chapter represent the total value experienced by stakeholders, but not all of this value can be claimed as impact of this very project. Some changes would have happened anyway without the intervention (deadweight), some changes result from

contributions by other actors (attribution), some positive outcomes may displace other positive activities (displacement). Additionally, some outcomes may diminish over time (drop-off).

Impact Calculations for Project Participants

Six primary outcomes were measured for the 10 young participants aged 14-21. Each outcome receives different adjustment factors reflecting the specific causal dynamics and evidence base relevant to that outcome. The following sections detail the rationale for adjustment percentages and present impact calculations for each outcome. Some elements require specific explanations and those are presented below while remaining ones are defined based on reference methods and built upon researchers' past experiences in guiding comparable case studies.

Outcome 1: Increased engagement in creative activity and skill development

The gross outcome value is €10,000. This outcome undergoes the following adjustments:

Deadweight: 20.00%.

Attribution: 25.00%.

Displacement: 15.00%.

Drop-off: 20.00%.

Final Impact Calculation €5,100.00

Gross Outcome Value: €10,000
After Deadweight (×0.80), Attribution (x0.75), Displacement (x0.85): €5,100.00

Outcome 2: Increased confidence, self-expression, and sense of personal capability

The gross outcome value is €5,600. This outcome undergoes the following adjustments:

Deadweight: 30.00%. Confidence can increase through various other social situations like school, social life and individual activities like hobbies.

Attribution: 30.00%. While the project played a central role, family, peers, and other experiences usually contribute to such change.

Displacement: 5.00%.

Drop-off: 20.00%.

Final Impact Calculation €2606,80

Gross Outcome Value: €5,600
After Deadweight (×0.70), Attribution (x0.70), Displacement (x0.95): €2606,80

Outcome 3: Strengthened social connections, sense of belonging, and collaborative capacity

The gross outcome value is €5,600. This outcome undergoes the following adjustments:

Deadweight: 35.00%. Some friendships would form anyway through school or hobbies.

Attribution: 35.00%. Family, school, and other environments also shape social ties.

Displacement: 10.00%.

Drop-off: 30.00%.

Final Impact Calculation €2,129.40

Gross Outcome Value: €5,600

After Deadweight (×0.65), Attribution (x0.65), Displacement (x0.90): €2,129.40

Outcome 4: Improved emotional awareness, emotional regulation, and emotional well-being

The gross outcome value is €3,600. This outcome undergoes the following adjustments:

Deadweight: 25.00%.

Attribution: 30.00%.

Displacement: 5.00%.

Drop-off: 20.00%.

Final Impact Calculation €1795.50

Gross Outcome Value: €3,600

After Deadweight (×0.75), Attribution (x0.70), Displacement (x0.95): €1,795.50

Outcome 5: Increased future orientation and awareness of creative career pathways

The gross outcome value is €3,750. This outcome undergoes the following adjustments:

Deadweight: 40.00%. Some career interests would develop through school, internet, and peers.

Attribution: 35.00%. Teachers, family, and media also influence aspirations.

Displacement: 10.00%.

Drop-off: 35.00%.

Final Impact Calculation €1,316.25

Gross Outcome Value: €3,750

After Deadweight (×0.60), Attribution (x0.65), Displacement (x0.90) : €1,316.25

Outcome 6: Reduced risk of youth alienation, loneliness, and associated long-term societal costs

The gross outcome value is €27,000. This outcome undergoes the following adjustments:

Deadweight: 30.00%. Some improvement in loneliness/belonging would occur without the project (normal development, school, peers).

Attribution: 30.00%. Change is happening partly due to family, school, existing friendships, and other youth services.

Displacement: 5.00%.

Drop-off: 20.00%. Effects of belonging and friendships may fade for some participants over time.

Final Impact Calculation €12,568.50

Gross Outcome Value: €27,000

After Deadweight (×0.70), Attribution (x0.70), Displacement (x0.95): €12,568.50

Summary of Total Impact

The total first year impact across all outcomes for project participants is **€25,516.45**

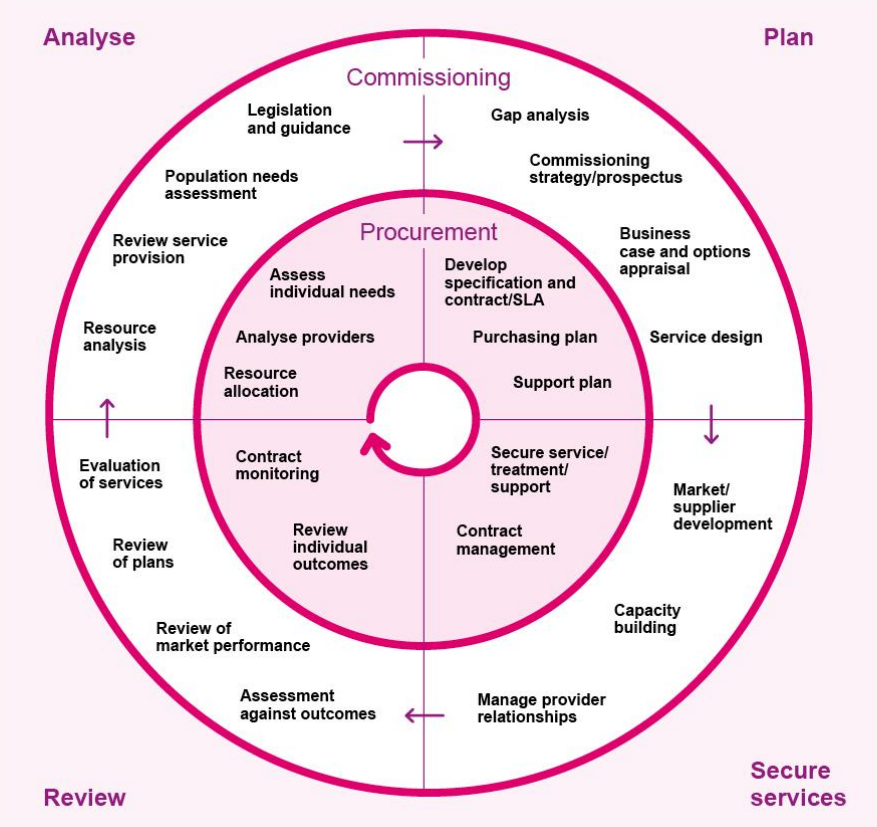
This total impact represents the social value created for the 10 young participants after appropriate adjustments for deadweight, attribution, displacement. It is important to remember that this calculation captures only outcomes for direct participants. Additional impact is generated for other stakeholder groups.

Calculating the SROI

Outcome / Year	2025	2026	2027	2028	2029
Increased engagement in creative activity and skill development	5,100.00	4,080.00	3,264.00	2,611.20	2,088.96
Increased confidence, self-expression and sense of personal capability	2,606.80	2,085.44	1,668.35	1,334.68	1,067.75
Strengthened social connections, sense of belonging and collaborative capacity	2,129.40	1,490.58	1,043.41	730.38	511.27
Improved emotional awareness, emotional regulation and emotional well-being	1,795.50	1,436.40	1,149.12	919.23	735.44
Increased future orientation and awareness of creative career pathways	1,316.25	855.56	556.12	361.48	234.96
Reduced risk of youth alienation, loneliness and associated long-term societal costs	12,568.50	10,055.00	8,043.80	6,435.10	5,148.10
Total	25,516.45	20,002.78	15,724.83	12,392.11	9,786.43
SDR (3%)	1.0000	0.9709	0.9426	0.9151	0.8885
Present Value (PV)	25,516.45	19,420.10	14,822.23	11,340.51	8,695.14
Total Present Value (PV)					**79,794.44**
Net Present Value					**55,178.44**
Social Return € per €					**€ 1: € 3.24**

The SROI calculation demonstrates that the case study generated significant social value, with a return of **€3.24 for every €1 invested**. Such a SROI ratio indicates that art-based cultural literacy education delivers substantial social returns, particularly through long-term skills development that enhances young people's prospects — validating the CLiViE project's hypothesis that such interventions foster meaningful social cohesion and individual growth.

Annex 4: Procurement/Commissioning cycle



Source: A councillor's guide to procurement (2025 edition)

https://www.local.gov.uk/publications/councillors-guide-procurement-2025-edition