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Abstract

This report presents the comprehensive evaluation findings of Work Package 5 (WP5). Utilizing an integrated methodological framework of Theory of Change (ToC) and Social Return on Investment (SROI), the study assesses the socio-economic and cultural impacts of arts-based education on social cohesion across 28 diverse case studies spanning 7 participating countries (Finland, Czech Republic, Germany, Italy, Latvia, Lithuania, and Poland). The formal evaluation, conducted between September 2025 and February 2026, triangulates quantitative data with qualitative insights gathered from a broad demographic cross-section of youth, with a particular focus on marginalised groups and individuals with migrant backgrounds.

The empirical findings unequivocally demonstrate that investments in artistic and cultural education generate a substantial, positive net social return that transcends traditional economic paradigms. The primary measurable effects are concentrated within the socio-emotional domain. Methodologically, the application of a unified SROI standard—rigorously accounting for adjustments regarding deadweight, attribution, and drop-off—has established that the acquired socio-emotional competencies possess a high degree of sustainability, persisting significantly longer than the immediate memory of the cultural events themselves. Based on these conclusions, the report outlines key strategic recommendations for

policymakers, advocating for a transition from ad-hoc to systemic funding, the integration of the arts into civic education curricula, and the institutional implementation of objectified SROI indicators to justify public cultural expenditure. This report is directly correlated with the results described in reports 5.1 (D17): Calculation SROI ration for each case study and 5.2. (D18): Impact Map and SROI report for each case study.

Document history

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About CLiViE

The Cultural Literacies' Value in Europe (CLiViE) project develops and applies a Theory of Change (ToC) methodology and Social Return on Investment (SROI) framework to increase our understanding of the value of cultural literacy through arts-based education on social cohesion. It will be delivered through four main phases: it 'maps' arts-based education within the context of cultural literacy learning across different learning environments and over different stages of a young person's education; it 'evaluates' arts-based education to help identify and assess their actual outputs and outcomes; it 'values' arts-based education activities through calculating its impact to further contribute to our understanding of the 'where', 'when', 'what' and 'how' young people's cultural literacies are developed, and differentiated in various learning environments; and it 'practices' pedagogies through developing an innovative set of practices and materials to support art-based educators to develop social justice and inclusion and improve the lives of young people through collaborative pedagogy. It has been designed to meet the three main research outcomes of the work programme topic: the ToC methodology and SROI framework for cultural literacies will directly increase our understanding of the value of cultural literacy on social cohesion; the evidencing of value in arts-based education and the collaborative pedagogy practices in cultural literacy through the co-creation of communities of practice (COPs) and a professional development programme (PDP) for arts educators

will support the targeted commissioning of activities that will increase cultural literacy in Europe; and the innovative methodology for data gathering (and engaging) through emotional cartography allows young people to find a voice through more effective initiatives to foster cultural literacy around European cultures. CLiViE is funded under the call topic HORIZON-CL2-2023-HERITAGE-01-07 - Promoting cultural literacy through arts education to foster social inclusion, and brings together a multidisciplinary team from thirteen partners across eight countries:

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. SROI Estimation Procedure for the CLiViE Project (28 Case Studies)

The following procedure was implemented to evaluate the impact of cultural and arts-based education on social cohesion across 28 case studies in 7 participating countries. The methodology followed the international SROI framework, operating on the principle that the stakeholder's perspective is the foundation of valuation. This approach ensured that social value was captured where it truly occurs, by placing the lived experiences of participants at the heart of the analysis.

Establishing Scope and Identifying Stakeholders

The boundaries of the analysis were defined for each case study, specifying the activities, timeframes, and resources involved. A comprehensive stakeholder analysis was conducted to identify all parties experiencing change (whether positive or negative, intended or unintended). By engaging directly with students, educators, and local communities, the project ensured that the evaluation reflected real-world social impact rather than purely theoretical assumptions.

Mapping Outcomes (Developing the Theory of Change)

For each of the 28 case studies, an Impact Map was constructed to illustrate the "Theory of Change". This involved a systematic mapping of:

- Inputs: Financial and non-financial resources (e.g., volunteer time, provided infrastructure).
- Outputs: The direct, quantitative products of the activities (e.g., the number of workshops or artistic sessions held).
- Outcomes: The actual changes resulting from the activities, such as enhanced cultural literacy, improved social integration, or increased civic confidence.

Evidencing and Valuing Outcomes

To provide a robust evidence base, empirical data were collected from both formal and informal arts settings. Since many social benefits of the CLiViE project (e.g., improved intercultural dialogue) do not have a market price, financial proxies were identified. These proxies act as a "shared language", allowing social value to be expressed in monetary terms, making the intangible benefits of arts education comparable to the financial investments made.

Establishing Impact

To ensure the results were credible and to avoid over-claiming, the recorded outcomes were adjusted using four key filters:

- Deadweight: An assessment of what proportion of the change would have occurred anyway without the project.
- Attribution: Determining how much of the change was a direct result of the CLiViE project versus other organisations or external factors.
- Displacement: Analysing whether the project's benefits led to a disadvantage or "displacement" of value elsewhere.
- Drop-off: Calculating the rate at which the benefits diminish in the years following the activity.

Calculating the SROI Ratio

The total present value of the outcomes was calculated and compared to the total investment. Through data triangulation across the 7 countries, a standardised SROI ratio was established for each case study. This ratio represents the total social value generated for every unit of currency invested, providing a clear indicator of the project's efficiency in building social cohesion.

2. SROI Estimation Work Process for 28 Case Studies

Within the CLiViE project, the formal estimation of the Social Return on Investment (SROI) for 28 case studies was carried out between September 2025 and February 2026.

This phase was preceded by strategic preparatory work, including:

- I. Planning - December 2024: Initial working meetings with the Project Leader to establish the analytical scope, data collection procedures, report templates, and the framework for inter-partner collaboration.
- II. Capacity Building - January 2025: Technical workshop for all case study partners. These workshop focused on the implementation of a dedicated data collection tool (spreadsheet) designed specifically to capture the indicators required for a robust SROI estimation for each individual case study.
- III. Data Collection - Feb – Aug 2025:
 - Fieldwork Tool Deployment: Launching dedicated SROI data collection spreadsheets across all 28 case studies to record inputs, outputs, and outcomes systematically.
 - Stakeholder Mapping and Engagement: Conducting fieldwork, including quantitative surveys, semi-structured individual interviews, and Focus Group Discussions with youth participants, educators, artists, and local community representatives.
 - Identification of Financial Proxies: Selecting, validating, and applying monetary proxies to value intangible social benefits, such as enhanced psychological well-being, social integration, and intercultural dialogue.
 - Continuous Monitoring and Technical Support: Providing ongoing methodological guidance and helpdesk support to partners across the 7 participating countries to ensure cross-border consistency and high data quality.

- Key Deliverable: A comprehensive, verified master database containing qualitative and quantitative input data for each of the 28 case studies.
- IV. Analysis & Reporting - Sep 2025 – Feb 2026:
 - Impact Map Calculation: Building mathematical valuation models to compute the Total Present Value (PV) of the generated outcomes for each individual case study.
 - Application of SROI Deductive Filters: Rigorously calculating and applying analytical adjustments for Deadweight, Attribution, Displacement, and Drop-off to avoid data over-claiming.
 - SROI Ratio Formulation: Establishing the final Social Return on Investment ratios (representing net social value generated per currency unit invested) and executing sensitivity analyses to test data robustness.
 - Data Triangulation and Comparative Analysis: Cross-analysing evaluation findings across the 7 countries to examine cultural and geopolitical variables, as well as differences between formal and informal learning environments.
 - Report Drafting and Policy Synthesis: Producing 28 individual case study evaluation reports and synthesising the findings into actionable, high-level strategic recommendations for policymakers.
 - Key Deliverable: The final, comprehensive Work Package 5 Synthesis Report (Deliverable D5.1 & D5.2), including 28 validated Impact Maps.

Table 1. SROI Estimation Procedure for the 28 Case Studies

Phase	Timeline	Key Activities & Deliverables
I. Planning	Dec 2024	Strategic Alignment: Definition of scope, reporting standards, and inter-partner cooperation framework.
II. Capacity Building	Jan 2025	Methodological Workshops: Training on dedicated SROI spreadsheets and data collection tools for partners.
III. Data Collection	Feb – Aug 2025	Fieldwork: Continuous gathering of empirical data from 28 case studies across 7 countries.
IV. Analysis & Reporting	Sep 2025 – Feb 2026	Impact Quantification: Final SROI calculations, verification of data, and production of 28 reports.

3. Characteristics of Case Studies

The collection of 28 case studies from across the 7 participating nations (including Finland, Czech Republic, Latvia, Poland, Lithuania, Germany, and Italy) constitutes a representative research sample characterised by the following features:

- The analysis covered diverse learning environments, ranging from formal education systems (general schooling) where activities were integrated into the curriculum, to the informal sphere (cultural institutions, museums, NGOs) offering flexible forms of artistic expression.
- The research encompassed a broad demographic cross-section, with a particular focus on youth, including minority groups and those at risk of social exclusion. This allowed for an assessment of the role of cultural education in building a sense of identity and belonging within diverse social landscapes.
- The research and intervention methods utilised a wide spectrum of disciplines, from performing and visual arts to modern digital storytelling techniques and quest-based learning.
- The distribution of case studies across various European regions enabled a comparative analysis of cultural influences within different geopolitical contexts, taking into account local social tensions and the challenges associated with intercultural integration.

Characteristics of Case Studies from Czech Republic

In Czech Republic, all of four case studies concerned practices in visual arts.

Two of them targeted young participants from the lower age group (10-11 and 11-12), one targeted youth from higher age group (15-16) and one focused on young people of all age groups (6-26). The total number of participants was 129 with respectively 24, 24, 53 and 28 in CZ_CS1-4. Students from Prague participated in three CZ_CSs and students from Ústí nad Labem in North Bohemia region participated in the last one.

Three case studies took place in Prague and one in capital city of different region. However, the venues differed from the prestigious National Gallery to primary schools and social service entity. Two CZ_CSs tested formal environments, as they were all organized in cooperation with schools, one were conducted in fully informal settings and one mixed both approaches. CZ_CSs allowed to experiment with various forms of cooperation with stakeholders, mostly on the local level with strong presence of municipal institutions such as schools, social service club and national art institution.

In CZ_CS1 and CZ_CS2 educators and teaching artists were working with the students during short period of time: one or several weeks. In CZ_CS3 educators (art professional and urban experts) were formerly unknown to the young participants and whole CZ_CS lasted several months. In CZ_CS4 the teachers were supported by unfamiliar to participants art gallery educators over several months.

The mapping of case studies for the Czech Republic, along with their core characteristics, is presented in Table 2

Table 2. Characteristics of Case Studies

Attribute/CS	CZ_CS1: Place where I live!	CZ_CS2: Temple of Culture	CZ_CS3: What the city is all about?	CZ_CS4: Walking Spaces (Atlas)
Realm	Visual arts	Visual arts	Visual arts	Visual arts
Age group	11-12	10-11	6-26	15-16
Number of participants	24	24	53	28
Participants location	1 housing estate in Prague	1 neighbourhood in Prague	Roma neighbourhood in Ústí nad Labem	Prague city
CS location	School in Prague	School in Prague	Social service entity in Ústí nad Labem	National Gallery
Venue	school	school	Social service entity	National Gallery
Formal/informal	formal	formal	informal	both
Public/private stakeholders	School - municipal	School - municipal	Social service entity - municipal	National Gallery - national
Educator / Expert	Artist and teachers	Artist and teachers	Experts, artist and social worker	Art institution workers and teachers
Timeframe	1 week	Several weeks	Several months	Several months

Characteristics of Case Studies from Finland

In Finland, two out of four case studies concerned practices in sports and two encompassed practices in audio-visual arts. Three of them targeted young participants from the higher age group (14-21, 15-18 and 15-19) while the last targeted younger age group 9-14.

The total number of participants was 71 with respectively 10, 20, 26 and 15 in FIN_CS1-4. Students from different levels of Helsinki local system participated in three FIN_CSs (FIN_CS1, 3 and 4), and students from international environments participated in FIN_CS2.

All case studies took place in Helsinki metropolitan area. However, the venues differed, from rented event places (FIN_CS1 and 2) to schools (FIN_CS3 and 4). FIN_CS1 and 2 tested formal/informal environments, as they took place in the informal spaces and outside of the curriculum and were organized by private NGO but it was one of high level of professionalism. FIN_CS3 and 4 took place fully in formal settings since it took place in schools and during class hours. FIN_CSs allowed to experiment with various forms of cooperation with stakeholders, mostly on the local level with strong presence of both municipal institutions (FIN_CS3 and 4) and private NGO (FIN_CS 1 and 2).

In FIN_CS1 and FIN_CS2 educators were unknown before to participants and young people also didn't know each other. In FIN_CS1 they were guiding the youth over several months and regular meetings while in FIN_CS2 their cooperation was packed into few intensive days. In FIN_CS3 and FIN_CS4 the educators were school teachers well known to students before and class members were shallowly familiar with each other. FIN_CS3 was conducted over one semester while FIN_CS4 took place over two different semesters.

The mapping of case studies for the Finland, along with their core characteristics, is presented in Table 3.

Table 3. Characteristics of Case Studies

Attribute/CS	FIN_CS1: Voices of Us	FIN_CS2: 3x3	FIN_CS3: Who do you sit next to?	FIN_CS4: Knock Out!
Realm	Audio-Visual arts	Sport	Visual arts	Sport
Age group	14-21	15-19	15-18	9-14
Number of participants	10	20	26	15
Participants location	The Helsinki Metropolitan area	4 different European countries	Different boroughs of The Helsinki Metropolitan area	One borough of The Helsinki Metropolitan area
CS location	The Helsinki Metropolitan area	The Helsinki Metropolitan area	Klaukkala Upper Secondary school	2 primary schools
Venue	Rented studio	Namika Areena and Hotel	School	School
Formal/informal	both	both	formal	formal
Municipal/private stakeholders	HNMKY – private NGO	HNMKY – private NGO	Secondary school – municipal	Primary schools - municipal
Educator / Expert	2 HNMKY employees, not known before	2 HNMKY employees, not known before	Art teacher	PE teachers
Timeframe	Several months	Several days	One semester	Two semesters

Characteristics of Case Studies from Germany

In Germany, all four case studies focused on practices in three areas: Cultural and Natural Heritage, Visual Arts and Crafts, and Design and Creative Services. The age structure of the participants varied depending on the case study, ranging from 10 to 13 (DE_CS1: 'Who is a builder? Fostering Belonging in Construction for All'; and DE_CS3: Stitching Social Solutions with E-textiles & AI), but in the case study No. 4 (DE_CS4: Creating Inclusive Spaces for Learning Robotics) the range was extended to ages 10–18. Case study 2 (DE_CS2: Building Spaces for Everyone – Inclusive Learning Environments for the Built World) was focused on the 15–17 age group. The total number of participants was 158, with 81, 23, 42 and 12 in CSs 1-4, respectively.

All of the analysed case studies took place in Munich and were carried out in two separate locations. Case studies DE_CS1 and DE_CS2 were conducted in collaboration with the Munich International School (MIS) and its dedicated Maker's Lab unit, which focuses on extended education. The activities organised as part of the above CSs were formally part of the school curriculum. Case studies DE_CS3 and DE_CS4 took place at TUMlab, a robotics laboratory at the Deutsches Museum in Munich. The activities organised as part of these two case studies were informal and open to young people visiting the museum.

CSs enabled various forms of cooperation to be practised with stakeholders representing public and private institutions affiliated with the education sector. In the case of DE_CS1 and DE_CS2, the main facilitators were educators working within a school environment. In DE_CS3 and DE_CS4, however, the facilitators were educators employed at the Deutsches Museum who specialized in robotics, technology and fibre crafting (e-textiles). Key roles were played by representatives of the Learning Sciences and Design Lab (LS Design Lab), an organisational unit at the Technical University of Munich.

The LS Design Lab provided material resources and concepts for all the CSs, as well as active participation in conducting sessions and activities within each CS. A total of 11 educators from the two collaborating entities took part in preparing and conducting activities within the CSs, supported by other teachers from the school (MIS) and the school and museum administration.

The mapping of case studies for the Germany, along with their core characteristics, is presented in Table 4.

Table 4. Characteristics of Case Studies

Attribute/CS	DE_CS1: Who is a builder? Fostering belonging in construction for all	DE_CS2: Building spaces for everyone – Inclusive learning environments for the built world	DE_CS3: Stitching Social Solutions with E- textiles & AI	DE_CS4: Creating Inclusive Spaces for Learning Robotics
Realm	Cultural and Natural Heritage; Visual Arts and Crafts; Design and Creative Services	Cultural and Natural Heritage; Visual Arts and Crafts; Design and Creative Services	Cultural and Natural Heritage; Visual Arts and Crafts; Design and Creative Services	Cultural and Natural Heritage; Visual Arts and Crafts; Design and Creative Services
Age group	10-12	15-17	10-13	10-18
Number of participants	81	23	42	12
Participants location	Munich	Munich	Munich	Munich
CS location	Munich International School (MIS) Maker's Lab	Munich International School (MIS) Maker's Lab	TUMLab, a robotics laboratory located at the Deutsches Museum in Munich	TUMLab, a robotics laboratory located at the Deutsches Museum in Munich
Venue	school	school	Deutsches Museum	Deutsches Museum
Formal/informal	formal	formal	informal	informal
Public/private stakeholders	school - private	school - private	Deutsches Museum – regional /national	Deutsches Museum – regional /national
Educator / Expert	Maker's Lab educators	Maker's Lab educators	art institution employee	art institution employee
Timeframe	Several weeks	Several months	Several weeks	Several weeks

Characteristics of Case Studies from Italy

In Italy, four case studies were conducted across Milan, covering diverse art forms and educational settings. Two case studies concerned practices in visual arts and design (IT_CS1 – “Liceo Scientifico Vittorio Veneto” and IT_CS2 – “Art and Technology Workshop Re-create the school...”), one encompassed practice in music, specifically rap and hip-hop (IT_CS3 – “FormattArt”), and one combined multiple art forms including theatre, dance, music, and visual arts (IT_CS4 – “Spazio Pontano 43”). All targeted young participants primarily from the age groups 11–18. The total number of participants was 73, with respectively 27, 18, 8, 20 in each. All case studies took place in Milan, though they were distributed across different neighborhoods and institutional settings.

The four case studies represented a mix of formal and informal educational environments. IT_CS1 (“Liceo Scientifico Vittorio Veneto”) implemented curricular theatre workshops within a high school, targeting first-year students aged 14–15 to foster group cohesion and sense of belonging. IT_CS2 (“Art and Technology Workshop Re-create the school...”) involved the co-design and decoration of a multifunctional Art and Technology classroom in a lower secondary school Istituto Capelli, engaging students aged 12–13 in transforming unused spaces. IT_CS3 (“FormattArt”) operated as an informal rap writing workshop in the Corvetto neighborhood, conducted at the parish of S. Michele Arcangelo e Santa Rita in partnership with ForMattArt APS. IT_CS4 (“Spazio Pontano 43”) delivered artistic workshops in dance, music, theatre, and visual arts at a municipal youth center on Via Padova, targeting children aged 11–16 at risk of school dropout and social isolation.

A distinctive feature of the Italian case studies was their focus on students with migrant backgrounds and those facing social and economic disadvantage. IT_CS2 operates in a school where 66% of pupils have non-Italian citizenship, IT_CS3 targets young people with migrant backgrounds in a neighborhood characterized by social tensions and media representations of degradation, and IT_CS4 specifically addresses newcomers to Italy at risk of social isolation. IT_CS1 responds to increasing demographic diversity, including students with specific learning disorders, special educational needs, and socio-economic disadvantages.

The case studies engaged diverse partnerships across local, regional, and national levels. Municipal involvement was prominent, with the Municipality of Milan providing facilities for IT_CS2 and IT_CS4. IT_CS3 benefited from a national network ("Keep It Real!") connecting five Italian cities and multiple universities, with funding from Fondazione Alta Mane Italia. Key stakeholders included educational institutions (schools, universities), cultural organizations (Cooperativa La Strada, Tempo per l'Infanzia, ForMattArt APS), religious institutions (parish in Corvetto), and professional artists and educators. The mapping of case studies for the Italy, along with their core characteristics, is presented in Table 5.

Table 5. Characteristics of Case Studies

Attribute/CS	IT_CS1: Liceo Scientifico "Vittorio Veneto"	IT_CS2: Art and Technology Workshop "Re-create the school..."	IT_CS3: „FormattArt” Rap workshop	IT_CS4: Spazio Pontano 43 – Zero dispersione
Realm	Performing arts (curricular theatre workshop)	Visual arts and design (participatory co-design and decoration of school spaces, furniture from recycled materials)	Music (rap / hip-hop pedagogy)	Multiple art forms: dance, music (strings, percussion, ensemble), theatre, figurative art
Age group	14–15	12–13	14–18	11–16
Number of participants	27	18	8	20
Participants location	Milan and surrounding municipalities	urban district of Milan; school with 66% pupils of non-Italian background	Corvetto neighbourhood, Milan	Via Padova neighbourhood, Milan

CS location	Liceo Scientifico “Vittorio Veneto”, Milan (Municipality 7)	Lower secondary school Istituto Cappelli (Via Russo Complex), Milan	Corvetto neighbourhood, Milan	Via Padova neighbourhood, Milan
Venue	School	School	Parish of S. Michele e Santa Rita (youth centre); recording at Macrobeat Studios	Former middle school at Via Pontano 43
Formal/informal	formal (curricular)	formal (curricular)	non-formal	non-formal
Public/private stakeholders	School – public; Associazione Mirmica (external theatre experts) – private; families	School – public; Polytechnic University of Milan (technical support); Territorial School Office; families	parish; Cooperativa “La Strada”; FormattArt APS; Associazione 232; Macrobeat Studios; national network “Keep It Real!”	Municipality of Milan (facilities) – public; Cooperativa Sociale Tempo per l’Infanzia – private; schools, social services, local police
Educator / Expert	Teachers and external theatre/drama experts	Technology and art teachers, technical advice from Polytechnic University of Milan	Professional rappers, rapper-psychologist and an educator	Artists and art-educators of the Cooperative, supported by volunteers
Timeframe	September 2025–January 2026	March – September 2025	November 2025 –May/June 2026	November 2025 –May 2026

Characteristics of Case Studies from Latvia

In Latvia, four case studies were conducted in Daugavpils, covering diverse approaches to cultural literacy and arts-based education. Three case studies concerned heritage-based educational practices (LV_CS1 "The Other in Art and Life", LV_CS2 "Polish Cultural-Historical Heritage in Daugavpils" and LV_CS3 "Learn from Ancestors to be Open and Self-Confident in the Future!") and one encompassed sports-based cultural integration using martial arts (LV_CS4 "Together We Rise"). The target groups ranged from children aged 10-13 to young adults aged 16-18. The total number of participants was 109, with respectively 30, 24, 25, 30 in each project. All interventions took place in Daugavpils, Latvia's second-largest city and cultural center of the multicultural Latgale region.

The four case studies represented a mix of formal and informal educational environments addressing complex integration challenges. LV_CS1 ("The Other in Art and Life") seeks to promote acceptance, appreciation of diversity, and intercultural dialogue among young people. Key activities include five art workshops with an intercultural focus. Implemented in collaboration with the Rothko Museum, the initiative responds to the need for fostering understanding between different cultural groups, counteracting narratives of intolerance, and attracting youth to the arts beyond compulsory education. LV_CS2 ("Polish Cultural-Historical Heritage in Daugavpils") implemented quest-based learning activities within the formal curriculum at J. Piłsudski Daugavpils State Polish Gymnasium, integrated into their "History and Social Sciences" curriculum, encouraging them to investigate and document the Polish cultural heritage present in their city and region. LV_CS3 ("Learn from Ancestors to be Open and Self-Confident in the Future!") conducted traditional Latvian craft workshops led by professional artisans at Daugavpils Secondary School of Opportunities, engaging pupils from diverse backgrounds including Russian-speaking majority, Ukrainian refugees, and re-immigrant children from India in activities covering traditional musical instruments, cuisine, face masks, birch bark weaving, and felted soap making. LV_CS4 ("Together We Rise") operated as an informal martial arts program conducted through partnership between NGO "HVARAN" and the Latgale Taekwondo Centre "Jitae" engaging children from diverse ethnic backgrounds including Ukrainian refugees in structured physical activities.

A distinctive feature of the Latvian case studies was their focus on multicultural integration and identity development in a historically diverse region context. LV_CS1 addresses the needs of Polish minority students exploring their cultural heritage within Latvia's multicultural landscape, while LV_CS4 specifically targets intercultural relationship building among children from various ethnic backgrounds including recent Ukrainian refugees requiring trauma-informed approaches. The interventions respond to demographic diversity challenges including population decline, youth migration, educational system reforms, and the integration needs of displaced populations in the aftermath of geopolitical tensions.

The case studies engaged partnerships across local, institutional, and academic levels. Daugavpils University provided research expertise and methodological support across multiple interventions, with the Institute of Humanities and Social Sciences contributing specialized knowledge in multicultural education and cultural heritage studies. Key stakeholders included educational institutions (J. Piłsudski Daugavpils State Polish Gymnasium, Daugavpils Secondary School of Opportunities), community organizations (NGO "HVARAN", Taekwondo Centre "Jitae") and various cultural and policy organizations (Rothko Museum) committed to fostering inclusive environments.

The mapping of case studies for the Latvia, along with their core characteristics, is presented in Table 6.

Table 6. Characteristics of Case Studies

Attribute/CS	LV_CS1: The Other in Art and Life	LV_CS2: Polish Cultural-Historical Heritage in Daugavpils	LV_CS3: Learn from Ancestors to be Open and Self-Confident in the Future!	LV_CS4: Together We Rise
Realm	Visual arts / intercultural dialogue through art (museum-based art workshops)	Cultural heritage – quest-based learning (historical research, digital quest)	Cultural heritage – traditional Latvian crafts	Sport – martial arts (taekwondo) with cultural literacy activities
Age group	16–18	17–18	10–13	10–13
Number of participants	30	24	28	30
Participants location	Daugavpils – Latvian- and Russian-speaking communities	Daugavpils – Polish minority students	Daugavpils - Latvian- and Russian-speaking students	Daugavpils – Latvian, Russian, Polish, Lithuanian and Ukrainian families
CS location	Daugavpils	J. Pitsudski Daugavpils State Polish Gymnasium	Daugavpils Secondary School of Opportunities	Daugavpils
Venue	Rothko Museum (museum facilities)	School (integrated into “History and Social Sciences” curriculum)	School (craft workshops led by professional artisans)	Latgale Taekwondo Centre “Jitae” indoor facilities and public outdoor spaces in Daugavpils
Formal/informal	informal (beyond compulsory education)	formal	formal (in-school workshops with external artisans)	informal

Public/private stakeholders	Rothko Museum and NGO Daugavpils Marka Rotko mākslas centra atbalsta biedrība; municipal and regional culture authorities; schools; Daugavpils University	Gymnasiu m – public; Daugavpils University; academic and cultural institutions from Poland; families	School – public; professional artisans; Daugavpils University; local government and policy stakeholders	NGO “HVARAN” and Latgale Taekwondo Centre “Jitae”; Daugavpils University; families
Educator / Expert	Workshop teachers/artists , museum representatives and facilitating teachers	“History and Social Sciences” teacher (lead facilitator) and gymnasium director	educators and workshop leaders – professional artisans.	trained taekwondo coaches/instructors under direction of NGO “HVARAN”
Timeframe	September – November 2025	February– May 2025	February– May 2025	February - June 2025

Characteristics of Case Studies from Lithuania

In Lithuania, two of the case studies concerned practices in the Audio-visual and Interactive Media (LT_CS 2: Leaving the “New World” and LT_CS3: When Children Ask), one case study covered Design and Creative Services, Architecture, Urbanism (LT_CS 1: Safe Space for Dialogue), while the fourth case study concerned activities in the field of Performance and Celebration, Circus and Contemporary Dance (LT_CS4: Dancer in the Village).

Three of the case studies focused on a group of participants aged 13-16, while only case study No. 3 (LT_CS3: When Children Ask) focused on young people aged 11-12. The total number of participants was 92, including 46, 13, 20 and 13 in case studies 1-4, respectively.

Two of the CSs took place in Vilnius and concerned specific, problematic areas of the city: Grigiškės and Naujininkai. LT_CS3 was organised in Rumšiškės, a small town in central Lithuania, while LT_CS4 concerned the area of Paluknys, which is an ethnically diverse village in the Trakai region. In all four studies, the sessions and activities took place mainly on the premises of the cooperating schools, with the use of excursions outside the school grounds and exploration of interesting places in the neighbourhood, depending on the context of the given CS. The studies allowed for experimentation with various forms of cooperation with stakeholders, mainly at the local level, and for establishing relationships with municipal entities representing the public sector. LT_CS3 involved cooperation with the Rumšiškės cultural centre, while in LT_CS4 the final session was held at the Vilnius City Museum.

The activities carried out under CSs 1–3 were formal and complemented the school curriculum. LT_CS3 also adopted a combined approach with an informal character, exploiting the space provided by the Rumšiškės cultural centre. LT_CS4 was an informal initiative provided by the school as an extracurricular activity, partly hosted in the Vilnius City Museum's space. Educators facilitating all four CSs were external professionals representing various creative disciplines, including architecture, film, fine art, interdisciplinary arts field, modern dance and choreography. A total of 5 creative practitioners were involved in the projects, receiving significant support from teachers in

the cooperating schools, as well as from the schools' administrations and the administrations of the two public institutions that partnered in the project.

The mapping of case studies for the Lithuania, along with their core characteristics, is presented in Table 7.

Table 7. Characteristics of Case Studies

Attribute/CS	LT_CS1: Safe Space for Dialogue	LT_CS2: Leaving the “New World”	LT_CS3: When Children Ask	LT_CS4: Dancer in the Village
Realm	Design and Creative Services, architecture, urbanism	Audio-visual and Interactive Media	Audio-visual and Interactive Media	Performance and Celebration, Circus and contemporary dance
Age group	13-15 15-17	14-16	11-12	14-16
Number of participants	46	13	20	13
Participants location	Grigiškės, in the Vilnius municipality	Naujininkai, part of Vilnius	Rumšiškės, a small town in central Lithuania	Paluknys, a village in the Trakai region
CS location	Šviešos Gymnasium and Grigiškės Gymnasium	local school	local school	Paluknys Medeinos Gymnasium
Venue	school	school	school and Rumšiškės cultural centre	school and Vilnius City Museum's
Formal/informal	formal	formal	both	informal
Public/private stakeholders	school - municipal	school - municipal	school - municipal	school - municipal
Educator / Expert	creative practitioners	creative practitioner	creative practitioner	creative practitioner
Timeframe	several months	several months	several months	several months

Characteristics of Case Studies from Poland

In Poland, two out of four case studies concerned practices in music (PL_CS3 “(Not) Out of Place”, and PL_CS4 “Mad about Music”), one encompassed practices in visual arts (“Voyage”, CS1) and one crafts, namely sewing (PL_CS2 “Sewing Machine”). All targeted young participants from the age group 15-18. The total number of participants was 108 with respectively 11, 10, 50 and 37 in CS1-4. Students from Warsaw participated in three PL_CSs (PL_CS1-3), and students from Bielsko-Biała in Silesia region participated in PL_CS4.

Three case studies took place in Warsaw and one, PL_CS1, in rural countryside. However, the three venues differed, from the prestigious scene of the National Opera House (PL_CS4) to cultural hub in Praga North (PL_CS2) and educational centre in peripheral district Wawer (PL_CS3). All CSs tested formal/informal environments, as they were all organized in cooperation with schools, but took place in the informal spaces and outside of the curriculum. CSs allowed to experiment with various forms of cooperation with stakeholders, mostly on the local level with strong presence of municipal institutions. Sinfonia Varsovia itself is a municipal institution, as is DK Praga (PL_CS2), and schools cooperating in PL_CS2, PL_CS3 and PL_CS4. School partnering with SV for PL_CS1 is an independent school from the private sector.

In PL_CS1 and PL_CS4 educators and teaching artists were working with the students on the constant basis. In PL_CS2 educator was formerly unknown to the young participants, a representative of private creative sector, with support from the regular teachers from school. In PL_CS3 the event was co-facilitated by SV educator and regular teachers, with strong role of young musicians connected to SV. In total, over 20 educators and experts were involved in co-creation of the PL_CSs.

The mapping of case studies for the Poland, along with their core characteristics, is presented in Table 8.

Table 8. Characteristics of Case Studies

Attribute/CS	PL_CS1: Voyage	PL_CS2: Sewing Machine	PL_CS3: (Not) Out of Place	PL_CS4: Mad About Music
Realm	Visual arts	Craft (Sewing)	Music	Music
Age group	15-18	15-18	15-18	15-18
Number of participants	11	10	50	37
Participants location	Warsaw	Warsaw	Warsaw	Bielsko-Biała (Silesia Region)
CS location	Lebiedzín	Warsaw (Praga North District)	Warsaw (Wawer District)	Warsaw (Centre)
Venue	Cottage rented to school	DK Praga (cultural hub)	MOS “Kąt” (sociotherapy centre)	National Opera House
Formal/informal	both	both	both	both
Public/private stakeholders	School – private sector	School and cultural institution - municipal	Educational and cultural institutions - municipal	National Opera House and other cultural entities - national, Sinfonia Varsovia - municipal, school - regional
Educator / Expert	Artists/ teachers, psychologist, SV team	Craftsperson, cultural manager, teachers, sociologist, SV team	Artists, cultural educator, sociologist, SV team	Teachers (in artistic school), sociologist, SV team
Timeframe	1 week	Several weeks	Event	Event (prepared during several months)

4. Key Conclusions

- **Arts-Based Education as a Catalyst for Social Cohesion**

Research unequivocally proves that arts and cultural programmes should not be perceived merely as a form of leisure or craft learning. They constitute a fundamental tool for building social cohesion and the inclusion of marginalised groups (social inclusion).

- **A Sense of Belonging as a Key Outcome**

The strongest and most frequently recurring measurable outcome across all 28 case studies was a shift in the socio-emotional domain. Project participants (primarily children and young people) gained a strong, redefined sense of belonging to their peers, the local community, and the European cultural space. This outcome directly counteracts the issue of loneliness and alienation among the younger generation.

- **Development of Social and Emotional Learning (SEL) Competencies**

Evaluation using the Theory of Change (ToC) methodology demonstrated that engaging with the arts in organised environments teaches respect for diversity, empathy, critical thinking, and openness to cultural difference. Furthermore, participants significantly increased their cooperative capabilities and ability to work in diverse teams.

- **Sustainability of Effects (Drop-off and Deadweight Analysis)**

Despite the application of rigorous analytical adjustments in the SROI methodology (accounting for the natural drop-off of effects over time and the deadweight factor—that some changes would have occurred naturally as the youth matured), the net social value generated remains at a high, positive level. The impact on self-confidence and social competencies is characterised by significantly greater sustainability than the unique cultural experience itself, which tends to fade more quickly from the participants' memory.

5. Summary of the Projects' Social and Economic Value Added

The analysis of the 28 case studies has led to the following conclusions regarding the effectiveness of arts-based education in the context of social cohesion:

- **Positive Social Return on Investment:** All case studies conducted within the implemented impact maps demonstrate that every currency unit (EUR, PLN, CZK) invested in youth cultural education yields a multiplied return in the form of social value. These investments provide tangible relief to public psychological and social care systems by preventively building well-being. Investigated case studies suggest that arts-based and cultural education may also impact social engagement and solidarity, although measuring these effects would require longer periods of analysis.
- **Impact Beyond Direct Participants:** Although the hard mathematical calculations in the SROI reports intentionally focused on direct participants (to maintain reliability and avoid overestimating data), qualitative analyses prove the existence of a strong synergy effect. Added value (so-called second-order effects) is generated for:
 - Participants' families (improvement of intra-family relationships, pride in children's achievements).
 - Educators and artists (professional upskilling, development of innovative pedagogical methods).
 - Local communities (activation of public spaces, e.g. community centres, libraries, makerspaces, and even non-standard environments, such as the construction industry; stronger social bonds).

- Investigated case studies present the need for more complex cooperation than traditional “silos” practices divided between schools, cultural institutions, and social services. First, lessons learnt may impact formal education curricula, second, long-term cooperation between various entities (including free-lance artists and companies from the creative sector) would provide broader spectrum of skills and competences for youth.
- The research confirms that cultural education interventions generate significant, measurable social capital that transcends traditional economic paradigms. The primary areas of value growth are concentrated around improving participants' psychological well-being, strengthening civic competences, and intensifying participation in cultural life, which collectively enhance long-term social cohesion.
- The analysis demonstrates a strong dependency between the development of soft skills acquired through the arts and future potential in the labour market. The increase in self-agency and the capacity for critical analysis of cultural heritage translates into tangible economic value, measurable through improved employment prospects and future income potential for beneficiaries.
- Innovative and inter-sectoral forms of education require rethinking of funding arts-based education in the national systems. Improvement of the formal education must be linked with professional development for teachers and access to space, instruments/materials/other for students. Networking and cooperation between various entities may be based on the open call system, with funding correlated with the intended and measurable outcomes and outputs. Long-term cooperation, based on contracts, between entities from private and NGO sectors can be an alternative, if increased employment of art teachers in schools proves to be difficult.

- The Social Return on Investment estimation process has provided partners with an advanced management instrument. It enables the precise identification of the most effective "drivers of value", allowing for the optimisation of future operational programmes to maximise social impact while maintaining cost-effectiveness. Effective and broadly applicable method of measuring the social returns of cultural education require further testing and analysis, however the results from the project offer clear paths to explore. The framework established in the case studies will allow to tailor the scalable forms of teaching, as well as universal methods of evaluation. Based on the project results and further studies, SROI method can be used to assess the impacts both in the specific entities and on the regional or national level.
- Training for various groups of stakeholders (educators, cultural managers, creative sector entrepreneurs and decision makers) would improve understanding of the social value of arts-based and cultural education. It is necessary if the method is to be properly applied and developed. It should also be an element of the networking between groups of stakeholders.
- The application of a unified SROI standard—incorporating adjustments for deadweight, attribution, and drop-off—has established an objective "shared language" between the cultural sector and policymakers. The findings provide empirical evidence that arts-based education is an effective tool for counteracting social polarisation and fostering intercultural dialogue.

6. Strategic Recommendations for Policymakers

- **Strategic Targeting of Public Funding (Allocation of Funds)**

Empirical Finding: Analysis of 28 cross-national case studies demonstrates that the social return on investment (SROI ratio) and the velocity of social-emotional learning (SEL) competencies are significantly higher when interventions target highly disadvantaged or marginalized youth populations. However, current funding mechanisms often inadvertently reward organizations with high pre-existing institutional and administrative capacity rather than those operating directly where social need is greatest.

Recommendation for Policy-Makers: Refine the appraisal frameworks for public grants dedicated to cultural education initiatives. Shift the evaluation priority from pure artistic excellence or institutional scale toward the documented socio-demographic vulnerability index of the target beneficiaries. Funding structures should establish dedicated point allocation premiums for projects operating within geographically marginalized areas, peri-urban spaces, or socio-therapeutic institutions.

- **SROI as a Permanent Component of Public Evaluation Frameworks**

Empirical Finding: Traditional monitoring metrics mandated by public grants (e.g., number of workshops, raw attendance counts) fail to capture the durable public and social value generated by "soft" cultural interventions. While the CLiViE project proved that SROI provides a rigorous "shared language" between cultural practitioners and budget holders, isolated, retrospective SROI evaluations lack iterative policy utility.

Recommendation for Policy-Makers: Embed predictive and retrospective SROI components into national, regional, and European public procurement systems and grant portals. Applicants for large-scale social or cultural integration actions should be required to submit a simplified, prospective Impact Map during the proposal phase, which is subsequently validated against a standardized retrospective evaluation upon project completion. SROI should operate as an objectified quantitative layer complementing qualitative methodologies like emotional cartography.

- **Multi-Tiered Stakeholder Integration (Second-Order Effects)**

Empirical Finding: While SROI calculations within the CLiViE project focus strictly on primary youth beneficiaries to preserve mathematical rigor, qualitative triangulation proves that second-order stakeholders—primarily educators and independent artists—are simultaneously critical drivers and recipients of project value. Arts-based interventions serve as an effective buffer against systemic teacher burnout and act as a vital upskilling platform for the creative freelance sector.

Recommendation for Policy-Makers: Reconfigure funding guidelines to explicitly mandate the mapping of secondary stakeholder impacts. Evaluation matrices should reward project designs that demonstrate how interventions actively foster the mental well-being and professional development of educators and creative workers, thereby measuring systemic institutional capacity building rather than isolated user-end output.

- **Inter-Sectoral Funding Synergies (Blended Public Financing)**

Empirical Finding: Arts-based education consistently generates measurable positive external impacts across public sectors that extend far beyond traditional cultural policy boundaries—specifically reducing public healthcare burdens (e.g., youth anxiety and depression) and mitigating social exclusion expenditures.

Recommendation for Policy-Makers: Establish "Blended Social Impact" funding facilities that pool public resources across departments responsible for culture, education, health, and social affairs. Decision-makers should introduce co-investment grant schemes where arts-based projects are co-financed by social integration and public health budgets, thereby recognizing art as a structural preventative intervention.

- **Alignment with Regional Development and the Green Transition**

Empirical Finding: Cultural education projects serve as a critical tool for building local community resilience, empathy, and the collective imagination necessary to accept and navigate the complex structural adaptations associated with the green and digital transitions.

Recommendation for Policy-Makers: Incorporate arts- and culture-based SROI indicators into the core appraisal matrices of regional development, urban renewal, and ecological transformation projects (e.g., initiatives aligned with the New European Bauhaus). Public authorities should prioritize funding for community spaces that couple environmental awareness with creative cultural expression.