Roadmap for Societal Engagement for Higher Education Institutions

Roadmap
for Societal Engagement
for Higher Education
Institutions

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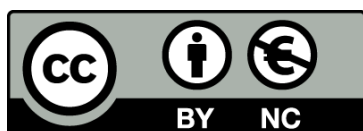Project Higher Education Institutions Societal Engagement (HEISE)

Acknowledgements

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INTRODUCTION

There is currently an acknowledged need for Europe to build more cohesive and inclusive societies where citizens are seen as active participants of the society rather than objects, and this need becomes increasingly acute in today's diversifying world. Higher Education Institutions (HEI) play a key role in the education of young people to understand the underlying value systems of society and cultures, creating the abilities required to foster social integration. In addition, the role of HEIs in solving global challenges such as climate change is vital. HEIs need novel ways to gain the knowledge and skills necessary to enhance intercultural understanding and a sense of belonging to a community. Ways to engage with various type of stakeholders and challenge owners, as well as ways to enable engagement with students, are also required. This Roadmap for both managers and teachers in HEis combines tools, insights and knowledge regarding ways to tackle societal challenges with stakeholders and students.

Societal impact and engagement as driving forces for cohesive and inclusive societies and common European values have gained more and more emphasis in today's world. This roadmap towards societal engagement for HEIs provides insight and information on the underlying values in societies and cultures, on current methods of societal impact and engagement, and clarification on these often-blurred concepts. To facilitate success in societal engagement activities at various levels of HEIs, the roadmap, through its insights for teachers and mangers, introduces novel ways to increase intercultural understanding and social inclusion, with practical examples and tools both for learning and managerial activities. Thus, this roadmap is a comprehensive educational model grounded in experiential and challenge-based learning with a focus on art-based methods building on research to increase higher education institutions' societal engagement (HEISE).

This Roadmap is an Outcome of EU Erasmus Higher Education Institutions for Societal Engagement (HEISE), a 36-month project with six partners from three counties: Aalto University (Finland), the Estonian Academy of Music and Theatre (Estonia, main coordinator), the Estonian Business School (Estonia), Laurea University of Applied Sciences (Finland), Sibelius Academy of the University of the Arts Helsinki (Finland), and Universidad del País Vasco/ Euskal Herriko Unibertsitatea (Spain). The partners broadly represent the field of HEIs, from art to business and social sciences to economics. The profiles of the partners cover the expertise required to carry out the project by combining knowledge of social and societal challenges, higher education pedagogy, and innovative learning methodologies including arts-based methods, as well as the evaluation of impacts.

ROADMAP

WHY:

Higher education institutions (HEIs) play a key role in tackling societal challenges by educating young people to understand the underlying values in societies and cultures, which create the abilities required to foster social integration and work with various stakeholders and challenge owners. To succeed in this, HEI mangers, teachers and students of HEIs need novel methds and tools to engage in societal activities. Hence, in the project, we aim to create a comprehensive roadmap for practices grounded in research on societal impact and engagement, building on experiential and challenge-based learning with a focus on arts-based methods to provide ways to increase higher education institutions' societal engagement (HEISE).

HOW:

The Road map is founded on some basic premises: First of all, we state that engagement leads to impact and that enlightened ears hear better. Hence, we introduce first the key concepts and the results of the research on current practices (1,2 and 3). The insights for teachers (4) and managers (5) are built on this knowledge but can be used independently as a fast track to tools and practical examples.
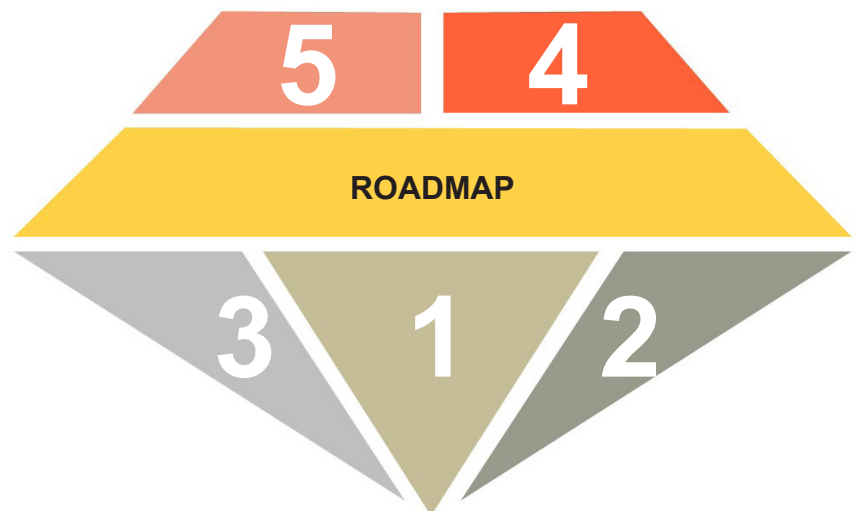
FOR WHOM;

Are you a **teacher** wishing to build societal engagement into you course or module?

If you wish to learn more about key concepts, start with part 1.

If you wish to learn more on current societal challenges, go to part 3.

Part 4 gives you tools, methods and examples for implementing societal engagement in your courses and modules.

In each section there are first key insights and then more information and knowledge for you to explore.

Are you a **manager in an HEI?**

If you wish to learn, more about key concepts, start with part 1.

If you wish to learn, more about current societal challenges, go to part 3.

Part 2 provides you with key results from research on societal impact in HEIs.

Part 5 gives you tools, methods and examples for how to implement societal engagement in HEI at the strategic level.

Are you an **interested passer-by?**

The best way to gain a holistic view of the road map is to follow the path from one to five.

In each section there are first key insights and then more information and knowledge for you to explore.

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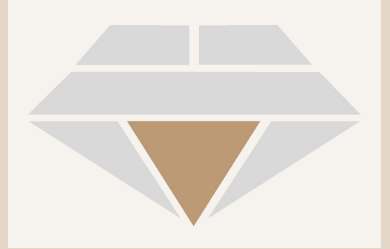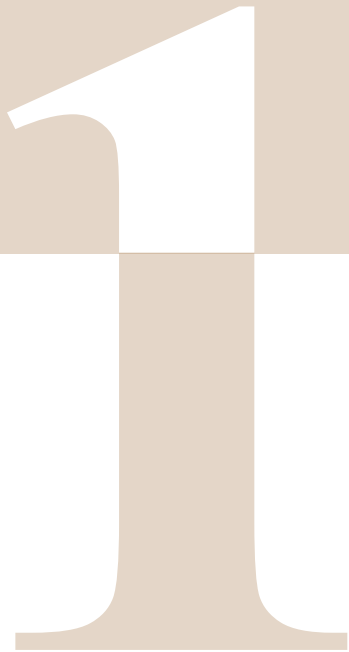
Societal engagement, impact and the arts

Introduction

This part of the model introduces key concepts of the model, namely societal engagement, impact and art-based methods. It explores how art may facilitate societal actions, interactions, practices and discussions. Societal engagement has become one of the central goals for HEIs. We think that an important prerequisite of societal impact for HEIs is societal engagement. In this section we shall first discuss what we mean by societal engagement, then address societal impact and finally look at art in this context. We need facilitators that are able to link different parts of society to each other; art has a great capacity to make such connections. Art can connect different types of people, fields and values.

What is societal engagement?

Societal engagement has been emphasized in contemporary economic, social, cultural, ecological and educational policies, and research on societal engagement has provided support for the development of various practices to plan, execute and evaluate societally important actions. We assume that societal engagement—working with and for society and working on society's challenges—results in societal impact. The concepts of social (engagement/impact) and societal (engagement/impact) are often looked at as synonymous, and often the term 'social impact' is used instead of 'societal impact, but we consider 'societal engagement/impact' to be different from 'social engagement/impact' as it refers to a broader concept that comprises but also goes beyond 'social engagement/impact' (see e.g. Belfiore and Bennet, 2008). We acknowledge this fuzziness of understandings on the meaning of social/societal impact and engagement (Johansson et al., 2019), and adopt the more encompassing term "societal".

The phenomenon of societal engagement can be approached from various perspectives such as social, artistic, entrepreneurial, managerial and economic activity, which offer multiple ways for higher education institutions (HEIs) to engage with society and through engagement increase their societal impact. The "societal" in the term "societal engagement" refers to the various activities of humans in communities, and societal impact aims at social, economic, cultural or other kinds of engagement with people and society. The general aim of societally engaged higher education institutions is to influence and do good, to help people and society locally or in wider perspective, and to bring change and development to society. Moreover, we cannot separate HEIs and their activities from their political and national contexts. The importance of societal responsibility is applicable to all actors in today's society, from businesses to HEIs. Societal engagement is multifaceted and provides wide opportunities for HEIs to solve grand challenges with and for the

FINEEC—the Finnish Education Evaluation Centre—invited HEis to present their societal engagement activities through cases where educational institutions can self-decide how they describe their societal engagement activity. This allows the multifaceted nature of societal engagement to be presented, but at the same time limits the comparability of the activities. (For more information, see: https://karvi.fi/en/higher-education/)

In terms of the mental connections people make with societal engagement, we can look at Google searches. The Google timeline from 2004 to date (18.01.2018) shows a continuing growth in interest in the topic of societal engagement. In these statistics, the term social engagement was used as societal engagement does not have enough data to display a chart. Nevertheless, it is a primary indication of the ongoing gain in importance of the topic. Furthermore, it shows that society is gaining awareness, as it basically shows interest in the topic from a broader audience—not jusr professionals. The following figure also shows a clear increase in interest in searches related to societal engagement.

Despite the Wikipedia article entitled Social Engagement, Google shows universities to be the stakeholders most involved in the topic of societal engagement in society. This is also promoted with several projects by the EU. Moreover there are plenty of examples of international companies reporting their societal engagement activities, often on their websites.

local community and globally.

Societal engagement of HEis may include se-
veral types of activities and outcomes. For ex-
ample, deeper collaboration within the society
and HEIs may affect managers' attitudes to-
wards diversity and social responsibility both
in stakeholder organizations (e.g. art organiza-
tions, municipalities, or business) and in higher
education institutions (HEIs). Art has the capa-
city, as mentioned above, to act as a connector
between different worldviews, actors and opi-
nions in society. Art may find a place, for ex-
ample, in educational work, preventative work,
crisis work, or rehabilitative work, all of which
may have greater influence when connected to
artistic practices. (Anttonen et al., 2016) A more
comprehensive description of societal engage-
ment can be found in the MAPSI Study Book.
(Consult also the Insights for Teachers section
for examples of art-based methods in societal
engagement activities.) In addition, entrepre-
neurship is often seen as a tool for integration,
for example for immigrants, as statistics show
that they seem to become entrepreneurs more
often than local inhabitants, whether out of
choice or necessity. There are several ways to
analyze societal engagement (see examples in
the right-hand column).
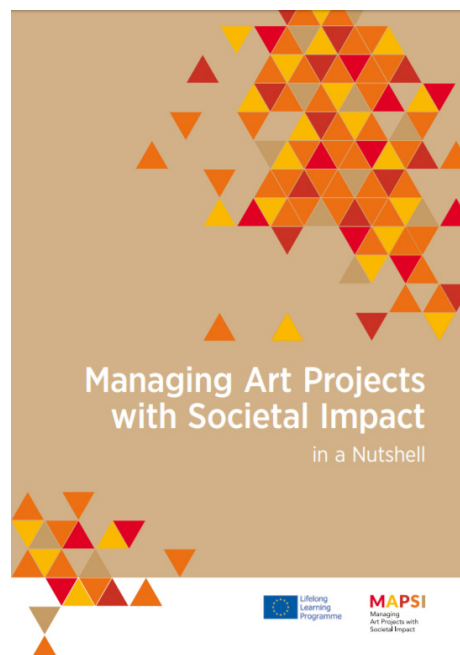
MAPSI GUIDE BOOK
This guide presents some tools
and models which seek to reflect
diverse reader experiences, lear-
ning methods and ideas for ma-
naging art projects with societal
impact.
http://www.mapsi.eu/mapsi/
wp-content/uploads/2016/02/MAP-
SI_Guide_Book.pdf

What is societal impact?

Next we shall address the concept of societal impact. There is still a lot of ambiguity associated with
the term societal impact. As both components of the term—societal as well as impact—provide op-
portunities for various interpretations, multiple narrower and broader definitions of the term societal
impact exist. Let us review some of these in order to illustrate the plurality of understandings and bring
up the key differences in interpretations of societal impact. The Table below summarizes some of the
definitions of societal impact.

It is important to note that a clear distinction between impacts and outcomes is often difficult. Therefore, it may be proposed that the term impact can be used for both short-term and long-term consequences. A clear distinction, however, should be made between outputs and impacts (or outcomes). As Mills-Scofield (2012) summarizes briefly, but effectively: "Outcomes are the difference made by the outputs." In practice, however, this important distinction is often forgotten and many societal impact reports tend to focus on outputs rather than on impacts.

The few examples of definitions of societal impact discussed below certainly do not exhaust all of the possible variations in the interpretation of societal impact. However, these examples should be sufficient to reveal the multitude of understandings of the term societal impact, as well as the key differences in perception of the term, and the main shortcomings of the definitions used for societal impact. Analysis of the existing definitions of societal impact also suggests that a comprehensive, theoretically founded and precise but at the same time concise and generally acceptable definition of societal impact seems to be missing from the literature focused on the subject. The existing definitions are either too narrow (restrictive) with regard to the type of impact (intended vs. unintended; short-term vs. long-term; positive vs. negative, etc.), disregard causality, or are defined in way that leads to partly overlapping definitions (e.g. when a distinction is made between social impact and economic impact). Aside from these issues, perhaps the most significant shortcoming of existing definitions of societal impact is the absence of a supportive theoretical (formal) framework by the authors for their proposed definitions.

Definition/interpretation	Comments	Author/source
"a significant, positive change that addresses a pressing social challenge"	only positive and significant changes negative and marginal impacts disregarded.	Center for Social Impact at the University of Michigan
"the reflection of social outcomes as measurements, both long-term and short-term, adjusted for the effects achieved by others (alternative attribution), for effects that would have happened anyway (deadweight), for negative consequences (displacement), and for effects declining over time (drop-off)"	negative impacts included emphasizes the importance of establishing causalities and the need to control for the possible impact of other activities on the observable change when evaluating the societal impact of an activity intended/inevitable	GECES Sub-group on Impact Measurement (2014),
"(social impact) a contribution to community welfare, quality of life, behaviour, practices and activities of people and groups"	does not capture all dimensions of societal impact	"The Challenges of Impact Assessment" by the European Science Foundation's Member Organisation Forum
"(Outcomes) specific changes in attitudes, behaviours, knowledge or skills that we expect to occur as a result of project activities" "(Impacts) longer-term changes that are expected to occur"	Distinction between outcome, impact, and outputs	Erasmus+ programme in the U.K
"The societal impact of an activity undertaken in the society is a change in the society's welfare, which is caused purely (*ceteris paribus*) by the given activity."	• positive and negative changes • large and small changes • intended and unintended changes • isolation from possible impact of other activities • immediate and lagged impact • views society's welfare as a benchmark against which the changes should be evaluated	HEISE project, Alar Kein (forthcoming)

Art enabling societal engagement as a connector in society

Nowadays there is an ongoing discussion about the meanings and values of the arts (Klamer 2017). Art makes its imprint on each of us in different ways and forms. Art can produce money and create an economic dynamic and at the same time promote happiness and longevity. The societal aspect of art does not insist that there should be a goal connected with welfare or wellbeing. Art and creativity are often seen as sources of innovation, new thinking and productive outcomes. (Arts Council England 2014, Anttonen et al. 2016) The understanding of what constitutes the arts has wide variation, and it can be proposed that the definition of art is not fixed, but rather organic.

Art offers multiple means for HEIs to engage with society and address societal challenges. Art offers the potential for critical thinking and doing. It is also has the potential to bring people together and tune them in to the "same channel", even when they have very different perspectives or professional backgrounds, represent very different social classes, and represent very different political movements. For example, in the era of climate change and environmental threats, passivity and slowness are critical values that offer room for art to foster and expand thinking and non-active being in society. Art contributes value to society and HEIs in various ways.

Holden (2006) names three different values of art: institutional, intrinsic and instrumental. Institutional value emphasizes the techniques and processes when making art. The intrinsic value relates to the subjective experience of art intellectually, emotionally and spiritually. All arts forms offer an epistemic base which allows holistic and sensory knowledge to open up subjectivity to shared common discussion. Art is able to make challenges or problems visible in society through sensory knowledge. Art is a special forum to make diversity visible and to give room for different aspects and experiences. According to Pääjoki (2004), art is a platform for encountering. Fostering encountering, empathy, and solidarity seems extremely important in our time. The third value of art that Holden (2006) refers to is the instrumental value and this is related to the ancillary effects of art, using it to achieve social but also economic results.

In addition, sociologist Pascal Gielen notes that culture and creativity are nowadays seen more as problem solvers, to the detriment of their intrinsic qualities, which are about creating sense-making and immaterial values. If the role of culture is, among other things, to create a sense of identity and community, a complexity of symbols and values that help us to define ourselves (measure), art—and especially contemporary art—should also produce disruptions (dismeasure), to help people and society question the established aspects of mainstream culture, and thus help culture and society renew themselves constantly. (Gielen, 2015) According to the same author, cultural heritage, a rich cultural offer and cultural participation contribute to wellbeing and the attractiveness of places. At the same time, it is exactly this power of the arts to break patterns, question, re-frame, and create catharsis that make it so valuable for mental and emotional health. In terms of social cohesion, Gielen identifies two types of connection, both of which are essential for healthy community relations: bonding and bridging. While cultural participation in general will mainly help people establish bonds with people they have things in common with, people confronted with art that brings some kind of dismeasure into their lives are likely to experience improved bridging and social cohesion, thus becoming open to otherness.

Prescriptions for art-based methods vary according to context. Art-based methods can be incorporated in the fields of research, pedagogy and arts management, as for example when creating dialogues among groups. These all have a place in learning and in higher education. Learning is understood through the socio-constructivist prism (Kanselaar 2002), which means that knowledge and understanding is nurtured by social communication, togetherness and negotiation. Diversity of experiences and background are the starting point for learning and development processes. According to Känkänen & Bardy (2014) art-based methods can create a free space without right or wrong, which provides the opportunity to discuss and explore different phenomena without preconceptions and prejudices. There is room to wonder and question without limitations, offering new ways for self-expression using different art-based techniques. See example below.

See: New model Visual Arts organisations and Societal Engagement!

Art can be seen as a cultural human right that provides health and wellbeing for individuals in different life situations and stages. Art is an essential part of human life and it can protect against social isolation and strengthen the sense of belonging to a community. (see e.g., All-Party Parliamentary Group on Arts, Health and Wellbeing, 2017; Lehikoinen & Vanhanen, 2017) Art has the quality of acting as a boundary object, which helps to link different fields and disciplines. This capacity of art is a great potential and can be considered as an intrinsic value of the arts.

Alain de Botton and John Armstron in their book Art as Therapy note (2013): "We are vulnerable, desperate creatures in need of support. And art has the potential to help with problems of the soul." The author identifies concrete areas connected to inner wellbeing where arts can be of great importance and benefit for individuals. Art can support people in dealing with their mental problems by addressing them in a creative way, and creating a safe space for expressing and discussing these issues. Art gives us hope by providing the opportunity for creativity and it reminds us that we are not alone in suffering. Art can rebalance us—a beautiful painting or calming music may help us regain peace of mind after a busy day. It opens our eyes to the neglected value of everyday life, which we may have become blind to or forgotten about. In addition, it can guide us through our different anxieties. It helps us cope with loss and the imminence of aging and death, the fear of losing status or being rejected, and it accompanies us through mourning. Art can help us gain perspective and get an idea of how the future may look. Art also helps people feel connected and belonging to communities, groups or territories.

2

CURRENT SITUATION OF **HEI**S IN SOCIETAL ENGAGEMENT

Introduction

Societal engagement is currently a highly valued topic in HEIs. Strategic plans emphasize the topic as a key objective for research and education, as well as a long term benchmark. Depending on the size of the university, societal engagement is treated on a regional, on a local or on a global level. HEIs see the topic as highly important, yet the communication of societal engagement practices and impact is scarce.

International cases in Europe -
Current situation

Societal impact is a key value for universities and higher education institutions. Most of them address it in one way or another in their mission statement or elsewhere on their websites. However, comprehensive and clear communication to an outside audience seems to still be a challenge for institutions, and this might be the result of different causes. Technical universities seem to have a stronger motivation to present their societal impact than arts universities.

One of the options for presenting societal impact is provided by other platforms, which might help the HEIs to become more public about the projects they are implementing. A presentation to a wider public can result in a more interested audience, and furthermore can serve as an inspirational example of good practices for other institutions to implement similar projects. The management of HEIs might also fund good projects, which is an input for doing more and increasing engagement. Providing a platform for communication and exchange is another potential improvement that can lead to a more intense debate around the issues involved. The conditions need to be provided by the highest board of the HEIs, so as to pave the way for all levels of stakeholders to interact and develop societal engagement policy.

This desk research initiated by the HEISE project explores how HEIs define their societal impact; in which documents they consider their societal impact; what indicators show they communicate their societal impact, and what are some of the examples presented.

In the early stages of the preparation for this desk research, the challenge of sample selection was encountered. The most prominent examples were from outside Europe, which for this case was not the aim of the research. As the entire HEISE project focuses on the situation in Europe, universities from other continents should not be part of the sample. It should be stated here that HEIs in the United States and South Africa have a strong communication strategy with regard to their societal impact, with publications, courses, programs etc. employing these keywords. HEIs in Europe meanwhile is not that well represented. The aim was to choose examples from different European countries, excluding the countries which are carrying out this project (Estonia, Finland and Spain), to get a broad image of the situation in Europe. The samples for this research were obtained through convenience sampling—the universities were chosen according to their availability online.

In the preparation for the choice of samples it became apparent that within Europe universities in Great Britain and Ireland have better strategy for communicating their societal impact projects and goals. Documentation, including reports, concerning societal impact is easily findable and accessible. At this point it is important to say that this might be influenced by the language diversity of Europe, as many HEIs present the majority of their projects in the native language of their country.
The final sampling was done through purposive sampling, according to search engine rankings.

To assess the universities' societal impact, only data provided by them online was used. Several tools of measurement were used uniformly in all the examples. Among others were the examples of good practice presented on the website of the university, the university's own statement about societal engagement and their role in society, and the number of results found on their website connected to certain keywords.

A sample of eight universities from seven different European countries was chosen:

1. Trinity College Dublin
2. National College of Art and Design Ireland
3. Tilburg University
4. University of Iceland
5. Bilgy University Istanbul
6. Spiru Haret University Bucharest
7. Oxford University
8. Augsburg University of Applied Sciences

https://www.centre4innovation.org/#about-cfi

https://www.tilburguniversity.edu/upload/1499451b-b61b-4307-911f-d21cd-68c007f_UVT0140_ESSAY%20IMPACTPRO-GRAMMA%202017_EN.pdf

https://www.tilburguniversity.edu/about/profile/understanding-society/professor-of-practice-1/

Indicators for societal engagement

A communication issue was encountered in most cases.
Mostly, the path to finding specific examples of societal engagement is complex and takes effort. Furthermore, in Germany and Ireland, for example, good practices were presented through other platforms, for which societal Impact was the main focus. Referral links to the universities themselves were mostly missing from these platforms. A good illustration of this issue involves Augsburg University. On the website of the institution itself there are only a few examples of good practice, while in other media there is evidence of many projects which were carried out under the umbrella of Augsburg University, but not presented by the university itself. This might be due to different reasons in each case, but the importance of the topic does not seem to be crucial for most of the institutions. Nevertheless, efforts to keep the public updated about recent projects need investment and can be improved overall.

Societal impact is the main value of the university.
The universities are aware of the importance and the responsibility they as institutions have towards society. All of the universities address it in one or the other way in their mission statement, and some have separate sub-chapters, where they dig deeper into the topic. However, while it is a topic touched on by all the institutions, this in some cases is the only moment when they refer to it.

Project descriptions of good practice mostly lack concrete tools.
The values, aims and outcomes are stated, but they may not be specific enough to serve other parties as concrete inspiration. It might be useful to give readers the option of going deeper into the topic, to invest more in the documentation of projects and practices, in order to provide practical advice for people who are interested.

This brief review may not capture the whole picture, as the data might be interpreted in a different way. Nevertheless, it can be stated that communication towards an outside audience is still a challenge for institutions, as it needs special resources. An important contribution is made by other platforms, which might be a good starting point for HEIs to make more public the projects they have carried out. More public representation may also bring the university a more engaged following, and furthermore it can serve as inspiration for other institutions to do similar projects.

Exploring societal impact

Qualitative study in Finland

Introduction

This research was initiated by the HEISE project and was implemented by Laurea University of Applied Sciences and the Sibelius Academy at Uniarts Helsinki in Finland in the spring of 2018. Six semi-structured interviews were conducted with managers and experts in the field of higher education. This particular study provides illustrative and informative insights into different aspects of societal impact and captures a general overview of the current situation.

Background on societal impact in Finnish higher education

Since 2005, societal impact has been one of the focal points in the qualitative auditing of higher education institutions. The Finnish Education Evaluation Center (FINEEC) evaluates the societal impact of higher education institutions from a procedural point of view: How is the setting of goals and objectives organized, and how are they linked with the core tasks of the university (teaching, research and development, regional development)? Furthermore, evaluation is concerned with how management and other staff and students interact with society. In the current third round of qualitative auditing, social impact is a particular focus, testing the boldness of HEIs to experiment as well as to innovate in all three tasks.

The Finnish Education Evaluation Center does not define what the goals and objectives of HEIs should be, but it is interested in how to build and integrate those goals into various activities. The idea is to support higher education institutions in determining societal impacts based on their profile and to translate this into a higher education culture. Also relevant is how the higher education institutes are able to demonstrate the societal impacts of their own activities and thus show evidence of their societal impact.

Qualitative study in Estonia

Introduction

This research was carried out by the HEISE team of the Estonian Business School in spring 2018. Six semi-structured interviews were conducted with senior managers and experts in the field of higher education, of which four represented major universities in Estonia. These semi-structured interviews served three main aims: 1) to study the prevailing perceptions and variations in understandings of the concept of societal impact, 2) to map and study current practices in the evaluation/assessment of societal impact, and 3) to study whether and how societal impact is used as a decision-making criterion in the managerial decision-making process in HEIs. A summary of the main findings and insights into different aspects of societal impact are provided in the following sections.

Serving the public via engagement in the solving of societal issues has become firmly established as a third major criterion (alongside teaching and research and development) for evaluation of the performance of HEIs and their academic staff among the HEIs interviewed in Estonia. While HEIs keep track of and report their societal engagement, the HEIs seem to have only a relatively limited understanding of their societal impact, even though societal impact is reportedly evaluated in one form or another by all the HEIs interviewed. The concept of societal impact is not understood uniformly by HEIs, but is subject to various interpretations. Concept-related knowledge and methodological know-how seem to be rather superficial in most of the HEIs studied. The path to impact and causality is barely or inadequately addressed. The focus is often on outputs rather than on impacts. A tendency to report positive intended impacts and disregard costs to society is quite widespread. The motivation for HEIs to engage in SI assessment seems to stem largely from external requirements (accreditation), rather than from internal needs. Financial considerations seem to dominate consideration of societal impact in decision-making processes.

Stakeholders' perceptions and understandings of the concept of societal impact

The stakeholders of the HEIs understood the concept of societal impact as a management issue strongly linked to the strategy and to the implementation of it in the institution's core tasks. This is understandable because of the Finnish higher education qualitative auditing system described above.

When considering the societal impacts with other stakeholders within the field of higher education, interesting complementary viewpoints emerged in discussions. In assessing societal impact you eventually return to the fundamental values of society. For example tolerance, multiculturalism, inclusion, and preventing radicalization are all issues we want to promote.

According to those interviewed, social impact concerns various levels: individual, functional, project, organization and society - both locally, regionally and globally. The impact of a single person can (also) be generated, for example, as the result of active participation in (social) media and in collaboration networks.

The respondents acknowledge that, aside from intended and positive impacts, unintended as well as negative impacts should also be accounted for when estimating societal impact. Furthermore, they distinguished between impact, outcomes and output and recognized that there is a need to look both at long-term changes and at short-term processes.

Mapping of stakeholders' current practices in measuring societal impact

All higher education institutions in Finland evaluate societal impact on a regular basis due to compulsory audits by FINEEC. The basis for assessing the effectiveness of Finnish universities lies in their three main tasks: teaching, R & D and regional development. For this reason, it is natural that this triangle also acts as a starting point for measuring social impact.

Higher education institutions conduct societal impact evaluation both externally and internally: 1) National evaluation is done every six years by the Finnish Education Evaluation Center. In this evaluation the focus is on the level of the whole organization.
2) Other evaluations carried out for specific purposes, both internally and externally. In this field of assessment, not only project-specific

Stakeholders' perceptions and understandings of the concept of societal impact

The results of semi-structured interviews clearly reveal that the term (concept) "societal impact" is rather differently understood by the representatives of higher education institutions interviewed. The multiple and often diverging interpretations of the term "societal impact" seem to stem from the varying degree of (in-depth) knowledge of the concept, and from the limited attention paid by HEIs to this concept. This is revealed by the diversity of definitions of "societal impact" offered by interviewees, as well as by the answers to specific questions which were aimed at clarifying the understandings (perceptions) of interviewees in a more detailed and systematic way. Defining "societal impact" turned out to be a difficult task for most of the interviewees. None of the definitions offered by interviewees contained simultaneously two of the most important key words associated with the term – "change" and "social welfare". In fact, "change" was never mentioned, while "social welfare" appeared in only one of the definitions offered. All this seems to suggest that, overall, the concept of SI has not yet captured sufficient attention in the institutions studied.

According to interviews, the multiple understandings of the term SI seem to stem mostly from divergent views on the type of impacts that are relevant for the analysis of SI. The following short summary illustrates the prevailing understandings of the term and the deviations from them.

Intended and unintended impacts. A prevailing, although not unanimous, understanding among the interviewees is that both types of impacts——intended as well as unintended—should be considered when assessing the SI. This is in line with the suggest ions from conceptual and normative studies of SI. A different viewpoint was expressed by one respondent, who considered only intended impacts to be relevant for the SI assessment. Interestingly, but not surprisingly, such a biased view was held by the representative of an institution in charge of allocating public funds and monitoring their targeted use. This biased viewpoint has probably been induced by pragmatic considerations, as the effectiveness of the use of allocated funds is primarily assessed by these institutions based on the achievement of set (intended) goals by the recipients. But it can also be explained by the type of SI evaluations carried out by this institution, namely ex ante evaluations of SI.

evaluations are conducted. Many higher education institutions also use external evaluators, for example at three-year intermediate evaluations.

The performance management of the Ministry of Education and Culture determines certain indicators for higher education institutions. Additionally, each organization has, in practice, other (including qualitative) indicators/key performance indicators for internal use. Most of the indicators concern outputs and outcomes rather than long-term impacts, but not all.

According to the interviewees, more qualitative indicators are needed to assess societal impact; currently the focus seems to be too much on performance indicators defined by the ministry. In addition, one of the challenges is that HEIs do not necessarily always take into account and evaluate unpredictable, untargeted and negative impacts. Furthermore, although it is understood that societal impact concerns long-term changes, it is evaluated through short-term quantitative outcomes. The reason for this is the challenge of evaluating long-term impacts, especially the causalities in the long-term. Therefore, it is also understandable that the perceptions within organizations of societal impact can vary. Further discussion on societal impacts is therefore vital.

Research and development is the area where the impact metrics are at the best level. The reality is that the financers of big projects ask that societal impacts be considered in project proposals. Based on the interviews it seems to be the case that indicators of regional development and collaboration with stakeholders are also numerous. What is also remarkable is that the Sustainable Development Goals of the United Nations are also adopted by some higher education institutions.

Students' experience is one of the areas of qualitative assessment of societal impact that should be further developed, as well as indicators of sustainable education (employment indicators based on career-long feedback, for example). Furthermore, it would be helpful to be able to collect information more broadly to get an overall picture of the question: What is the impact of Finnish higher education? Information is now collected at the HEI level. The Finnish Education Evaluation Center already provides metasynthesis, but this work could be more systematic.

Positive and negative impacts. The majority of interviewees agreed that assessment of SI should focus both on positive and negative impacts. However, according to the opinion of two interviewees, only positive impacts are relevant. Unfortunately, the reasons for this viewpoint were not explained. Hence, it is unclear whether such views are of a conceptual type or induced by the pragmatic considerations of respondents.

Material and non-material impacts. According to interviewees' prevailing understanding, both material and non-material impacts should be taken into consideration in SI assessment. However, there were also different opinions expressed in this regard. One respondent suggested focusing on material impacts only, while another proposed considering only non-material impacts. All interviewees agreed that the impacts studied should not be limited to quantifiable impacts only.

Monetary and non-monetary impacts. The majority of interviewees share the viewpoint that both monetary and non-monetary impacts should be addressed in the process of SI assessment. However, there was also the opinion that SI assessment should include only non-monetary impact. This opinion was expressed by the same respondent who suggested focusing on non-material impacts only. Although the reasons for their opinion were not clarified, it seems to suggest that some organizations (such as the interviewee's) distinguish between financial impact and SI, with the latter associated with non-material and non-monetary impacts only.

Direct and indirect impacts. All but one of the interviewees agreed that both direct and indirect impacts should be accounted for in SI assessment. The dissenting opinion—that only direct impacts matter—was expressed by the interviewee who had also adopted the view that SI assessment should focus on intended impacts only.

Short-term and long-term impacts. The results of interviews suggest that SI is predominantly associated with long-term impacts. All the respondents agreed that evaluation of SI should focus on long-term impacts. Only a few also acknowledged the importance of short-term impacts. It was also pointed out that the appropriate time-horizon of impacts could depend on the context and objective of evaluation.

Cultural education has been, in many respects, an innovator of operating models in the higher education field. At the same time, cultural education has had to demonstrate its legitimacy using a variety of indicators. The projects carried out by cultural students in local districts have also helped to illustrate that a university's regional development can also be activities implemented in collaboration with the districts and their inhabitants.

Usually, the measurement of societal impact is not done in monetary terms. All the organizations interviewed for the study are operating in the public and non-profit sectors, which indicates that success in general and success in societal impact cannot be reduced to numbers or money only. However, numbers are clearly important indicators for many organizations, but instead of money, the numbers relate to the number of graduates, publications, memberships in national and international networks, etc.

Even if not all educational organizations are explicitly and systematically measuring the long-term impact of their activities, they do keep track, for instance, of where their graduates end up working and how they value their education after graduation through the national Bachelors, Masters and Doctors Surveys that are annually distributed to all graduates in Finland.

Educational organizations feel that qualitative information about the societal impact of their operations is not valued enough, although that type of information would be crucially important to understanding the variety of impacts each organization is making. They also lack knowledge of different ways—both quantitative and qualitative—of measuring societal impact, which hinders the creation of systematic procedures for measuring societal impact.

The role of societal impact in managerial decisions
There seems to be know-how in relation to societal impact at lower levels of management in educational institutions (e.g. among the people who work more closely with the students), but this knowledge is hard to articulate and translate into a framework that could reach the top management and policy makers. On the other hand, funders require the top management of educational organizations to present figures reflecting their activities, which focus more on

Societal impact vs. social impact. The interviews reveal that the terms societal impact and social impact are more often viewed as different concepts rather than as synonyms, even though in the literature these two terms seem to be more often used as synonyms. Those who distinguish between these two terms usually view social impacts as a part of societal impacts.

Output vs. outcome vs. impact. All interviewees agreed that the terms output, outcome and impact should be viewed as different concepts. However, clear and consistent distinction between these terms seems in practice to be a difficult task for many. When asked to provide examples of SIs, the respondents often confused impacts and outcome with outputs. The revealed difficulties in distinguishing between impacts and outputs suggests that there are still significant shortcomings in the understanding of the concept of SI in many of the organizations studied.

The conceptions of causality varied among the interviewees. According to most of them, verifying causalities would be interesting in theory, but not (always) possible. However, some stakeholders thought that nowadays it would be possible to an increasing extent.

In addition, societal impact seems to be highly context-specific and depends on the mission of the organization. This means that every organization needs to create their specific way of defining societal impact, which should be carefully aligned with the mission and strategy of the organization.

As this short review of the results of interviews reveals, people and organizations have diverse understandings of the concept of SI. This is consistent with the existing literature on SI, which also reveals a multitude of understandings. For many, the concept of SI is still a vague concept. According to interviewees, some of the measures that could improve understanding of the concept of SI and increase its importance in society would be: 1) wider involvement of academics and specialists in the process of determining the strategic priorities of the state; 2) the introduction of compulsory SI assessment at the state level; 3) distribution of information on SI, clearer communication, and promotion of public discussions about SI; 4) improvement of communication between stakeholders in order to negotiate their goals and assess their contribution.

outcomes than on impact. In addition, organizations lack sufficiently varied indicators for them to be used in strategic decision-making.

Management and societal impacts is an area that continuously develops in the field of higher education towards more systematic activities. A couple of years ago, an impressive university website about societal impacts was created that comprises dimensions of effectiveness and practices. This interactive site offers institutions of higher education tools to strengthen their visibility. The site also introduces impressive operating models and good practices. The core tasks of higher education institutions—education, research and development, and innovation—are the basis for effective, goal-oriented and open interaction between universities and their stakeholders. Promoting the development of a coherent and supportive aggregation of such knowledge and knowhow is a key opportunity for better understanding effectiveness and impacts. The societal impacts of universities of applied sciences and of arts universities can be described in the same terms, although the impacts of the sectors are different. On the other hand, societal impact is defined by each individual institution on the basis of its own field, profile and specificity.

Societal impact is also about the fact that stakeholders know what specific organizations and institutions are doing and what their impacts are. This emphasizes the need to provide stakeholders with relevant data both on outcomes and impacts. This should include both quantitative and qualitative indicators. The communication, for example, of results should be re-thought if they are not communicated to stakeholders critically and transparently. In addition, gathering feedback from the field is seen as crucial in managing societal impact.

Important capabilities with regard to societal impacts and management especially concern future orientation and collaboration between higher education institutions. Societal impact is strongly linked to anticipation of the future and to development of scenarios. Furthermore, societal impact should be a joint issue for higher education institutes and mutual appreciation and success should be highlighted as a common achievement. In addition, comprehensive analysis of higher education and the pooling of different materials for assessment of impacts using big data is an issue discussed both in higher education institutions and in the Ministry of Education and Culture.

Mapping of stakeholders' current practices in evaluation of societal impact

SI is evaluated in one form or another by all the organizations interviewed. The motivation for organizations to engage in SI assessment stems from internal needs as well as from external pressure and stakeholders' expectations. According to the vast majority of interviewees, the need to assess SI arises primarily internally. Assessment of SI is seen as an activity, which: 1) contributes to the elaboration of plans for the organization's future development (making it possible to clarify the organization's position/role in society, and assess the effectiveness of the organization's activities and efficiency of the use of resources); 2) increases the organization's public presence (image); and 3) provides justification for the organization's material needs and (public) funding. However, the need to undertake SI assessment is often also determined externally. Externally, the mapping and assessment of SI is imposed by funders and also by higher education accreditation institutions, which use SI as one of the evaluation criteria in the evaluation of HEIs and their study programs.

Organizations primarily focus on the SI of the organization as a whole. SI of individual projects, programmes or activities is studied rather selectively. Both ex ante and ex post evaluations of SI are practiced. However, ex post evaluations of SI, which are targeted at a wider range of stakeholders, seem to dominate over ex ante evaluations of SI.

The responsibility to assess/report on SI is most often assigned to senior managers, heads of departments and communication managers, but in some organizations also to middle-level managers and project managers. In universities, SI evaluation and reporting is also envisaged at an individual level, but this requirement applies to a limited number of academic job positions only. For the majority of organizations interviewed, public reporting and disclosure of the organization's SI is not yet a regular practice. According to one frank interviewee, their organization's SI is reported and disclosed to the public only if there is a positive impact to report.

At the same time, according to interviewees, evaluation of SI (in contrast to its public reporting) is a fairly regular practice in the majority of organizations interviewed. Those organizations

Conclusions

To conclude, higher education institutes seem to have established procedures for measuring and managing societal impact. However, they acknowledge the need to discuss the understanding of the concept more thoroughly within their organizations and among the stakeholders of HEIs. The concept is regarded as a management issue strongly linked to mission, strategy, and key performance indicators. The interviewees identified the need to put more emphasis on developing qualitative indicators, and to pay more attention to unpredictable and unintended negative and positive impacts. Although it is understood that societal impact concerns long-term changes, the challenge remains how to evaluate these long-term impacts, and how to evaluate any causalities.

which regularly apply mapping and assessment of their SI typically undertake it with annual frequency in connection with the preparation of their organization's retrospective annual reports and forward-looking (annual) plans. Regular assessment of SI is not always purely voluntary, but often imposed (prescribed) externally. Assessment of an HEI's (or program's) SI is part of the process of self-evaluation that HEIs regularly have to undertake in the process of national accreditation envisaged by law. Aside from regular national accreditation processes, self-evaluation of SI is also externally prescribed for HEIs by international accreditation institutions, although these accreditations are optional for HEIs.

Evaluation of SI is mostly carried out by the organizations themselves. Requirements for evaluators or general principles of evaluation have been set only by the organization in charge of allocating public funds. The existence of formal evaluation procedures is fairly typical for HEIs. With the exception of one HEI, none of the organizations follows a single (unified) methodology for measuring SI. The methods used are either adopted from external sources or elaborated by organizations. However, the application of organization-specific (custom-made) methods for assessment of SI is not widespread. Only two HEIs admitted that the methodology applied was elaborated by the organization itself. The essence of methods applied in the organizations interviewed, their appropriateness and their correspondence to internationally recognized standards in SI assessment remain somewhat unclear, as all the details of methodologies applied were not specified during the interviews. However, some generalizations about the nature of methods can be made. For HEIs, it is slightly more typical to account for intended impacts only. However, this approach is applied by only a slight majority of educational organizations. There are also several HEIs which account for both intended and unintended impacts. With the exception of one educational institution, both positive and negative impacts are accounted for. In general, SI assessment takes into account both monetary and non-monetary impacts, although one educational institution in charge of allocating public funds considers monetary impacts alone. Most institutions take into account both quantifiable and non-quantifiable impacts. The exception is again the institution in charge of allocating public funds on a competitive basis, which accounts for quantifiable impacts

only. This approach seems to be taken in order to ensure comparability across competing projects. When assessing SI, organizations typically account for both long-term and short-terms impacts. However, there are also other approaches applied in practice. For example, one HEI assesses SI based on long-term impacts only; while one HEI relies on assessment of short-term impacts only. However, as is apparent from the interview in question, the latter approach is chosen for pragmatic reasons and not because of conceptual misunderstandings. As stated by the interviewee: "Short-term goals do not allow for the measurement of long-term impact. The impact may only be achieved in 5-7 years, but the indicators are set for 2-3 years." As is apparent from interviews, the lag between output and impact is not always addressed in the organizations studied. As a result, SI assessment in practice often has a short-term rather than a long-term focus, even in organizations which declare that they focus on short as well as long-term impacts. Sometimes, the underlying reason for this seems to be of a conceptual type—namely, an inability to distinguish between outputs and impact, and an inability to recognize the time it takes for impacts to occur. The lag between output and impact seems to be addressed only by a few organizations in their studies of SI. These are universities, which typically monitor the performance of their alumni during a longer time span (typically 5-10 years after graduation), when assessing the organization's (or a specific program's) SI.

Another rather typical shortcoming of approaches applied in practice seems to be the ignorance of the need to address causality. Only three organizations interviewed claimed that they address causality when estimating SI. However, none of these organizations explained adequately how causality is established. Hence, doubts can be raised as to whether the reported SIs are always attributable to the particular organization or particular activities undertaken by it.

The main obstacles and issues faced by the organizations in the evaluation of SI seem to be lack of previous experience, and absence of applicable methodological guidelines, models or best practices. Changing guidelines, changing priorities in society, time constraints for data collection and difficulties in establishing the channels of impact were among other issues outlined during the interviews.

The role of information regarding societal impact in managerial decision-making

All organizations interviewed agree that an understanding of an organization's SI—and the impact of its activities—is important for the organization. For most organizations interviewed, SI assessment is considered to be associated with benefits for the organization, whereas some of the interviewed organizations perceive that there are also monetary benefits, although, as noted, the monetary benefits are difficult to measure. The interviews conducted, however, do not allow us to establish whether the role played by knowledge of an organization's SI has remained the same, increased or decreased (and for what reasons) over time, as the vast majority of interviewees could not determine this. The opinion that the relevance and importance of SI evaluation in the organization has increased was clearly expressed by only one HEI, which was also one of the two organizations that perceived that information disclosed concerning SI is monitored by their stakeholders, matters to them, affects their choices and, thereby, determines also the future of the organization. The other educational organization that perceived that their SI-related information matters to their stakeholders suggested that stakeholders' interest in their SI-related information has grown over time.

As suggested by the majority of interviewees, expected SI is one of the considerations in the decision-making process in their organizations. However, it is not clear, what weight exactly is generally assigned to SI in the decision-making process in comparison with other criteria. SI seems to be an important and often overriding decision-making criterion above all in NGOs (which rely on publicly raised funds and have to justify the effectiveness of the use of these funds) and institutions which distribute (public) funds (and have to justify the effectiveness of their allocations). Its (SI's) weight in managerial decision-making seems to be relatively small in HEIs, which also fund their activities from market-based transactions. Interestingly, the results of interviews also tend to suggest that the role of SI in the decision-making process at organizational level is positively correlated with the organization's perception of monetary benefits from it.

Although it was not explicitly stated as such, there is reason to believe that SI is still not a primary criterion in strategy formation and decision-making in the majority of educational or-

ganizations. It is one of the considerations in decision-making, but not the main one. Overall, the decisions of most organizations seem to be still primarily driven by financial considerations as, in general, financial analysis still vastly dominates over SI analysis in terms of extent, depth and the frequency with which analysis is undertaken.

Although organizations recognize the importance of the evaluation of SI, SI has not yet established itself as a key assessment criterion of performance for employees or structural units in most organizations interviewed. SI as a performance indicator at an individual level has only been formally introduced in universities and only with regard to a limited number of academic positions. These are typically research-related academic positions, where SI is relatively easier to measure.

More extensive use of SI evaluations and expansion of the role of SI as a criterion in the decision-making process seems to be mainly hampered by the limited knowledge of evaluation methodologies, as well as by the absence of best practices that can easily be adopted by organizations. On the other hand, wider use of SI assessment by organizations also requires the raising of public awareness of the concept of SI, and public recognition of SI as one of the major criteria for evaluating the use of resources in society. In order to encourage a society-centered way of thinking and social responsibility, public policies should promote the generation and wider distribution of conceptual and methodological information on SI.

Societal engagement and arts organizations

For readers interested in arts organization see below a similar study of arts organizations in Estonia, Finland and Spain initiated by the HEISE project 2018-19.

ESTONIA Appendix 001   **FINLAND Appendix 002**   **SPAIN Appendix 003**

Summary on Survey see Appendix 004

3

CURRENT SOCIETAL SITUATION IN EUROPE

Introduction

In today's world we face several global challenges such as climate change, poverty, migration, refugees and unequal division of resources and power. There are also demographic changes such as aging and overpopulation, urbanization, and mental health problems that cause people to retire prematurely. These grand challenges are global and at the same time local—and so are the solutions. There exists a multitude of different models and frameworks aiming to identify, categorize and help us to find solutions to these key challenges. Funding instruments and guiding policies have enormous influence on research and HEIs. The field of culture and arts has a vast potential to contribute in finding solutions to these shared challenges. Interdisciplinary work is necessary and it is important to make art-based contributions understood, credible and already valued at the stage when funding instruments and guiding policies are formulated.

The problems we are facing in the 21st century force nations to collaborate and agree on joint goals and ways to achieve them. There is a need for Europe to build more cohesive and inclusive societies. An understanding of citizens as active participants in society rather than objects is highly emphasized in the diversifying world of today (e.g. Hughes and Luksetich 2004; Toepler 2003; Torgerson and Edwards 2012).

Global thinking has changed. Easier access to media makes it easier to become informed and to spread opinions. At the same time fake news challenges each individual as a critical media reader and forces society to handle divided groups and margins. Citizens are more interested in and aware of the surrounding world than ever. Books connected to the global challenges become bestsellers—like Yuval Noah Harari's book *21 Lessons for the 21st century* (2018). Local and global communities grow, which makes it easier for individuals to interact in a socially responsible way.

Higher education's role is crucial. University as an institution has a double role: to produce new knowledge and to be a platform for learning. When combining these roles through pedagogies like Learning by Developing (LbD) and acting together with other institutions and organizations, a university takes responsibility for achieving societal impacts.

HEIs play a key role in educating people to understand the underlying value systems of societies and cultures, as well as creating abilities to foster social integration. HEIs need novel ways to gain knowledge and skills for the enhancement of intercultural understanding and a sense of belonging to a community. Thus, we have created an innovative and attractive educational model based on experiential and challenge-led learning. The innovation lies in engaging the owners of challenges and the students in joint teams, and in using arts-based methods to understand different points of views when solving the challenges.

The global challenges

The World Economic Forum has published the 2019 edition of the Global Risks Report (World Economic Forum, Global Risk Report, 2019), in which it recognizes that the world is facing a growing number of complex and interconnected challenges—from slowing global growth and persistent economic inequality to climate change, geopolitical tensions and the accelerating pace of the Fourth Industrial Revolution. In addition, the Report has a special chapter where the focus is on the human side of the global risk, and especially wellbeing, looking at societal, technological and workplace trends. It could equally have examined how other transformations are linked to declining wellbeing, from political uncertainty to demographic change and environmental disruption.

The Global Sustainable Development Report (GSDR) (https://sustainabledevelopment.un.org/index.php?page=view&type=400&nr=2328&menu=1515) issued by the United Nations collects together data from all over the globe compiled by hundreds of researchers. Conflicts and climate change are multi-layered global challenges. Policy makers and researchers should collaborate closely to handle the current situation (GSDR, 2015: 19–21).

It should be noted that the challenges are often misinterpreted in media and in our everyday discussions. For example, it is not refugees that are the problem, but the reasons that caused them to become refugees in the first place. These grand challenges are global and at the same time local. They are daunting also in the sense that they are intertwined; solving one challenge might cause even greater problems in another (https://ecoamerica.org/wp-content/uploads/2014/06/eA). No single individual has caused these challenges, nor can one person solve them. However, it is possible to take a stand and in the best case start a movement, as the Swedish teenager Greta Thurnberg has done (https://www.weforum.org/agenda/2019/03/school-climate-strikes-go-global/). This work therefore needs to be done in collaboration. Many HEIS's have already begun to acknowledge their key role in the pursuit of solutions for these challenges. Through research, analysis and education, we have paths for finding solutions.

One of the current issues that has been discussed at the academic and expert level worldwide is public mental health. World leaders have recognized the promotion of mental health and wellbeing as health priorities within the global development agenda. The inclusion of mental health in the Sustainable Development Agenda was adopted at the United Nations General Assembly in September 2015 (United Nation, Sustainable Development Agenda, https://www.un.org/sustainabledevelopment/development-agenda/). At the same time, the cultural sector is reflecting on these issues and is trying to prove that art and culture can play an important role and make a major contribution to addressing key challenges such as mental health.

The World Health Organization's data suggests that depression and anxiety disorders increased by 54% and 42% respectively between 1990 and 2013 (Mnookin, 2016). They rank second and seventh respectively in the global burden of disease, in which five of the top 20 are mental illnesses. Worldwide, 700 million people are estimated to have a mental disorder (Patel and Saxena. 2014).

Eurostat (Eurostat, https://ec.europa.eu/eurostat/web/products-eurostat-news/-/EDN-20181010-1) highlights statistics which indicate that in 2014, 7% of the European Union (EU) population reported having chronic depression. The consequences of these mental disorders in terms of lost health are huge. Depression affects people of all ages and all social milieus, and the risk of becoming depressed is increased by poverty, unemployment, technological development, life events, physical illness and problems caused by alcohol and drug use (World Health Organization, 2017).

See more

● Global Warming of 1.5C https://www.ipcc.ch/sr15/

● Poverty http://www.worldbank.org/en/understanding-poverty

● Migration http://www.oecd.org/migration/ http://www.un.org/en/sections/issues-depth/migration/index.html

● Refugees https://www.unhcr.org/figures-at-a-glance.html, https://www.care.org/emergencies/global-refugee-crisis

● The World Inequality Report 2018 https://wir2018.wid.world/files/download/wir2018-summary-english.pdf,

● Demographic changes (aging & overpopulation) https://ec.europa.eu/eurostat/statistics-explained/index.php?title=People_in_the_EU_-_statistics_on_demographic_changes#An_ageing_population, https://population.un.org/wpp/

● Urbanization https://population.un.org/wup/Publications/Files/WUP2018-PopFacts_2018-1.pdf

● Mental health problems https://www.who.int/mental_health/en/

Guiding Role of Policies

After the publication of the EU 'Agenda for Culture in a Globalising World' (2007), a number of policy papers have acknowledged that culture plays a key role in European development, with a specific emphasis on culture for local and regional development, beginning with the European Parliament 'Resolution on the Role of Culture in the Development of European Regions'. This document acknowledges the increasing importance of cities and regions, and stresses that regional and local development strategies that incorporate culture, creativity and arts contribute very much to improving quality of life in European regions and cities by fostering cultural diversity, democracy, participation and intercultural dialogue (European Parlament, 2007).

Furthermore, the 'Council Conclusions on the Contribution of Culture to Local and Regional Development' (2011) establishes that culture and creativity are the keys to innovation, which in turn contributes to social and economic progress. There are also other documents that aim to strengthen the different priority areas of EU policy through culture, for example, the 'Green Paper on unlocking the potential of cultural and creative industries' (2010), and 'A Work Plan for Culture 2015-2018' (2014).

On 22 May 2018, the European Commission adopted a proposal for a New European Agenda for Culture, further developing the scope of the European Agenda for Culture in a Globalised World. The New Agenda reaffirms that the cultural and creative sectors have the power to improve lives, transform communities, generate jobs and growth, and create spillover effects in other sectors. More precisely, one of the three strategic objectives of the New Agenda is to harness the power of culture and cultural diversity for social cohesion and wellbeing, by promoting cultural participation, mobility of artists and protection of heritage.

The actions that the European Commission will support to this end include the following:
- research on cultural crossovers to assess impacts in different fields including health and wellbeing (2018),
- development of specific actions for social inclusion through culture, through Creative Europe and Erasmus+20 (...) (2019),
- the launch of a project on Cultural and creative spaces and cities under Creative Europe to promote cultural participation and social and urban regeneration (2018).

The United Nations General Assembly recognized the promotion of mental health and wellbeing as health priorities within the Sustainable Development Agenda, which was adopted in September 2015. Thus, world leaders have committed to contribute to a "better world where physical, mental and social wellbeing are assured, (…) by prevention and treatment of non-communicable diseases, including behavioural, developmental and neurological disorders, which constitute a major challenge for sustainable development." Specifically, Goal 3 of the 17 Sustainable Development Goals (SDGs) focuses on ensuring healthy lives and promoting wellbeing for all at all ages. (UN, 2018)

Guiding Role of Frameworks

These various frameworks help to plan, analyze, and report HEIs' societal impact from the sustainability perspective in all of its dimensions: ecological, economic and social. Each of the frameworks adopts different emphasis and perspectives, such as nations, efficacy, resources, re-distribution and usage.

There exists a multitude of different models or frameworks aiming to identify, categorize and help us to find solutions to the key challenges. Some models focus mainly on climate change and ecological issues, such as the planetary boundaries framework (Steffen et al 2015). (https://www.stockholmresilience.org/research/planetary-boundaries/planetary-boundaries/about-the-research/the-nine-planetary-boundaries.html)
Other frameworks that include the societal aspects in a more comprehensive way include:

· Iceberg model: https://nwei.org/resources/iceberg/
· Doughnut model: https://www.kateraworth.com/doughnut/ https://www.youtube.com/watch?v=HHB2vkrhThc
· Footprint : http://www.footprintnetwork.org/en/index.php/GFN/page/human_development_index_graphic

Sustainable development goals 2030: The UN SDG 2030 (https://sustainabledevelopment.un.org/?menu=1300) takes into consideration the ecological, economic and cultural dimensions of sustainability challenges. The 17 identified goals have been utilized in HEIs' reporting on sustainability and the goals have been linked to HEIs' societal impact and engagement. (See for example: Frei Universitat Berlin https://www.iau-hesd.net/sites/default/files/documents/sustainability-report_2018.pdf)
The UN SDG 2030 framework gained even more legitimacy as a framework for HEIs in 2018 when Times Higher Education University Ranking on sustainable development goals was launched. (https://www.timeshighereducation.com/news/developing-ranking-based-sustainable-development-goals)

Guiding role of funding sources

Societal challenges can be addressed by HEIs in the process of teaching (educating) as well as in research. However, it is interesting to note that, according to the views shared in the EU, societal challenges need to be addressed not only in the object of research, but also within research teams and the organization of research. This viewpoint is present in several of the funding instruments:

European Research Council (ERC) (founded in 2007, with a budget of 13.1 billion euros for the period 2014-2020. See https://erc.europa.eu/projects-figures/facts-and-figures). As of now, the European Research Council has identified seven such key areas which are of particular interest for ERC projects, and has set up working groups to address the (societal) challenges within the organization of research itself. These include:

· gender balance (which aims to improve the gender balance in research)
· open access (which aims to improve and promote free access to publicly funded research on the internet)
· innovation and relations with industry (which aims to promote engagement of industrial partners in research and facilitate ties between industry and the research community)
· expanding European participation (which aims to facilitate the inclusion/engagement of researchers from European regions that are lagging in terms of research)
· strengthening international participation (which aims to facilitate the internationalization of research via inclusion/engagement of non-EU researchers into EU-funded research)
· key performance indicators (which aim to further developa system of performance indicators in research and broaden the understanding of societal impact of research)
· science behind the projects (which aims to improve the systematization and dissemination of of research). For more information, see https://erc.europa.eu/about-erc/thematic-working-groups

As implied by this list, the societal impact of research can be expanded by stronger engagement of stakeholders and by facilitating the participation of disadvantaged groups in research. Obviously, as development brings new challenges, the challenges faced in the organization of research may change. However, it is important to keep in mind that it is not only the object of research and the results, but also how the research is conducted and disseminated that can engender societal impact.

Horizon 2020 is the biggest EU research and innovation programme ever. Almost €77 billion of funding is available over seven years (2014 to 2020) – in addition to the private and national public investment that this money will attract. The goal of the programme is to ensure Europe produces world-class science and technology, removes barriers to innovation and makes it easier for the public and private sectors to work together in delivering solutions to the big challenges facing our society. There are three priorities in Horizon 2020: Scientific excellence, industrial leadership and societal challenges. The programme brings together three separate initiatives:
- Coupling research to innovation – from research to retail, all forms of innovation
- Focus on societal challenges facing EU society, e.g. health, clean energy and transport
- Simplified access for all companies, universities, and institutes throughout the EU and beyond.
https://ec.europa.eu/programmes/horizon2020/en

The European Social Fund's (ESF) role as a funding source is important for tackling the societal issues. ESF describes its goal thus: The European Union is committed to creating more and better jobs and a socially inclusive society. (...) There are projects aimed at education systems, teachers and schoolchildren; at young and older job-seekers; and at potential entrepreneurs from all backgrounds. People are the focus of the ESF. http://ec.europa.eu/esf/main.jsp?catId=35&langId=en

4
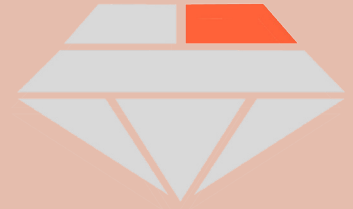
INSIGHT FOR HEI TEACHERS

Introduction

This section of the model is aimed at teachers in higher education institutions. The section can be used as a toolkit and has been created to support the work of HEI teachers who are interested in societal engagement and working with different stakeholders in society. In this toolkit, stakeholders comprise societal actors related to the specific study fields, for instance, public and third sector organizations for social sciences, in business studies different private enterprises, and in the arts, various arts organizations. The guiding principle through this toolkit section and the model as a whole is to see teaching and learning as an integral part of societal engagement for Higher Education Institutions.

We will start by introducing challenge-based learning. After this we will introduce the HEISE pedagogical model by describing different stages of societally-engaged teaching in higher education institutions. We will give concrete examples and the tools necessary to put challenge-based learning into practice, and to make use of arts-based methods along the way. Moreover, we will also present longer case studies that highlight the process holistically.

Challenge-based Learning

We consider challenge-based learning as the framework for a collaborative learning experience in which teachers and students work together to learn about vital issues, propose solutions to real problems, and take action (Apple Inc., 2010). This framework connects to other active and creative learning methods such as problem-based learning, learning-by-doing, game-based learning, arts-based learning (e.g., Barone & Eisner, 2011), inquiry-based learning (e.g., Friesen & Scott, 2013) and Learning by Developing (LbD) (Raij, 2007). For instance, problem-based learning enhances learning that enables critical thinking, flexible problem solving, and the transfer of skills and use of knowledge in new situations (Barron & Darling-Hammond, 2008), whereas in inquiry-based learning students "construct meaning in the context of their lived experience through active inquiry and engagement with their school and community" (Alberta Education, 2007, p. 5).

Some examples on challenge based learning:

Appendix 005
Appendix 006
Appendix 007
Appendix 008
Appendix 010

https://www.challengebasedlearning.org/

And with a global twist:

https://global.digitalpromise.org/

Guide to Learning by Developing:

https://www.theseus.fi/bitstream/handle/10024/114677/Laurea%20julkaisut%20A58.pdf?sequence=1&isAllowed=y

Challenge-based learning puts particular focus on making learning relevant by giving students challenges that are complex enough to learn new ideas and discover new tools to solve them, but immediate enough that they retain engagement with the solutions found (e.g. The New Media Consortium report, 2009). Challenge-based or problem-based learning appears to be beneficial in fostering long-term retention and application of knowledge, and in developing thinking and creativity skills, as well as social and behavioral skills (e.g. problem solving, critical thinking, motivation, self-confidence, teamwork). Challenge-based learning begins with a big idea and progresses through the following stages: the essential question; the challenge; guiding questions, activities, and resources; determining and articulating the solution; taking action by implementing the solution; assessment; and publishing the solution and sharing it with the world. Reflection and informative assessment are an important part of the process at every stage, as they reinforce learning and prepare students for what is coming next (Apple Inc. 2010, p. 4).

Active learning models such as challenge-based learning tend to follow 'steps' or a 'wheel' of action points. The HEISE creative problem-solving process covers several steps that involve both students, teachers and external stakeholders as 'challenge owners'. The 'challenge owners' refer to people and organizations in practical fields that are involved in the creative problem-solving and learning processes. Next we shall go through each phase in more detail.

HEISE Pedagogical Model

The HEISE pedagogical model is based on experiential and challenge-based learning in order to increase higher education institutions' societal engagement. We believe that adopting arts-based methods in different stages of the learning process is a means of incorporating societal engagement in education. Challenge in this model is understood in a broad way: as any problem or challenge that an organization, group or individual is dealing with.

The learning aims and outcomes in challenge-based learning are always dependent on the context of the curricula and the challenge in question. In an ideal case the curriculum can be adapted to the specificities of challenge-based courses. Challenge-based learning can complement the content and learning outcomes of existing modules. In a practical setting, challenge-based learning can be integrated in teaching, conducted as separate courses or modules or explored in connection with internships. Hence, the choices in terms of curricula adaptations are multiple.

The aim is to solve societal challenges that reach beyond individuals, organizations or institutions, and provide a learning experience for the students while doing so. The engagement may be short-term, for instance focused on a particular challenge or the current issues of the challenge owner. Societal engagement may also be built on a long-term relationship with a selected number of challenge owners. Longer partnerships support the HEIs sustained commitment to society and allow multiple or major challenges to be solved in the context of learning and education.

The teacher has different roles and tasks during the challenge-based learning processes. The teacher organizes, develops and evaluates co-operation between the challenge owners and the students. The extent of the teacher's role also depends on the student's level of studies: first semester students tend to need more support than students already further along in their studies. We will describe the teacher's role in the different phases of challenge-based learning: preparation, action and evaluation.

PREPARATION PHASE
4.1

Engaging with the curriculum if possible

Negotiation of the students' learning goals

Facilitating the first meeting between challenge owner and students

Encourage challenge owner and students to think outside of the box

Agreement with the challenge owner

Creating the structure for the students with the challenge owner if needed

Guarantee: ethical approach, documentation, communication and commitment

ACTION PHASE
4.2

Supervising, managing, mentoring or facilitating

Following up with whole gorup or/and with each team

Support mutal learning, peer learning and new perspectives during action

Support identifying phenomena, issues, slow changes, and small signals that appear during the process

EVALUATION AND reflection PHASE
4.3

Evaluation together with students and the challenge owner

Pedagogical reflection

Incorporating learning outcomes in career plans and professional competence

Societal scaling of the project

Preparation phase

The preparation phase consists of various activities that need to be completed before starting the challenge-based learning activities. When preparing yourself to teach a challenge-based course, a good way to understand the setting is to adopt the role of mediator and facilitator, as you will be working at the nexus between the students, the challenge owner(s) and the regulations of your university and discipline. The mind-set, skills and competences of the teacher are at the core of the preparation phase. In addition, the profile of the students, their previous experience, completed courses and learning outcomes play an important role in deciding how to implement challenge-based learning.

In the preparation phase, the teacher initiates co-operation with a partner organization. It is important to make a tentative agreement defining the collaboration with the partner organization beforehand and to make sure that the partner understands the aim of the collaboration. It is quite common for challenge owners to have a rather blurred understanding of the scope of a student project. It is important to have open discussions with the challenge owners, explaining that usually students will provide new perspectives, novel ideas, a concept and sometimes prototypes – but not "ready answers" that can be applied directly.

The teacher's role is to facilitate the first meeting between students and partners and guarantee an ethical approach to the project. It is also important to define what "societal" means in this project's context. Good communication, documentation, trust and commitment should be the basis for cooperation, ensuring that the students and the partners are encouraged to act and think "outside the box" in their joint challenge-solving process.

The key in preparing your students for the challenge-solving process is to build up motivation, a sense of belonging and a sense of responsibility both within their group and also in the context of their relationship with the partner and society in general. On the one hand, the idea is to empower the students to face the "big issues" but also, on the other hand, to open up the multifaceted nature of the challenges to be solved.

Students might need help coping with uncertainty, since when working with challenges in a project, it is often unclear what the process and outcomes will be. Tolerating uncertainty and stress is an important part of the process. Creating a positive, productive atmosphere and encouraging a work culture among the students is one of the most important tasks for the teacher. Arts-based methods help to make room for uncertainty. If you are able to let go of control, and accept and admit the limits of your knowledge, this creates the space for a shared and democratic learning process. Learning to rely on the process is a means of nurturing the relaxed but focused attitude required to make observations and act upon them. At the same time, however, the teacher cannot sacrifice ethical sensitivity and responsibility.

Example of challenge-based learning as part of a module: MAPSI

For example, as part of a two-year Master's programme in cultural management, regular challenge-solving sessions were established as a separate course within the specialization module, which consists of three courses overall .The challenge-solving course consist of project work by student teams on a societal challenge related to the students' practical specialization.

Students can select this five ECTS challenge-solving course in place of an internship during their last semester of studies. At the end of the studies it is hoped that students can draw on the the skills gained, the knowledge and perspectives required to carry out a project designed to solve a real-life societal challenge with a stakeholder (i.e. organization). This course is very flexibly structured, with no set weekly meeting times and an expected workload equivalent to five ECTS. The responsible teacher supervises the process as a mediator or facilitator, but the student project team determines the scheduling of the project tasks and meetings, and the exact content of the course. The teacher is responsible for providing appropriate knowledge input and study materials at the appropriate stage, and providing help to find case-related materials.

Different approaches to problem solving

- Impact Gaps Canvas as a supportive tool. See: http://tacklingheropreneurship.com/the-impact-gaps-canvas/

- A tool to find common ground on social inclusion: https://www.salto-youth.net/tools/toolbox/tool/what-does-inclusion-mean.2003/

- Be playful and experiment with a role play in someone else's shoes: http://noored.ee/telepurk/1371122721/Kellegi-teise-nahas.-2013

- To find out about the privileges you might be enjoying: https://peacelearner.org/2016/03/14/privilege-walk-lesson-plan/

- Challenge at the University Board game http://www.mapsi.eu/heise/publications/

- or search for other tools: https://www.salto-youth.net/tools/toolbox/

Games

Games can be used in work with the challenge owner to gain understanding and insight, and to set the project on the "right" path. For example Atlas is a design game that can be used at the beginning of a project to create better understanding of the participants and their aims and perceptions of the joint activity. Atlas has been tested by researchers and professionals in real-life service development contexts.

Games can also become an outcome and simultaneously a tool for guiding the further development of projects. For example, in a case examining the needs of elderly residents within a city district for city services and their reach both physically and psychologically, a board game was developed to capture the spaces occupied by these services and the various barriers or enablers a person encounters on their path to them.

Sometimes HEI's organize events for matchmaking between challenge owner's and students.

For example, Laurea organises an event called Project Market 2-3 times a year, at which potential challenge owners can present their challenges to students. Students can then choose which challenge they want to work with and earn credits while doing so. This can be seen as marketplace for challenges.

Ethical questions

There are several ethical questions related to challenge-based learning. These questions relate to student engagement, the challenge owners, the teacher's responsibilities and roles, and data management. They also relate to specific topics, such as evaluations, copyright and other IP law, and the commercialization and ownership of outcomes.

The student's right to learn needs to be kept in mind throughout the project. It is also vital to discuss the potential ethical questions and problems that might occur during the process. For example:
1. Not finding a challenge in a specific case as all seems perfect
2. Being aware of practical limitations and regulations
3. Understanding that this is a learning process and failure to find solutions is not a failing in learning

There might be different understandings of what the needs of the challenge owners are or what constitutes the challenge for students to work on. These situations are delicate and usually students will need help to solve them, as they may otherwise cause some stress for students. On the other hand, they are good learning experiences for both parties. The ethical questions relating to challenge owners and their vulnerabilities have been elaborated in the Managing Art Projects with Societal Impact study book (Anttonen et al 2016).

Student-teacher relationships can be problematic: When is it right to give students their freedom and when is it better to provide support? Where does the student's responsibility end and the teacher's begin? There is no one answer, but these questions ought to be clearly discussed and considered prior to the actual start of the project. As indicated earlier, a student-teacher-challenge owner contract can be helpful in building a joint understanding of tasks and expectations.

Questions of copyright and IP, as well as data management and storage, are also a major topic. There are good guidelines provided by, for instance, the European Network of Research Integrity Offices (http://www.enrio.eu/) and the European IP Help Desk (http://www.iprhelp-desk.eu/Library). We recommend full discussion of the topic prior to the actual action phase.

In addition, a question that has arisen often in recent discussions concerns the relationships between teacher, challenge owner and student in cases where new innovations or ideas are created and will be commercialized, for example by creating a startup. Can a teacher properly evaluate their student's work if he/she is involved in a new business venture with them?

In many cases, the established rules for research ethics and integrity provide a useful foundation for challenge solving projects as well, especially as these projects often include different research activities.

Pay attention to these questions:

- Who will contact the challenge owner? Student, university coordinator, or you as a teacher?

- How to be sensitive towards the challenge owners? Listen and observe.

- How to set goals at different levels (student, challenge owner, course/project, societal level)?

- How to build up collaboration? Define clear responsibilities and roles

- Do you need a formal agreement with the challenge owner? Pay attention to copyrights and legislation.

- How to evaluate the different goals? Does the challenge owner have a role in the evaluation?

- What are the ethical issues involved?

See also Ethics in Action (rules for the group, sensitivity, respect)
OAJ. Ethical principles of teaching. https://www.oaj.fi/en/education/ethical-principles-of-teaching/
Talentia. 2017. Arki, arvot ja etiikka. http://talentia.e-julkaisu.com/2017/eettiset-ohjeet/docs/Talentia_Etiikkaopas_2017.pdf

4.2
Action phase

Once the preparations have been completed, it is time for action. Challenge-based learning often takes the form of a project in practice with a distinct timeframe, limited scope and resources, and specific outcomes. There might be various perspectives on the activity such as social, artistic, entrepreneurial, managerial and economic, all of which offer multiple ways to engage with society and through engagement increase the project's societal impact.

The action phase starts with background research on the relevant challenge owner, the challenge at hand and the circumstances in which the project takes place. Conducting field visits is a great way to get started. An ethnographic method of research provides a useful tool for connecting with the organization and obtaining thorough data for further action research. In light of this familiarization, there is often a need to redefine the challenge. It is important to support the students in their relationship with the challenge owner and facilitate communication and joint activity if needed. Background research will result in a project plan to be approved by the teacher and the challenge owner.

The better the project is planned, the easier it is for students to work. On the other hand, projects will also prepare students for unforeseen events that may occur along the way. Depending on the objectives of the study unit or the course, and the content of the project, the nature of co-operation between the students and the teacher during the project can be very different. The content of the project can be research-based, based on personal artistic work, or focused on guiding a client's work. Project work can include multiple target levels: the objectives of a study unit or a course, the student's personal goals, and the goals of the project. The teacher can act as a mentor, facilitator, supervisor, leader, or support provider. It's good to establish with the students what kind of support they need and how they want the learning process to proceed.

Documentation is an essential part of the project. Students should plan and agree beforehand how and who will document the project activities. When taking photos and videos, remember to ask for (written) permission from the persons involved.

It is important to bear in mind that challenge-based learning projects are learning experiences for the students, and practicing the project cycle from planning to execution and evaluation is an essential part of the learning process. At the same time, making the project TOGETHER with the challenge owner is the way to enhance engagement and the co-creation of knowledge. Regular reflection throughout the process between student groups, challenge owners and the teacher keeps everyone on track as to how the project is proceeding, whether the aims are being met, or if the project plan should be modified.

The content of the project can be anything from research-based and development-oriented to personal artistic work. It can also focus on the guiding and counselling of challenge owners. The most important task of the teacher in all cases is to support the students in their project, to ensure that they are learning and to guide their work towards the pursued objectives in co-operation with the challenge owner.

The teacher can use different methods in supporting the learning process of students. Critical reflection skills are essential in working life and thus should be practiced during the studies. Arts-based methods can be used as a tool for reflection, promoting discussion, making phenomena visible and solving problems (Eskelinen & Kanervo 2018). http://www.theseus.fi/handle/10024/156410

Arts-based methods as pedagogical tools

Arts-based methods can be used as pedagogical tools in teaching, as professional methods when promoting the welfare of challenge owners, and as a tool when reflecting on one's learning process. The teacher's role is not to control but rather to facilitate, consider and reflect together with students. The student's role is not to adapt ready-made knowledge or skills, but rather to analyze circumstances and resources, to deconstruct preconceptions and to create new understandings with other people (Eskelinen & Kanervo 2018). See Figure 3 below for a summary on arts-based methods used.

We will now provide you with practical examples of how to use different arts-based methods as pedagogical tools. There is a huge variety of creative methods: drama, movement, visual arts, dance, creative writing, music, poems, rap and social media channels to name just a few. No matter what methods you choose, we believe that using creativity and arts-based methods enables us to reflect on our own behavior and thinking and deepen our understanding of others and the surrounding world.

- Using arts-based methods increases respect towards other people, and towards their input and abilities.
- Arts-based methods can be used in teaching for different purposes.
- Arts-based methods can be used pedagogically when familiarizing students with a new topic, for example, or when introducing them to a new phenomenon.
- In addition, arts-based methods provide a platform for learning and processing a topic.
- Arts-based methods can be used in brainstorming and innovation sessions in the classroom, but also when working with professional networks and co-operating with challenge owners.
- Arts-based and creative methods provide students with a solid foundation on which to build on their competences for the future.
- Arts-based methods provide a tool for reflection and evaluation, for the student to reflect on their own actions and to take responsibility for their own learning process.
- Through different arts-based methods students can examine how well they operate as a team, assess everyone's individual performance as a group member, and so on.

Pedagogical Workshops	Teaching of art-based methods Teaching through art	Provide students experiences about different methods and techniques Feed the students imagination and creativity and provide concrete examples on how to use arts based methods and social impact work Offer different arts based methods to support the students' learning during course and project work
Student projects	Professional interaction Strengthening participation Tools for professional encounters	Are carried out with different client groups and in different professional settings Utilised different arts-base methods, such as dance and movement, music, visual art, drama and handicraft, all of which are chosen according to the challenge owners needs and wishes. Give the students tools to interact with clients in a deeper and more meaningful way.
Reflection through art-based methods	Professional growth Professional competences	Arts based methods enable students to reflect their own behavior and thinking Enable students to reflect their own learning and deepen their understanding of others and the surrounding world. Help students to reflect problems they might face in their project and help them to solve them Are used to support students during their project work: sharing feelings and challenges is easier through art

Examples of creative methods

Photos

Student groups document their process by taking photos during their project. Students can share their photos, for example via Instagram, Whatsapp or other distribution channels. The first picture is a group photo, which introduces their project group and their project.

Photos are a good tool for documentation in addition to other forms of record. Students take photos of the project activities, their partners in the project, and also the physical premises where the project takes place. Via Instagram etc. students can share photos, videos and stories about their project and it gives other students and teachers an opportunity to follow the project almost in real time.

Obstacles you might meet

During the process, you might encounter problems that relate to content or to the participants. There might be resistance to engaging with the challenge. Often students find it frightening to discover that there is no clear tool or model that they can take and apply. They also get frustrated when the challenge itself is vague and needs re-defining – finding that there is no one right answer can create anxiety.

Songs, dances, paintings, pictures or dramas

Make a song, a dance, a painting, a picture or drama of your thoughts and feelings at the beginning of the project. Is there something you are enthusiastic about? Are there issues that concern you? What are the personal strengths and skills that you can use in this project?

The aim of this exercise is to encourage students to think about and name their own skills and the prior experience that they can use in this project. Each member of the group has their own unique strengths and when these are combined they can work wonders!

Some examples of arts-based exercises can be found in Appendix 007

In addition, the use of arts-based methods might be new to the students and to the stakeholders, and this novelty can also prompt resistance and a feeling that this is the wrong way to approach a serious, real-world project. Even if the students are encouraged to use creative and artistic methods to find new solutions in the cooperation process, there can be obstacles to using them. The arguments against could be limited time, limited space and the official positions of the participants. Often the students are afraid to propose something unusual. It has been noted that sometimes the reaction to arts-based methods can be negative at the outset, but that after reflection and time to build self-awareness their merits are better understood.

The challenge owner might affect the process with the perception that, as they are the owner of the challenge, the students are working for them, rather than contributing as equal partners. Obstacles in the process may arise from these different expectations and assumed roles – the challenge owner might only want usable outcomes and find time used for learning and the exploration of different options inefficient. It is therefore important at the beginning of the process to try to build realistic expectations for all parties. As in any team, there are also the inner dynamics to take care of, and building a good team spirit can help with many obstacles.

However, it is always advisable to prepare a plan B in case of surprises, unexpected obstacles etc. Students might leave the project, there might be organizational changes in the challenge owner's organization, staff members resigning, etc. Hence, having plans for all eventualities can help. Moreover, when engaging with the challenge owner, try to ensure that you are working with the organization, not just with an individual representative.

Evaluation and reflection Phase

As with any course, when we are evaluating challenge-based courses we need to bear in mind the learning goals. We need to distinguish how we evaluate the learning and whether we wish to evaluate the outcome achieved as well. There are three parties involved: learner, teacher and challenge owner(s). The role of each party is different in the evaluation process, but the evaluation should be done together with partners. The student collects feedback and evaluation materials during the challenge-solving project and uses different methods of documentation where possible. Good evaluation and assessment of outcomes helps to develop co-operation with partners and it also helps students to reflect on their learning achivements.

A report serves multiple purposes in terms of evaluation and feedback. Reporting engages additional skills such as the abilities to document, categorize, establish hierarchies, create holistic views, summarize etc. The final report can take multiple forms, such as a written report, a template to be completed, web page, blog, video, painting, etc. Often the challenge owner has specific wishes or requirements for the final report. You need to be vigilant in agreeing on a format that is suitable for students and their skill-set and achievable in the timeframe of the project/course.

Even though a report is often the main document created within the challenge-solving process, it might not be the best means to evaluate and measure the learning that has occurred. If the teacher has not participated in and observed the student's work—and thus been able to see the learning process first-hand—it might be good to use, for example, learning diaries to see how the learning process has occurred. For the students the challenge-solving project is an opportunity to learn more about society and to develop professionally. Students can connect learning outcomes to their career path and competences. Examples of learning diary instructions and learning diaries can be found in Appendix 008.

We recommend organizing a reflection and feedback session connected to the sharing of report content, either before submission so that feedback can be included in the final version, or after in order to discuss and reflect on the findings together. The final discussion is an opportunity to listen to each other and give mutual feedback. Sometimes the challenge owner might wish to keep the final report private, and these should be discussed beforehand, but one good option is to have two versions of the report: public and private.

Peer evaluations of the process can also be used to reveal the group's inner dynamics and roles. Students can also be encouraged to consider and discuss the process together or individually, either with mentors or with challenge owners during the process itself.

It is a good idea to assess which reporting format is best on a case-by-case basis. For example, if the challenge is connected with reaching the challenge owner's customers, (tested) customer outreach methods with fee-

Learning diary instructions and guidelines can be found in Appendix 008

dback could be proposed. Sometimes analysis of further work on the challenge in question might be the best outcome of the project.

We should not forget the importance of art at this stage. The final outcome could be a poem, a painting, or a song, all depending on the nature of challenge and the challenge owner. As mentioned earlier a piece of art has an impact of its own.
Sometimes, unexpected learning outcomes are very significant, leading to outcomes we would not have anticipated. So, adopting an expansive framework for evaluation is also recommended.

Challenge owners can be integrated in the evaluation process. The provision of feedback and grading by challenge owners requires good guidelines supported by clear evaluation criteria in order to ensure equal treatment of students. This is especially important if there are several challenge owners evaluating different student teams. It is only rarely that the challenge owners are encouraged also to reflect on their own learning and the process, rather than simply evaluating the outcome itself. However, we recommend if possible including these topics in the evaluative discussions.

Aims for evaluating the process and outcomes (e.g. report, poem, video)

· To have reflective and evaluative discussions with students and the challenge owner at the premises of main activity for the project. Discuss: How did we achieve the aims, and how well did we achieve the aims?
· Assign student teams to reflect on their own (team/personal) project aims and the outcome of the project. The aim is to discover the critical events, challenges and difficulties in the course of the project, and how they were overcome.
· To make a presentation of the project
· To reflect activities through the context of the course topic (e.g. social pedagogy) and make a summary of your conclusions with the team.

Above, we have concentrated on the evaluations of the students. However, we need to evaluate our own learning and progress as well, and that of the challenge owners. The first tool to use for the teacher's self-evaluation is student feedback. Often we collect feedback at the end of the course in the form of a feedback survey. However, engagement in discussions and collection of informal feedback throughout the process by discussing with students and challenge owners alike is to be encouraged. This allows you to take corrective action in time if needed.

Closing words

Challenge-solving projects enable interaction and communication between the students and the challenge owners, and also between HEIs and the surrounding society. Co-operation between students and challenge owners gives students a great chance to consider their career opportunities and build their professional networks while still completing their studies. For the teacher, challenge-solving projects offer an opportunity to work together with students and challenge owners as equals. The learning process is egalitarian, as there are no right or wrong answers, but instead solutions are found and created together.

The world around us is changing rapidly, and so should higher education institutions. Creativity and interpersonal skills are needed in order to cope with this complex world and its demands. Arts-based methods can support us in facing constant changes and help us to build resilience, cognitive flexibility and tolerance of uncertainty. These are also some of the core capabilities that Unesco and the Model UN have identified as being central in dealing with the complex problems of our society. In addition, the competences of emotional and social intelligence, critical and creative thinking, as well as the abilities to interact and negotiate with different types of people can be generated and practiced in challenge-based learning processes in which the teachers, students and stakeholders together actively engage in the solving of complex societal challenges. This type of collaboration creates meaningful interactions, which have great potential to lead towards a significant societal impact.

Some programs that work on similar models:

https://www.idbm.aalto.fi/
http://pdp.fi/

Some articles on design and artistic methods:

Vaajakallio, K. & Mattelmäki, T. (2014) 'Design games in codesign: as a tool, a mindset and a structure'. CODESIGN: INTERNATIONAL JOURNAL OF COCREATION IN DESIGN AND THE ARTS, Taylor and Francis Ltd. ISSN: 1571-0882

Heimonen, K., Kallio-Tavin, M. & Pusa, T. (2015) 'Collaborative Art in Rehabilitation Centers' 3rd Conference on Arts-Based Research and Artistic Research. University of Porto, 28 January - 3 February. Portugal: University of Porto.

Erdman, L. (2015) 'Arts-based interventions into normative practices' 3rd Conference on Arts-Based Research and Artistic Research. Porto: University of Porto, Portugal, pp. 1-13

Davenport, G. M & Pataky, G. (2012). Paprika: A cross-cultural visual communication exchange project for teachers-in-training. Arts Education at the Crossroad of Cultures. Program and Book of Abstracts (p. 5). 11th InSEA European Congress. Lemesos, Cyprus.

Layne, H. (2008) 'What is Needed in Functional Multicultural Learning Environment? - A Comparative Study of Early Education in Finland and United States'. in Muldmaa, M. & Vikat, M. Mitmekultuuriline õpikeskkond - probleem või väärtus? II. Teadusartiklite kogumik. Tallinn: Tallinna Ülikooli kirjastus, pp.206-221.

Talib, M.-T. (2009). 'Teachers´ intercultural competence and moral reasoning: new challenges for teacher education'. In M. Muldma (Ed.). Kultuuride dialoog - võimalus või paratamatus? II. Teadusartiklite kogumik. Tallinn: Tallinna Ülikooli kirjastus, pp. 21-40.

Moreton, S. (2016). 'Rethinking 'knowledge exchange': new approaches to collaborative work in the arts and humanities'. International Journal of Cultural Policy, 22(1), pp.100-115. http://www.tandfonline.com/doi/full/10.1080/10286632.2015.1101081

Keerberg, A., Kiisla, A. and Mäeltsemees, S. (2013). 'University implementing its community service role through curriculum development in a regional college'. Discussions on Estonian Economic Policy: Topical issues of economic policy in the European Union, 21 (2), pp. 32−57.

To learn more about challenge-solving learning models, please see:

Eskelinen, A. & Kanervo, R. (2018) 'Arts-based methods as pedagogical tools in the HEISE project'. ICERI 2018 Proceedings. 11th international conference of education, research and innovation. IATED, Seville, Spain. https://library.iated.org/view/ESKELINEN-2018ART

Pusa, T.; Kanervo, R. & Eskelinen, A. (2017) 'Developing pedagogical models in HEISE project' ICERI 2017 Proceedings. 10th international conference of education, research and innovation. IATED, Seville, Spain. http://www.theseus.fi/bitstream/handle/10024/138863/Pusa_Kanervo_Eskelinen.pdf?sequence=1&isAllowed=

5

INSIGHTS FOR MANAGERS OF HEIS

Introduction

This part of the model explains why societal impact (SI) and societal engagement (SE) are among the key areas of HEI managers' work. This section also provides ideas, hints and examples of how to implement the managerial techniques needed to increase the societal impact and societal engagement of HEIs.

Higher education institutions (HEIs) are at the forefront of societal change, not only by generating and distributing new knowledge and developing the skills of future professionals, but also by contributing to the development of new societal solutions and action models in collaboration with other actors. The general aim of societally engaged higher education institutions is to influence and do good, helping people and societies both locally and in a wider perspective to bring positive changes and sustainable development to society.

Societal engagement is an integral part of social interaction and an important prerequisite of the societal impact of HEIs. Hence, societal impact is a consequence of collaborative actions in society which is often linked to the instrumental value of societal engagement. However, social engagement can also create intrinsic value and impact by enabling citizens to participate in developmental work with creative methods.
To fully fulfill their requirements for financial and societal accountability, HEIs are required to understand, evaluate and report their societal impact and approach predicted societal impact both as a decision-making and an evaluation criterion. Next, we shall elaborate societal engagement at the strategic level, with some models and cases presented to highlight the issue.

Societal impact often emerges from societal engagement practices, and interaction with different actors in society on a local, regional or global level. Thus, societal engagement is a strategic activity for HEIs. Mission and vision statements are the foundational guidelines for societal engagement. Strategic goals may address the objectives of societally impactful education, new knowledge creation in research and development, collaboration in national and international networks, and the impact- and renewal-oriented organizational culture of the HEI. See below some examples of HEIs' strategic goals:

Aalto University, Finland, aims to shape the future by enabling systemic solutions and accelerating innovations. Its strategic objectives include research excellence for academic and societal impact and renewal of society through art, creativity and design.

Aalto University, Finland: Strategy for 2016–2020
Mission:
Shaping the future: science and art together with technology and business.
We are building a competitive edge by combining knowledge from different disciplines to identify and solve complex challenges, and to educate future visionaries and experts.

Vision:
An innovative society.
Breakthrough discoveries deeply integrated with design and business thinking enable systemic solutions and accelerate innovation.

Values:
Passion for exploration
Courage to influence and excel
Freedom to be creative and critical
Responsibility to accept, care and inspire
Integrity: openness and equality.

Strategic objectives:
Research excellence for academic and societal impact
Renewing society by art, creativity and design
Educating game changers
Transforming our campus into a unique collaboration hub
Excellence in advancing and supporting our core goals.

The mission of the **Estonian Academy of Music and Theatre (Estonia)** is to contribute to the development of a human-centred Estonian society, the spread of a creative mindset and the preservation of the Estonian language and culture through education in the fields of music and theatre and the promotion of creative and research work.

General principles of action and role in society
In the Estonian university landscape, EAMT is responsible for music and theatre arts. According to its administrative contract with the Ministry of Education and Research, EAMT is responsible for providing musical and theatre education, meeting high standards and corresponding to the needs of society, and for ensuring the quality and development of this education. In addition to high-level specialized studies, the Academy has a regard for the broader key competencies of students, aiming to develop its graduates into responsible citizens who are able to take initiatives. The activities of EAMT are based on the constitutional principle that the main purpose of our statehood is to guarantee the preservation of the Estonian people, the Estonian language and Estonian culture through the ages. As the leading institution of musical and theatre education in Estonia, EAMT plays a crucial role in fulfilling this mission.

Mission
The mission of the Estonian Academy of Music and Theatre is to contribute to the development of a human-centred Estonian society, the spread of a creative mindset and the preservation of the Estonian language and culture through education in the fields of music and theatre and the promotion of creative and research work.

Key performance indicators for societal impact:
Significant corporate, public and non-governmental partnerships
Employment (% of recent graduates)

Link to the strategy document.
https://www.aalto.fi/sites/g/files/flghsv161/files/2018-04/aalto-yliopisto_strategy_english.pdf

Vision
The Estonian Academy of Music and Theatre is a recognized and attractive educational and cultural centre and an exponent of national cultural traditions that actively develops international cooperation and is open to new and inter-disciplinary study programmes, creative ideas and research projects.

Strategic objectives to be implemented by 2020
1.   EAMT shall build a hall complex next to its current main building to complete the educational environment of the Academy, raise the quality of education, improve domestic and international cooperation, and increase the visibility and impact of the Academy in society.
2.   The Academy as an organization shall function in an efficient manner, with motivated employees and a modern working environment.
3.   The students of EAMT shall receive a high-quality and internationally competitive education that meets the requirements of the field-specific labour market.
4.   Research at the Academy shall support educational and creative activities and the preservation and development of Estonian national culture.
5.   EMTA shall be an institution with a positive image, contributing to the positive evaluation of creativity and lifelong learning in society.

Link to the development plan:
https://ema.edu.ee/en/about/the-academy/development-plan/
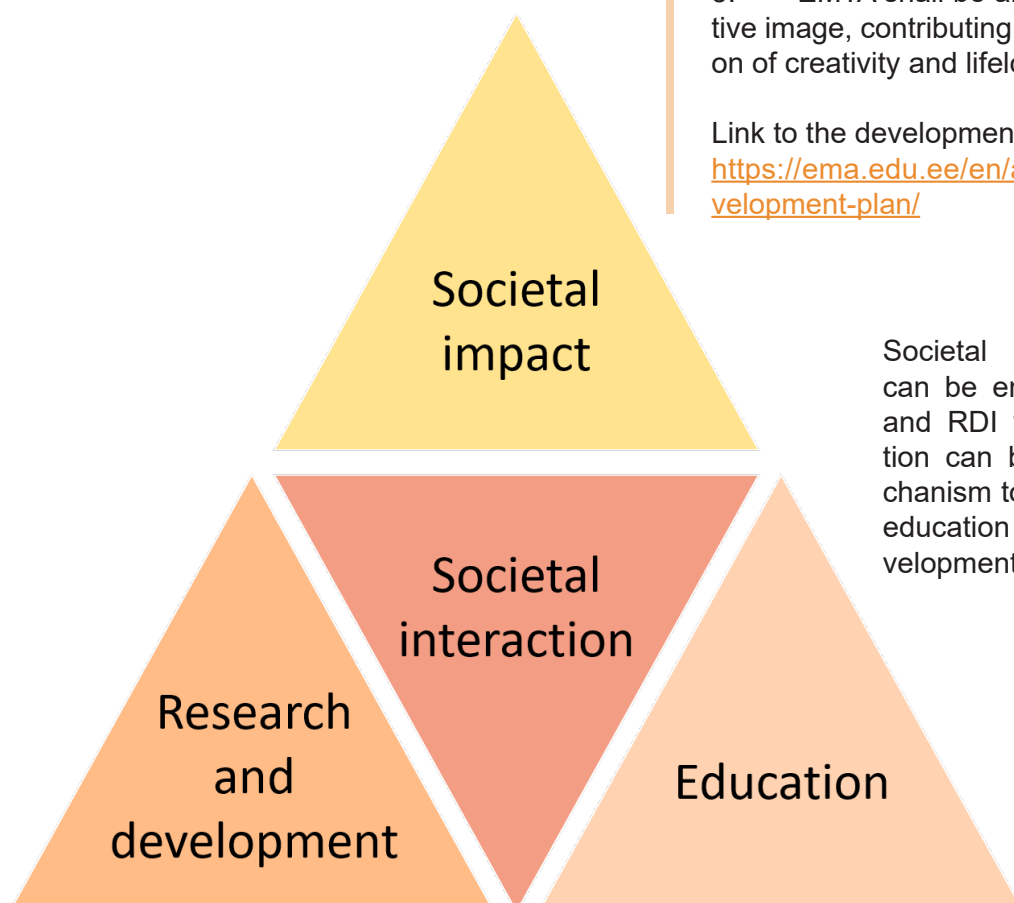
Societal engagement activities can be embeded in educational and RDI work. Societal interaction can be regarded as a mechanism to improve the impact of education and research and development (see Figure 1).

Figure 1. Framework of societal interaction and societal impact (adapted from Lahtonen & Riitsilä 2014 in OKM 2015, 91)

Due to the embedded nature of societal interaction or engagement, communication regarding related practices seems to be rather scarce. It is therefore difficult for an outsider studying the web pages of HEIs to identify which kinds of practice are followed to enhance the effectiveness of the HEI's basic tasks (OKM 2015).

For examples of reports presenting the societal engagement practices of HEIs, see below.

In the **Uniarts Annual Report 2017** there are examples of societal engagement practices and columns written by the staff. In addition the report presents key figures.
Link to the report: http://www.uniarts.fi/sites/default/files/Taideyliopisto_vsk_201

Laurea University of Applied Sciences publishes an annual report, Laurea's societal impact and interaction 2017, showcasing actions with expected societal impacts. The actions chosen for the report are manifestations of strategic themes implemented as educational and research and development activities. Laurea argues that the impact of higher education is created in interaction with the different sectors of society and through international cooperation.

They provide guidelines for how to look at ouputs, outcomes and impacts:
„Impact plays a key role in the assessment of education, research and innovation activities. However, no consensus on what 'impact' actually means has been reached. Perhaps the clearest way of structuring different impacts is based on the IOOI model. These letters stand for Input, Output, Outcome and Impact.

I Our inputs into the activities (resourcing) play an important role in impact. In higher education, inputs include the number of students starting their studies, the RDI funding received and the number of assignments agreed on with local organisations.

O The next step consists of the outputs of the activities: the number of graduates, the number of publications produced by a project, or the number of hours spent on co-creation. Measuring these outputs is high up on the agenda at many higher education institutions – partly because of the guiding influence of the funding model.

O Outcomes refer to concrete changes achieved as a result of the inputs and outputs. They may include a student's professional skills acquired during studies, a new nursing practice developed through RDI activities, or security competence that a partner has obtained as a result of a student project.

I The final link in the chain is impact, or a permanent long-term change in the wellbeing or competitiveness of a partner or the region. Professional skills, which for an individual student mean wellbeing and the ability to earn a living. A new nursing practice improves a patient's health. By applying the acquired new skills, a partner can ensure safe operations. All of these also have knock-on effects on wellbeing and competitiveness. While long-term changes are usually the most interesting results, they are also the most difficult ones to measure."

Laurea report on societal impact and interaction (2017, 8-9)

Currently many HEIs provide annual information on the outputs of their activities: the number of degrees, publications, art exhibitions, concerts, etc. When communicating their achievements, HEIs quite often fail to make the difference between outputs, outcomes and impacts. As is the case with outputs, outcomes are usually presented in figures, for example the number of start-ups or patent applications. Qualitative indicators of outcomes are mostly found in descriptions of collaborative projects with stakeholders in the context of education or research and development. However, they are not presented in an explicit manner.

More discussion on the concept of societal impact is needed in the field of higher education, both within institutions, between institutions and with the stakeholders of HEIs. New societal engagement practices are being developed, yet more emphasis should be put on designing new ways of explicating the path from collaborative activities to outputs, outcomes, and finally impacts. Qualitative approaches to impact assessment are needed to elucidate the connections between changes on the individual level and the wellbeing of society. In addition, evaluating the societal impact of the whole higher education sector utilizing big data and meta-analyses might provide new insights into how to increase the societal impact of HEIs. Below is a tool for self-assesment:

Finnish Education Evaluation Centre (FINEEC)
Audits on higher education institutions 2018–2024
In FINEEC's revized audit model there is a stronger emphasis on the societal impact of activities.
In the self-evaluation guidelines, FINEEC provides lists of questions HEIs can utilize when assessing their own capabilities and processes in promoting impact and renewal (Audit Manual 2017, 25–26).

1. Managing societal interaction and impact
- How does the HEI manage and develop activities that promote societal interaction and impact?
- How do you ensure that societal interaction supports the implementation of the strategy?
- How is information used to direct the operations?
- What goals does the HEI have with its stakeholders?
- How does the HEI manage and update its collaboration networks?
- What forms of co-development does the HEI participate in with regional, national and international networks?
- How does the HEI cooperate with its alumni? How has cooperation with alumni been improved?

2. Impactful research, development and innovation activities and artistic activities
- What procedures does the HEI have to promote the impact of research, development and innovation activities and/or artistic activities in society?
- How do you develop and monitor the societal interaction and impact of RDI and artistic activities?
- How are research findings, artistic activities and innovation results communicated to society?
- How does the HEI ensure the link between RDI, artistic activities and the overall strategy?

3. Promoting impact through the operational culture
- How does the HEI support the opportunities of students and staff members to participate in new experiments? How does the HEI support the establishment of an experimental operating culture?
- How are experiments monitored and utilized in the HEI?
- How does the HEI foster lifelong learning in society?
- How do staff members, students and external stakeholders participate in the development of operations which promote an impact?
- How does the HEI participate in developing the operations of national and international networks?

(FINEC 2017)

In the following table, central management issues of societal impact and societal engagement are summarized. The left column explains WHY, HOW, WHEN and by WHOM the issue could be addressed, and the right column provides some examples, tools and hints for further reading. The composition of the table is based on the literature review and case studies, as well as on research conducted in the HEISE project.

Why
is it important for managers to understand and focus on societal impact and societal engagement?

How
societal Impact and Engagement could be incorporated into managerial decisions and in everyday learning processes.

When
pre-, post- and on-the-spot-evaluation

Why

Societal engagement impact on societies (the so-called the 'third task' of HEIs) has been added to the statutory tasks of universities in the new millennium in many countries.

- Societal engagement is an essential part of societal interaction, which is one target of evaluation in addition to social impact e.g. in the FINEEC auditing model in Finland.

- The FINEEC auditing model examines societal impact from a procedural point of view. The idea is to support HEIs in determining their societal impact based on their profile, and to translate it into the overall culture of higher education. It is highly relevant how the HEIs are able to demonstrate and report the societal impact of their own activities.

- Societal engagement and impact matters for stakeholders of HEIs, and therefore is one of the determinants of an HEI's competitiveness and funding considerations.

- Demonstrating and reporting positive societal engagement and impact can eventually result in larger financial benefits and in the likelihood of being invited into the process of solving societal issues in the future.

Social Impact and Societal Interaction & FINEEC audit model
https://karvi.fi/app/uploads/2017/02/FINEEC-audit-model-2018-2024_leaflet.pdf

Vastuullinen ja vaikuttava. Tulokulmia korkeakoulujen yhteiskunnalliseen vaikuttavuuteen
http://julkaisut.valtioneuvosto.fi/bitstream/handle/10024/75117/okm13.pdf

Global RCE network for Education for Sustainability
http://www.rcenetwork.org/portal/

UN University for sustainability
https://unu.edu/

Demonstration of HEIs' societal engagement and impact has increasingly become a requirement of their funders, policymakers, supervisory agencies and other stakeholders.

- In EU policy guidelines, HEIs have been challenged to respond to societal challenges, for example in complementary research funding instruments such as the Horizon2020 funding program.

- Co-creation and end-user involvement in development work is emphasized in EU policy papers and financial documents. Societal Engagement is an essential approach to organize these activities of co-creation.

Public Engagement in Responsible Research and Innovations
https://ec.europa.eu/programmes/horizon2020/en/h2020-section/public-engagement-responsible-research-and-innovation

Expert group on the economic and societal impact of research and innovation (ESIR)
https://ec.europa.eu/info/research-and-innovation/strategy/support-policy-Making/support-eu-research-and-innovation-policy-making/esir en

Sustainable development and social responsibility are key areas of strategy and competence in working life.

UN AGENDA2030 for sustainable development
https://www.un.org/sustainabledevelo_pment/development-agenda/

ISO 25000 for social responsibility
https://www.iso.org/iso-26000-social-responsibility.html

Corporate Social Responsibility & the EU
https://ec.europa.eu/growth/industry/corporate-social-responsibility_en

About Shared Value
https://www.sharedvalue.org/about-shared-value

- The societal engagement and societal impact of HEIs are strongly linked to sustainable development, to (corporate) social responsibility and to the idea of creating shared value (CRV) with the working life partners (companies and other organizations) of HEIs

- It can be assumed that partners increasingly appreciate HEIs' contributions in this area of sustainable development.

Societal engagement and impact have an internal value by providing meaning to HEI teams and individual employees.

- Societal engagement as a core value of HEIs established in value and mission statements provides a solid ground for the education and research activities of staff.

- Deeper meanings behind HEIs' objectives are important for both staff and external stakeholders to know why they are doing what they are doing.

Visual Arts organisations and Societal Engagement:
http://clok.uclan.ac.uk/3024/1/WzW-NMI_Report%5B1%5D.pdf

How

The implementation of societal engagement and impact is a key part of HEIs' strategy.

- Societal engagement can be approached from various perspectives including social, artistic, entrepreneurial, managerial and economic activity, which offer multiple ways for HEIs to engage with society. Increased societal engagement increases the opportunities for societal impact.

- Societal impact analysis can be used as a complement to financial analysis in strategy formation, and in the process of designing and making changes in activities, projects or educational programs. Even though the impact analysis may suggest different decisions from the financial analysis, eventually in the longer run the decisions adopted on the basis of societal impact are likely to also pay off financially.

Finnish Education Evaluation Center (FINEEC) auditing manual for higher education https://karvi.fi/app/uploads/2017/02/FINEEC_Audit_manual_for_higher_education_institutions_2018-2024_FINAL.pdf

The social impact and interaction of universities in Finland http://vaikuttavakorkeakoulu.arene.fi/

Sustainability Impact Assessment in Higher Education - a review of tools and indicators https://www.ssh-impact.eu/wp-content/uploads/2018/12/Florian_Findler_Barbara_Stacherl.pdf

Evaluation: Practical Guidelines. A guide for evaluating public engagement activities. People Science & Policy Ltd., for the Research Councils UK, BIS and the NCCPE (2011)".

The societal engagement and impact of HEIs start with acknowledging how pedagogical approaches support community engagement in everyday learning and R&D processes.

Learning by Developing pedagogical model in higher education http://www.theseus.fi/handle/10024/114782

Leaning by Developing - case studies 2018 https://www.theseus.fi/handle/10024/159833

- For example, LAUREA University of Applied Sciences' Learning by Developing (LbD) pedagogical model integrates competence-producing learning and innovative R&D projects through which learning opportunities are created alongside the development of R&D projects. The characteristics of the LbD model are authenticity, experiential nature, partnership, research-oriented approach and creativity.

Societal impact assessment and societal engagement planning are essential parts of project planning and management.

- Societal impact is a consequence of collaborative actions in society, which is often linked to the instrumental value of societal engagement. However, societal engagement can also create intrinsic value and impact by enabling citizens to participate in developmental work with creative methods.

Toolkit on public engagement with science https://toolkit.pe2020.eu/

Toolkit for engaging society in responsible innovation http://www.proso-project.eu/proso-support-tool-2018.pdf

Guidance for accessing and managing the social impacts of projects: https://www.iaia.org/uploads/pdf/SIA_Guidance_Document_IAIA.pdf

The management of societal impact covers the levels of organization, project, activities, and finally the individual level

- Understanding an organization's societal impact requires also understanding societal impact at the practice level of HEI staff.

- By evaluating societal impact at the individual level, HEIs acknowledge and signal that there are more than individual-specific financial costs and benefits that matter for HEIs. Understanding societal impact at the individual level also allows HEIs to understand and measure more accurately the marginal contribution of an individual to the achievement of organizational goals.

When

Pre-evaluation estimates the expected societal impact and focuses on intended impacts.

- Pre-evaluation is based on expected outputs, outcomes and impact. These expectations can be formed based on the organization's previous experiences, best practices from similar organizations, and the findings of empirical studies, or formed based on the theory.

- In the impact assessment, it is important to analyze the potential positive and negative impacts from the viewpoint of various regulations and of various codes of conduct, including Fundamental Rights of Citizens.

- Societal impact assessment (SIA) is based on the utilization of local know-how and joint development with affiliate and interest groups. Comprehensive SIA work requires multidisciplinary and wide-ranging expertise, which is why it usually involves several people.

- According to the societal impact model developed as part of the HEISE project, pre-evaluation studies of (expected) societal impact, should start from mapping the (expected) changes in constraints and preferences and, thereafter, proceed with estimation of the (expected) impact of these changes on the optimal choices of individuals.

ASSERT project SI
http://assert-project.eu/wp-content/uploads/2013/04/ASSERT_D_Test-Case-Public-Transport_HC_14-04-09.pdf

INACHUS ethics deliverable including SIA
https://drive.google.com/file/d/0BzgA_gXQ5LS6IMjE0YTVKOVFUVXM/view

RANGER ethics deliverable including SIA
https://www.ranger-project.eu/wp-content/uploads/2018/03/D3.1.pdf

Post-evaluation considers actual impacts and should include a wider spectrum of impacts, including intended as well as unintended and positive as well as negative impacts.

FINEEC auditing reports including SI aspects:
 https://auditoinnit.karvi.fi/auditoinnit/en/

LAUREA' societal impact and interaction report 2017
 https://indd.adobe.com/view/ac63aa6
 2-35d3-4e67-8c46-48317b9a6747

SAIMIA yhteiskuntavastuuraportti 2015
 https://www.saimia.fi/docs/julkaisut/ra
 portit/yhteiskuntavastuuraportti_2015.pdf

Net Promoter Score (NPS) assessment for assessing the effectiveness/impacts of training and RDI activities.
 https://www.netpromoter.com/know/

- Post-evaluation of societal impact at the organizational level is usually conducted with fixed frequency (annually) or conducted on an ad hoc basis (e.g. required for the institutional accreditation of HEI). The need for SI assessment could arise internally or could be imposed externally, by either regulators, accreditation institutions, or funders

- Post-evaluation considers actual outputs, and focuses on the outcomes and impacts effected. Compared to pre-evaluation, the post-evaluation of SI relies on larger information sets and involves less uncertainty. Post-evaluation can be conducted based on the observed behavior of individuals or by using contingent valuation methods (surveys), which address activity-led changes and causality. Such changes could involve changes in the constraints and preferences of individuals.

- The post-evaluation should be appropriately timed and should take into account that some impacts are not revealed immediately. Hence, studying societal impact immediately after the completion of activities may lead to incorrect estimates of societal impact. If societal impact occurs with a time lag, immediate post-evaluation results in an underestimation of SI. However, if the changes (impact) do not persist over time, then immediate post-evaluation overestimates the true SI. To address issues of time lag, the distinction between outcomes (as short-term impacts) and impacts (as long-term, lasting impacts) should be made clear. Moreover, to improve the accuracy of estimates, it is advisable to use repeated post-evaluations.

- Societal impact should be evaluated by qualified persons who understand the concept of societal impact, the path of impact and the methodology of estimating SI.

- According to the societal impact model developed as part of the HEISE project, post-evaluation should start from identifying in individuals' optimal choices of goods and their level of utility (well-being).

Summary of cultural organizations' SI practices in Estonia, based on country report

Introduction

This research was carried out by the HEISE team of the Estonian Business School in spring 2018. Two semi-structured interviews were conducted with senior managers of one arts organization and one arts funding body. The semi-structured interviews served three main aims: 1) to study the prevailing perceptions and (variation in) understandings of the concept of societal impact, 2) to map and study the current practices in evaluation/assessment of societal impact, 3) to study whether and how societal impact is used as a decision-making criterion in managerial decision-making processes in HEIs. A summary of the main findings and insights into different aspects of societal impact are provided in the following sections.

The interviews revealed that the terms "societal impact" and "social impact" are more often viewed as different terms rather than as synonyms. "Social impact" was considered to be a narrower term than "societal impact".

Stakeholders' perceptions and understandings of the concept of societal impact

The results of semi-structured interviews clearly reveal that defining "societal impact" turned out to be a rather challenging task for the interviewees. This can be illustrated by the diversity of definitions of "societal impact" offered by interviewees. According one of the respondents, SI is a way to influence directly the fields provided with financial support in order to achieve a (positive) change. The other respondent saw SI as influencing societal processes through culture and stressed the role of being "active" in this process. The following short summary illustrates what are the prevailing understandings and deviations from common (prevailing) understandings of different types of impacts.

"Intended and unintended" and "direct and indirect impacts"

The unanimous understanding among the interviewees is that all types of impacts should be considered when assessing SI. However, one respondent admitted that their focus has so far been little concerned with unintended impacts. On the other hand, the same respondent revealed that sometimes it is the "accidental/sudden" impact that it it impossible to ignore.

Material and non-material impacts

According to interviewees' understanding, both material and non-material impacts should be taken into consideration in SI assessment. However, as one of the interviewees represented a funding body, it was noted that it is through monetary intervention that non-monetary impact is achieved – when an artist is funded, he/she is able to create art. Material impacts' reslations to state level arts funding were brought up, as well as a convincing strategy for adoption.

Monetary and non-monetary impacts

Both of the interviewees share the viewpoint that both monetary and

Mapping of stakeholders' current practices in measuring societal impact

Electronic systems for the collection of data on performance results and, based on them, possible impact as well have been well established, as both organizations possess electronic registers. However, both art organizations confessed that as yet these systems are not being used optimally, even though each time during the planning process the results of previous performances are taken into consideration in order to make the process smoother. Both respondents admitted that they have very promising data (wide and detailed) in their hands but that it needs to be interpreted by professionals and that these professionals cannot be found inside their organizations due to the organizations' size and focus.

It is difficult to conclude much regarding the methodologies and indicators used to analyze the data, as they were described in rather general terms. One way to interpret this is that established methodologies do not exist yet or that the respondents are just not properly aware of the terminology to describe them in detail.

The four-year planning process of a performance was defined by one interviewee as leading to an "explosion", leaving the organizers in the position of only "witnessing its outcomes as it is physically not possible to grasp it all". And, as can be imagined, after such an explosion everybody is far too tired from dealing with cleaning up to analyze the (positive) damage called cultural exposure.

The role of societal impact in managerial decisions

One art organization considered an understanding of the societal impact of their organization (and its activities) as very important, as for them (being a state-funded body) it is important to see if the choice of activities they fund is actually justified. Currently they are in the middle of the first outsourced assessment of SI. Outcomes of this SI assessment are expected to have an impact—activating individual sponsors to donate. The council is expected to take into account the SI assessment results when the next funding priorities are formulated. Both respondents stressed that analyzing SI assessment outcome results in better and more accountable managerial decisions. The interviewers felt strongly during the interviews that the need for SI assessment has been understood overall, and that the first steps to implement assessment a professional way have already been taken. However, what is still lacking is know-how—more efforts are needed to build capacity in this particular area. The shortage of qualified staff is a very pertinent issue that was brought up by both organizations interviewed.

Conclusions

The main reason why art organizations consider SI measurement important is because it helps to make better decisions in the future, but also to improve the image of the organizations. Both organizations interviewed can be called early adopters of SI measurement in the Estonian context. As there are very few local best practices available, their activities in the field of SI measurement can most probably be reported as current best practices – one organization assessing SI internally and the other outsourcing assessment. Both claimed that the need for SI measurement would be better acknowledged in society if there were more examples to follow. One interviewee brought up an important point – there seems to be lack of involvement of scientists in setting state-level priorities in Estonia.

Summary on cultural organisations in Finland,
based on country report

Introduction

Within the research that was initiated by the HEISE project and was mainly focused on higher education institutions, five arts organizations also took part. Sibelius Academy was responsible for this part of the research and five semi-structured interviews were conducted with managers and experts from arts organizations, mainly located in Helsinki. This section provides a general overview of the current situation in arts organizations.

Stakeholders' perceptions and understandings of the concept of societal impact

The stakeholders from art organizations understood the concept of societal impact as a very broad term. For example, they refer to it as an artistic value or as an important part of marketing strategy and audience enlargement, and not so much as a management issue that is strongly linked to the organization's core tasks.

When considering societal impact within the arts organization, the concept is mainly understood as the link between the arts and society. For example, it is linked to equality of access to the arts, the influence of the arts on the wellbeing of citizens, etc.

According to those interviewed, social impact concerns various levels—individual, functional, project, organization and society—both locally, regionally and globally. Impact can (also) be generated by a single person, for example as the result of active participation in art performances or (social) media, and in collaboration in networks.

The respondents did not make a clear difference between impact, outcomes and outputs.
The perception of issues regarding causality varied among the interviewees.

In addition, societal impact seems to be highly context-specific and depends on the mission of the arts organization. This means that every organization needs to create their specific way of defining societal impact, which should be carefully aligned with the mission and strategy of the organization.
Mapping of stakeholders' current practices in measuring societal impact
Not all arts organization in Finland evaluate societal impact on a regular basis. They follow the instructions of the Ministry of Culture or other funding bodies (the city or foundations) but without any systematic approach.

The performance management of the Ministry of Education and Culture determines certain indicators for art organizations. Additionally, each organization has, in practice, other (including qualitative) indicators/key performance indicators for internal use. Most of the indicators concern outputs and outcomes rather than long-term impacts, but not all.

The perceptions within the arts organizations of societal impact vary. Further discussion on societal impacts is therefore vital.

Usually, the measurement of societal impact is not done in monetary terms. All the arts organizations interviewed for the study are operating in the public and non-profit fields, which indicates that success in general and success in societal impact cannot be reduced to numbers or money only. However, numbers seem to be important indicators for many organizations, but instead of money, the figures relate to the number of concerts, public discussions, audience attendance, performances, etc.

Even if all arts organizations are not explicitly and systematically measuring the long-term impact of their activities, they do follow, for instance, the opinion of the audience and the public in general.

Arts organization, similarly to educational organizations, feel that qualitative information about the societal impact of their operations is not valued highly enough, although that type of information is crucially important to understanding the variety of impacts each organization is making. They also lack knowledge of different methods–both quantitative and qualitative—of measuring societal impact, which hinders the creation of systematic procedures for societal impact assessment.

The role of societal impact in managerial decisions
There seems to be know-how in relation to societal impact at lower levels of management in art organizations (e.g., people who work more closely with different target groups), but this knowledge is hard to articulate and translate into to a framework that could reach the top management and policy makers. In addition, arts organizations lack knowledge about evaluation procedures, and more precisely about the right indicators to use in strategic decision-making.

Management and societal impacts is an area that is slowly developing in the field of the arts towards more systematic activities, and more efforts are needed to build capacity in this particular area.

Conclusions
Arts organization appear not have a clear and systematic approach toward the procedures for measuring and managing societal impact. The concept is regarded as a link between the arts and society at a more abstract level, and not as a management issue that is clearly linked to performance indicators. The interviewees demonstrate the clear need for capacity building in better understanding of the concept of societal impact at all levels of management, as well as in the field of evaluation. Although it is understood that societal impact concerns long-term changes, the challenge remains how to evaluate these long-term impacts, and how to evaluate any causalities.

Higher Education Institutions for Societal Engagement

Country Report: Spain

Results from Semi-Structured Interviews with Main Stakeholders

Introduction

This report summarizes the main results of eight semi-structured interviews with representatives of higher education institutions and organizations involved in arts and culture and social change. They were carried out mainly in the Spanish autonomous community of the Basque Country, though some institutions operate at the national level or in other regions. They were carried out between May and November 2018. All were face-to-face interviews, with the exception of one done by telephone. This report identifies the sample and tries to systematize the different voices of institutions that are engaged with societal challenges from different points of views and with different capacities. We elaborate on the concept of "societal impact" and on which areas are more important for public/private institutions. We also highlight the relationship between culture and art-based methods and interventions and societal challenges. We complement the findings of the survey with some other sources of information.

We are grateful to the people that generously agreed to participate in the research. They gave us their precious time and shared their insights and experience. What follows is founded on their voices and views.

1. The sample

We included in our sample eight institutions representing higher education institutions, their main stakeholders, and organizations involved in arts and culture (see Table 1). We got three representatives of Higher Education Institutions (HEIs) and five from Artistic and Creative Institutions (ACIs).

The approach of Higher Education Institutions was considered in our closest geographical framework and we tried to reflect the voices and visions of both public and private institutions. We included the public agency that monitors and enhances the quality of the Basque University System, UNIBASQ, interviewing its executive director, Prof. Eva Ferreira. The public university of the Basque Country (UPV/EHU) participated through an interview with Prof. Juan Ignacio Pérez Iglesias, the former rector and current director of the Scientific Culture Chair of the UPV/EHU. The University of

Deusto (UD), a private university of the Society of Jesus, participated with a joint interview involving three people: Prof. Victor Urcelay (Vicerrector of Entrepreneurship and Lifelong Learning), Mr. José Luis Larrea (Member of the Executive Board of the University and Honorary President of Orkestra – Basque Institute of Competitivenes), and Mrs. Cecilia Martínez Arellano (Director of Social Responsibility). We wanted to have a plurality of visions from professionals that focus on different areas. At no point did we want to perform any comparative analysis of how well different institutions are doing in different fields.

We selected a bundle of Artistic and Creative Institutions (ACIs) that are known as being socially engaged and oriented. The selection includes private and public institutions. Some of them work in creative project design and management, some others provide inclusive cultural services and experiences for socially disadvantaged individuals and collectives, others are funders of socially transformative artistic programmes, and some are public cultural institutions that in some way depart from the traditional model of museums or cultural centres. Far from being representative of the standard artistic and creative practices and reality in Spain, it should be noted that they in some way constitute best practice examples. We interviewed Ana Aguirre from TAZEBAEZ, a cooperative start-up with educational and development projects. Two public cultural institutions were considered (both identified the other as an example of best practices in the field of social innovation and societal impact). First we interviewed Charo Díaz Garaigorta, an artist who is in charge of mediation and public development at Artium, the Basque Centre-Museum of Contemporary Art, and Leire San Martín, the person in charge of cultural mediation at Tabakalera, the International Centre of Contemporary Culture of Donostia/San Sebastián. Isabel Le Gallo is director of programmes at Foundation Daniel and Nina Carasso in Spain. In particular, she shared her perspective as a professional in charge of citizenship and arts projects in a grant-maker institution that develops action/research while accompanying the institutions that get transformative projects funded (an example of this is the evaluative framework that they have developed). Last, we interviewed Queralt Prats. She is the founder of ARTransforma, a private firm that works with volunteers in the co-creation of transformative and participatory art experiences with people from disadvantaged groups.

Table 1. Sample studied in Spain

Institution	Short description
UNIBASQ	Agency for the Quality of the Basque University System
University of the Basque Country, UPV/EHU	Public University of the Basque Country, one of the members of HEISE consortium
University of Deusto	Private university (Society of Jesus) with campuses in Bilbao, San Sebastián and Madrid
TAZEBAEZ	Start-up cooperative firm working on social innovation. Created by the first graduates of the Entrepreneurial Leadership and Innovation Degree at University of Mondragón (private corporate university)
ARTIUM	Basque Museum of Contemporary Art
TABAKALERA	Public Cultural Center
Daniel and Nina Carasso Foundation	ARTransforma Private firm working on socially inclusive and participatory art projects
ARTransforma	Private firm working on socially inclusive and participatory art projects

1. Stakeholders' perceptions and understandings of the concept of societal impact

The translation of "societal impact" into Spanish is difficult. One needs to bear in mind the artificial difference that is created in Spain between "social impact" and "impact in the society". In most of the conversations, this had to be further explained after the interviewees answered the questions in the first block. There are marked differences between how HEIs and ACIs elaborate what societal impact is. However, both types of institutions relate societal impact with the accomplishment of their missions.

There are also different orientations and stages of evolution in the societal impact of HEIs. Sometimes, they coexist in the same organization in different areas or for different purposes. For instance, the most traditional orientation would consider that societal impact lies in the realm of societal transfer, mostly focused on the transfer of knowledge generated within that is then disseminated without. This would be the third mission of HEIs, the first and second being teaching and research, and it corresponds to a traditional vision that is reflected in structures that affect labour relations between HEIs and academics (what is written and expected in terms of teaching, research, administration and dissemination duties), legal statutes and the internal organization of departments (vice-rectors and offices). It is clear that this orientation takes societal impact as a by-product and gives prevalence to teaching-learning activities and research. Moreover, when talking about impact in society, there might be a tendency to give more weight to the transfer of scientific knowlegde, and less attention to cultural and artistic output. Societal impact is related to change and transformation, and linked to the transfer to society of what is being achieved in research, of advances in knowledge, and aimed at the creation and enhancement of scientific culture. Moreover, there should be further benefits for society, such as in the cultural realm.

Currently, this is the mainstream approach as it informs most of the institutional arrangements for HEIs in our area, though there are new structures such as the Vice-rectorate of Entrepreneushing and Lifelong Learning (University of Deusto) or of Innovation, Social Commitment and Cultural Activities (UPV/EHU).

Some of the actors who are leading the move to bring engagement to the centre of every activity that is done in HEIs by members of HEIs highlight the idea of civic engagement and of awareness of means to better understand and handle complex social interaction. They put the emphasis more on dealing with processes and less on producing outputs that are to be pushed along a pipeline to the final recipients. Still, there is a lot to do to close the divide between newly generated knowledge and society. In some cases, the whole idea of societal impact has recently been introduced into the reconsideration and updating of strategic plans, introducing some nuances into the reformulation of the mission of particular HEIs. For instance, one of the institutions identified the role of HEIs in accompanying the personal and professional development of a person through life-long processes, such that they can be permanent agents of change and transformation. In this discourse, concepts such as entrepreneurship, innovation and transformation appear. The development of the community/society

is seen as an aim, but the realm of action both for scientific culture and for the humanistic approach is the person that can be transformed by HEIs. The common and narrow vision of HEIs as qualified labour-force providers is supersceded. In some sense, that should be guaranteed and taken for granted. Some interviewees identified all this process with a general change in the social paradigm from one based on property (reflected in spatial fragmentation, knowledge silos) to a relational one.

Keywords that appeared in the conversations were change and transformation, transfer, civic, critical thinking, humanistic approach and life long learning. In this approach, personal transformation is a leverage of social change.

For arts organizations, it is clear that social change and impact is achieved through transformation at the individual level after exposure to some meaningful artistic, aesthetic experience. In many cases, this is related with mediation and activism, and subjects should be exposed to some unconventional and critical discourses, such as with gender. For most of them, societal impact is seen as process-driven. This is not about translating outcomes, but about getting people engaged and involved in processes of change. Some of the people interviewed showed a conception of socially-involved cultural and artistic activities that is closer to the concept of mediation than to the concept of curation (which is still the mainstream approach for Spanish cultural institutions). Professionals working in social innovation relate societal impact to development, opportunities and empowerment of people. Professionals from mediation clearly identified that societal impact has to be a "bidirectional" process.

The key concepts involved include processes and innovation, relational, sustainability and transfer.

It is somewhat surprising that there were very few references to "partnership creation", though there is an ambition to cooperate with agents and relevant stakeholders. Some statements indicate that stakeholders are to be attracted and engaged inside the institution, with few initiatives to create common ground for the co-creation of processes to face societal challenges.

Societal impact vs. social impact.
As mentioned in the introduction, there is not a meaningful translation in Spanish that reflects any difference between these terms. In some cases, respondents tended to say that "in society" was somehow more encompassing than "social".

Output vs. outcome vs. impact.
Whereas the distinction between these terms is clear for the academics that participated in the interviews, the professionals of arts institutions prefer to focus on processes. To better interpret these results, please note that the interviewees have a strong quantitative background, being engineers, mathematicians, economists or biologists, and some of them have a deep understanding of causal inference, experimental design and impact determination.

Local vs. global impact.
Depending on the organization, differences were identified. The HEIs recognize their universal vocation and the fact that knowledge and scientific culture can be spread not only to the closest communities, but should also be universally relevant. The transformation of individuals should also impact the development and the economic and social progress of the community. Social innovators point out that their reality is very often multi-localized, so they strive to deliver global impact. ACIs in general focus on their closest communities, though there is an interest in being able to scale what works in different contexts.

Intended and unintended impacts.
This was difficult for many respondents. Actually, unintended impacts of an intervention can only be assessed a posteriori, and there is very little tradition of measuring or evaluating outcomes and impact at all.

Positive and negative impacts.
There was a consensus that both types of impacts should be evaluated. As before, we have the impression that the absence of regular evaluation practices does not help to establish a clear idea of how this should be done.

Material and non-material impacts.
The majority of interviewees agree that both material and non-material impacts should be taken into consideration in SI assessment. There were interesting approaches to non-material impacts that mentioned that there is major potential for transformative art-based projects to enhance positive attitudinal change, creating and spreading hope and eagerness.

Monetary and non-monetary impacts.
For academics and practitioners coming from managerial science, this question was meaningful. For those in the ACIs, which are still very much service-oriented and believe that monetary impacts imply a commercialization and commodification of arts and culture, it was less so.

Direct and indirect impacts.
This was related to intended and unintended impacts in most cases. Many respondents found the question very ambiguous. Some respondents identified indirect impacts with the impacts in the environment of the participant. Some others identified the "hidden" impacts of actions of a learning-service or challenge-based learning, which act as moderators to achieve intended long-term impacts.

Short-term and long-term impacts.
All the respondents agreed that long-term impacts are the relevant ones. For some HEIs, this is related to life-long learning processes and with strategic planning. ACIs tend to identify processes that need a long time to transform individuals and society. However, some voices recognize that the effectiveness of some initiatives can already be evaluated in the short-term.

Dimensions of impact
For the dimensions of impact, there were different areas identified, such as the change in labour relations, in the whole educational system, in the values of society (with regard to enhancing cooperative approaches), in the empowerment of citizens and in the hybridization of knowledge and practices.

Trends
There was also an identification of the rising importance of social awareness and of the role of volunteers and citizen participation in this type of impact-delivery activity. Some changes were identified as made to give more relevance to societal impact more as a social awareness, the perception that every initiative counts and the traceability of what is done, who benefits and how it contributes to the common good. Research-action practices might become more frequent and extended for HEIs in the future. This

might help to overcome traditional divides. For instance, UD has identified the need for new professional profiles in the field of "facilitators" that have the skills to lead co-generational processes of basic and applied science, as well as entrepreneurial and interdisciplinary skills (for a description of the project, see Canto et al, 2018). ACIs have developed the job profile of cultural mediators and some of the former cultural action and education departments have changed their names to audience development and mediation.

Barriers and prejudices

Two identified barriers that challenge and limit the current understanding of societal impact are the instrumentalization of the artistic and cultural experience and some paternalistic approaches. These two barriers contradict the individual impact with regard to encouraging critical thought and the emergence/questioning and sharing of values.

2. Mapping of stakeholders' current practices in evaluation of societal impact

There was a common identification of lack of guidelines and valid frameworks to assess SI at the individual or at the collective level. Some recurrent ideas were that SI should be co-created, prototyped, tested … and that this would correspond to participatory approaches to the governance of both HEIs and ACIs.

For the time being, there are some attempts at the national level to develop forms of methodology by the Spanish Conference of Rectors (CRUE) and by the National Agency of Quality Evaluation and Accreditation (ANECA). In fact, during the period of this research, the Spanish Ministry of Science, Innovation and Universities promoted for the first time an individual pilot assessment call of transfer and social impact, similar to the traditional research assessment exercise. This has been controversial: The criteria were not clear for many fields of knowledge, and so many candidates participated that the Ministry decided to suspend the deadlines for resolution. The lack of clear criteria and indicators of evidence for a researcher/academic/department/whole university is a problem common to all HEIs. This is even more important in the case of the evaluation of how well HEIs are doing in the social sciences, humanities and arts. There is an identified lack of indicators, but commissions find it difficult to propose effective indicators and measurement frameworks.

Some bodies of HEIs have the capacity to measure their own performance. For instance, the Chair of Scientific Culture of the UPV/EHU does intensive dissemination work on social media and makes use of digital information and quantitative indicators of traffic, as well as of physical attendance to science festivals that they organize around Spain in cooperation with different institutions.

HEIs have incorporated sustainable development goals (SDGs) in their practices, but there are no common measures of how they are implemented and what progress is achieved. UD has around 20-25 indicators of Social Responsibility and a model for impact. Performance in those indicators is not only important for UD in terms of internal governance and management, but also for stakeholders.

ACIs have a more flexible approach to assessment and evaluation. Still, however, Sustainable Development Goals and Agenda 2030 are not fully incorporated, though areas such as gender and environmental sustainability are in their agendas. They prefer to work through processes instead of following an outcome/impact evaluation framework. If evaluation is performed (which is not very often in a formal sense), it is individual projects that are evaluated. There is not a single valid measurement framework, though even knowing that some institutions have built their own can be seen as good news. Typical practices for ACIs are questionnaires, qualitative research with observational participation, interviews, recording of activities, and testimonials. In some cases, practitioners find it extremely useful to maintain records, such as in cases of participatory artistic interventions with people with disabilities. In this way, they say that they can better track the transformation that they are looking for. Sometimes this is included in the tasks of the public and audience departments.

One of the motivations of ACIs for assessing societal impact is its utility in terms of assessing work processes that rely on design thinking and lots of prototyping. This is also true for the social innovation start-up. Professionals recognize that it also empowers the mediators and educators that are in charge of those programmes and promotes continuous improvement, leaving space for reflection. Further, it is seen as a compromise facilitating a transparent and reciprocal engagement with participants. For public ACIs, the publication of results and impact is part of their public vocation.

Best practices: Mercedes Álvarez at Intermediae-Matadero and CA2M – co-development of measurements for artistic, educational and transformational practices. Fundación Daniel and Nina Carasso using workshops to develop methods to assess the impact of artistic residencies in education centers.

3. The role of information on societal impact in managerial decisions
Professionals recognize the usefulness of assessing societal impact to monitor the level of achievement of some goals and of the mission of the organization. We did not, however, find a single professional whose individual performance in this realm determined their salary or conditions for promotion. It is true that for the first time academics working for public HEIs under some conditions were eligible to enter into a pilot individual assessment exercise and that a positive valuation would have economic effects in terms of a monthly bonus of around 120 euros net (the same size as the bonus linked to positive assessment of research for a 6-year slot).

ACIs consider that assessing societal impact improves the reflection that they can do about their own tasks and that this helps to better manage projects and also to better define strategies to engage with more diverse audiences.

Conclusions
There are some trends that are affecting the role of HEIs. In the case of Spain, for public institutions, the deep crisis of the late 2000s imposed dramatic budgetary cuts and created a pressure to justify how public HEIs deliver public value. There is an increasing call for accountability and transparency, while globalization implies, among other things, that all of a sudden, HEIs' performance in different realms is assessed according to criteria and indicators that contribute to global and public rankings. These changes are not only affecting public agents, however. Private agents that have a social mission identify that the current public debate about the divide between public and private is too simplistic, as many times the fact that they are public or private bodies is perceived to be linked to public or private services.

Arts and cultural institutions do not criticize Higher Education Institutions on the grounds of lack of accountability, but on the grounds of lack of dialogue and bilateral responses to needs and achievements. Some common challenges for HEIs could be the four identified by Canto et al. (2018): to create knowledge that is socially relevant, to overcome the divide between HEIs that generate knowledge and societies that assimilate it, to increase the legitimization of created knowledge, and to change the internal culture of HEIs in order to learn how to co-generate. In the end, HEIs should

overcome a traditional model of dissemination where society is a passive agent to follow a dialogical model that opens spaces for co-creation with challenge owners.

We would like to include a brief reflection about the limitations of our findings in order to characterize in a representative way what is going on in the Basque (not to mention the Spanish) system of HEIs in terms of societal impact. A recent report by Euskampus and the Agirre Lehendakaria Center (Madinabeitia et al., 2018) elaborates on the idea of three frameworks or discourses regarding the role of HEIs in the Basque context: one academic-institutional, one technical-economic and one critical. This highlights the idea of the transformation inside HEIs themselves and presents different values associated with each of the discourses. HEIs are complex organizations and even if there are common values and missions, the beliefs and attitudes of their professionals deeply determine how they will engage with society.

Last, as the HEISE project is interested in analysing what HEIs can contribute with art-based methods, we would like to conclude with the recurrent opinion of the interviewees from ACIs: the universities should move from their comfortable position and should be more receptive to the insights and critical thinking that are being generated in their environment. As they have themselves adapted to dialogical and reciprocal impact, they require traditional universities to incorporate this relational logic into their everyday interaction. It could be the case that if STEAM (Science, Technology, Engineering, Arts and Mathematic) approaches were better integrated into the formation of new generations those divides could be closed. Some academics from the arts and humanities disciplines criticize the turn towards a "dual university" (Casado da Rocha, 2019). In their view, this model of university is conditioned by (labour) market requirements and contradicts the vision of the university as an unconditional realm, as proposed by French philosopher Derrida. It may be the case that the way this development affects humanities and the arts would differ from the way it affects the fields of science and technology.

There are interesting reflections about the importance of incorporating artistic practices and design thinking into the teaching and research practices of HEIs (see Chen, 2018 and Mondelez and Ceulemans, 2018). Challenge-based learning is being incorporated into HEIs' curricula. For instance, UPV/EHU started to handle ODS internal challenges and deal with them through the proposals of coordinated teams of academics, staff and students. The two authors of this report have taken part in Campus Bizia Lab for two editions since its pilot scheme. The format of the Lab is novel in

the Spanish HEI system and also among ACIs. Actually, Tabakalera (one of the institutions surveyed for this report) is one of the pioneering cultural centres that use this approach in our community. Both UPV/EHU and UD have started to introduce this format in their research and teaching-learning initiatives.

As the whole innovation agenda at the European level is being re-structured, with a trend towards incorporating the idea of mission-oriented innovation (Mazzucato, 2017), HEIs will have to respond and reorient all their pillars of action, so probably the divide between pillars will have to be overcome and new spaces for dialogue will have to be created.

Chart 1. Diagram of the Campus Bizia Lab on cultural resources and habits of the UPV/EHU community to overcome societal challenges related to SDGs.

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Societal impact – prevailing understandings and practices: evidence from survey and structured interviews

Executive Summary

The following summary is based on the results of an on-line survey among qualified representatives of higher education institutions and cultural organizations, which was carried out in Estonia, Finland and Spain by the Erasmus+ HEISE project in February and March, 2019. The aim of the survey was threefold:

1) to clarify prevailing understandings, and variations in the interpretation, of societal impact;
2) to learn about current practices for evaluation/assessment of societal impact (including the main drivers, methods and indicators used, as well as factors impeding the application of societal impact evaluation in practice); and
3) to learn about the extent of consideration of societal impact in the managerial decison-making process in higher education institutions and cultural organizations.

In total, there were 73 respondents to the survey from the countries studied, of which 31 were from Estonia, 29 from Spain and 13 from Finland. The majority (44) of respondents represented higher education institutions, of which 41 were the representatives of universities (scientific or vocational), of which 15 were from Spain, 14 from Estonia and 12 from Finland.

The responses to the survey reveal the following:
- The term "societal impact" has firmly rooted itself in the mindset of institutions of higher education, arts and culture in all the three countries studied, but especially in Finland. However, it is also evident that the term societal impact is subject to various and rather different interpretations. There exists a multitude of understandings of what constitute the relevant types of impact and the relevant boundaries of society, as well as how the terms "societal impact" and "social impact" are related. This conclusion holds across the countries and within the countries, as well as within and across the sectors studied. Hence, the evaluation of societal impact in practice is also characterized by heterogeneous approaches and the societal impact evaluations undertaken are not neccessarily comparable with each other across the countries or within the countries, as well as within and across the sectors studied.

- Societal impact evaluation tends to be more common practice among HEIs than among cultural and arts organizations. This seems to be explained by the differences in regulatory requirements, which formally stipulate evaluation of societal impact for HEIs, but do not prescribe societal impact evaluation for cultural and arts organizations.

- Among the countries studied, Finland is the leader in application of societal impact evaluation, especially in HEIs, where the evaluation, reporting and disclosure of societal impact has become a fairly regular practice.

Societal impact evaluation and reporting is also quite common practice among HEIs in Spain, but still rare among HEIs in Estonia. However, it is important to point out that the assessment of societal impact in Estonia and Spain is largely driven by internal needs, while the regular practice observable in Finland is largely externally driven (by funders' requirements and regulations).

- Although the disclosure and reporting of societal impact is often prescribed externally, HEIs acknowledge that societal impact reports also serve as marketing tools. This view is particularly characteristic to HEIs in Estonia, where marketing is the main stated reason for disclosing and reporting societal impact by HEIs.

- There is a dominant view among HEIs (especially in Finland) that assessment and reporting of societal impact brings benefits, although the benefits associated with it are generally perceived to be non-monetary form.

- Ex post evaluation of societal impact vastly outweighs ex ante assessment. This suggests that societal impact evaluation is predominantly accountability-driven rather than undertaken for the purpose of decision-making. The forward-looking ex ante evaluation of societal impact seems to have gained an important role only among the HEIs in Finland.

- Well-established procedures/guidelines for the assessment of societal impact are missing in the majority of organizations participating in the survey. An ad hoc approach to evaluation of societal impact seems to prevail.

- To estimate societal impact, HEIs (as well as culture and arts organizations) mostly collect data via surveys among participants in activities, or by arranging interviews with the participants . Web-based methods like Google analytics are also applied, although their role in gathering data is smaller compared to surveys and interviews. Short-term focus tends to dominate over long-term focus in societal impact assessment. Hence, in general, the evaluation practices are subject to criticism due to their orientation on short-term impacts only.

- Although societal impact considerations have established their role, either as a formal or an informal decision-making criterion in HEIs, financial criteria (considerations) still dominate in the decision-making process in HEIs. The exception are the NGOs and public administrative organizations in charge of culture and/or arts in Spain, among which the majority of respondents assign a more important role to societal impact than to financial outcomes in the decision-making process. In general, societal impact as a decision-making criterion still receives only limited attention. It is not often addressed and discussed in organization's work meetings, and the evaluation of societal impact is predomiantly ex post rather than ex ante.

- There are several obstacles for wider application of societal impact assessment in HEIs and organizations of culture and arts, of which the lack of sufficient knowledge in appropriate evaluation methods as well as issues related to data seem to be the most common.

The results from the survey suggest that there is a need for policies that promote in-depth understanding and harmonization of the concept of societal impact. Such policies could include elaboration of methodological guidelines applicable specifically to evaluation of societal impact in institutions of higher education, arts and culture, as well as designing and introducing specialized training courses, which would focus on the concept and assessment of societal impact in institutions of higher education, arts and culture.

APPENDIX 005

Challenge-based cultural planning in the cultural district of Töölo Bay in Helsinki

Sibelius Academy at Uniarts Helsinki, Arts Management Master's Degree Students

Description of the Context

The challenge-based learning case involved arts management master's degree students of the Sibelius Academy, University of the Arts Helsinki in Finland. The arts management program includes various courses related to cultural policy, cultural planning and cultural economics, as well as management courses dealing with issues connected to strategic management, marketing, fundraising and leadership in the field of arts and culture. Courses are normally taught in small groups of 15 to 22 students, with the teaching staff comprising both academics and professionals working in the field.

Case studies are used quite regularly in the classroom, providing a certain level of engagement with the professional field of arts management. However, this engagement with the industry does not often concern real cases offering prolonged engagement with professionals or the opportunity to help solve their actual operational issues. This time, a wonderful opportunity emerged to get involved with a highly interesting cooperation between several arts and sports institutions located in close proximity of the Töölö Bay area in central Helsinki, the capital of Finland.

The park around Töölö Bay begins in the heart of Helsinki and there is a popular walking and cycling path circling the bay. The Winter Garden, which boasts hundreds of plants, is located at the north end of the bay. Wooden villas recall Helsinki's history and there are good opportunities for bird watchers (www.myhelsinki.fi). There are nearly 30 different cultural and sports organizations in the vicinity of Töölö Bay, including the Finnish National Opera, Helsinki Central Library Oodi, Museum of Contemporary Art Kiasma, the Finnish National Gallery, Finland Hall, the Olympic Stadium and many more. These operators in the Töölö Bay area have created a network to plan the future of this vibrant cultural district. The aim is for the Töölö Bay area to become the venue for regular urban events and experiences in the heart of Helsinki (www.toolonlahtihelsinki.fi/en). The map below shows the area around Töölö Bay and some of the important cultural institutions operating in the district.
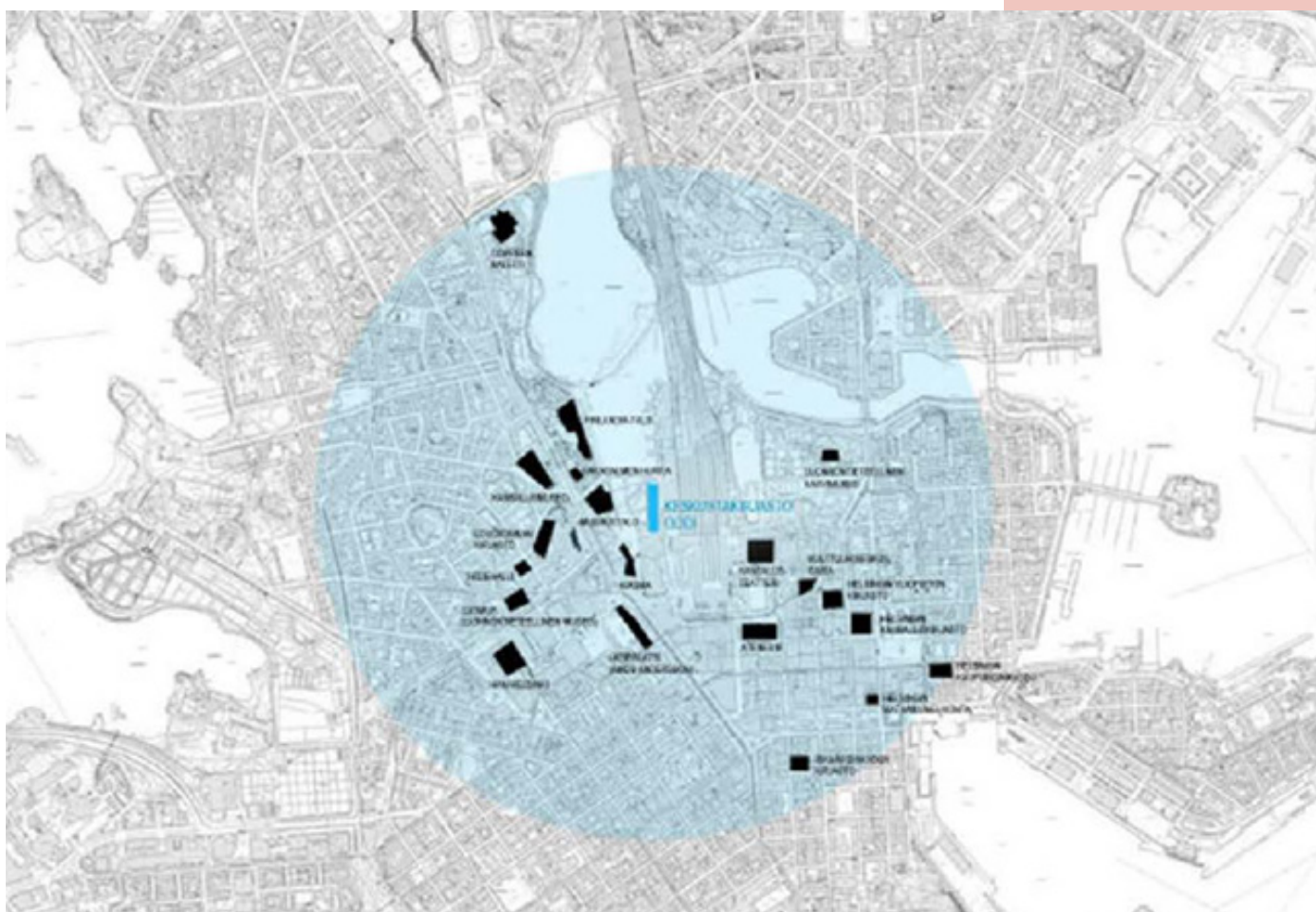
Different attempts to develop the Töölö Bay area have occurred over the years, the most recent undertaken in August 2017 when the Dean of the Sibelius Academy invited all the representatives of cultural and sports/ leisure organizations around Töölö Bay to discuss how to cooperate and create joint activities for citizens and visitors alike. The representatives were highly interested in developing these projects, but to get a clearer picture of the aims, wishes and concerns of each organization in the area, the city of Helsinki initiated a small study among them. This was the moment when arts management students of the Sibelius Academy first got involved in the process.

Description of the Challenge
The participants in the first meeting of Töölö Bay operators identified a need for cooperation in projects such as creating a shared profile and image of the area, deepening specific forms of cooperation, sharing some marketing and communication efforts, and finding new ways to increase public participation. In order to obtain a more extensive overview of these

wishes, the participants in the meeting agreed to conduct a study and interview representatives of stakeholders in the Töölönlahti area about their ideas for development and cooperation. This overview was planned to act as the foundation for future development of services and cooperation in this area.

The Department of Arts Management proposed that their students carry out the study. The research embraced 27 cultural, sports and leisure organizations operating in the Töölö Bay area, with the aim of capturing the overall expectations, thoughts and wishes for the further development of the Töölö Bay project. The research was based on 27 semi-structured interviews with managers and experts working for arts, culture, sports and leisure organizations in the area. These interviews were carried out in October and November 2017.

The challenge-based learning case was integrated into a course on cultural planning, as the case represented an interesting aspect of cultural planning at the municipal level. The overall learning objectives of the course were that the students would learn to identify local, national and European-level cultural planning and recognize the role of arts managers in these processes. In addition, the student would be able to:

- recognize the connections between the different local and national authorities, policy-making structures, structures of resource allocation and funding bodies in the arts
- identify the role of the EU, UNESCO and other international stakeholder organizations in cultural planning practices
- distinguish the indicators and impacts of cultural planning

Description of the Learning Process
Preparation
The Töölö Bay challenge-based learning case involved the responsible teacher of the cultural planning course, 15 arts management students, and another teacher in co-writing the final report on the study. The students were responsible for conducting the semi-structured interviews based on an interview guide supplied by the city administrators. The city administrators also provided the list of interviewees, but the arts management students conducted the interviews independently in pairs or individually.
Before the interviews took place, the teacher coordinated with the city administration and asked the cultural director of the city to meet the students and explain the context and aim of the learning case. This was crucial in terms of the preparation of the process because this allowed the students to get a broader view of the aims and objectives, and also to ask any questions they had prior to the interviews.

Actions
The interviewees were distributed between the students based on their interests. After the distribution, the students started to schedule the 30-minute semi-structured interviews. Each pair of students had two interviews to conduct during a two-month time period. Some of the interviews were conducted in English and others in Finnish. After the interviews, the students recorded the main aspects of the interviews in an Excel sheet that was then sent to the responsible teacher of the course.

Before the interviews began, the responsible teacher described some basic elements of research interviews, as the students had not yet started their research methodology courses. Later on, when the students started the research methodology course and research interviews were discussed and practiced, it was very beneficial to reflect on these practical experiences of interviewing experts: how to start the interview, how to create trust, how to ask non-leading questions and how to end an interview. In this way, the Töölö Bay learning case provided learning opportunities beyond the case itself.

Evaluation and Results
This challenge-based learning case, which involved a city administration and almost 30 different operators in the cultural, sports and leisure field, was mainly about doing a study that helped the operators to get an overview of the situation and to make decisions regarding how to continue the development of the network. Hence, different types of research project can also act as valuable learning experiences when conducted in collaboration with several professionally relevant actors. This type of challenge-based learning case provided the students with the opportunity to meet potential employers and to learn about their work.

When the students had conducted the interviews, the teachers organized an evaluation session in which the students were able to reflect on the different situations they had faced with the interviewees. In general, the students were excited about the opportunity to meet the top managers of the organizations. One disadvantage for the research was the limited information available regarding the initial idea for the Töölö Bay area. On a more negative note, some of the interviewees treated the interviewers

as students, whereas others treated them as arts management professionals. However, some of the students felt that the interviewees seemed very relaxed while talking to students and that this might have been different if talking to city administrators. The students thus had an advantage as interviewers because they were seen as outsiders in the project, and therefore as neutral participants. It seemed that this learning experience was a win-win situation for both students and the city administration.

The interviews were initially analyzed by the students themselves as they filled out their reports on the interviews. After that, the two teachers wrote the final report based on the interviews. The results of this research provide an overview of the landscape of the Töölö Bay project, contributing to a greater understanding of the potentiality and challenges that this project may face. The report provides informative insights into emerging needs of the actors in the area and identifies some risks and challenges as well potential opportunities that should be taken into consideration in the further development of the project. At the end, the report provided a conclusion and recommendations for development of the project.

The overall timetable of the challenge-based learning experience was from August to January, in other words six months. This period included the very first discussions about the collaboration and the final presentation of the written report. The most active work period for the students lasted about four months, including two months for the interviews. Two months may seem a long time to dedicate to the interviews, but it was necessary because scheduling an interview, even a short one, in the busy schedules of top managers required time.

One of the most critical parts of this learning process was the way teachers and city administrators negotiated the goals. Fortunately, the goals were very clear from the beginning and everybody knew their responsibilities and what was expected from each of them. This type of learning process did not require any specific financial resources over and above the time dedicated by the teachers.

We-house at Kerava – Supporting the wellbeing of families.

Laurea University of Applied Sciences.

We-house Kerava
We-house Kerava is a low-threshold community house that is open to all citizens of Kerava. The facilitator of the we-house is The Mannerheim League for Child Welfare (MLL), Uudenmaa District, and for the first two years we-house is funded by the we-foundation, which aims to reduce social inequality and the exclusion of children, youth and families in Finland. During this time, we-house hopes to convince the city of Kerava to grant them permanent funding.

The main aim of we-house Kerava (me-talo in Finnish) is to increase and promote the wellbeing of families and to provide them with support via participation, discussions with peers, and volunteering. We-house is open to all residents of Kerava and its neighboring areas regardless of age, gender or current social status. We-house offers a place for participation, inspiration and excitement; it brings joy to everyday life and enhances opportunities to find employment. All the activities and functions that arise from the wishes and needs of local residents are planned and carried out in conjunction with local service providers, organizations and companies.

We-house provides open activities, decreases loneliness and enables different forms of support all under one roof. We-house also strengthens cooperation between the city of Kerava, organizations and parishes, as well as increasing volunteer activities in the area.

Cooperation between we-house and Laurea UAS
The bachelor's degree in Social Services provides social services studies that incorporate the skills required to help and guide clients at different stages of life, as well as comprehensive skills the management of social services, service systems and legislation. During the social

services studies students learn various innovative methods of working with clients and means of providing concrete help and support. These methods are already put into action during the course in practical placements and project work. Social Services undergraduates are employed by the public, private and third sector in various counselling, service, rehabilitation and prevention related tasks, in early childhood education and in different management positions.

Cooperation between Laurea and we-house Kerava started in autumn 2017, when we-house was about to open its doors to the residents of Kerava. Collaboration with students was seen as a great opportunity to start promoting we-house and to plan the activities we-house could offer. We-house and its aim of promoting the wellbeing of the citizens of Kerava provide a great environment for social services students to plan and carry out challenge-solving micro-projects, and to practice their interaction and guidance skills with the clients and coordinators of the we-house. Social services students planned and carried out three challenge-solving micro-projects at the we-house Kerava in 2018.

Supporting the wellbeing of families
Together with the we-house coordinators, Laurea UAS undergraduates planned and implemented activities for the visitors to we-house. The main challenge for we-house Kerava was to make residents aware of the project's existence and to attract new visitors to the we-house. Students' micro projects had different aims, such as organizing art sessions for primary schoolers, arranging activities for parent-child groups and interviewing visitors about the services that we-house provides in Kerava. The common aim for all micro projects was to promote participation among visitors by allowing them to take part in the planning process. Over the course of 2018, there were altogether five student teams doing project work at we-house Kerava, three of which will be described here.

Shared experiences at the Multisensory Space
The first student team carried out their project in January 2018. The student team planned and created two multisensory spaces (read more at https://aistienmenetelma.net/en/) for children and youngsters who were also involved in the preparations for the spaces. The main aim of these multisensory spaces was to create positive experiences for the children involved in the project, but also for visitors to we-house. The first multisensory space was an underwater world and the second took visitors into the winter wonderland of Lapland.

Picture 1. Sea creatures for the underwater world.

Both multisensory spaces were created in workshops organised by the students, where children - and also more mature visitors to we-house - could create elements and decorations for the multisensory space. You can see a video of the underwater world at
https://www.instagram.com/p/BepwNa1IJRT/?utm_source=ig_web_button_share_sheet
And a video of the winter wonderland at
https://www.instagram.com/p/BcbtC6SF-Yz/

As we-house was still a comparatively new and unknown service among the inhabitants of Kerava, marketing became an important part of the student project. Students had to reach people to advertise not just their own project activities, but also we-house Kerava. The students made a poster which they put up in shops, health centers and other public

spaces nearby. They also promoted their project via we-house's social media channels. As a result, the we-house had many new visitors. Both multisensory spaces were successful, and many people that entered the spaces wanted to stay there for hours!

Trying to reach out to refugee families

The second group of students started their project at the end of January 2018 by meeting with the we-house coordinators. The initial aim of the project was to reach out to new refugee families from Syria that had just moved to Kerava. Students were supposed to plan activities especially for these families and to provide them with a chance to get to know people living in Kerava. Students did their best to market we-house as a low threshold meeting place by visiting the Topaasi multicultural center and immigrant service point. Students provided information about we-house and its activities to the refugees and workers and put up advertisements on noticeboards. However this did not result in these families finding their way to we-house during the time the students' project was happening at we-house.

Students and we-house coordinators came up with a "plan B", in which students would organize and implement activities for all the visitors to the we-house. The activities were aimed at creating opportunities for random visitors to get to know each other by doing something creative together. The students designed a project in which the visitors started to create a multisensory space together. During the sessions, students and visitors created papier-mâché planets and crafted spaceships from clay. The only exception was Valentine's Day, when activities were planned around the theme of friendship theme.

Picture 2. Creating planets and spaceships.

During the final session, the students constructed a multisensory space in which all the papier mâché planets where hung from the roof and space-themed crafts were dotted around the space. Visitors from babies to grownups loved the space.

Picture 3. Multisensory space at we-house Kerava. Picture by Bakar Bakar.

Impact assessment among visitors
The third student team carried out an impact assessment research among the visitors to we-house Kerava during the autumn of 2018. Throughout its existence, we-house Kerava has constantly asked visitors what they want and what they need, andorganized different activities based on the desires expressed. For example, at the beginning of summer 2018 it became apparent that there were many children looking for something to do during the daytime. In Finland, school children have ten weeks of summer holiday, while their parents have a maximum of four weeks off from work. Many families struggle to find ways to keep their children safe and occupied during the day when they are at work. Summer camps are very popular, but they can be really expensive and are fully booked months in advance. After realizing the situation, it only took only a couple of days for the we-house coordinators to start a day camp for school children. The summer camp was free of charge, so all children could take part in it. In order to provide the required activities, the we-house coordinators had to initiate close co-operation with different organizations and enterprises in Kerava.

A team of three students conducted guided interviews with 13 visitors of different genders, ages and cultures. All respondents visited we-house at least once a week, and some as often as five times a week. The main goal of we-house Kerava is to provide peer support and services for children and families and thus prevent social exclusion. At this stage it is impossible to say whether we-house has achieved this goal, but it is still important to hear how visitors have experienced we-house and the services and activities it provides.

Based on the interviews, we-house has already become an important meeting place for people. For parents, we-house facilitates peer support, which has a direct impact on their quality of life. For non-native Finnish speakers, we-house provides a safe environment to improve their language skills and practice Finnish with native speakers. Regardless of the age of the respondant, we-house has reduced feelings of loneliness. All respondants described we-house as a place to meet new people and make friends.

The students' conclusion was that we-house offers a community living room for the citizens of Kerava. We-house welcomes literally everyone, and by doing so it reduces prejudices and strengthens a sense of togetherness. We-house is a unique meeting place that has already earned its place in the hearts of residents.

Conclusion
According to the we-house coordinators, cooperation with students has been smooth and rewarding. All student teams have followed we-house's principles and acted according to them. Students have planned and carried out their activities based on client's wishes and requirements. In some cases, visitors to we-house have already become actively involved in the planning stage. Feedback from the clients has been excellent throughout.

Meetings and interaction with the students demand time and input from the coordinators, but they feel that the student teams have been very cooperative and efficient, and that ulitmately we-house has been the beneficiary of this cooperation. The Students have brought fresh ideas into we-house activities.

One major challenge that student teams have faced is that it is impossible to predict whether there will be participants at the planned sessions. Some sessions have only had a few participants, where others have filled the house.

Students' feedback at the end of their projects was similar to the coordinators: the challenge-solving projects taught them stress tolerance, problem solving skills and in the end gave them loads of professional confidence. Despite small hiccups along the way, the students also felt that they achieved something. Even though these achievements might seem small, on an individual level they have a huge impact: a child found a friend, a new parent found a peer, or a teenager found a freetime activity.

The greatest lesson was the importance of shared experiences. There is no need for a common language, as art brings people together!

Puluboi's Christmas Street

Aalto University.

The Art Education MA program at Aalto University collaborates with a wide range of partners. In autumn 2017, pedagogical studies for adult education included a project with different kinds of organization. A group of five art education students implemented their project in a collaboration network with University of the Arts, Helsinki University, Helsinki City Library (Kallio) and the Literary Art School of Helsinki. The project was called Puluboi's Christmas Street and it was based on a book by Veera Salmi. The aim was to create sustainable and site-specific art education concepts.

In this project, the role of challenge owner belonged to the Literary Art School of Helsinki. Teachers of the art school moderated the project, gave guidance to the student group in conjunction with their university teacher and formulated the challenge with the students. They had plenty of planning meetings with students, worked together with them onsite and gave them important and productive feedback .

While familiarizing themselves with the issue, the project group of five students had a walk and talk with the writer, and met the staff of a film company that was producing a film on Puluboi. Issues of the economics, artistic value and sustainability of the project challenged the group to think and act critically. The project group facilitated a workshop for trainee teachers and through the workshop created a platform for pedagogical encounters between students and pupils of Kallio comprehensive school. The Puluboi project also collaborated with upper secondary school of Kallio and created a "walk-in workshop" with sustainable studies pupils at the upper secondary school.

The project was open and organic, which was challenging for all partners. On the other hand, the openness of the project generated enthusiasm and great learning opportunities. During the learning process students articulated plenty of questions:

☐ What happens when the public meets art education in unexpected locations?
☐ What is multi-art education?
☐ What is art as education?
☐ Do you have to know when you are being educated?
☐ Who is educating who?
☐ What is public art education?
☐ How can art education be made sustainable and socially coherent?

Some of these questions were answered and some of them remained open at the end of the project, promoting further study and professional development. Sensory experiences in the streets and other public spaces of Kallio district, in conjunction with reflective discussions, had a profound effect on many of members of the project group. The project provided tanglible benefits to 25 university students, three university teachers, and four teachers of literary art. Almost 100 young people were able to experience the arts in unexpected locations and situations.

The first stage of Puluboi's Christmas Street was implemented with very few resources. The main resource was the time that all partners invested in the project. The minor material needs were met by the Literary Art School of Helsinki and by the art education program of Aalto University. Later on, the Literary Art School of Helsinki received a grant to further develop the concept. With that grant they were able to employ students for part-time project workers in the second stage.

Some examples of arts-based exercises

Short poems
The student groups create a short poem about their project. Each student group is given 5 minutes to describe their project's main aim and function, as well as the thoughts and feelings they currently have about their project.

The aim of this exercise is to give students a chance to express and share their feelings about the project work. After all, when working on a project they have to cope with uncertainty, changing agendas and obstacles they could not have anticipated or prepared for.

The teacher can point out common emotions and doubts that students might face at the beginning of the process. Starting a project with stakeholders is like taking a step forward with a blindfold on - you have no idea what lies ahead.

Cartoons and exhibitions
Cartoons and empty cartoon boxes can, for example, be used when pondering ethical issues: what kind of ethical aspects should be taken into consideration in the challenge-solving process? Cartoons offer a great tool for reflection. Students can use ready-made figures or they can create their own figures.

At the end, student's cartoons can be shown in an exhibition, where students present their own product, which will then be discussed together. The aim of this exercise is to raise different ethical issues that should be considered when proceeding with the project.

Positive feedback
Give positive feedback to your project partners. Choose 3-5 things to share with other project groups.

The aim of this exercise is to focus on the positive sides and strengths of each group member. Project work can sometimes be burdensome and stressful, especially when things don't go according to the original plan.

Living statues
Make a living statue in the form of a vehicle (a train, a ship, a boat...) that best describes your project journey. How has the project started in general, has co-operation with your project partner gone smoothly so far, and how do the members of your group work together?

The aim of this exercise is to highlight that some projects start faster than others, like a racing car. Some start slower, but proceed smoothly and steadily until the end, like a goods train. Some projects are like sailing boats – they need strong winds to proceed, but as soon as the weather changes, the project stops.

Tame your inner critic - creative writing
Think about what your inner critic looks like. How does it move and talk? Does it sit on your shoulder or is it flying around you? How can you tame your inner critic? What makes it calm down?

The aim of this exercise is to visualize the inner voice of criticism. After all, the worst and sometimes most paralyzing criticism comes from our own inner critic. In order to give creativity and new innovations room to grow and bloom, students should become aware of that inner voice of criticism, which might hinder them in reaching their full potential.

Methodological choices manifesto – short films

Students are instructed to make a short film, in which they present their argument for the methodological choices of the project. In Laurea, social services bachelor students created short films to defend their choice of creative method to be used with a specific client group.

The aim of this exercise is to make students learn argumentation in a creative way and to see their choices from another perspective.

Never-ending painting

At the end of the project / course students might be overwhelmed with everything that took place in the project. In this exercise, students are seated at random around a table. They are instructed to think about the project as a whole: What were the best parts and most successful moments of the project? Was there something that you would want to change? What was surprising?

Then music begins to play, and everyone can start painting whatever they want to. After a while the music stops, and students are instructed to change places. Then the music starts again, this time with a different style and a different rhythm and melody. Students must continue the painting that someone else has started. This is repeated 6-8 times. Then the painting is examined and admired together. What does everyone see in the painting? How did it feel to paint over someone else's painting?

The aim of this exercise is to give the students a space to reflect on their feelings through art and to share their experiences together.

Learning Diary

The final course assignment is an individual learning diary, which aims to summarize, analyze and comment on the course as a whole and the individual lectures and learning involved in it. The learning diary is thus a tool for learning and personal growth, as it helps you to become more conscious of your learning achievements. In other words, the learning diary is a journal of your own work, thoughts, problems, questions, learning processes, conclusions, and reflections. It is the mental processing of things you have learned but also of things you recognize as yet to be learned.

A learning diary is a written text that introduces the reader to the main arguments and other important points of the individual lectures through your own remarks and interpretations. You should relate the information obtained in lectures and on organizational visits to your pre-existing knowledge and experiences, as well as making connections between the issues, relating things to each other and incorporating them into your broader understanding of the topic in question. You do not necessarily have to use complementary literature to write a learning diary, but if you wish you can make use of the set reading material to enhance your work.

When to write?
You should take notes during the lectures to record the facts and the issues the lecturer presents

After the lectures you should review your notes and write a more in-depth report for each lecture or series of lectures

After the course you have time to structure the text into a meaningful whole, including your personal reflections, examples, criticism, interpretations, etc.

What to write?
Record the learning that has taken place to clarify the facts.
Describe the key concepts presented in the lectures in order to gain a better understanding

Record your thoughts, opinions and judgements about the lectures and specific issues

Describe how your skills have improved and how can you use the knowledge gained in your professional life
Criticize and debate, but remember to give reasons for your criticism
Illustrate the topics with your own examples

What no to write?
Do not write a summary of the lectures and presentations
Do not summarize the reading materials
Do not reduplicate the case descriptions

How long is a learning diary?
If you are eager to learn and you want to reflect your experiences it can be much longer, but for the course the minimum length is five (5) pages.
A learning diary is a more free-form written assignment than an ordinary essay. In a learning diary, you can choose what to focus on, and can develop the theme according to your own interests – as long as you remember to justify and contextualize your choices. However, even if the written form is freer, try to include subheadings in your text and an introduction as well as a concluding section.

Evaluation criteria for a learning diary

1. Understanding the key course concepts and the connections between them

2. Reflection on the forms of assumed societal impact; links to lectures and course materials from previous studies, new materials sourced by the student, and case presentations

3. Reflection on managing the societal impact of arts projects and possible solutions for solving these issues, argumentation, relevant use of key theories and concepts, understanding of the case context

4. Reflection on the specifics of the contexts

Special attention should be paid to
☐ Individual thinking, reflections and critical aptitude
☐ How views and arguments are introduced, depth and sensitivity
☐ Application of theories and concepts
☐ Links to other courses and examples from experience

Grading
Excellent level (5)
The diary shows excellent understanding of the theories and concepts, as well as the various impacts, and the author can apply them to the context of managing art projects with societal impact. It provides excellent arguments and examples from the author's experiences of applying theories and concepts. The author shows excellent skills in their argumentation and thinking. The diary demonstrates a high level of holistic understanding of the context of the course, the theories and the practicalities.

Very good (4)
The diary shows a good understanding of the theories and concepts, as well as the various impacts, and the author can apply them to the context of managing art projects with societal impact. It provides good arguments and examples from the author's experiences with applying theories and concepts. The author shows good skills in their argumentation and thinking. The diary provides a solid holistic understanding of the context of the

course, the theories and the practicalities.

Good level (3)
The diary shows understanding of the theories and concepts, as well as the various impacts, and the author can apply them to the context of managing art projects with societal impact. It provides some arguments and examples from the author's experiences of applying theories and concepts. The author shows a moderate level of argumentation and thinking. The diary demonstrates limited understanding of the context of the course, the theories and the practicalities.

 Satisfactory level (2)
The diary shows some understanding of the theories and concepts, as well as the various impacts, and the author can partially apply them to the context of managing art projects with societal impact. It provides some arguments and examples from author's experiences with only limited links to theories and concepts. The author shows some skills in argumentation and thinking. The diary demonstrates only very partial understanding of the context of the course, the theories and the practicalities.

Passed; Level (1)
The diary shows little understanding of the theories and concepts, or of the various impacts, and the author cannot effectively apply them to the context of managing art projects with societal impact. It provides few arguments and examples from authors experiences, without proper links to theories and concepts. The author shows little skill in their argumentation and thinking. The diary demonstrates poor understandi

Challenge-based learning: Community Engagement at the Arvo Pärt Centre

Background

In the second year of their masters' studies, the students of cultural management at the Estonian Academy of Music and Theatre can choose an optional internship. The MA curriculum is designed to prepare "professional managers of arts organizations with creative leadership skills and vision; entrepreneurs promoting Estonian cultural industries in an international context; administrators and decision-makers in the field of cultural policy and creative industries strategies, who are able to work in and understand the working mechanisms of different cultural fields" (EAMT Curriculum 2018). The curriculum has been balanced to offer both theoretical and practical education in the field, and the programme is considered unique thanks to its small number of students (18 students, admitted every other year), its collaboration with the Estonian Business School to offer a combination of economics, management and arts field specifics, and its international atmosphere, which helps give a feel for the specifics of various cultures and communities.

Since 2013, one of the focus areas of the program has been the area of societal impact in the arts, social engagement and arts methods for societal engagement. This research-based development has been formed into a selective specialization module entitled Managing Arts Projects with Societal Impact (MAPSI). The module consists of a week-long intensive MAPSI Academy (5 ECTS), an e-course (5 ECTS) and a MAPSI internship (5 ECTS). The selective module builds on the previous learning outcomes of all other courses (Project Management, Leadership, Service Design, Cultural Theories, Media Relations and many others). The MAPSI Internship project is designed in the curriculum to connect previous knowledge to practice. At the same time, the MAPSI internship comprises challenge-based learning (CBL) aimed at preparing future cultural managers to cope with complexity and uncertainty, to recognize, set and analyze problems, and to solve them not FOR the clients/partners but WITH them. Each MAPSI internship semester is unique, as the number of participating

students varies. The challenges and the partners are never the same; the educational input and methods are not predetermined, and the practical implementation is never pre-planned by curriculum designers. Instead, it is co-created with the students and challenge owners (stakeholders/arts organizations).

The selection of partners for MAPSI internships (the challenge owners) is the purview of the academic staff of the program, and is based on alumni networks, as many graduates are currently in leading positions at key local arts and cultural organizations. The prerequisite for choosing a cooperation partner for the challenge-solving course is their interest in collaboration and their need to tackle a specific societal issue related to the organization.

The aims of the challenge-solving mentorship are multiple. The aim for students is to learn to identify and analyze key challenges in a practical setting, and to be able to define and set goals for their own activity based on the identified challenges facing the target organization. Moreover, the aim was to experiment with art-based methods in solving the challenge. The overall curricular aims of the MAPSI internship were: to promote professional skills for responsible and professional working methods; to assess activities and obtain competences in multi-professional cooperation; and to strengthen the students' expertise within the Managing Art Projects with Societal Impact area. The official learning goals are summarized in

Table 1.

Table 1 Learning goals
After the challenge-solving course the student:
 - is able to take responsibility for and reflect on their strengths and weaknesses as a cultural manager in practical work situations.
- has acquired a responsible and professional way of working,
- is able to assess their own activities,
- has improved their competences in multi-professional cooperation,
- has strengthened their expertise within the Managing Art Projects with Societal Impact area.

In the academic year 2017-2018, four cultural management students decided to enroll in the MAPSI internship. Before choosing the selective, they had not participated in other MAPSI module courses. While choosing the course, they did not know what the challenge was or what organization they would work with. Although in other cases a student can carry out their internship individually, in challenge solving the idea is also to learn teamwork and combine students' competences. The course started in October and lasted until the beginning of May.

Challenge owner

The "challenge owner" organization chosen for the MAPSI internship was the Arvo Pärt Centre. The director of the centre is a graduate of the Cultural management program with experience both in management and in higher education. The centre was entering a new era as it moved into new purpose-built premises, and there were several new challenges for the students to work on. Feelings of trust and an open and friendly relationships between the academy staff and the organization already existed. In the preparatory meeting, the concept of the challenge-solving course was explained, and it was agreed that the challenge itself would be decided in conjunction with the students.

The centre aims to systematize, promote and perpetuate the legacy of Arvo Pärt, and was founded in 2010 in Laulasmaa by members of the composer's family. "The Arvo Pärt Centre combines the composer's personal archive with an information and music centre. It is an open meeting place for musicians, researchers and music lovers—for anyone interested in Arvo Pärt's music and world of ideas." (APC Website, 2019) The center is 35 kilometres from Tallinn, in a pine forest near the sea. The new building, featuring magnificent prize-winning architecture by APC, was opened in October 2018, after the completion of the challenge-solving course.

At the time of the challenge-solving course (October 2017-May 2018), the building was under construction and not yet open to the public. The center was still operating in the original small Aliina building right next to the construction site. The staff of the centre was busy making preparations, from choosing the furniture and organizing the moving of the archive to strategic planning of the season after opening and creating the concepts of the centre's programme and services. At the time, the centre was not open to the general public, but did offer space for researchers to work in the archive.

Arvo Pärt is an Estonian composer of international stature. His unique music, acknowledged and admired throughout the world, is characterized by its "strong compositional logic and sacral atmosphere"(EMIC, 2019). Pärt was considered the boldest innovator of 1960s Estonian music for adopting modernist techniques in his early compositions. Later, he became recognized for his meditative tintinnabuli style. "Arvo Pärt, has, for the eighth year in a row, been given the title of the 'world's most performed living composer' by the classical music event database, Bachtrack." (Tambur, 2019) The composer is known for his unique philosophy of life and its expression in his compositions. "His tintinnabuli works show a very personal approach to sound, silence and word. Pärt's oeuvre has left an important mark in the history of 20th-century music." (APC website, 2019) His music is strongly rooted in the sacred, intimate, personal perspectives of his faith, yet speaks to a very wide audience. "Throughout his compositions, Arvo Pärt has sought the congruity of music with universal laws of harmony and a Pythagorean notion of the cosmos' numerical structure." (Siitan, 2017). Siitan has noted that children have often been the intended audience of Pärt's compositions. He has written that: "Pärt relied more on general principles than on 'experiences'." (Siitan, 2017) Pärt is well-known for his serial technique of "structural patterns that often repeat". Siitan continues: "Already in the 1960s, the composer experimented with various means of structuring that pass from work to work and later shaped his compositions in the tintinnabuli style." (Siitan, 2017) At the same time, Pärt reflects the surrounding world in his music as well: "Pärt, whom the media has portrayed as being more like a hermetic monk, had also issued strong surprise political statements before, comparing, for example, the 7 October 2006 murder of Anna Politkovskaya to the assassination of Dr. Martin Luther King Jr., and dedicating all performances of his works to the journalist's memory during the 2006/2007 season." (Siitan, 2017) The key words used to describe Pärt's music are sacred, silence, solidity, simplicity and humbleness.

The principles of Pärt's composition and his philosophy of life have imbued the Arvo Pärt Centre with a special set of values that guide its practices and contribute to every decision. The role of Arvo Pärt as the key figure in the centre's operations is even more emphatic as the composer is closely involved in the centre's work. The organizational vision, strategies, aims and activities are all sustained by the influence of his music and its meaning, with a strong connection to his philosophical statements and values. "The Arvo Pärt Centre is not just an organization, it is the physical representation of Arvo Pärt's creative legacy—a place of inspiration, creativity, dedication, connectivity and concentration." (Students' report (Hang, M., Köler, M., Pavljuk, M. and Roosioja, L., May 2018)

The personal values of the composer were discussed at the first meeting between the APC manager and the students participating in the course. The manager conveyed the main principles that the composer, as well as the centre, proceed from. The importance of nature and the composer's strong religious and philosophical grounding were stressed. These values guide the everyday activities and decision making of APC. For example, the decision to position the new building among the existing trees and adapt to the natural surroundings as much as possible was a very conscious and deliberate choice. APC managed to convince the architects to acknowledge and honor the landscape and plants, and the natural surroundings were damaged as little as possible. Also, the new building has a small chapel inside, which reflects the belief that every person should retain a place for the sacred and spiritual inside. The tower for viewing the peaceful natural surroundings accentuates the importance of connecting with and observing the environment. These and other similar principles have grown to become part of the APC mindset and anchor the activities and strategies of the entire organization.

One strategic aspect the manager pointed out was linked to the new concept of the centre, building around the person and his values, no building a museum to him. The organization has striven to find how to establish the concept of the centre, how to deliver its values to society, and how not to become a museum but an active centre promoting this specific mindset and philosophy.

The process:
The first meeting between the students and the Arvo Pärt Centre manager was organized at the centre, and a visit to the construction site was conducted. This allowed the students to better understand what the setting was and who the challenge owners were, and to make sense of the organization. During the visit, a preliminary understanding of the challenges at hand was established, but the students needed to reflect afterwards exactly what challenge to adopt and how to define it. They identified several key challenges (Table 2).

Table 2 Key challenges for Arvo Pärt Centre

	Question		Comments
1st challenge	How to involve the local community?	• • •	Establish trust relations with the local community Distinguish different target groups among locals Get to know the needs and expectations of locals
2nd challenge		•	What method should be used: community engagement or community outreach?
	How to communicate to the Estonian music world?	• •	APC does not want to be used as a marketing tool; Others may feel that the centre is taking finances away from other the organizations
		•	Cooperation on international, national and local levels.
3rd challenge	How to cope with the organizational changes (new workers, collaborators etc.)?	• •	How to retain a "cozy" atmosphere in the big building after moving? Communicate (marketing & promotion) that it is not just a visitor attraction, but a place to spend time
4th challenge		•	Stay focused on the place and its surroundings.
	How to communicate the values of Arvo Pärt Centre?	• •	Deliver the message to the public that the centre is a playful/creative place not only for music specialists and not only about Arvo Pärt Explore options for different future projects such as theatre performances, choir camps etc.
		•	APC does not want to offer only concert performances; the visitor should experience something extra.

The identification of the challenge(s) and the setting of goals took place only after the first meeting with the challenge owner. The questions "what to do" and "why" were not set by the supervisors or the director. This was in part to encourage the students to discover the challenge and the avenues to work on it themselves, following the principle of learning, and further encouraging the competences needed in the students' future professional life. Cultural managers often have to come up with their own new projects and initiate processes without having set tasks or clarified goals. The visit prompted the students to start to explore the specificity of the organization, and the composer's life and worldview. They also mapped some potential challenges to solve that came up at the meeting with the director. The students summarized the situation as follows:

"The centre has been in the process of establishing itself and building up its archive since 2010, but with the move to the new building it will face many challenges, one of which is connected to the local area and local-level engagement. Therefore they introduced these challenges to the Cultural Management Masters students of the Estonian Academy of Music and Theatre and asked them to develop a concept and framework for working with the local community" Student report (Hang, M., Köler, M., Pavljuk, M. and Roosioja, L., 2018).

After the first site visit, students were given tools and guidelines to help to structure their project plan and work on the schedule. The guidelines included suggestions for questions of what to bear in mind for certain aspects (Table 3).

Table 3. Guidelines for project preparation

Description of the context (challenge owners) What are the main goals and contexts of the organization? Try to analyze this thoroughly so the actions you plan to undertake logically derive from the situation described.

Description of the (societal) challenge chosen: Scale (macro / mid-size / micro), owners, stakeholders. Why is it important for you? How can your involvement benefit you as an artist?

Description of the team: Division of responsibilities at different stages of the process.

Plan for approaching/solving/facing this challenge: Who should be invol-

ved in developing the plan? Define the goals of the action you want to undertake. What can you as a team do for the challenge? What are the methods you are going to use to solve the challenge? What are the expected results (if applicable)? What do you hope to gain?

Resources: What kind of resources will you need during the project? Consider materials, space, time, support, financing, etc. Include what it is that you need from the facilitator and from the organization.

Timetable: Please include the preliminary action plan and deliverables.

Documentation and Evaluation: Identify the methods of collecting information that are best suited to your project. Think how you will collect feedback to check if you achieved the goals. What kind of materials and data should you collect during the project? Who is responsible for the documentation? How do you evaluate your actions?

PRESENTATION Besides presenting the deliverables, include your own discussions, ideas, obstacles, challenges, etc. Be critical in evaluating your actions. Say what happened during your process. Talk about transformations, changes and the goals you reached. Say also what is still open and unresolved. Remember your feelings and emotions, tell us how you managed them. Remember to give yourself feedback

The students selected their challenge and aim and stated it thus: "The goal of our project is to work out a strategy for involving locals through different kinds of activity. The outcome of the project will be a written strategy that will consist of three different main topics: research, activities for engaging locals, and a communication and marketing plan to execute and implement the activities proposed." (Students' report, (Hang, M., Köler, M., Pavljuk, M. and Roosioja, L. October 2017) The student team then organized itself and assigned individual roles to each participant.

The student team had meetings with the supervisor, who also provided suggestions, such as to do further research on the project background and study various (art-based) methods as options to be used in the process of engaging the organization's local community. For examples, students were introduced to some existing tools and frameworks, whereas others came from their own experiments in teamwork, for example design thinking and storytelling or the use of LEGO figures and framing the visit or journey. Students were free to use whatever they felt to be appropriate with the organization's representatives, but they had to argue their choices in the final written report. It was seen as important to encourage students to experiment with art-based methods, as this was one of the

main aims of the course. Some of the students had previous knowledge of the methods, having participated in a service design course.

The team decided on the use of two methods: a forest walk with meditation and a visitor journey focus group. The environment of the Arvo Pärt Centre and the strong values placed on nature and the forest prompted the students to incorporate these values in their methods. The idea to organize an event incorporating a forest walk and meditation derived from the philosophy that Arvo Pärt himself has demonstrated in his life and music. He has said that silence "is like a living organism, just like truth; which is not 'it', but 'who'. If you are surrounded by constant noise, then the furthest thing from you is silence." (Liimet, 2017)

The forest walk was used to explore how nature and the forest could be more effectively emphasized in the centre's activities and engagement with local residents. The challenge owner participated in the activity.

The second method—the visitor journey—was used in a workshop with local teachers, as locals schoolchildren were identified as one of the centre's main target groups. As the students stated: "As our goal was to understand the key stages of customers' experiences and their expectations, we decided to use one of the service design methods—a Customer Journey Map (CJM). A Customer Journey Map (CJM) is a visual depiction of the sequence of events through which customers may interact with a service organization during the entire purchase process. A CJM lists all possible organizational touch-points customers may encounter during the service exchange process (Rosenbaum, Otalora and Ramírez, 2017). This seemed the most logical tool to use because we could cover all the necessary topics for the Arvo Pärt Centre within a very clear framework." (Students' final report Hang, M., Köler, M., Pavljuk, M. and Roosioja, L. 2018)

The students reflected on the methods and the results of the project in the following way: "From our findings, most important is to bring out the importance of service that is connected with how and what information is received, maintaining active communication before, on site, and after the visit, but also including service that is suitable for different clients (e.g. a lower clothes rack for kindergarten children). We need to keep in mind that study visits are not compulsory and there are lots of other possibilities, and therefore it is necessary to stand out." (Students' final report Hang, M., Köler, M., Pavljuk, M. and Roosioja, L. 2018)

Arvo Pärt Centre

EESTI MUUSIKA- JA TEATRIAKADEEMIA

Cultural Management and Humanities
Music and Theatre Academy of Estonia, Tallinn

HEISE
Higher Education
Institution for
Societal Engagement

Statement

Arvo Pärt Centre, an arts organisation and scientific archive dedicated to the famous Estonian composer, is building its new premises into a rural area by the forest and seaside in a small village of Laulasmaa, Estonia.

Research question - How to involve local community?

Concept

- establish trustful relations with local community;
- distinguish different target groups among locals;
- getting to know the needs and expectations of locals;
- what method should be used: community engagement or community outreach?

The main connection point with the local community is through nature, children and families!

children —> local schools/kindergartens —> (music) teachers

Method

1. Forest walk meditation

2. Focus group interview using customer journey framework:
   - Local educational institutions
   - Looking for practical part of engaging them —> This approach concerns the service side —> Wanted to understand the key stages of customers' experiences and their expectations —> Used one of the service design methods —> A Customer Journey Map (6 phases).

Results

I Forest Walk: usage of surrounding nature and meditation to learn about the inner 'silence' —> based on the Arvo Pärt philosophy

+advantages
- could be used as an additional activity to concert events;
- is a good activity for the low-season time (autumn/winter);
- the feedback session inside the Centre would create more connection with the Centre.

- limitations
- more suitable for the outside visitors or tourists;
- suitable for a group not more than 15 people.

II Interview:

+advantages
- Focus group interview with representatives of nearby schools/kindergartens gave the center an overview of their potential customers on local level and helped to determine their hopes, fears and expectation in connection with APC.
- Method can be carried out with different focus-groups.
- Understandable method – easy to relate for interviewees.

- limitations
- Time-consuming to prepare and carry out.

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To summarize the Arvo Pärt Centre case, a poster was created and presented to HEISE stakeholders (Figure 1)

Evaluation and analysis of the pilot on challenge solving

In order to evaluate the pilot, during the process student feedback and feedback from the supervisor and challenge owner were collected regularly, both formally and informally. Participating students wrote their feedback twice during the process, and at the end there was a joint reflection session with the challenge owner. The supervisors were in constant contact with the students, so individual feedback and comments were also collected on an ongoing basis.

Informally, it could be detected that at the beginning a sense of excitement with regard to the new task and learning format was felt among students and supervisors alike, and the challenge owner was open and curious. However, the worry of not knowing what the outcomes, process or even the next steps might be created some sense of uneasiness.

The first formal feedback was collected after the first meetings between the challenge owner and the student team, and the team meeting with the supervisors (see examples below). The students' feedback clearly reports how the vagueness and high uncertainty of the process creates worries for them and they see the need for more support. However, this can be seen as one of the vital learning moments of the process—learning to tolerate vagueness and uncertainly and cope with it.

On the other hand, the supervisors also had feelings of uneasiness and did offer tools and methods to cope with the uncertainty. However, they restrained themselves from getting too involved and tried only to offer tools rather than starting to work with the team. In addition, the supervisors voiced some concerns about the equality of the teamwork.

Informal feedback is received during meetings with students after the planning phase and the emotions prompted by uncertainty are discussed. However, no solutions as such are offered to the students. From the formal feedback, problems with the internal teamwork and the unequal distribution of tasks can be detected. Issues of time management are voiced, yet

overall interest and happiness with the task and the challenge owner are emphasized.

The supervisors try to discuss the responsibilities and roles in the team, but no further changes to the team are made. From informal discussions, some worries about the team and its functioning can be detected. Overall, the role of the supervisors seems to be unclear to students, and their expectations of more direct involvement from supervisors are not met.

The challenge owner is friendly and responsive, but constantly busy with the extra work involved in the opening of the the new center.

In summary, the students still find it important and rewarding to work on the case, although it is challenging to find time for the project due to other workloads. Students expect clear, regular and extensive contact with supervisors; and the provision of all kinds of information in the first half of the process is necessary. The engagement of HEIs with real organizational challenges could be undertaken earlier and there could also be engagement between the departments of the academy itself. In general, students consider this type of engagement project as a good indication of an HEI's societal impact. The evaluation of challenge-solving processes as an indicator of an HEI's societal engagement could be based mostly on ex post surveys regarding project implications and two-way feedback.

The third stage of formal feedback is collected at the end of the project and it consists of the supervisor's diary—notes, student feedback and notes from the final meetings. Analysis reveals several concerns regarding the process.

The students point out the stringent schedule, the need to work independently, and the uncertainty, yet are pleased with the flexibility offered du-

ring the pilot to prolong the process, for example in statements such as "one semester is too little, and the flexibility to prolong is much needed".

The supervisor finds that resistance to using art-based methods is still very high with both students and the challenge owner. Moreover, having an art organization as the challenge owner might make this even more difficult, as the following statement points out: "Professional art organizations cannot use amateur art in challenge-solving sessions." Thus the aim of using art-based methods was not attained in the pilot. In addition, the supervisor is worried that the pilot might not have provided a clear challenge and solution path, and might have been more like a normal project with consultancy. She wishes for: "more true collaboration and co-creation; it turned out more as a consultancy service for the organization, but what should we do in order to design the process more as a co-creation?" However, the pilot also provided some indication as to how this could be achieved with closer physical proximity—students staying at the challenge owner's premises, for example. The identification of the challenge is also voiced as a concern by the challenge owner, who reflects that they themselves do not know what challenges to pose. Thus, the challenge owner is not necessarily the best person to define the challenge and more time and flexibility should be allocated to the discovery of the actual challenge. On the other hand, when the pilot is looked at as a learning experience, statements that are more positive emerge. Such as "students feel the relevance and importance of a real-life task. They learn a lot from the challenge owner", or "the process was useful as it pushed us to think about the things we have to consider anyway".

To conclude, we wish to highlight the need for better structure to the process, better information, and better management of expectations, both in practical terms with regard to time usage and in the need to cope with uncertainty.

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Dr. Jyrämä's current research interests include knowledge creation processes and the role of mediators from institutional and network theory perspectives. In MAPSI she is responsible for the academic quality and interested both in academic developments as well as practice in the field of integrating management skills to the projects of art with societal impact. She has conducted studies in such contexts as cultural, city and business and has extensive experience from the field of arts management research and education. Annukka's arts management research has focused mainly on arts marketing as well as her teaching, which includes arts marketing, marketing management, services marketing lectures, but also research seminars. Her current projects include co-creating the city brand through institutions and organizations as well as innovativeness and knowledge sharing within the city of Helsinki and studying the image and brand development of Helsinki Music Center. She holds the positions of trust in the Advisory board for Foundation for Cultural Policy Research, Creative Finland and Network for Urban Studies, supervising boards and many others. Her research has been published in several journals, e.g. in the International Journal of Arts Management, Marketing Intelligence and Planning, and Management Learning.

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Kaari Kiitsak-Prikk has graduated the Cultural Management MA programme of EAMT. Kaari has been coordinating and developing the cultural management curricula in 2006-2010. Since then she has been developing cultural entrepreneurship module for music students, international career and entrepreneurship web-platform for arts students and integrating as well as sustaining it in the EAMT. Currently, Kaari is a lecturer of subjects "Introduction to Cultural Legislation" ,"Individual Career Planning" and leader of practical workshops in EAMT; also providing career counselling for students. Kaari is a full-time PhD student in Estonian Business School and her research focuses on how the change of legal status affects the organizations practices, aims and values with a specific emphasis on its role in society. Also, she is interested in the research and practice of entrepreneurial training in higher arts education. She has been participating ENCATC network conferences and seminars for several years and Young Cultural Policy Researcher Forum. She is a member of Curricula Advisory Board of CM programme in EAMT and a member of Society of Estonian Career Counsellors.

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Marge Sassi
Estonian Business School

Marge Sassi has graduated the Cultural Management MA program of Estonian Academy of Music and Theatre and is currently working and studying at Estonian Business School. She has been involved in social sector over 10 years while last years have been dedicated mainly to cultural projects in close cooperation with EAMT. She is a member of Estonian Public Relations Association and Estonian Association for Quality.

Her research as doctoral student is targeted to the self-evaluation in creative sector organizations. In MAPSI she is responsible for measuring the quality and improvements of the project and for the preparations for the MAPSI conference in July 2015.

She has lived and worked in Finland, Germany, Belgium and Tajikistan. Cultural differences, arts history and sailing are her biggest passions.

Violeta Simjanovskal
belius Academy, University of the Arts Helsinki, Finland

Violeta SIMJANOVSKA Ph.D. is a Lecturer in arts management at the Sibelius Academy of the University of the Arts Helsinki. After graduating from the Faculty of Electrical Engineering (BSc), she continued her education in the field of music and started working as a cultural operator in Europe. She has significant experience in managing international programmes and projects in the cultural field, and in particular in research, analyses and evaluation as well as preparing of cultural policies. She holds a Ph.D. in Cultural Policy and Cultural Management. She has leaded and participated in several research project related to local cultural policies, cultural planning, cultural skills, organizational development and evaluation of cultural policies. At the moment, she is also working as a consultant and cultural expert on few international projects as well as Horizont 2020 and Creative Europe. She has published several books in the field of Cultural Policy and Cultural Management as well as papers in International Journals.

Carmen Tasser
Estonian Academy of Music and Theatre

Carmen graduated in June 2018 from the Cultural Management Master Program in Estonian Academy of Music and Theater, her topic of research is the Migration from the region of Southtyrol in Italy. Her undergraduate Education was a degree in Architecture from the University of Liechtenstein. She was involved in several organizational projects for museums and foundations in Germany and Austria. Carmen joined the HEISE team to add her special view and input and to support the team by researching and developing the toolkit.

Currently she is working as a Project Manager and Junior Researcher in Tallinn.

Roadmap
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Ateca-Amestoy, V.; Äyvari, A.; Eskelinen, A.; Johansson, T.; Jyrämä, A.; Kanervo, R.; Kein, A.; Kiitsak-Prikk, K.; Plaza, B.; Pusa, T.; Ranczakowska, A.; Sarlio-Siintola, S.; Sassi, M.; Simjanovska, V.; Tasser, C. Ateca-Amestoy, V.; Äyvari, A.; Eskelinen, A.; Johansson, T.; Jyrämä, A.; Kanervo, R.; Kein, A.; Kiitsak-Prikk, K.; Plaza, B.; Pusa, T.; Ranczakowska, A.; Sarlio-Siintola, S.; Sassi, M.; Simjanovska, V.; Tasser, C.