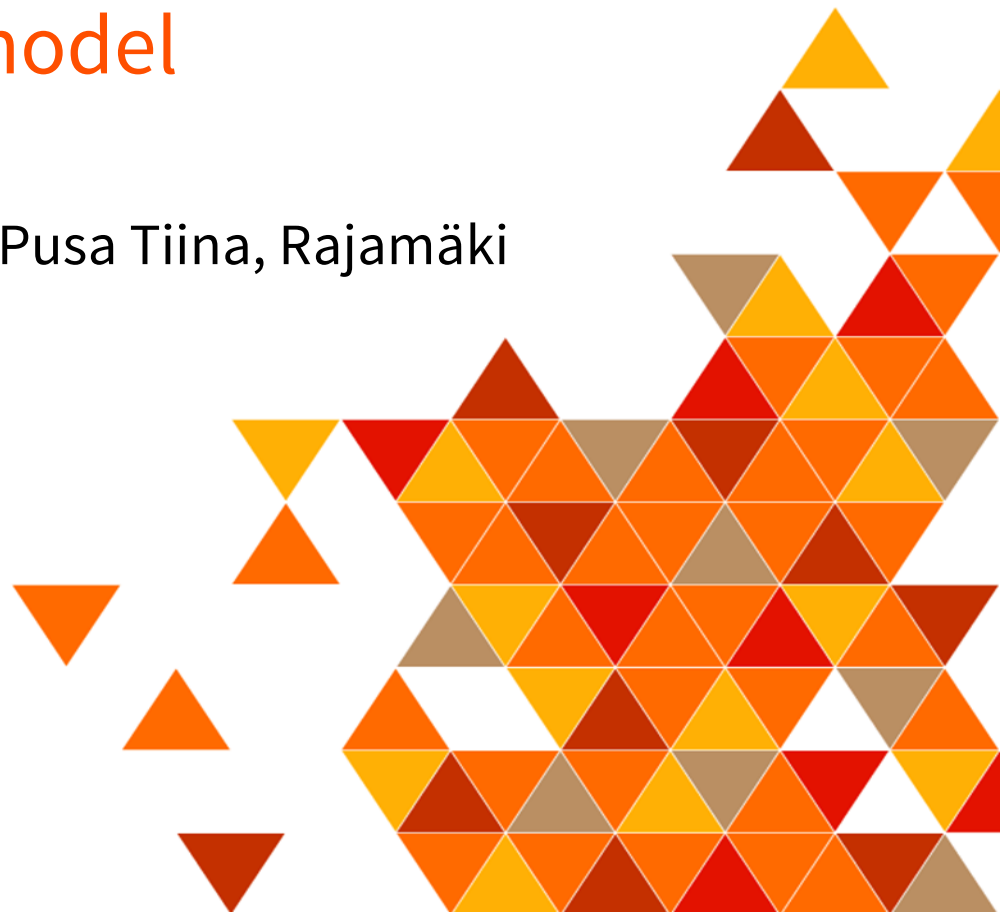


MAPSI

Managing
Art Projects with
Societal Impact

Developing a pedagogical
approach to the
internship model

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Foreword

Existing services are divided into sectors in a way that does not necessarily always correspond to an individual's changing life situation (e.g. see Määttä 2007, p. 25). Art projects with a societal impact can provide multi-disciplinary network services. Such service products require professionals who have the competence to act as mediators between various professions and different fields of action. There is a need for experts who have a competence in social services and who also understand the art process and cultural management.

This article describes a pedagogical Learning by Development (LbD) model employed by Laurea University of Applied Sciences from the point of view of those participating in internships. A particular focus of the text is on the internship practices involved in creative activities specialisation, the so-called Creative Track, which is a part of Laurea Tikkurila's Social Services curriculum. This Creative Track has been connected to social services and arts-based practice and knowledge since 1998. The basis of this specialization is described briefly at the beginning of the article.

Then, the article describes the LbD model in more detail. The underlying concepts of learning and knowledge and role of art in learning and development processes will be discussed. The current internship model used at Laurea is discussed as a basis for potential new models. These new models could become the foundation for creating an internship model for MAPSI. Finally, the article discusses future challenges.

“Creative track” in Social Service studies

At Laurea UAS, a unique, specialisation option is offered as a part of Social Services studies, the Creative Track, a popular and well-established degree programme in Finland. It was created and started in 1998 based on the need for those entering working life to apply new methods to welfare sector work. The programme combines knowledge about social service client work with applied and community-based art in addition to providing knowledge about group processes. Applied art as drama, music, physical education and dance, visual arts and literature provide learning opportunities for building dialogue. The art component makes it visible and concrete. (Karkkunen & Stiller, 2012.) When employees and clients experiment with and develop methods together, they may just find new and unexpected approaches or invent new ways to address familiar issues — control-free and institutionalised spaces are a necessary part of structures, just as with welfare services (Känkänen, 2013, pp. 17-18).

The core of the curriculum is to reinforce and participate in creating the persona as a part of his/her true environment and to focus on the internally guided subject, a subject who can make authentic

choices based on genuine needs. Long-term permanent study groups make it possible to learn about the experiencing self, the roles that come into play in different situations and working on teams (Nikkola, 2012, pp. 198-199). So-called Multiprofessional Growth Groups support students' well-being and identity work.

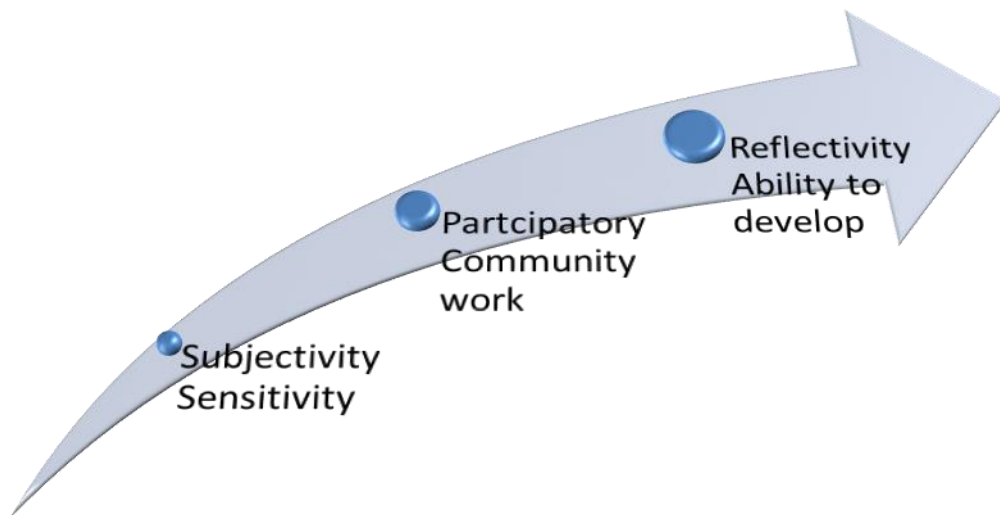


Figure 1. The core themes in the curriculum for the Creative Track.

Personal reinforcement is an essential part of the curriculum: students should be conscious of making choices by themselves and become more sensitive to and able to experience themselves as meaningful persons within their communities. A participatory working orientation teaches students to understand and influence their communities and society in general. Professional sensitivity and growth require that employees have expertise in their own growth process and are aware of their creative potential and ability to be sensitive. The role of social pedagogy education is to provide employees with the tools to work first on their own initiative, but also to be able to support clients and communities in finding their own resources. The Creative Track consists of 130 credits and is part of a degree programme consisting of 210 credits.

The Creative Track is based on the following modules:
Me as a Social Service Professional 10 cr
Interaction in Client Work 10 cr
Producing Welfare 10 cr
Methods of Social Service Client Work 10 cr
Team and Group Work 5 cr

Responsible Leadership and Management 10 cr
Creativity to Support Participation — Optional Advanced Themes 30 credits by Participatory Drama 10 cr + Psycho- and Sociodrama 5 cr Applied Physical education and Dance 10 cr + Special Methods in Physical Education 5 cr Participatory Music 10 cr + Music Therapy 5 cr Participatory Visual Art 10 cr + Community Art and Art Therapy 5 cr
Internship 45 cr (15+15+15)
Thesis 15 cr

(Karkkunen & Stiller, 2012, p. 45)

Learning by Development at Laurea UAS

The Learning by Development (LbD) pedagogical model is a product of research and development actions taken by Laurea UAS during the last decade. The LbD model combines learning and regional development. The aim is to provide students with competencies during their studies, competencies which the rapidly changing professional fields require. LbD's roots are in John Dewey's pragmatic educational thinking (Raij & Rauhala, 2010). Raij and Rauhala have summarised the core of Dewey's thinking in relation to the LbD model as follows: "Learning consists of restructuring and building experiences, handling new situations and acting in a purposeful way" (Ibid., p. 200).

LbD suits the Creative Track quite well. The basis of the specialisation and methods used throughout the Creative Track's 15-year history have been the same as the basic ideas of LbD. Learning is understood here as new knowledge, new skills and critical reflection upon one's own attitudes and values. Learning is an ongoing process. During their studies, students learn how to learn, that is to say, they take an active role in the learning process. Students also learn about learning organisations and what kinds of roles individual employees have at the organisational level of learning.

With the Creative Track, the interest in knowledge is both of an existential and a hermeneutic nature. Individually connected and situated knowledge (Pusa, 2012, p. 228) is an important dimension of the Creative Track. Individual experiences are given space and the role of art is to produce knowledge and make the unseen visible. This kind of existential interest in knowledge is linked to the phenomenological approach. A hermeneutic interest in knowledge may foster relationships between entities and deepen and expand the understanding of all those involved (Känkänen, 2013, pp. 111-112).

In a sense, the process of making art is unpredictable. The community-based artistic process takes the individual and the community in new directions, directions which no one is able to define in advance. This unpredictable and uncontrollable dimension offers a possibility for new developments in the field. It may confuse people who are used to keeping the goals and processes strictly under control. When the process is being re-shaped all the time, people need to learn the presence and develop a sensitivity towards observing the environment. Here, the arts can be seen as a way to recognize and make visible the issues that are important or difficult for individuals and communities. The arts may help address issues and phenomena that are difficult to name or that for various reasons are at the level of shadow organisations (e.g. Känkänen, 2013, p. 129). Sometimes it is important to identify the influence that emotions have on the process and also to identify the way in which the process influences emotions. For example, unspoken themes have to be shared constructively. Through the arts, sharing and re-shaping, asking and reflecting, is done with others and with the third — such as a work of art.

It often happens that in the art-based process, knowledge that is situated in a sense of place or time and the people committed to it becomes more relevant and more useful than the type of knowledge and theory that strives for universal objectivity. Here, the social and the arts become intertwined. In the field of social services, objects and phenomena become more visible through engaging with objective information and universal theories. In addition, the social sector includes a huge number of situations, phenomena and processes in which it is important to turn to experience and art-based knowledge in order to reach an individual and encourage that individual to learn to face his/her life circumstances.

From afar, people look much the same. In the field of social services, dialogue and being close to people is a method and, in a way, also a value. "Situated theory" helps us to understand and approach the individual. With individual cases, it is sometimes better to deal with universal theories by asking the following: Is there something that the general theory does not explain? What is special and unique about this current case? A single person cannot always be related to the general or universal; he or she cannot necessarily be explained by some theory. Because of this, we have to go where the main roads end and small paths and trails begin.

One of the important goals in the Creative Track is to make it possible for students to create a dialogic approach to customers. A dialogic approach requires that the employee adopt a certain kind of non-knowing, or attitude, in which the customer is not the object of knowing. Rather, the customer is encountered as a unique individual. For that, observations and reflective skills are needed. Art-based work practices are one way to build a dialogic relationship between the worker and the customer. Perception and reflective skills are increased as a result of art, because one should recognize and name the important elements of the whole. Art-based methods can be used for many things besides creating traditional performances and art pieces. Different art forms, such as theatre, drama, dance, music, visual arts and photography, can be applied to social and health care, schools, hospitals, communities, and so forth. The ability to move from elements and details to a sense of wholeness, and back, is called "art-ability". This ability could well apply to life in general. Applied arts can be used for solving all sorts of problems: they can be used to develop one's social skills, increase self-esteem and instil faith in the future. Everyone can participate.

Basis for the Creative Track internship as a part of LbD

The Social Services degree (BA) at Laurea consists of 210 credits, of which the internship entails 45 credits. The internship includes three 10-week (15 credits) workplace training periods. The three internship periods are divided into the following themes: 1) customer work in social services, 2) professional working methods and 3) service innovation and development in social services. The first training period focuses on self-reflection and capacity-building work with customers. When studies have progressed, the focus moves to the working methods themselves as well as to a more comprehensive examination of social services. The core purpose of the last internship period is to strengthen a developmental approach to work and leadership skills.

The internship involves students in common learning tasks, networking and the organisation of the workplace as well as specially focused learning tasks, which are connected to their personal professional development. According to feedback from the students, the learning that takes place during the internship periods is an important factor in the student's professional growth. Students cooperate with own tutorial teachers, as well as with a training co-ordinator, a pedagogical supervisor from the university and a supervisor assigned to them at the workplace. The tutorial teacher usually has the role of professional supervisor in the student's professional development as a whole. Professional supervision is done in tutorial groups, in smaller peer groups and also in face-to-face sessions between students and the tutorial teachers. In the Creative Track, professional growth is seen as connecting professionalism with personality, and those connections need strong reflective procedures.

As part of the Social Services degree programme at Laurea, an internship co-ordinator is responsible for handling internship-related issues, for informing, guiding and advising students about the internships, and for developing internship practices. Each student at Laurea is assigned a pedagogical supervising teacher; the supervising teacher helps them with training matters. The teacher customises the learning objectives to suit the student's individual professional growth and monitors how the internship is implemented. During the training period, the supervising teacher organises the internship orientation for the student group and the teacher meets with the students and workplace supervisor. The teacher also organises small groups, carries out the mid-term meetings and evaluates discussions with the student at the end of the period.

Laurea make an agreement with the internship site to co-operate in all matters related to student practice. According to current practice, every student is assigned a supervisor in the workplace; the organisation is paid a small fee for providing the supervisor. The internship guidelines recommend that the student and the workplace supervisor meet regularly to have reflective discussions. Laurea has organised from time to time guidance for working life supervisors. The workplace supervisor familiarises the student with the workplace and helps him or her to focus their goals for the internship period. Together with the student, the supervisor devises a plan for how to achieve the learning

objectives. The supervisor also guides, monitors and supports the student and gives him or her feedback.

For their part, students must keep in mind their professional aims. However, the tutorial teacher and internship co-ordinator offer their guidance and advice to students so that everyone is able to find a suitable and meaningful internship place. When the work placement has been found, the student makes a reservation with Laurea's booking register.

Students receive information about the internship workplaces from Laurea's internship register, but they are also able to find suitable place outside of the register. Every student is involved in maintaining the register. One of the training tasks is to create or revise information on the workplace where the student is doing her or his internship. In the content description, students have provided general information about the workplaces as well as the purpose and objectives for the work done in a particular workplace. The register also contains information about the client group, the working methods used in the unit in question and the staff structure. This information serves new groups of students when they are looking for a suitable internship place. The goal is to collect and maintain a clear and easy-to-use register on internship placements.

There are approximately 430 students in the Social Services programme at the Laurea Tikkurila campus, and there are approximately 800 workplaces listed in the internship register. The descriptions mention whether or not the workplace is especially suitable for students participating in the Creative Track. The workplaces in the register are all located in the Helsinki Metropolitan Area (Vantaa, Espoo, Helsinki). They include public and private social services as well as the third sector. All types of fields related to social services are represented in the register: day care, child welfare, services for the disabled, mental health care, home care, housing, substance abuse rehabilitation, multicultural social work, and so forth. Moreover, the workplaces mentioned in the register also include educational and cultural services and health care. The most popular workplaces are early education day care centres. This is probably due to the fact that students can complete the kindergarten teacher qualifications along with the Social Service degree; students can do this if they complete 60 credits in early education studies, including 15 internship credits in a kindergarten.

Training courses include hands-on work experience and written reports in which students show their skills and understanding in the fields of ethical competence, customer encounters, communication skills, social service and creative methods, and competence in a development-oriented approach. The report is based on learning tasks set for the internship period. References for the report include practical experience, related professional literature and research data. Learning tasks derive from the LbD framework, so the tasks are related to current development challenges in the workplace. Also, the students' level of professional growth is noticed. To complete a development task that serves the interests of both the student and workplace, there must be strong co-operation between the student, supervising teacher and workplace supervisor. Face-to-face meetings between them during the first weeks of the internship period play an important role in the process.

Training is evaluated only on a pass or fail scale. The written feedback by the workplace supervisor is crucial. At best, the written feedback will have an important role during the early stages of a student's professional career. For an internship to be approved, students must assume a degree of responsibility every day in the workplace, master appropriate learning tasks, make a relevant report and participate in all meetings with their supervisors and peers.

Ideas for a new internship model

The main idea behind Laurea's LbD model is that students will learn through developing practices at the workplace in close co-operation with the host organisation. Currently, internships at Laurea are part of a separate module, even though they have thematic connections to other learning modules. Sometimes the connection to other modules is too loose. When developing the internship system further, it is important to reflect more deeply on how the internship periods and the overall curriculum are integrated. This section introduces four new models for internships. If successful, these modules would serve as a concrete foundation for professional growth.

A. Rotation model

One model could be a model that rotates between periods of work and study. As a part of this interactive training model, students would work in the field for the first x number of weeks, after which they would return to the university for x number of weeks. After the first work period, they would share their experiences and explore issues in peer groups. The supervising teacher would help them relate theoretical knowledge to their experiences and to empirical knowledge. After this contact period, students would be able to revise their goals for the second work period. Previous experiences would serve as a reference for clarifying new goals or deepening their existing role in the workplace. This may mean that some students would collect more data and concentrate on clarifying phenomena at the workplace. The most advanced students would have a development task related to the organisation where they work for this second internship period. After the second work period, the module would include a final seminar where students would give presentations and practical demonstrations as an interim report on their professional skills and knowledge.

B. Growing Field model

Another type of model is one in which students would gain experience in the field in dialog with a professional mentor. Mentors would have an important role in this model. Their experience would serve as the most important fertilizer for students. To harness their experience with respect to educational goals, the university should organise a mentor course. The teacher's role would be to encourage mentors and students to engage in professional dialogue. As a part of this dialogue, important issues would be addressed and then learning objectives would be set with respect to the issues. For example, students would spend half a year engaging in tasks and defining goals in order to create a good learning environment; the tasks might include theoretical material, practice and reflective sessions with a mentor and some kind of co-creative project done by student and mentor together. The university's role in Growing Field model could be to arrange a course for the mentors and also to offer a peer group forum for reflection once a month.

C. Developing Tank model

Rajalahti and Olli (2010) have discussed customer-oriented learning environment called the Health Market (Terveyystori) that can be used as part of Laurea's LbD model. The goals of regional development, the customer's point of view and student's learning tasks should all be included in the learning environment. We propose that the internship model could also contribute to this kind of an environment since it is established in co-operation between the university and different workplaces in the community. We call this the Development Tank model. Students and employees would learn together by testing and improving new practices and methods. In this kind of Development Tank model, customer participation in the development process would also be important. The framework for the Development Tank model might consist of co-design and participatory design informed by a socio-cultural approach. Creative methods, sensory knowledge and the democratic process would create space for everyone's experiences. The Development Tank model could represent a step forward from the student-oriented Living Lab type of framework (e.g. see Lyaruu, 2010) towards a more customer-oriented and participatory policy.

A suitable environment for the Development Tank model could be youth centres or some other type of service unit providing daily activities. The socio-cultural approach could easily be adapted to fit this type of an environment. A responsible professional employee and a small team of students would develop a 3-10 month project plan. Then, student teams would organise the daily activities and reflect upon them together with a professional whose role it would be to act as a leader. A university teacher could work as a part-time employee on the project. The teacher's role on the team would be to ensure that the research and development tasks are completed.

The Development Tank model would offer a genuine social service environment with a cultural impact. It would lend authenticity to student learning processes. It would make different kinds of tasks possible and also add variety to projects lasting from only a couple of weeks to entire courses of study. The Development Tank model would create positions and possibilities ranging from customer activities to leadership training concerning management and work orientation. Students would develop their competence in a constructive environment precisely because theoretical and practical skills would merge in such an environment.

D. Entrepreneur model

Developing an entrepreneurial spirit is becoming a strong part of training in the field of social services. In this model, students would work together to create a company. They could search for existing needs in the field: precisely what is needed, what students would like to learn, what they can offer and create together with field workers and with co-workers (other students in the company). They would have to organise the procedures and actions for the company: who is coordinating, leading, negotiating, marketing, planning, creating, doing, contacting, evaluating, budgeting, "selling" the ideas, and so forth. There would be many roles to take!

Students could actually create the whole company structure, how to work in the company and create a network around the learning process. Working together can be empowering and new thoughts and

models might emerge. For example, developing new and innovative applied arts services for social and health care work or improving the service design skills of applied arts professionals might well be beneficial.

This is a very challenging way to practice, and at the same time, a very inspiring way to learn, because students can use their potentials and strengths and recognise their challenges and weaknesses. Likewise, as with other models supervising would play a crucial role in this process. Open-minded students and supervisors would learn together and could work to change the world on a step-by-step basis, at least a little bit.

Challenges

The current internship model at Laurea UAS is comprehensive (45 credits) and requires setting a number of goals. The key questions when creating an internship model for MAPSI are: How comprehensive should the internship module be? How should it be integrated with other modules? And, how should goal setting be handled within the overall structure of the model? Societal, cultural and management competences should be integrated, while space should still be given for special competences within each field. One crucial question might be how to avoid three different paradigm competitions and instead find a shared field or even a common paradigm.

Workplace partners, and cooperating with them, require adopting a new kind of creative and open-minded attitude. Also, university staff is struggling to find new and better ways to co-operate with workplace partners. Adopting a new role as a developer is challenging for many teachers since it asks them to modify their ideas about learning. The university campus is no longer a place only for information sharing; rather, it is increasingly a platform for networking. Besides teaching pedagogical skills, the competencies of university staff must also include networking, research and development skills. They must have the ability to recognise and identify a need for development and know how to merge lines of development with the learning processes of students. With such an approach, there is a need for knowledge management in individual and group learning processes as well as know-how about group dynamics.

For students, the new model may offer training and deeper professional development. There are many benefits from the students' point of view to combining studies and work. At Laurea, we also consider this a key advantage: students find short-term places of employment and create working relationships during their studies (Rauhala, 2010). The LbD-based models are demanding for students. They must take clear responsibility for their own learning process and take a very active role. At the beginning, when there seems to be a bit of know-how involved, students may find it challenging to settle into their role at a new workplace. It is very important that the supervising teacher and the student's workplace supervisor support students in such a situation. The point is not to throw students alone into the "cold water", but to create together something new for each partner. The supervisors, either alone or in dialogue with individual students, must devise suitable learning tasks and take into account the student's level of expertise.

With the current model, the economical challenge is that workplace supervisors are paid. There is a huge need for long-lasting internships in the social services field. In the traditional model, the student is seen as an object requiring extra effort. New models offer mutual benefits and a win-win situation. They create a forum for discussing benefits and the needs for mutual respect. The need for establishing clear agreements regarding co-operation increases in such models.

National higher education systems and education policy guidelines in each country may create questions or challenges. Practices and policies as well as notions about learning, teaching and knowledge might need to be discussed and guided in new directions at different universities. A forum for these processes might make it easier to discuss and face the challenges. University staff do not automatically acquire new skills; people need to be educated about the changes and it takes time for the changes to be adopted.

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