

# Curriculum guidelines

## Training artists for socially engaged arts (SEA) practices

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# Artists expanding professionalism - the *artwork* initiative

This development work and report is part of the *artwork* initiative to expand the field of work for artists by building a bridge between artistic, creative, educational, and social efforts.

The inspiration for this project comes from the transformation in the narratives framing artists' professionalism, which have grown fluid as the arts have diversified in the new millennium (Gielen, 2015). As professionalism in the arts expands and the full potential of artists is recognised in new contexts outside the arts field, artists need additional competences to operate successfully as professionals in these new contexts.

This curriculum guidelines will address artists wanting to work across sectors, providing comprehensive knowledge and cognitive, functional, personal, and ethical competence.

*artwork* is a trans-European project co-financed by the European Commission through the Erasmus+ Program. *artwork* will be carried out in the years 2021–23 by a European partnership consisting of organizations from Finland, Germany, Estonia, Denmark, and Austria, the project's overall coordinator.

This report concerns the second intellectual output (IO2), which is focused on designing a unique training course for artists, cultural workers, and other creatives who would like to use their artistic and creative experiences in social and pedagogical efforts amongst young adults.

# Curriculum design based on SEA competence areas

*The curriculum design is planned to serve the purposes of educating artists and cultural workers with experience in the work-life and the desire to enter the field or find new inspiration in SEA practice. The curriculum guidelines can be understood as competence-based, since the process was started by first identifying the competence areas required in SEA work and secondly formulating the units around these competence areas. Our inspiration has been to look beyond the opposing dispositions or ideals in the society, education, and the arts and explore how to benefit the future of artists who want to work in diverse sectors.*

Our goal has been to build the guidelines on the basis of identifying the areas of competence and capability required in SEA practice. This meaning the multidisciplinary and multitude of skills, attitudes and knowledge required in SEA practice. This task was approached by mapping the characteristics and theoretical understandings of SEA practice in research literature, learning outcomes in extant curricula in similar practices, and interviews with SEA practitioners.

Aware of the criticism concerning competence-based curriculum and learning design (e.g. Preston 2017), we have attempted to approach competence as a holistic and multidimensional concept, which integrates behavioral and cognitive dimensions while considering the complexity of social practice as well as the capabilities (Nussbaum 2003). For this purpose, we describe competence areas, each implying capabilities for applying knowledge, skills, and abilities at a certain level of autonomy and independence (Mulder, 2021) on certain areas of professional work. In this regard competence area is here seen as a concept, which allows us to recognise the variety and wideness of capabilities in SEA practice, a holistic view of human development, an understanding of the difficulties of artists' future employability as well as the multidisciplinary of the field.

In this document we will first introduce the process of collecting data and developing the guidelines. Then we will move on to theoretical understandings and the variety of SEA practice, after which we will introduce the results of defining the competence areas and capabilities required in SEA. Finally, we will present the curriculum guidelines, which consist of four units, each with a distinctive emphasis. The workload of the units is designed on the basis of The European Credit Transfer and Accumulation System (ECTS, 1 ECT = 27 hrs of work) with a total amount of 30 ECTS, which is the equivalent of 810 hours of studying.

# **Design process**

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# Insights from data collection

The curriculum guidelines design process was guided by two research questions:

- 1) What is professional SEA practice?
- 2) What are the competences and capabilities required in SEA practice?

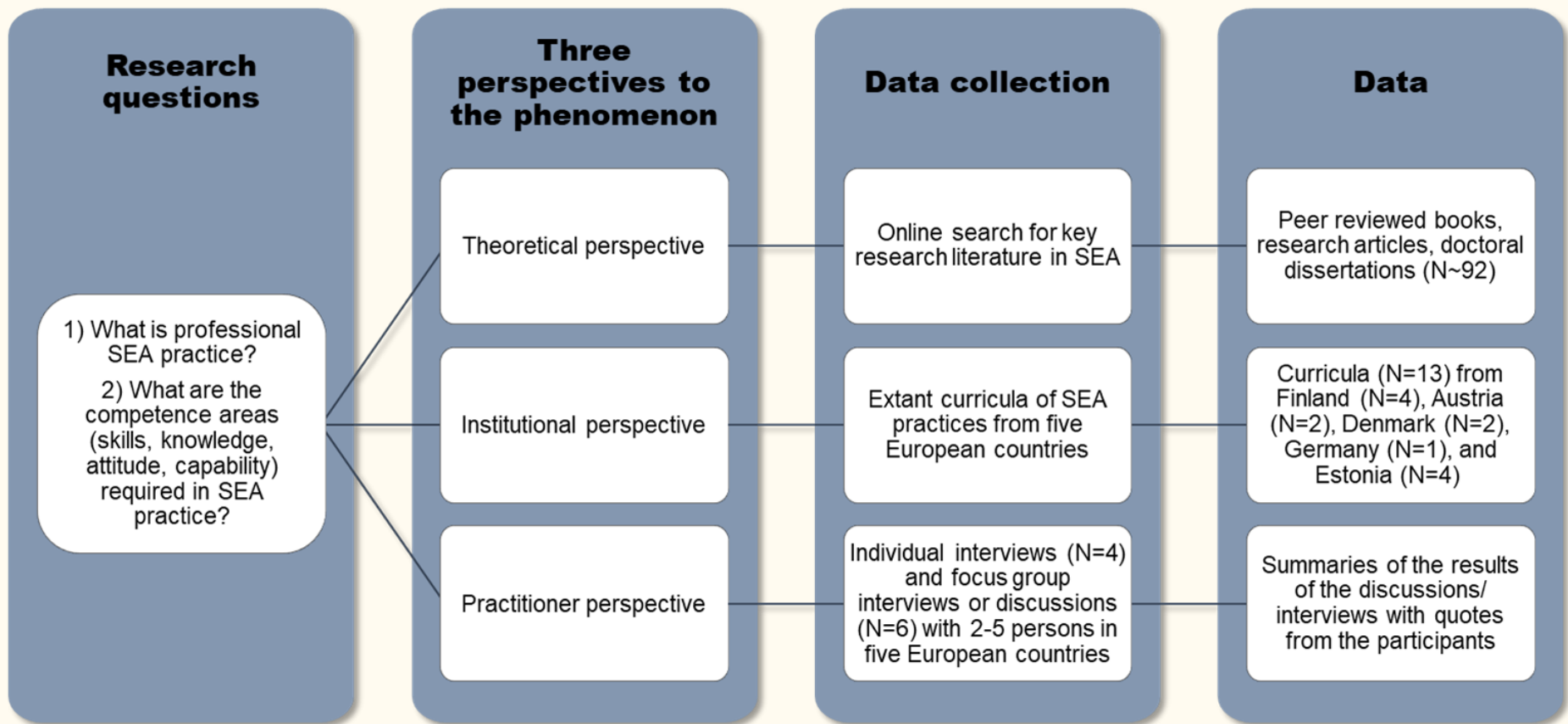
Data was collected (see figure on page 7) from three different sources, each with a particular viewpoint to the phenomenon of SEA: theoretical understanding through key literature, institutional perspective from extant curricula, and hands-on practitioner view from interviews of experts. Variety of sources was chosen in order to triangulate the data instead of relying on one main source thereon enhancing the reliability of the study.

Key literature included international academic research literature: books, articles, commentaries. Data from extant curricula and focus group interviews were collected in fall 2021 from the five European countries collaborating in the *artwork* project: Finland, Austria, Denmark, Germany, and Estonia. Full list of the curricula can be found in figure on page 8. The interviews were transcribed, summarised and translated into English in the countries they were conducted in.

The analysis of the data included viewing all the material abreast. Thorough reading of the materials resulted in the formation of five umbrella themes (see figure on page 9) that we found requiring attention when designing a curriculum guidelines and for understanding what it requires from an arts practitioner.

These themes are: 1) expanding the artists' mindset; 2) social and artistic competence; 3) flexibility and resilience; 4) entrepreneurial attitude; and, 5) sociocultural animation. The process of designing the guidelines also included several rounds of comments and discussion among the partner countries of the artwork project, as well as public discussion and collection of critique among SEA practitioners in Finland, which is the origin of the authors.

**Figure 1. Research questions and data collection process in fall 2021**



colour green = masters degrees

colour orange = applied higher education

colour blue = further education and professional specialisation programs.

**Figure 2. Twelve extant SEA curricula from nine universities in five European countries**

Country	City	Organisation	Degree	Programme	Artistic field	ECT	Duration	Form
FI	Rovaniemi	University of Lapland	BA + MA	MA Programme in Applied Visual Arts	Visual arts	120/180	5 yrs	full
FI	Helsinki	Metropolia University of Applied Sciences	MA	CRASH Master's Degree Programme in Creativity and Arts in Social and Health Fields, Culture	Not defined	60	1,5-2 yrs	
AU	Wien	Universität für Musik und Darstellende Kunst Wien MdW	MA	Master of Arts Education	Music and performing arts	-	2 yrs	
DK	Copenhagen	The Danish National School of Performing Arts	MA	Master of fine arts in dance, choreography and participation	Performing Arts / Dance, choreography and participation	120	2 yrs	full
EE	Tartu	Tartu University Viljandi Culture Academy	Master of Arts Education	Master of Arts Education	Traditional crafts, music, creative projects	120	2 yrs	full
EE	Tartu	Tartu University Viljandi Culture Academy	Applied higher education	Community education and hobbies	Not defined	240	4 yrs	full
EE	Tartu	Tartu University Viljandi Culture Academy	Applied higher education	Heritage technology	heritage	240	4 yrs	full
EE	Tartu	Tartu University Pärnu Academy	Applied higher education	Management of social work and rehabilitation	-	180	3 yrs	full
AU	Graz	uniT and Uni Graz - Institute for Educational Sciences	Diplom of Theatre pedagogy	Theatrework in social fields	Theatre	117	2 yrs	full
FI	Helsinki	Metropolia University of Applied Sciences	Professional specialisation studies	Professional Specialisation Studies in Community Musician	Music	30	1 yr	part
FI	Helsinki	University of the Arts Helsinki	Professional specialisation studies	Professional specialisation studies in applied and participatory arts	Not defined	40	1,5 yr	part
DE	Germany	BKJ / DKJS / University of Oldenburg	non-formal, continuing education program	Kompetenzkurs Kultur – Bildung – Kooperation (Competence Training Course Culture - Education - Cooperation)	Not defined	-	6 mo	part
DK	Copenhagen	The Danish National School of Performing Arts	Further education program	The Documentary Gaze 2 - Further education program	Cross-artistic		1 w	full

**Figure 3. Five influential themes in the data**

Theme 1: Expanding the artists' mindset	Theme 2: Social and artistic competence	Theme 3: Flexibility and resilience	Theme 4: Entrepreneurial attitude	Theme 5: Sociocultural animation
<p>In SEA practice, an emphasis was noticed on the flexible use of one's artistry, pedagogical skills, and tools, and most importantly, on "flipping one's focus and attention" (interviewee/Finland). This meaning expanding one's focus of attention from purely artistic to the co-participants and the social participation. The artist needs to have an established understanding of their artistry, which is then expanded to assuming a focus on the participants by the societal, contextual, and methodological aspects of SEA. This could be seen as as expanding from the intrinsic to the instrumental value of the arts, and the defining character of SEA.</p> <p>Expanding one's mindset could also be seen as unlearning, which means moving away from the colonialistic, cultural, and social privileges that hinder creating an ethical relationship with the participant (Haapalainen 2021, p. 210; Spivak 1996). That requires critical evaluation of one's history, biases, learned and naturalized attitudes, and detaching oneself from prejudices and outdated dualisms (Haapalainen 2021).</p> <p>Immersive practice-oriented projects and training can support the expansion of one's mindset. Such training can be executed as mentoring or working in pairs with artists who have experience in socially engaged arts practice.</p>	<p>Developing social and relational competence, particularly with an ethical perspective, was found important for a SEA practitioner. "SEA advocates for participation and co-authorship" (Bishop, 2012, p. 177), which requires a wider set of social, ethical and pedagogical skills. Helguera (2011) has described it as "dependence on social intercourse as a factor of its existence" (p. 2).</p> <p>Diverse contexts and networks in SEA require interaction and adaptation to different working cultures, roles, and flexibility. For example an SEA practitioner working in prisons in Finland highlights the importance of "fluent interaction between all groups involved, which means the participants – inmates, in other words –, we art professionals, and the staff [...] because otherwise there will be a congestion that probably hinders the process, maybe even stop it."</p> <p>From a theoretical perspective, when viewing learning and agency as socially constructed and aiming to provide equal learning opportunities for the participants, it is crucial to provide quality interaction and construct a safe space for learning and transformation collaboratively.</p> <p>Art is often considered liberal in itself, as an artist from Germany confirms: "Art is a liberating space that abolishes norms..." (interviewee/Germany). Therefore it is crucial to understand how art in socially engaged arts practice is not separate from the social environment but created and emerging with and through the participants. Instead of seeing artistic freedom as confined by the social context, it can be seen as potentially freeing oneself from inhibiting norms. People, their cultures, and habits create norms. In order to abolish norms that hinder the participants, the facilitator needs to become aware of their roles and preconceptions in upholding such norms. Therefore the social and ethical space needs to be included in the artistic space from the first steps onwards in SEA.</p>	<p>An SEA practitioner was found to require not only artistic competence, but the ability to endure uncertainty, flexibility and resilience. As an interviewee from Finland points out: "one should trust in one's practice so much that one dares to let a certain kind of vagueness bubble because one knows they're responsible for the situation in the end" (interviewee/Finland). This was described as ability to change direction, add or diminish, and alternate the artistic process according to the group, their wellbeing, and their project goals. As an experienced SEA practitioner from Finland calls for "acceptance of change or expecting it: there are, in fact, no situations where you follow a clear script" (interviewee/Finland).</p> <p>Uncertainty emerges on many levels ranging from contextual frames to the practice itself: "The situation itself may be inherently uncertain; it may also be unpredictable and chaotic" (Hope, 2017, p.214). Resilience and flexibility are required in guiding social, artistic, and group processes. The artist needs critical reflection skills and resilience, as the ability to recover, develop, and learn based on experiences (Lipponen 2020).</p> <p>cf. Improvisation a mode of knowing and professional skill (Holdhus et al. 2016; Sawyer 2011; Shem-Tov 2011)</p>	<p>SEA practice often entails diverse contexts and networks, where the artist may need to embrace different roles and many tasks outside the artistic mode. As a SEA practitioner from Austria describes:</p> <p><i>"I am more or less the person who applies for and submits the funding; the person who establishes contact with the institutions; and the person who then coordinates the employees and the person who performs; and the person who implements it together with other people; and the person who then does the follow-up work."</i> (interviewee/Austria)</p> <p>In SEA practice, pitching skills and an entrepreneurial attitude are needed for an artist to articulate why they want to do the work, what benefits they provide for the target group and why it is worth it. Basics of time and project management, as well as knowledge of funding bodies, support employment in the future are needed:</p> <p><i>"It takes a terrible amount of energy to organize things, and there's a lack of structures, and people have to spend a terrible amount of energy on all sorts of funding applications and everything else than the work itself."</i> (interviewee/Finland)</p> <p>Awareness of criticism related to entrepreneurialism (Holmes, 2015; Simons &amp; Masschelein, 2012) is also needed to situate oneself as a professional in SEA practice. However, as stated by Lyons (2020), challenges and skills related to employability cannot be disregarded if the goal is to prepare learners for the future and "economically sustainable lives" (p. 130).</p>	<p>When considering the training program and expanding the artists' perspective to the social and ethical space, we found a theoretical and practical approach to support this from one of the extant curricula. Namely, the Metropolis University of Applied Sciences' Master's Degree Programme in Creativity and Arts in Social and Health Fields, Culture, which is a very new degree program developed by professionals and researchers in wellbeing and arts. This approach is sociocultural animation (fr. <i>animation socioculturelle</i>) which is a pedagogical movement with its' roots in social pedagogy, philosophy, and methodology. Artistic methods and arts are very well suitable for sociocultural animation work, as Kurki (2006) has suggested.</p> <p>Sociocultural animation strives to connect to participants' interests, which they regard as valuable and meaningful to their lives. In sociocultural animation, people are seen as autonomous and able to take responsibility for their actions, with the nature of the activity being open and voluntary. Sociocultural animation respects each participant's cultural autonomy and acceptance of cultural diversity, both ideological and political. The goal is to activate participation in one's own life and the active and conscious construction of the life of one's communities.</p> <p>Sociocultural animation is participatory: people construct their everyday lives through participation. The participant is seen as the central actor in defining their needs, investigating their future, and planning their actions to promote a change in their everyday life towards improved quality of life, solidarity, and caring. (Kurki 2006; see also Kalchev 2013; Kotilainen 2004; Marrengula 2010; Sredovska 2015; Tadeu, Pedro &amp; Lopes 2015).</p>



# **Definition of SEA practice**

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# Definition of socially engaged arts (SEA) practice

*Socially engaged arts (SEA) practice* stands for artistic and arts-based participatory approaches influencing and instigating social change through art or artistic processes in collaboration with or in a particular community or, more broadly, in society, by using forms of art that go beyond concert halls and studio art. SEA has been incited with the recognition of how art can provide opportunities to contribute to society, thinking, and life in creative ways (Biesta, 2017; Dewey, 1934/2005; Eisner, 2002; Greene, 1995).

SEA practices are occurring in a broad range of contexts where they serve multiple functions and have various aims, for example, from emancipation to well-being and from organisation development to social innovations. SEA practices are characterised by the diversity of locations, spaces, people, groups, communities, contexts, goals, and their quality and levels of participation. Each of these features is also interrelated to and influencing each other.

In our view SEA practice is relevant to all fields of art. In this curriculum guidelines we will use the term SEA as a concept for the multitude of terms and divergent definitions found in the field (see figure on page 12). However, we wish to acknowledge that the term SEA originally emerged in the 1970s and has historically been advanced especially in contemporary visual arts. Bishop (2012, p. 177) sees SEA as positioned against the hierarchies of the international art world. It is also often based on an artist following a “vocation” or “calling” for the practice.

## Variety of definitions for SEA

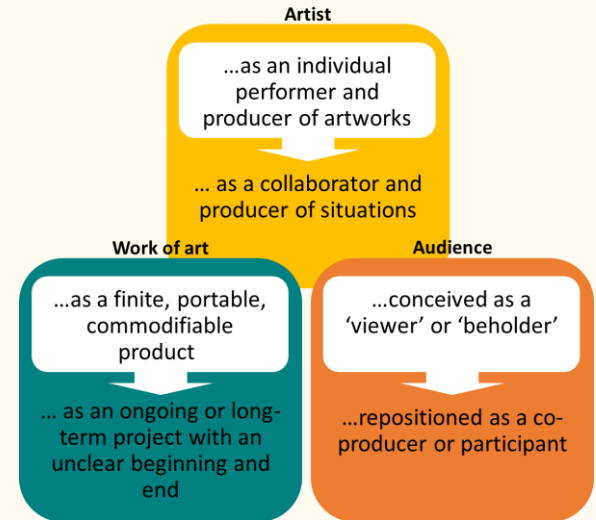
Activist art	Experimental communities
Applied art	Interventionist art
Art activism	Littoral art
Art as social practice	New genre public art
Art for social change	Participatory art
Art in action	Place-based artmaking
Artistic interventions in organisations	Public art
Arts-based community development	Site-specific art
Arts-based initiatives (ABI)	Social art
Civic art	Socially engaged art
Civic engagement	Socially engaged practice
Collaborative art	Social practice
Community art	Social practice art
Community-based art	Social practice of art
Community-based art education	Relational aesthetics
Community cultural development	Relational art
Dialogic aesthetics	Workarts
Dialogic art	

# Origins and characteristics of SEA

Historically the SEA has been developed in contemporary arts through social, pedagogical, and ethical turns, that have expanded conceptualisations of artistic practice. Such expansion has brought about the role of social interaction with audiences and participants in artistic practice. SEA has been incited by willingness “to overturn the traditional relationship between the art object, the artist and the audience” (Bishop 2012, p. 2) (see Figure on the right). Therefore, the goals for the practice are often emerging from outside the field of art (eg. mandator, commissioners, grass-roots).

## Characteristics of SEA:

- takes the arts out of the institutions and into places where people live (Lyons, 2020, p. 31)
- expands and experiments with art forms in ways that are relevant to communities, in terms of both place and interest (Lyons, 2020, p. 31)
- involves the communities in creative expression and participation in the making of art (Lyons, 2020, p. 31) with non-professionals: individuals, groups and communities (Kantonen & Karttunen, 2021, p. 11; Karttunen 2017)
- provides opportunities for creativity to those “living in areas of social, cultural and financial deprivation” (Bishop, 2012, p. 177)
- most often person-focussed and community-centred rather than system-driven (Hunt et al., 2012, p. 275)
- traditionally less into economy and commercialism, and more into health and care, social work and political action (Karttunen, 2017).
- brings people, products, and practices from the world of the arts into organizations, with a more or less clearly defined learning orientation (Berthoin Antal, 2014, 177)



# Theoretical perspective

SEA is informed by “creative participation, emancipation, activism, transformation, and constructing individual and collective identities” (Clements, 2011). It is a multidisciplinary or interdisciplinary practice with reference to, e.g., sociology, theater, education, ethnography, anthropology, communication, social work, and therapy. Its’ roots can be found in, e.g., conceptual, performance and community arts, radical theatre, critical pedagogy, community activism. SEA “draws from philosophical pragmatism, neo-pragmatism and education theory, including John Dewey, Jurgen Habermas and Paulo Freire” (Helguera, 2011, p. 40-41).

SEA practice makes use of other fields’ (e.g., education, sociology, linguistics, anthropology) knowledge and practice to construct meaningful experiencers (Helguera, 2012) in ways that engage people and communities and encourage dialogue (Bishop, 2012; Kester, 2012). In this way SEA expands artistry: “Hybrid artist moves between different spheres of society and combines flexibly autonomous and applied forms of art” (Winkel, Gielen & Zwaan 2012).

“Art perceived as a form of social dialogue and as a forum for participatory practice provides an interpretation of citizenship that is person-focussed and community-centred rather than system-driven” (Hunt et al. 2012, p. 275)

“powerful medium for social and political change” (Bishop, 2012, p. 177)

“art is de facto relational or it is not art” (Gielen, 2019, p. 68)

“All art invites social interaction; yet in the case of SEA it is the process itself—the fabrication of the work—that is social.” (Helguera, 2011, p. 11)

“It is based on belief in the agency and responsibility of art and artists to affect social change or influence the world in some way. It is not art created for its purely formal qualities or primarily for an art world audience.” (Frasz & Sidford 2017)

“community art only makes sense when it refuses to be used as an instrument of a uniform, homogenising, calculating logic, and when it produces the most divergent communities through the confrontation of many singular and dissonant forms of imaginative power.” (Gielen, 2019, p. 80)

“... aesthetic experiences that engage people’s senses, enabling members of (organizations to discover how to tap into feelings and bodily ways of knowing such as gut-feeling) to guide their decisions and actions...” (Berthoin Antal & Strauss, 2016, 37)

# Diversity of possibilities in SEA practice

Each project is **unique** (Roponen-Lunnas, 2013, n.p.). Ideals and approaches in socially engaged art range from personal interests to broad societal discussions. Five most common ideals identified in community artists work in Finland are 1. To enhance interaction, collaboration and learning; 2. Experiential, awakening; 3. Accessibility of art; 4. To influence the social and physical environments and societal structures; and, 5. To criticise the art world and institutions (Roponen-Lunnas 2013, n.p.).

SEA practices are characterised by the diversity of locations, spaces, people, groups, communities, contexts, goals, and their quality and levels of participation. Each of these features is also interrelated to and influencing each other. A SEA process can be guided, challenged and defined by questions such as: Whose goals are followed in the process and who has the power to set them? What kind of context is set for the aims, and how does it relate to the context of practice? What kind of physical, mental, and social space and context is the project occurring in, what are its' qualities, and how do they structure the process? How is the community or group formed, and what is the level of participation in the process?

Features of the process can be given, chosen or emerging through the project and they direct and pull the process towards different directions (see figure on the right). Therefore it is elementary to consider and reflect them in a SEA project. For instance, setting the goals is a negotiation process between the artist, audience/participants and the possible funder. Each feature of decision-making is also connected to power: who has the right to make decisions and when.

Site-specificity of SEA can take into account the specificity of the place and the participants, the unique history, the social circumstances, and the political contexts. This approach often takes on societal challenges and seeks change through interventions in social relations (Sachs Olsen, 2019) - e.g. artistic activism.

## Questions to be considered when designing a SEA project:

- Who set the aims: Participants, funders, artist, audience, someone else, who?
- What is the context of aims: Artistic, social, rehabilitative, political, societal, something else, what?
- What is the relation of the participants and composition of community: Age, gender, ethnicity, social stratification, religion etc., natives (eg. local community), non-locals public, private, institutional, recreational, involuntary, voluntary, in/non-voluntary, open group (anyone can take part), closed group (only selected can take part), something else, what?
- What is the level of participation (helguera 2011, 14-15): Nominal, directed, creative, collaborative, something else, what?
- What is the context of the practice: Communal, institutional, artistic, social, political, societal, spiritual, therapeutic, educational, recreational, contact, remote, something else, what?

# Competence areas identified in SEA practice

Based on our research we suggest **SEA practice requires eight areas of competence**, which need to be considered when planning and designing education for socially engaged arts practice. These competence areas are seen as interrelated and connected on different levels, as well as their emphasis varying and depending on the characteristics, influential features and functions of each project in question. Therefore this mapping pictured in the figure on the right is not seen as stable or fixed, but as flexible and adjusted according to the requirements of the practice at each moment.

The area of **artistic** competence is placed at the tip or core of SEA practice, and is seen as expanded by **social**, **pedagogical leadership** and **ethical** competence areas. These competence areas are seen as supported by areas of **research**, **development** and **entrepreneurship** competence. All areas of competence are defined by and interrelated with the area of **contextual** competence, which shapes and frames the practices and choices made in and for them.

Next we will unwrap the SEA curriculum guidelines, which are based on considering the competence areas and their defining **knowledge, skills, attitude, and capabilities** (Mulder, 2021, p. 111; Walker 2006).



# SEA curriculum guidelines

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# Purpose

## Designed for the education of learners

- with solid artistic experience and know-how
- with a desire to expand their field of work (e.g. artists, arts teachers, artist-researchers across all arts disciplines, and cultural workers)

## The SEA curriculum guidelines

- include ideas, suggestions and recommendations intended to help teachers to make informed decisions.
- are aimed to give common direction and basis for further education, professional training or professional specialisation studies in SEA practice.
- can be applied in diverse European professional training structures ranging from universities to adult education or community college.
- to be delivered by professionals in arts education with expertise and know-how in the relevant fields.

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# Four units

Unit	ECT	Phase I	Phase II	Phase III
<b>A</b>	<b>SEA practices: fundamentals and contexts</b>			
	8	XXXXX	XXX	-
<b>B</b>	<b>Social, pedagogical, ethical and creative facilitation of SEA</b>			
	8	XX	XXXX	XX
<b>C</b>	<b>Project leadership, trans-professional collaboration, innovation development, and entrepreneurship in SEA</b>			
	4	XX	X	X
<b>D</b>	<b>A practical and collaborative SEA project in the field</b>			
	10	X	XXX	XXXXX

The curriculum guidelines consists of four units, each with a distinctive emphasis. The workload of the units is designed on the basis of The European Credit Transfer and Accumulation System (ECTS, 1 ECT = 27 hrs of work) with a total amount of 30 ECTS, which is the equivalent of 810 hours of studying.

As an example of the division of labour in each unit the training course is here divided into three phases (see figure on the right). The suggested emphasis of the unit at each phase is portrayed by the depth of the colour and with each X monumenting ECTS.

The **first phase** provides a basis for understanding the contexts and fundamentals of SEA practices with an emphasis on theoretical knowledge and contextual competence (unit A). The planning of a practical and collaborative SEA project will be initiated at the first staged of the studies and continued throughout the three phases.

The **second phase** emphasises practical skills combined with applications of theory and the development of social, ethical and pedagogical facilitation of SEA. Here skills and knowledge for practical implementation of the project will be refined.

The **third phase** places an emphasis on applying learned skills, attitudes and knowledge in practice when implementing, evaluating and reporting the SEA project. This project will be started in the first phase with planning and continued throughout the training course. Alongside unit C is to be implemented so that the skills support the implementation and worklife goals of the student.

Notable is the way the D unit, as in the (collaborative) project, should be started with the planning at the very first phase of the unit with an increasing emphasis, until evaluation and reporting at the end of phase three.

*The curriculum guidelines can be used as a springboard for formulating studies in the subject of SEA. Teaching should include analysing of real-life case examples*

## A unit: Socially engaged arts and research

- 8 ECT** Focus on understanding the field of SEA and positioning oneself in it, understanding the basic concepts and their use, theory on issues related to SEA practices and how to apply them in practice. Emphasis on contextual competence related to artistic, social and pedagogical competence, with the support of research and development competence.
- Working mode:** theoretical part with applications in practice (praktikum)

### The participant

- understands the key concepts, theories and practices related to SEA
- knows the ways and environments of SEA
- understands the social and artistic meanings and effects of SEA
- has developed understanding of diversity, equity and social justice
- is able to consider ethical issues of SEA practice and make ethically sound choices
- is able to apply sociocultural animation, emancipatory pedagogy, and critical pedagogy in their SEA practice
- can conceptualise differences and commonalities between the approaches and goals of pedagogical, social and artistic work in different contexts
- is able to plan, analyse and evaluate multidisciplinary pedagogical processes in socially engaged arts practices with ethical competence and resilience
- is able to seek information
- is able to define and understand how holistic wellbeing is constructed and enhanced with artistic and arts-based practices
- understands and is able to support the interrelation of artistic processes with lifeworld wellbeing and quality of life
- is able to try, develop and apply their own artistic skills as a contributor to the well-being of the group
- is able to plan and execute needs-based SEA projects for the purpose of enhancing wellbeing and evaluate their impact
- is able to structure, analyse, evaluate and describe the benefits and effectiveness of arts in building group processes and enhancing the wellbeing of the community.

## B unit: Creative and ethical facilitation of practices and social processes

- 8 ECT** Based on practice-based learning focused on creative and ethical skills in facilitation, facilitation of social processes and collaborative learning. Emphasis on social, pedagogical and artistic competence with the support of contextual and research competence.
- Working mode:** practical and active training intertwined with research-knowledge

### The participant

- is able to facilitate artistic and social processes ethically with equity as the premise of the process
- is able to motivate and generate social change and transformation through the use of artistic mediums and methods
- is able to adjust the artistic method and goals according to the groups abilities and needs
- recognizes the artistic abilities of the group and is able to provide and co-produce arts that supports the needs and goals of the group
- is resilient and able to employ an improvisational and flexible attitude with group work
- is able to inspire and motivate the group through, for example, improvisation and other creative activities
- is able to use a flexible and improvisational mindset and attitude in facilitating an artistic process on the basis of the groups' needs
- is able to implement SEA activities in multidisciplinary and collaborative work environments with different levels of participation
- is able to execute SEA practices in different environments and context
- is able to execute SEA practices with different groups, different levels of participation and creative practices, as well as different goals and intents
- understands group dynamics and how to facilitate collaborative processes in SEA
- is able to use a variety of methods for participatory group guidance and use them improvisationally
- has a wide range of tools to support quality interaction in groups and inclusive social processes within artistic group activities
- recognizes the importance of quality interaction and equity in directing the artistic activities of groups
- recognises stages of group dynamics and groups processes and is able to support such processes
- is able to listen to and guide the group and its members and respond to their needs and actions
- is able to support the group in its strengths from the group's point of view
- understands diversity, its' potentials, how to create an environments for diversity and knows how to use diversity as a group resource
- is able to use diverse artistic and social tools to support the groups collaborative construction of a socially safe space and atmosphere

## C unit: Professional competence, multidisciplinary development and entrepreneurship

**4 ECT** Focus on supporting professionalism, developmental approach and self-employment. Emphasis on entrepreneurship and development competence in relation to contextual competence with the support of research competence. **Working mode:** Competence portfolio - to be worked on throughout the studies from beginning to end, personal and individual study and development plan to be refined and evaluated throughout the studies.

### The participant

- is able to analyze, evaluate and develop their professional skills in the field of socially engaged arts
- is able to uphold their professional wellbeing and develop their self-management skills
- understands the interrelation between one's wellbeing, learning and the quality of work
- is able to analyse and self-assess their professional competence in relation to sSEA practice, entrepreneurship and ethics
- is able to coordinate and initiate projects in multidisciplinary and transprofessional working communities and environments
- is able to employ design thinking and service design for developing SEA projects
- understands the development of needs-based and customer oriented practices
- is able to identify and develop their opportunities to implement participatory arts activities taking into account the starting points of different communities and operating environments.
- is able to develop their skills and competence through peer learning and networking
- is able to conceptualise, verbalise and pitch their own initiatives and competence in relation to different operating environments for SEA contexts
- owns an entrepreneurial attitude with resilience and incorporates entrepreneurial skills and tools in their work in the field of SEA
- is able to use project management tools, construct budgets and understand the phases of a project and project leadership
- understands basics of fundraising.
- has the ability to market their own skills from an employment perspective.
- is able to demonstrate their skills through the media of their choice.
- understands the pitfalls and how to encounter them with a resilient attitude and with skills of project management, entrepreneurship and ethical reasoning
- is able to plan, execute and evaluate SEA projects in relation to the goals of the project defined by the community, funder or the artist oneself.

## D unit: Practical, collaborative development project in the field

**10 ECT** Practical development project executed, coordinated and reported by the student oneself  
Application of all competences  
**Working mode:** collaborative, mentoring, guiding, apprenticeship, peer groups supervision or some other form of supervision.

### The participant

- employs the competences owned in the A, B and C units
- is able to evaluate and develop their skills and work with a group or community in a chosen context.
- is able to work as a designer, producer and implementer of targeted SEA projects.
- is able to apply new knowledge and methods and to combine knowledge from different fields as required by project work.
- has the ability to network and collaborate in multidisciplinary teams.
- is able to share their knowledge and skills for use by the work community.
- is able to work as an artist in the chosen operating environment and in the chosen way.
- is able to take into account the starting points of the selected community and operating environment.
- is able to document, evaluate and report a targeted SEA project and share the results in the networks of the field
- participates in the development of working life in the cultural field with their work and active approach.

# An example of an introductory course to SEA practice

## X-T7 Introduction to socially engaged arts (SEA) practice, 2 ect, ONLINE

1.10.2022 - 30.11.2022

- Eeva Siljamäki & Kai Lehtikoinen, Open Campus, Uniarts Helsinki
- The course consists of five parts, each with a focused 15 to 40 mins videolecture, learning tasks and self-assessment with estimated time for completion.
- Tasks will lead you to consider the contents of the lecture in practice as you start designing a SEA project as an exercise.

### Part 1. Theory meets practice

**LECTURE** (42 min) Introduces key theoretical and philosophical views that underpin SEA practices:

- origins of SEA
- SEA as an umbrella concept for arts-based projects
- social, pedagogical, and ethical turning points in contemporary arts
- the hybrid artist
- diversity of ideals, goals, possibilities, and features in SEA project designs
- influential features of SEA projects

#### TASKS

- 1.1 Contributing to a glossary of SEA concepts and practices using researcher skills (1,5 hrs).
- 1.2 Analysing key features in a site-specific SEA project (55 min)
- 1.3 Initial ideation of a SEA project (4 hrs).
- 1.4 Self-assessment of learning in part 1 (5 min).

### Part 2. Social, ethical and pedagogical artistry

**LECTURE** (39 min) addresses the social, pedagogical, and ethical aspects of SEA practice:

- artistic core
- social aspects
- genuine dialogue and participation
- differences and similarities of SEA and social work / arts education
- pedagogical approaches: transpedagogy, critical pedagogy, and sociocultural animation
- ethical principles in SEA practice
- ethical conduct

#### TASKS

- 2.1 Analyzing principles of practice in a site-specific SEA. case (40 min)
- 2.2 Configuring ones' own key principles of practice for a SEA project (5 hrs)
- 2.3 Artistic exploration of the principles of practice (5 hrs)
- 2.4 Self-assessment of learning in part 2 (5 min).

### Part 3. Facilitation of social change

**LECTURE** (17 min) considers facilitation of social change and what it means from different perspectives:

- facilitation
- equality, equity and social justice
- equitable balance of power
- transformation
- artistic activism

#### TASKS

- 3.1 Analyzing a case of SEA And effecting SEA against or in comparison to artistic freedom (7 hrs).
- 3.2 Refining of the SEA project design based on what has been learned (3 hrs).
- 3.3 Self-assessment of learning in part 3 (5 min).

### Part 4. Leading SEA projects

**LECTURE** (31 min) focuses on devising, organizing, and leading needs-based SEA projects:

- the communities and contexts of SEA practice
- why a SEA practitioner needs to understand diversity, specific needs, and challenges
- entering a new environment as a SEA practitioner
- multi-professional work and its' possibilities and challenges in SEA practice
- leadership
- impacts of a SEA project
- online toolkits and resources for SEA projects and alike

#### TASKS

- 4.1 Reflecting on multi-professional collaboration and leadership (5,5 hrs)
- 4.2 Designing an evaluation agenda for a SEA project (9 hrs)
- 4.3 Self-assessment of learning in part 4 (5 min).

### Part 5. Resilient professionalism

**LECTURE** (15 min) focuses on resilience in SEA professionalism:

- what resilience is and why it matters in expanded professionalism.
- characteristics of resilience, which can be developed and nurtured
- questions related to livelihood in creative fields
- working ability -> sustainability of one's work
- competence areas in SEA practice

#### TASKS

- 5.1 Considering measurement and reviewing of resilience in relation to SEA practice (2 hrs).
- 5.2 Considering ones' own competence in relation to SEA and oneself in five-years-of-time (7 hrs).
- 5.3 Self-assessment of learning in part 5 and course assessment (10 min).

# Key literature

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# Key literature

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# Curriculum guidelines

## Training artists for socially engaged arts (SEA) practices

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