

Emilio José Gómez Ciriano, Suvi Kivelä, Lii Araste, Jodie Gibson,
Jose María Herranz de la Casa, Liisa-Maria Lilja-Viherlampi,
Hugh McLaughlin, Ivar Männamaa (eds.)



Handbook for Moving towards Multiprofessional Work





Handbook for Moving towards Multiprofessional Work



Handbook for Moving towards Multiprofessional Work

Course Material from Turku University of Applied Sciences 113

Turku University of Applied Sciences 2018

ISBN 978-952-216-676-0 (printed)

ISSN 1457-7933 (printed)

Printed by: Suomen Yliopistopaino – Juvenes Print Oy, Tampere 2018

ISBN 978-952-216-677-7 (pdf)

ISSN 1796-7756 (electronic)

Distribution: loki.turkuamk.fi

Editors

Emilio José Gómez Ciriano

Suvi Kivelä

Lii Araste

Jodie Gibson

Jose María Herranz de la Casa

Liisa-Maria Lilja-Viherlampi

Hugh McLaughlin

Ivar Männamaa



Universidad de
Castilla-La Mancha



Manchester
Metropolitan
University



UNIVERSITY OF TARTU
Viljandi Culture Academy



Erasmus+



OPETUSHALLITUS
UTBILDNINGSTYRELSEN

Authors

Turku University of Applied Sciences

Suvi Kivelä (Project Manager and Coordinator of the MOMU project)

Liisa-Maria Lilja-Viherlampi

Outi Linnossuo

Marja Susi

Anne Syvälahti

Universidad de Castilla-La Mancha

Emilio José Gómez Ciriano (Project Manager)

Cristina Serna Sarrato

Esther Mercado García

Fernando Casas Minguez

Jose María Herranz de la Casa

Oscar Martinez Martín

Pedro de la Paz Elez

Manchester Metropolitan University

Hugh McLaughlin (Project Manager 2017 - 2018)

Carola Boehm (Project Manager 2015 - 2017, previously Manchester Metropolitan University, now Staffordshire University)

Jodie Gibson

Ian Mac

University of Tartu Viljandi Culture Academy

Ivar Männamaa (Project Manager)

Lii Araste

Table of Contents

Foreword	11
Introduction	12
 Part I Multiprofessional Work Context and Competencies	14
Section 1. Introducing MOMU and Clarifying Concepts	14
1.1 From Mono-discipline Talk to a New Shared Language	16
1.2 Sharing Competencies and Capturing Change: Communication and Documentation	16
1.3 Linking Arts-based Methods and Multiprofessional Work	17
Section 2. The European Context	17
Section 3. An Introduction to Multiprofessional Work	19
3.1 Introduction	19
3.2 Terminological Complexities in Multiprofessional Practices	19
3.3 Multiprofessional, Interagency and Interprofessional Work	20
3.4 MPW – Social Work Discourses Meet the Artistic Discourses in the Four MOMU Country Members	21
3.5 From Practical and Conceptual to Organisational Dimensions	23
3.6 MPW Caught in the Vocational vs Academic Debate	24
3.7 To Conclude	24
Section 4. Four Case Studies of Multiprofessional Work across Europe	26
4.1 Open Clasp: Challenging Theatre Made by Women (United Kingdom)	26
4.2 'Debajo del Sombrero' (Spain)	27
4.3 Youth Camp 'Lõimeleer' (Estonia)	28
4.4 MIMO – Moving In, Moving On! (Finland and Estonia)	29
Section 5. Competencies for Multiprofessional Work	32
5.1 Introduction to Competencies	32
5.2 Development & Principles behind the MPW Competency Framework	32
5.3 MOMU Competency Framework	34
5.3.1 Descriptions of MOMU Competencies	34
Section 6. Emergent Issues for further Research and Development	38
6.1 Inter-country Learning	38
6.2 Embedding of Interprofessional Work within Professional Syllabuses	38
6.3 The Potential for New Professions	39
6.4 Building the Evidence Base	39

Part II Training Packages for Multiprofessional Work	40
Introduction	40
Section 1. MOMU MPW Training Package for Professionals	44
Training Package Issues	44
Session 1: Introduction to Multiprofessional Work (3h)	44
Session 2: Tools and Project Planning for MPW between Artists and Social Workers (3h)	45
Session 3: From Competencies to Multiprofessional Work with Students (3h)	46
Section 2. MOMU MPW Training for Students	47
Introduction	47
MOMU MPW Training Sessions 1–2 for Students	49
Session 1: Introduction to Multiprofessional Work for Students (3h)	49
Session 2: From Competencies to Multiprofessional Work (3h)	50
Session 3: Meeting Working Life Partners and Discussion on Possibilities for Student Projects	51
Session 4: Planning and Implementing the Activities in Smaller Student Teams	51
Session 5: Sharing the Experiences and Evaluation of the Process	51
Section 3. MOMU Training Resources	52
Training Resource no 1. Occupational Map	54
Training Resource no 2. Perspective Taking	55
Training Resource no 3. Success Formula	56
Training Resource no 4. The CAST Model	60
Training Resource no 5. MOMU ACceSS Model	63
Training Resource no 6. The HEART Model	65
Training Resource no 7. 21st Century Requirements: Competencies in Multiprofessional Work (Arts Students)	66
Training Resource no 8. 21st Century Requirements: Competencies in Multiprofessional Work (Social Work Students)	67
Additional Learning Resources	69
Additional Resource no 1. Liberarte Activity	70
Additional Resource no 2. MOMU Spain blog	72
Additional Resource no 3. Consultation with Communities	74
Additional Resource no 4. Big Picture Thinking: Aims, Goals, Strategies and Themes	75
Additional Resource no 5. Stakeholder Analysis and Management	76
Additional Resource no 6. Ethics – Social Guidelines, Code, Morals, Principles and Values	77
Additional Resource no 7. Evaluating Impact of Arts in Social Care	79
Additional Resource no 8. Creative Evaluation	80

Part III Tools for Evaluating Learning in MPW Training	83
Part IV Case Studies of MPW Training in Four Different Educational Settings	87
Introduction	87
Case Study 1. Estonia: MOMU Teacher Training in the Context of a Small Country	88
Case Study 2. Finland: MOMU Multiprofessional Training in Three Levels	89
Case Study 3. Spain: MOMU Training Sessions with HEIs and Practitioners	95
Case Study 4. UK: An Alternative Approach – When MOMU Teacher Training Is Not Possible	99
Conclusion	100
References & Bibliography	113



Figure 1.
Multiprofessional MOMU
Student Group at Turku
University of Applied
Sciences. Photo: Suvi
Harvisalo.

Foreword

This handbook was supposed to be a choral artwork and the result is a very choral and artistic patchwork.

In the process of building up the project 'MOMU – Moving towards Multiprofessional Work', we sewed, we combined patterns to define new ones. We knew our shapes were different as were our fabrics but we learned to measure and cut in order to create a larger design. The results of this is what you can see in this handbook. We hope you'll agree that the whole is greater than the sum of the parts.

It has not been easy to piece this together. These types of processes bring with them discussions, arguments, discoveries, hopes, despair and bureaucratic requirements; all inevitable parts of such a complex process. However, it is honest to say that the process has been exciting and paves the way for future and productive collaborations.

Along the way some of the participants left us: Carola Boehm and Esther Mercado; some others joined us: Pedro de la Paz. Some changes took place in our universities, new roles were assumed. This is also part of the richness of the tapestry. We are very thankful to all of them for their contribution.

We thank the European Union for funding this project. For all of us it was the first time we had developed an Erasmus+ KA2 project and we had to apply the 'learning by doing formula', but we managed.

We are very thankful to teachers who volunteered to participate in the training sessions, to practitioners who gave us important input and feedback and showed us how to improve and make our teaching more practical. Thanks also to our national steering groups for their clarity and recommendations. Importantly, our gratitude extends to our students: social work and art students, who were open to new perspectives and ways of exploring their place in the world and the job market.

Youth unemployment in Europe continues to be an issue, but projects like MOMU aim to address this challenge in creative ways. However, we are at the very starting point and further steps are needed to make the new competence framework we have created a reality.

This handbook intends to suggest and inspire instead of guiding the reader. It offers training packages to be adapted depending on contexts, whilst highlighting our successes and failures. We suggest it is read, considered and adapted. In other words, each person willing to put it into practice will have to assume that they will have to make their own patchwork!

Emilio José Gómez Ciriano and the editorial team of the MOMU Handbook

Introduction

For the future students I wish that this kind of multiprofessional projects are going to be still more common at Turku University of Applied Sciences. I think that working life needs people that are open to multiprofessionality or even take it for granted.

Kati Ollula, social services student from TUAS



Figure 2. ‘Encounter.’ Photo: Outi Linnossuo.

This handbook was developed to provide a resource for educators who aim to build bridges between the fields of art and social welfare. Lecturers across the areas of arts and social welfare are invited to use the materials presented in the handbook to enrich their courses and to explore how multiprofessional work can improve outcomes for those who are in the receipt of their services in more imaginative and creative ways.

This handbook seeks to address many challenges:

1. How to tackle youth unemployment and alienation through a multiprofessional prism, considering huge variations in form across different countries?

2. How to promote dialogue between arts and social work that have coexisted, but barely merged in academic and professional life?
3. How to build a common understanding of multiprofessional work and develop a useful competencies framework that could inform practice for the future?
4. How to involve academics, practitioners and students in a process of broadening teaching contents and redefining competences accordingly to the scenario defined by the European Union on which competencies are constantly revised and re-examined¹.

To aid the reader this handbook is structured in the following parts:

Part I

Sections 1 and 2 outline the European context and drivers for multiprofessional work (MPW), which necessitates the need for young people to be capable and effectively prepared for working within multiprofessional environments, as demanded by workplaces in the 21st century. Section 3 provides case studies of social work/social care professionals engaging in MPW with artists. Section 4 provides a conceptual model and competency framework, whilst Section 5 considers emerging issues and areas for future research and development.

Part II

The training packages for multi-professional work are located in this part. Section 1 relates to the MOMU MPW training package for professionals and Section 2 focuses on the training package for students. An explanation of the training resources, followed by additional resources, can be found in Section 3. It is important to highlight that the MOMU training model works in four layers starting from MOMU educators who trained higher education (HE) lecturers, who in multiprofessional working pairs created new learning environments for their students who eventually organised art-based activities in multiprofessional teams for young unemployed people.

Part III

This part focuses on how to evaluate MPW offering some tools that are included in the annex.

Part IV

The fourth part outlines specific case studies of multiprofessional training in four different educational settings.

The book finishes with a conclusive part, an annex, an acronyms list and a bibliography section.

The essential questions for this handbook are:

- How to clarify the roles of different professionals and facilitate effective MPW in the areas of arts and social work/care?
- Which structured learning experiences can be developed in order to support a deeper understanding and embedding of multiprofessional skills and values?
- Last but not least, how can educational opportunities for arts and social work students be developed so that their competencies in multiprofessional cooperation are enhanced to meet the future challenges of working with young people in the 21st century?

¹ See document 'Developing skills in higher education' from the Directorate General for Education and Culture

Part I - Multiprofessional Work Context and Competencies



Figure 3. Networking in Cuenca. Photo: José María Herranz de la Casa.

Section 1. Introducing MOMU and Clarifying Concepts

In this section we will introduce the basic concepts informing multiprofessional competencies in arts and social work and social care as they have been developed by MOMU, our Erasmus KA2 project funded by the European Union and developed throughout three years. The project developed educational resources and defined competencies for multiprofessional work (MPW). This handbook builds on MPW practice in a wider European context providing support for educationalists to develop their practice in this area.

This section thus aims to a) articulate the cultural and critical contexts of relevant concepts and b) propose overarching criteria for learning frameworks, which inform and develop future training modules in the area of MPW.

The key learning approach that influenced both the birth of MOMU and the MPW framework construction has been innovation pedagogy, a learning approach launched by Turku University of Applied Sciences (TUAS) which seeks and adopts new ways of how knowledge is assimilated, produced and used (Penttilä & Kairisto-Mertanen 2013). The aim of this model can be summarised as promoting innovation, promoting innovation competences and promoting innovation mindset. As for MOMU, we can see these aims in terms of multiprofessional cooperation. The innovation pedagogy oriented mindset is strongly oriented to creative and collaborative processing and applying one's capability to teamwork.

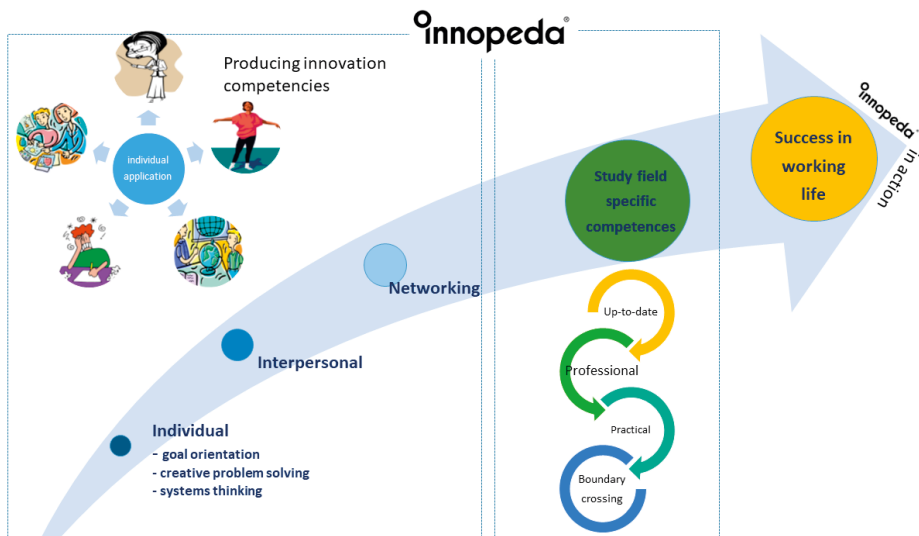


Figure 4. Innovation pedagogy (Innopeda™) mindset: from innovation competences to success in working life (Konst 2017).

Innovation pedagogy aims to enable the development of innovation competences, alongside the specific competencies of the study field, providing students with the ability to participate in innovation processes as part of — and embedded in — working life. Working life contexts require individual, interpersonal and networking competencies which foster valuable transferable skills such as creative problem-solving, systems thinking, goal orientation, teamwork, and networking (Penttilä and Kairisto-Mertanen 2013). The innovation pedagogic approach passes through the field-specific curricula at TUAS.

The innovation pedagogy learning approach encounters the MOMU mindset articulated in MOMU competences framework. This approach has underpinned, together with other elements (see Section 5), both the project management and content development within MOMU, with a strong focus on collaborative learning. We can consider the multiprofessional cooperation as an innovative approach in working life, but also the mindset that enables that kind of working. Innovation pedagogy approach meant multiprofessional collaborative learning in terms of the project processing within the project group, the multiprofessional collaborative process with the multiprofessional HEI lecturers and working life, and the multiprofessional collaboration process among the students of social work and arts – in relationship to the field of young people at risk.

1.1 From Mono-discipline Talk to a New Shared Language

In recent years there has been a heated discussion about art-based and artistic work in new contexts, especially in health and wellbeing. On the one hand, there is a strong will to apply arts in new contexts, facilitating access to arts and culture – both from the educational and health and wellbeing point of view (In Finland: Finnish Government 2013; Finnish Government Programme 2015). On the other hand, there is confusion amongst professional artists about their roles and basic tasks in new contexts, such as social work/ social care settings. Many artists seem to draw strict borderlines against the so called ‘care art’ – arguing for example that ‘care art’ is a threat to ‘real art’ (for the Finnish context, see Huhtinen-Hildén 2013; Rõmpötti 2016).

Interdisciplinary knowledge brings challenges such as how do you maintain the ‘purity’ of your subject area? How do we create ownership of the new interdisciplinary grouping? How do you create a new community of interest? Whilst disciplines are social constructs with some degree of agreed criteria, they continually evolve, merge, expand, contract and die in response to the communities they serve and social structures within which they exist.

A shared language is needed to support advocacy and manage relationships for client groups, funders and other stakeholders, as well as the arts education and research sector. In a previous project called MIMO (‘Moving in, Moving on! Application of Art Based Methods to Social and Youth Work 2010–2013’) the first task was to identify and explain the key concepts concerning the professional goals and practices in arts and in youth work. The key concepts were explored in the first project publication (Krappe et al., 2012) including definitions for and around artbased approaches, multiprofessional cooperation and working with youth at risk. It covered an exploration of the term ‘multiprofessional teamwork’ in a practice-based context and considered ‘therapeutic’ as a wide phenomenon, defined as a quality or conceptualized as a possibility for human interaction (ibid, 144).

1.2 Sharing Competencies and Capturing Change: Communication and Documentation

Whether choosing a multiprofessional practice or an interdisciplinary one, the process of forming collectively shared competencies needs an intentional effort to communicate from one knowledge/practice domain to the other, from one expert/practitioner to the other. Structured communication channels with common meanings are thus a key element in the toolset of any MPW practitioner.

According to Leino (2012), traditional understanding of expertise emphasises the individual’s professional skills that arise from their experience of working in a specific field. A more novel approach to expertise emphasizes its collective nature: this kind of expertise means shared competences and processing the information produced by multiprofessional teamwork.

Central to the notion of collectively shared competencies and collective expertise development is the need to have structured communication channels available that support the sharing and combining of different knowledge and values. Open and active communication is essential where different professional cultures come together where each will have their own terminologies, working methods,

processes and concepts, or have similar terms and concepts that mean different things. To achieve common goals, an intentional effort to maintain open and active communication is essential or there will be risk of a breakdown in communication and the potential for the different workers to do their own thing, which could result in a poorer service for those on the receiving end of their efforts.

1.3 Linking Art-based Methods and Multiprofessional Work

There are plenty of case studies and projects demonstrating positive impacts of art-based working with youth and ethnic minorities (and other communities), and the effectiveness of multiprofessional approaches in health and social care (Glasby 2007; Creative Health 2017, ArtsEqual 2017). The MOMU project was built on these and related premises that have been widely explored in other publications and embedded into policies and professional practices. However, MOMU focuses on two specific areas of professional practice, arts and social work/social care, with the ultimate focus on improving outcomes for service users (including young people) and identifying the competencies that would support such an approach.

In medical and healthcare education, MPW mostly means experiential learning methods used by multiprofessional student groups, facilitated by multiprofessional teams of educators. Such an approach was adapted by the MOMU project. Whether these learning experiences are labelled as interdisciplinary or interprofessional, intraprofessional or interdisciplinary-interprofessional (Wiezorek, Sawyer, Serafini, Scott, Finocchio in Lewitt, Cross et al. 2015), the underlying plausible assertion is that learning together will lead to an embodied understanding of how to better work together. 'Part of this is the premise that collaboration is itself a skill-based social process, and thus early experiences of MPW as part of skills and knowledge acquisition is vital.' (Boehm et al. 2016 referring to Oandasan and Reeves 2005a, Oandasan and Reeves 2005b, Clark 2006)

It should however be remembered that MPW in healthcare occurs usually with people who are employed by the same employer, work in the same structures and share a common language. This is different from social work/social care and arts professionals who are usually employed by different employers, who irregularly come together and have to develop a common understanding. So the core aim was to develop the sufficient level of shared 'MOMU language'. Shared understanding and language can grow and develop, shaped by the dialogue in the learning process of MPW methods. MPW learning improves adoption of MPW methods.

Section 2. The European Context

The European Union Youth Strategy 2010–2018² pursues two main objectives: firstly, providing more and equal opportunities for young people in education and the job market and secondly, encouraging young people to actively participate in society by promoting their active citizenship, social inclusion and solidarity. However, meeting these two objectives is not easy, particularly at a time when, accordingly to the European Youth Survey 2016, 57% of young people between 16 and 30 years old feel excluded as a result of the economic crisis and 41% of the interviewees consider educational schemes not sufficiently adapted to the world of work in the EU's 28 countries.

This is an issue of great importance and it is not new. The Council's resolution of 15 November 2007 on new skills for new jobs stressed the need to provide

² European Commission (2018) EU Youth Strategy https://ec.europa.eu/youth/policy/youth-strategy_en

European citizens with new opportunities to improve their knowledge, skills and competences in order to make them match the needs of society and the economy and anticipate skill needs – and gaps – emerging in European labour markets. This was followed up in 2010 with an ‘Agenda for new skills and jobs’ as one of the seven flagship initiatives of the Europe 2020 programme.

It is in this field where MOMU can play a role as a powerful interdisciplinary multiprofessional practice that can have an impact in the fields of education, employment, social welfare, health and wellbeing by developing its activity mainly in three of the eight areas of the EU Youth Strategy: 1) education and training; 2) creativity and culture and, last but not least, 3) unemployment.

As an EU funded Erasmus+ KA2 project, MOMU addresses policy objectives, challenges and needs related to youth unemployment and does so by producing innovative interventions related to education and practice, by promoting cross multidisciplinary cooperation between higher education institutions (HEIs) coming from the fields of arts and social work. MOMU also enhances structured cooperation between HEIs and practitioners in developing ways of producing and sharing knowledge and, last but not least, by trying to develop new, multidisciplinary curriculum in academia to support multidisciplinary practice.

MOMU has created and developed a framework in which new competencies (aimed at providing skills for flexible practice) and transferable competences (mainly job oriented) are combined. The dialogue between arts and social work not only generated new academic contexts but also impacted upon grassroots policy and practice where practitioners of both fields merge. The practical learning models created by MOMU (ACCeSS, CAST and HEART developed in the training packages) are inspired by this vision. The above arguments provide MOMU with the coherence and legitimacy for being a practical learning aid in the development of the European Youth strategy in the framework of the Erasmus KA2 initiative).

Finally, it is of high interest that the European Parliament in its recent resolution of 14 September 2017 entitled ‘on a new skills agenda for Europe’ clearly points out:

That education and training are not only key factors in enhancing employability, but also in fostering personal development, social inclusion and cohesion, active citizenship and therefore believes that equal access to quality education and adequate investment in skills and competences are crucial to tackling the high unemployment rate and social exclusion, especially among the most vulnerable and disadvantaged groups (NEETs, the long-term unemployed, the low skilled, refugees, and people with disabilities); recalls that a genuine forecasting of future skills needs is paramount in this respect (number 32)

and

That access to learning and training opportunities must be a right for everyone, at every stage of life, to acquire transversal skills such as, numeracy, digital and media literacy, critical thinking, social skills and relevant life skills; is of the opinion that the New Skills Agenda is a step in the right direction encouraging shared commitment towards a common vision about the critical importance of lifelong learning policies (number 35).

Section 3. An Introduction to Multiprofessional Work

3.1 Introduction

If we consider that multiprofessional work is based on multidisciplinary learning (see Section 1) the way we facilitate interdisciplinary and multidisciplinary learning in higher education becomes an important framework consideration. Boehm et al. (2016) point out that as part of this, knowledge institutions need to understand the nuances in relation to interdisciplinary knowledge. 'Thus, apart from the structural dimensions, it also helps to see disciplinarity as an umbrella concept with individual terms referring to various nuances.' Referring to Stember and Seipel (see Seipel 2005), Boehm et al. (2016) differentiate between knowledge formation in the following categories:

- **Intradisciplinarity** is where one discipline operates within its own field, such as a musician harmonically analysing a piece of music, or a social scientist using thematic analysis of structured interviews to consider important aspects of self-expressions of particular communities.
- **Cross-disciplinarity** is where one discipline explores itself from the perspective of another, such as understanding the history and social dynamic of British pop bands through Tajfel's (1982) social identity models.
- **Transdisciplinarity** reaches out beyond the disciplinary boundaries. In Stember's words, it is 'concerned with the unity of intellectual frameworks beyond the disciplinary perspectives'. Stember (in Seipel 2005) goes on to suggest that they may deal with philosophical questions about the nature of reality or the nature of knowledge systems that transcend disciplines.
- **Multidisciplinarity** is where the knowledge domains of several disciplines, providing different perspectives, are brought together for example to address one enquiry from multiple perspectives. 'In multidisciplinary analysis, each discipline makes a contribution to the overall understanding of the issue' (Boehm et al 2016). In this, a study of music performance can include insights derived from psychology as well as historical performance practice.
- **Interdisciplinarity** is where the integration of knowledge from the different disciplines is brought to bear on an issue. Disciplinary knowledge, concepts, tools, and rules of investigation are considered, contrasted and combined in such a way that the resulting understanding is greater than simply the sum of its disciplinary parts.

'However, the focus on integration should not imply that the outcome of interdisciplinary analysis would always be a neat, tidy solution in which all contradictions between the alternative disciplines are resolved', Boehm et al. (2016) remark. Interdisciplinary study may indeed be messy and it should also not be assumed that just because something is interdisciplinary it is inherently better. It is only better if it achieves better outcomes than would have been achieved from a single disciplinary perspective.

3.2 Terminological Complexities in Multiprofessional Practices

Multiprofessional practices can be seen as the professional application of a knowledge domain that derives from multidisciplinary and interdisciplinary approaches and methods of enquiry. The educational frameworks developed by the

MOMU project may more easily facilitate multidisciplinary approaches. However, there also emerged genuine interdisciplinary knowledge and practice, where the whole is greater than the sum of the parts.

The formation of a new knowledge domain and its professional practice arrives often with the formation of new concepts, words and associations. As Boehm et al. (2016) point out, this terminological quagmire is made more complex when considering it across cultural and country boundaries, with their own cultural heritages and associations. Expressions such as ‘multiprofessional’, ‘interprofessional’, ‘competency’ and ‘applied arts’ might all seem harmless on their own, but when considered in different cultural contexts, the professional trained and practising in one country faces the different nuances and emphases of meanings. These differences do not exist in isolation but are part of wider political, cultural and social contexts of the four countries, both helping to shape and be shaped by these concepts. Words are our tools, but words are the building blocks that help us construct meaning, understand situations and help us to assess and formulate interventions to act in different situations.

3.3 Multiprofessional, Interagency and Interprofessional Work

Boehm et al. (2016) discuss further the knowledge formation categories described above and perceive two ways to speak of working together.

- Multiprofessional work: stems from the knowledge formation where ‘each discipline makes a contribution to the overall understanding of the issue’. It describes a way of working with different professional sectors or services. We would normally consider the term multiprofessional to denote a model that necessitates collaborative teamwork processes at every stage. In health and social care practices this is not always the case.
- Interprofessional or interagency work: stems from the knowledge formation where ‘integration of knowledge from the disciplines are being brought to bear on an issue’. The knowledge and skills of the different actors are considered, contrasted and combined in such a way that the resulting understanding is greater than simply the sum of its disciplinary parts. In English this term is preferred to the alternative ‘multiprofessional work’.

Lewitt et al. (2015) point out that in social and health care practices there is now a great interest in MPW/IPW. At the same time, they show that there is no consensus about the use of the terms of multiprofessional and multidisciplinary and they are often used interchangeably. Interestingly, they write that ‘publications using the terms multi- or interdisciplinary tended to be practice-oriented, while approximately 50% of papers using the term interprofessional related to undergraduate or postgraduate education.’ (Lewitt, Cross et al. 2015) The discussion around the concepts of ‘multiprofessionality’ and ‘multiprofessional work’ is highly topical in Finland and Spain where the arts sector has not had a tradition of cross-sectoral co-operation or even ‘community arts’. This can be seen in public and media debates, where the concept of a multiprofessional practice is frequently questioned in terms of its legitimacy and disciplinary depth, e.g. from an artistic perspective the doubters put forward the danger of risking artistic integrity.

These attitudes may also reflect a culture of that is more individual-centred

and competitive, and not as much community-centred or communal; the focus has traditionally been on individual performance, not communal competencies. However, in Finland there has been a strong research, development and innovation (RDI) interest in the two branches in developing arts-based approaches for new contexts. One is to apply arts in the social and health care sector in terms of wellbeing, and the other is to study and apply the possibilities of integrating artistic interventions in innovation, especially in terms of business and technical innovation. Related to this are the goals to apply arts to develop working communities and management in organizations. (See Lehtikainen & Heinsius 2013.)

3.4 MPW – Social Work Discourses Meet the Artistic Discourses in the Four MOMU Country Members

The term multiprofessional seems to have gone out of fashion in the UK, as Banks (2010, 281) notes: ‘The idea of “multi-professional working” (different professionals working alongside each other) is being replaced by “interprofessional working” (different professionals working closely together, with shared goals and perhaps with interchangeability of roles).’

Boehm et al. (2016) emphasise the notions of ‘working closely together’, ‘shared goals’ and ‘interchangeability’. ‘The working closely could involve two or more workers jointly sharing a case or a project and doing everything together, to a key worker coordinating the contributions of other workers to achieve an agreed aim. Shared goals refers to workers who have jointly assessed a need and agreed a plan, building on the strengths of both. Interchangeability suggests the final destination of interprofessional working, when professionals question whether two workers are always needed, or whether we need a new type of professional and interprofessional worker or even a non-professional interprofessional worker.’ (Ibid.)

In the UK some social work programmes have had dual professional qualification programmes e.g. learning disability nursing and social work. However, even though the workers were dual qualified, they found it difficult to obtain jobs which used both their skill sets and instead were forced into joining one profession or the other (McLaughlin 2012b). This also reminds us that professions are not neutral or natural entities and like social work/social care, the arts are political and make occupational boundary claims staking out their claims for control of their own area of practice. Thus a change in one profession’s claims may have knock-on effects in others (Abbott 1988).

In the UK, the Health and Care Professions Council (HCPC) regulates social work. This body requires qualifying and registered social workers to, among other requirements, be able to:

- a) work in partnership with others, including those working in other agencies and roles, and
- b) contribute effectively to work undertaken as part of a multi-disciplinary team (HCPC 2012:11).

All qualifying social workers in the UK must meet these standards. Boehm et al (2016) point out that in the context of social work, the term ‘multiprofessional work’ is most often used to refer to cooperation with teachers, health care personnel and the police rather than with artists. They also emphasise that using arts in social work is not completely new; for instance, life story books for children

moving to alternative permanent families, and the use of art, poetry, drama and music with people suffering from mental illness or dementia are good examples of previous developments. However, despite the number of projects piloting artistic approaches, the utilisation of arts in social work is by no means mainstream in the education and practice of social work. Artistic methods remain underused and underdeveloped and are likely to remain as such until there is more evidence of the effectiveness of artistic methods in social work. (Boehm et al. 2016)

In the four nations included in MOMU, social work is a qualifying programme at university level. In the UK, Spain and Finland this can be both at bachelor's and master's level whilst in Estonia it is primarily undergraduate. What constitutes social work – safeguarding, family support, group work, youth justice, probation, residential care, community development etc. – is similar but different in the four nations involved in MOMU, thus we have used the term social work/social care to be inclusive of the full range of practices.

Another example of this terminological complexity is that the UK tends to differentiate between social impact and welfare impact, whereas in Finland or Spain these terms are often not differentiated from each other. As for arts education, taking the example of Turku University of Applied Sciences, Finland, the main emphasis during the last five years has been on the research, development and innovation work where different pilot projects have been carried out. The main goals have been to gain experience of bringing arts work to different contexts, to build networks for further cooperation, to pilot cooperation with social and health care sector both in organisations and educational context.

It followed that the next goal in promoting multiprofessional arts-based work with arts and social sector professionals was to develop a stronger focus to curricula development and lecturers' professional development, the basis of MOMU. In introducing the MOMU idea, Tonteri (2013) claimed that some artists are willing to work in new kinds of environments, but not all, and it could be questioned whether they all should be or not. Similarly, in the field of social work, there is a growing willingness to apply art, but it is not always easy when different professional cultures confront each other. According to Boehm et al. (2016), Artists and arts professionals might feel that they cannot get inside the social work/social care community of social work professionals or might perceive that by doing so, they leave their artistic integrity behind or are unable to appropriately respond to safeguarding risks. Social work/care professionals, on the other hand, often feel that collaboration may make their work more complicated whilst there is often a lack of confidence and/or knowledge in applying artistically informed approaches. More often than not, although there may be real enthusiasm and willingness, they do not perceive themselves as artists, and do not feel they have the credibility or confidence to use artistic methods. (Ibid.)

This is where multiprofessional approaches can provide solutions in providing benefits to communities and individuals from using the full depth of artistic engagement, whilst maintaining the community focused support specific to the needs and requirements of the social context. Examples of multiprofessional teamwork by arts and social work/care professionals already exist extensively, but working practices are not structured and there is a lack of learning frameworks that allow MPW teams to be supported by a structured process of negotiating roles, creating joint plans, implementation, evaluation and understanding of their own responsibility in this collaborative process.

The concepts informing multiprofessional collaboration are widely used, but often not specifically defined in the context of arts and social work/care. Either they cover MPW education (or IPE i.e. Interprofessional Education) (Davis and Smith 2012, Lewitt, Cross et al. 2015), or they consider arts-based approaches in social work without the MPW element. It should also be noted that MPW may not be suitable in every occasion. As McLaughlin (2013) has noted, multiprofessional work can result in practitioners overly focusing on working together and losing sight of the client or community whom they are supposed to be working for. Confusion between roles often emerges as a barrier to continuing working in this collaborative manner and the fear of becoming de-professionalised whilst integrating with another profession or even becoming colonised by that profession.

There is also the challenge to manage meaningful and honest communication between different disciplines and cultural discourses in organisations. In contemporary working-life all organisations are strongly challenged in terms of innovation and management models and from this has emerged a willingness to apply artistic interventions also in organisation development, as well as in human resources (Heinsius and Lehtikoinen 2013).

3.5 From Practical and Conceptual to Organisational Dimensions

Education supporting competences for multiprofessional work does not stand in isolation and when considering degree level training and knowledge acquisition within universities, multi- and interdisciplinary practices are influenced by various dimensions, including:

- Academic dimension – how do we create the conditions for multidisciplinary enquiry and practice to happen?
- Organisational and political dimensions – which institutional infrastructure allows multiprofessional educational practice to happen the most easily, and what institutional policies need to be in place in order for it to happen at all (personnel, workload models, funding models, etc.), and what external policies influence the design of educational or professional practice? (e.g. regulating bodies for social work/care)
- Social dimensions – disciplines underpinning professional practices are social constructs, and as such they need to be able to expand, contract and evolve as society and its needs evolve (See Boehm et al 2016).

As the extent, range and type of MPW work and education will always depend on the organisational frameworks it is located within, professionals need to understand their practice reflected within these levels. Pärnä (in Krappe and Leino, 2013) also divides these into:

- Organisational and professional culture – on an organisational level, the operating environment and context define work cultures that define the methods, extent and diversity of cooperation.
- Conceptual level – the conceptual level is the space where the process and outcomes are defined, analysed, documented, disseminated and reflected on.
- Practical level – the practical level is where the collaboration and development

happens in a specific context, whether this is found in an educational environment when training in MPW, or whether it is applied by professionals or students in real life situations.

MPW can be considered as resource intensive, with co-teaching classes, co-teaching lecturer teams, and intensive workplace learning in pairs supervised at individual team level. This thus requires senior institutional ownership and leadership through understanding the benefit that this approach potentially brings to the next generation of professionals and to society as a whole. Thus, as with any innovative learning practice, it is essential to have evidence to prove its efficacy. As Carpenter (2005) identifies, outcomes can be at a number of different levels; learner's reactions, modification in attitudes and perceptions, acquisition of new knowledge, changes in behaviour, changes in organizational practice and benefits to service users and carers. However, in the final analysis if the practice does not benefit service users and/or their carers all the other benefits are illusory – it is not about better educated or happier practitioners but making a difference to the lives of those who are in the receipt of those services.

3.6 MPW Caught in the Vocational vs Academic Debate

The gap between what is considered academic and what is not, the gap between intellectual vs professional learning experiences, still stem from a 19th century model of intelligence. Certain subjects have come to be perceived as academic only since the 18th century and were reinforced as being 'academic' by the rise of the Humboldtian model of a university, which was accepted by most European and American universities. That the English and Scottish (and Irish) ancient universities have more recognisable remnants of their medieval origins which may go some way to explain the wider acceptance of the 'practice-based' in British university contexts, as exemplified by music composition, drama, dance or creative writing. Similarly, some systems e.g. the Finnish HE system contains a divide between scientific universities on the one hand, and universities of applied sciences on the other, the latter usually not (yet) providing study to PhD level. MPW is neither purely academic nor practical but needs elements of both. It needs the academic underpinning to promote and provide a rationale for MPW but also the skills of the vocational to be able to apply it in practice.

3.7 To Conclude

We have explored some of the basic critical and conceptual contexts in which multiprofessional work in arts and social work emerges, and a wider analysis can be found in Boehm et al. (2016; an article published during the MOMU process). In summary then, our future learning frameworks in the area of multiprofessional work in arts and social work/social care needs to:

- a. Be at the service of young people, or other vulnerable people, who are unemployed or at risk of social exclusion and who experience these issues at a personal level, not just a theoretical one.
- b. Re-define curricula in different academic disciplines to accommodate MPW and MPW projects within their programmes of study, to support young people into the workplace of the 21st century.
- c. Deepen the understanding taken now for granted, that arts and cultural engagement effectively practised promotes social wellbeing and a nation's productivity. This happens without ever losing sight of the need

for professionals to be able to be effective advocates of the potential connections between arts and society.

- d. Provide a cohesive set of learning tools, or learning tools and constructs, which allow MPW to be seen as a valid, rigorous, practical and effective approach worthwhile embedding in social work/social care and arts contexts.
- e. Devise learning components that fit into existing organisational structures, or be able to make a persuasive case for specific organisational structures that allow effective MPW learning to happen, such as multiprofessional teaching teams and co-teaching of multidisciplinary students' cohorts when embedding MPW in curricula.
- f. Be able to measure the outcomes of MPW work and MPW learning, in order to demonstrate the impact it has (or not so we can stop doing it) and can have in the future.
- g. Be able to explicitly address the various national and international policy imperatives such as increasing the number of young people in gainful employment.
- h. Challenge the academic-vocational divide and further encourage experiential learning to be part of a university-level learning journey.
- i. Appreciate MPW as the professional application of a knowledge domain that derives from multidisciplinary and interdisciplinary methods of enquiry, with similar challenges, frictions, dynamics and opportunities.
- j. Embed the necessary skills and attitudes to devise structured and supportive communication channels and documentation of process and practice as part of the professional knowledge/skills set.
- k. Be sensitive to terminological quagmires and respect the interdisciplinary, interprofessional and intercultural interdependencies of terms and concepts and where possible develop new transformative terms and concepts.

The MOMU project itself has been an exciting time for those taking part, stretching their understanding of multiprofessional learning and developing resources and training. We hope you will be curious and encouraged to explore this way of working for yourself to educate future professionals to meet the challenges of the 21st century: if that is the case, MOMU will have been a success!

Section 4. Four Case Studies of Multiprofessional Work across Europe

Case studies are excellent ways in which we can imagine, conceptualise and be inspired whilst learning from practice occurring in other settings and contexts. Here we offer a range of diverse examples of MPW between artist and social care workers from the four countries involved in MOMU.

4.1 Open Clasp: Challenging Theatre Made by Women (United Kingdom)

Open Clasp, established in 1998 and based in North East England, is a multi-award-winning women's theatre company seen as exemplars in their field. Their practice focuses on collaboration with women on the margins of society to create exciting theatre for personal, social and political change. Performances are informed by the lived experiences of the women they work with, aiming to make space for social debate and to encourage audiences to walk in the shoes of women, including those who are the most disempowered in society.

Open Clasp were commissioned by Dilly Arts, a company specialising in working with people in prison, to run a project with women in Low Newton prison (UK). Open Clasp worked with the women to enable them to tell their stories, and devise, rehearse and perform a new piece of theatre titled 'Key Change', which was performed by the women to their peers, staff and Prison Governor, in May 2014.

The storyline was true to life. The women acted it out as real as it happened to me. Thank you ladies for your brave performance.

(Feedback from women in Low Newton Prison)

Following the performances by female prisoners, professional actors were recruited to re-develop the piece and tour it on the women's behalf to male prisons in the North East of England.

Brilliant performance and it really reminded me of the man I once was and the hurt I have caused others but also it has reminded me of how far I have come and the man I am now...brilliant.

(Male Prisoner, HMP Frankland)

The piece went on to be programmed toured to regional theatre, before transferring to Edinburgh Festival where it won The Carol Tambor 'Best of Edinburgh' Award 2015. This resulted in an invitation to perform the piece in New York where it was awarded the prestigious New York Times Critics Pick. Also whilst in the States, the piece was performed in multiple women's prisons in New York City.

Example Project: Key Change

Multiprofessional Partners:

- Art Development Agency
- Theatre Company
- Prison & probation services in the UK
- Regional Theatre
- Prison services in the USA
- Edinburgh Festival

Links

- Open Clasp Homepage: <http://www.openclasp.org.uk/>
- Key Change Promotion Clip: <https://www.youtube.com/watch?v=LNHabrXI32w&fs=1&hl=en%5FUS>
- Dilly Arts homepage: <http://dillyarts.org.uk/>
- Other example of a leading UK company working in prisons: TiPP (Theatre in Prison and Probation) <http://www.tipp.org.uk/>

4.2 'Debajo del Sombrero' ('Under the Hat') (Spain)

'Debajo del Sombrero' is a platform for creation, investigation, production and dissemination of art where the main characters are people with intellectual disabilities. Their programmes take place within most relevant contemporary art locations of Madrid, enabling dialogue and learning with other artists.

Example Project: Drawing workshop with Jaime Vallaura

This workshop was organised under the framework of the Expanding Realities project in the location of Intermediae Space, Matadero, Madrid. The proposal dealt with a drawing and action workshop run by the performer and artist Jaime Vallaura, member of the group 'Los Torreznos' that represented Spain in the 52nd International Art Exhibition of the Venice Biennale. In his intervention, drawing and movement act together, introducing questions that open new language and restore narrations already done. This way, in the act of drawing, Jaime undoes learnt associations and automatic answers from the memory.

As the workshop goes on, and as part of the action, in a big panel on the Wall, drawings were handed like an improvised and short-lived exhibition. The proposal put in communication three groups of participants related to creation and artistic education, from different backgrounds: a group of students from Fine Arts University of Madrid, a group of students from Artica Secondary School and a group of artists with intellectual disabilities from 'Debajo del Sombrero'. Together with them, representative members of each institution also participated: a teacher from the university, a teacher from the Artica School and a team from Intermediae, Matadero, Madrid.

The workshop was filmed. The video documents the workshop and the exhibition as well as interviews some of the invited participants about the themes suggested during the event: new ways of mediation in the artistic education, the action as the grounds of communication between artistic languages and experiences, educating in diversity, and the agreements and disagreements between formal and non-formal education.

Multiprofessional Partners:

- La Casa Encendida
- Matadero Madrid
- Facultad de Bellas Artes (Universidad Complutense de Madrid)
- Intermediae Madrid

Links

- Debajo del Sombrero website (English version): <http://debajodelsombrero.org/index.php?lang=en>
- Project website: <http://www.debajodelsombrero.org/proyecto.php?id=894&lang=en>

- Video of workshop: <http://debajodelsombbrero.org/video.php?id=115&lang=en>
- Expanding Realities (European Project): <http://debajodelsombbrero.org/proyecto.php?id=75&lang=en>
- Drawing in action: <https://vimeo.com/170505424>

4.3 Youth Camp 'Lõimeleer' (Estonia)

Sometimes Estonians are building their life abroad, family and children follow and are raised outside of Estonia. This in turn leads to a situation where Estonian children do not experience Estonian culture nor its unique traditions or language. It is with this in mind that 'Lõimeleer', a summer camp for youth living outside of Estonia, was established.

The camp was first held for approximately 25 children in 2016 and 50+ in 2017, involving children from 13 different countries with various backgrounds, ages and language levels. The main organiser of the camp is Viljandi Culture Academy, whose students and alumni from youth work, national crafts and folk music are the camp managers, leaders and teachers.

'Lõimeleer' relies on the collaboration between professionals from various fields, though students of youth work are the main team responsible for the welfare of the children and the week-long programme. The students were supported by lecturers, who guided the process. Art specialists were invited to deliver daily workshops on folk music, dance and national crafts. The challenges of collaborating between children, youth work students and art specialists included offering age appropriate activities, consideration of individual developmental needs, safety, the organisation of a meaningful free time and combining the motivation of the youth work students, with the expertise of the folk music, national crafts and dance professionals.

As a combined effort the camp consisted of various activities that simultaneously were creative and innovative, aimed at supporting the development of the youth. In addition, the language level of the participants spans from a few words to fluent Estonian, and the age parameters from 8 to 16.

As a result of 'Lõimeleer', the language skills, knowledge of Estonian folk culture and community of the participants increased and/or were created. The format of 'Lõimeleer' where they experience themselves supports longer-lasting effects in recognising and being aware of their background. But what is even more important, the youngsters enjoyed their summer holidays; all the work was an enjoyable and creative multi-professional collaboration.

'This was the best camp where I have ever been' is an example of the feedback by one of the participants and the biggest compliment for us as it proves that the combination of the right know-how and expertise will take us a level further.

Multiprofessional partners:

- University of Tartu Viljandi Culture Academ
- NGO Noor-Abja
- NGO Eestikeelse Hariduse Selt
- Different art specialists of folk music, dance and national crafts.

Video of Lõimeleer:

<https://www.facebook.com/loimeleer/videos/725582407648496/>

4.4 MIMO – Moving In, Moving On! (Finland-Estonia)

MIMO – the application of art-based methods to social and youth work was an international project funded by the EU from the Central Baltic INTERREG IV A 2007–2013 programme. MIMO was executed in Finland and Estonia in 2010–2013. The project developed multiprofessional teamwork models and applied art-based methods to anticipatory youth work.

The MIMO project workshops were targeted at young people and utilised several different forms of art: theatre, puppet theatre, dance, visual arts, photography, digital storytelling and music. During the project over 300 workshops were carried out for the target group of 13–17-year-olds. Altogether more than 5000 young people participated in the project activities.

Example Project: Street of Hope 1 (Finland)

‘Street of Hope 1’ was a theatre club organised in MIMO project for young people taken into long-term custody. The goal of the theatre club was to produce and rehearse a performance. Seven youngsters living in the group homes of CTM Ltd. (a private company providing child welfare services) took part in the club. Two child welfare workers and one musician took part to the theatre club with the youth.

In the theatre club a play called ‘Toivolantie 1’ (Street of Hope) was rehearsed during the year 2011 and performed at the end of the year. There were two performances: on 24 November at the Arts Academy of Turku University of Applied Sciences and on 2 December during MIMO’s Night of Disappearing Art at the Vimma – Art and Activity Centre for Youths.

Minna Haapasalo (2012) sees that theatre as a form of activity that suits children and young people in child welfare. Elements of theatre can be explored as with any other group, but in practice, instructors need to have an understanding of special features of the target group (e.g. experiences of having been neglected and traumatized, trust issues with adults). Child welfare workers agreed that the theatre club had a big impact on the young people involved in the club and also on those who saw the performance. Their skills to express themselves improved. While working in the club, the young people also learned self-discipline and an ability to work in a group. They practised listening to each other and following orders, which previously had been hard for them.

The theatre club was a strongly empowering experience also because of the positive feedback the actors gained from the audience. Theatre Club for Alienated Youth and the ‘Toivolantie 1’ performance were directed by Lecturer Minna Haapasalo and Student Assistant Mikko Semi.

Written by: Minna Haapasalo, Lecturer of Theatre, Arts Academy of Turku University of Applied Sciences

Example project: Performing art clubs and summer festival (Estonia)

The big Summer Festival by the MIMO project participants was held on 27–29 June 2012 in the beautiful Mooste Manor located in the Põlva County, Estonia. The aim of the festival was to connect ten different groups of MIMO participants so that they could present the outcome of the workshops held in their area. The festival was

attended by around 200 young people from seven different Estonian counties and from ten different locations.

Leisure Time Management students at the Viljandi Culture Academy of the University of Tartu agreed that they have had an amazing opportunity to meet very talented and creative young people. They were also glad that they were given the possibility to apply the knowledge and skills acquired in the university in practice. 'We have learned that every young person is an individual. We have experienced different teamwork phases and experienced emotions from one extreme to another. We have seen how different individuals work together and how they, through cooperation, integrate into harmonious teams', said the future Leisure Time Managers.

Participants of the MIMO project described the year in MIMO a very productive one. The participants experienced many new activities. They had danced, played new games, participated in group meetings and brainstorming, visited backstage facilities in theatres, took part in a filming process and practised voice coaching. They considered getting rid of stage fright the greatest achievement of the project. Some also said that it took a lot of courage to even join the Performing Art Clubs. The award for the hard work is of course enjoyable – performing in front of a large audience and experiencing a big round of applause.

Written by: young reporters Marek Pastjan, Auris Aleksandrov, Elina Peetso

Performing Art Clubs were held by the University of Tartu Viljandi Culture Academy performing art and cultural education department students September 2011–May 2012 in schools and youth centres all over Estonia (Keila, Vändra, Ardu, Türi, Paide, Rapla, Tarvastu, Puhja and Lihula).

(source: MIMO Newsletter 2/2012:

http://mimo.turkuamk.fi/wp-content/uploads/2012/11/MIMO_Newsletter-04_2012.pdf)

Multiprofessional Partners:

- Turku University of Applied Sciences (Arts Academy and the Faculty of Health and Well-being)
- HUMAK University of Applied Sciences (Youth Work)
- Viljandi Culture Academy (University of Tartu)
- Von Krahle Theatre
- PW Partners AS
- The City of Turku Youth Services Centre

Links:

The MIMO project published two article collections and a lot of other material listed below that can be used as teaching materials. The publications are targeted both at professionals and at future professionals in art, health, social and youth work, who work with youth or are interested in working with them.

- MIMO project website: <http://mimo.turkuamk.fi/index.html>
- MOVING IN! Art-Based Approaches to Work with the Youth (article publication): <http://julkaisut.turkuamk.fi/isbn9789522162267.pdf>
- Tavarat taskuissa – Nuorten ryhmäohjauksen taidelähtöisiä menetelmiä

(Handbook for Social and Youth Workers in Finnish): <http://julkaisut.turkuamk.fi/isbn9789522164209.pdf>

- MOVING ON! Encounters and Experiences in Arts – Working Multiprofessionally with the Youth (article publication): <http://julkaisut.turkuamk.fi/isbn9789522164285.pdf>
- Experimenting with Process Documentation in Social Media – A Case Study MIMO: <http://julkaisut.turkuamk.fi/isbn9789522164537.pdf>
- MIMO Reports (compilation of student theses on MIMO in Finnish, Estonian and English; abstracts available in English): http://mimo.turkuamk.fi/indexd85f.html?page_id=750

Section 5. Competencies for Multiprofessional Work

5.1 Introduction to Competencies

A central MOMU aim was to construct a conceptual framework that begins to identify the knowledge, skills and attributes required by professionals undertaking MPW. In this context it was developed the MOMU Competency Framework.

The term ‘competency’ has multiple interpretations; varying according to national contexts, professional settings and terms used more frequently within certain environments (work ‘versus’ education). For example, competencies can be a term used more frequently in professional settings to describe knowledge, skills and attributes that constitute professional standards that employers expect from those in the organisation. Some education settings may prefer to use the term learning objective as the measurable way of assessing learning or behaviour (knowledge, skills and attitudes), in preparation for the workplace.

Competencies have been defined as a ‘combination of knowledge, skills and attitudes, appropriate to the context’ by the European Union (O.J U.E 2006 L394/14). Within this definition there are three main concepts that appear in the definition and need to be differentiated: knowledge, skills and competence.

Knowledge: the outcome of the assimilation of information through learning.

Skill: the ability to apply knowledge and use know-how to complete tasks and solve problems. Skills that can be cognitive, methodological or social:

- Cognitive skills refer to analytical, critical, reflective, creative thinking;
- Methodological skills: time management, problem-solving, decision-making, learning (strategies), planning, digital skills;
- Social skills: interpersonal communication, teamwork, conflict management and negotiation, inter-cultural understanding.

Competence: the proven ability to use knowledge, skills and personal, social and/or methodological abilities, in work or study situations and in professional and personal development.

Competence is sometimes conflated with skill. However, competence should be interpreted in a broader sense referring to the ability of a person to use and apply knowledge and skills in an independent and self-directed way. As a result, the same skill can be important for different types of competences and a combination of different skills can constitute different ‘types of competence’.

Whether called competency frameworks, professional capabilities frameworks or other terms, most professions have codes of practice that identifies a set of knowledge, skills, attributes and behaviours. MOMU’s challenge was to establish a set of competencies that enables and support MPW between artists and social workers.

5.2 Development & Principles behind the MPW Competency Framework

Sixteen academics and professionals from four European countries created the MPW Competency Framework in an attempt to capture the skills, beliefs and

qualities required for MPW. Additionally, through surveys issued by the four national countries involved in MOMU, artists and social workers input their working life experiences of MPW into the framework's development. Furthermore, the following data, strategies, papers, research and projects underpin the framework's development:

- The Health and Care Professions Council (HCPC) (England) <http://www.hcpc-uk.org/>
- The White Paper in Social Work (Spain) http://www.aneca.es/var/media/150376/libroblanco_trbjsocial_def.pdf
- Subject Benchmark Statements (UK)
- The Finnish Ministry of Education and Culture's Child and Youth Policy Programme 2012–2015
- The Spanish National Strategy 'Culture for all'
- The National Youth Agency UK, 2009
- The (Finnish) Art and Culture for Well-being 2010–2014
- Innovation Pedagogy Framework (TUAS) <https://www.tuas.fi/en/about-us/operations-and-organization/innovation-pedagogy/>
- Arts and culture engagement maximises social well-being and a nation's productivity (Sacco 2011, Carnwath and Brown 2014, Daykin and Joss 2016)
- A range of professional, statutory and regulatory bodies (PSRBs).

Importantly, the framework is underpinned by two core principles associated with human rights, which we understand to be essential foundations for artists and social workers to engage in MPW.

These are:

1. Adherence to the Universal Declaration of Human Rights that principally state 'universal respect for, and observance of, human rights and fundamental freedoms for all without distinction as to race, sex, language, age or religion' (<http://www.un.org/en/universal-declaration-human-rights/>)
2. Adherence to the Human Rights Council's resolution 10/23 in which it is stated that 'everyone has the right to freedom of artistic expression and creation, which includes the right of all persons to freely experience and contribute to artistic expressions and creations, through individual or joint practice, to have access to and enjoy the arts, and to disseminate their expressions and creations' (<http://www.ohchr.org/EN/Issues/CulturalRights/Pages/SRCulturalRightsIndex.aspx>).

It is our suggestion that all work explored and conducted by artists and social workers entering into MPW would agree with these two principles.

From this fundamental basis of shared understanding, the MOMU Competency Framework is introduced, identifying twenty-three competencies that support and enable MPW between artists and social workers, classified into five subheadings: *Creativity & Curiosity; Diversity; Interactions; Supporting Skills; and Values & Ethics.*

5.3 The MOMU Competency Framework

5.3.1 Description of MOMU Competencies

<p>A. MOMU Creativity & Curiosity</p> <ul style="list-style-type: none">• Support and develop the inherent curious mind• Creative methods and creative processes• Critically reflective ways of thinking• Creative collaborative approaches• Basic knowledge of cases of artistic / creative collaboration• Multiprofessional creativity and learning• Learning with and from others <p>B. MOMU Diversity</p> <ul style="list-style-type: none">• Approaching wellbeing in multiple ways (including cultural and creative wellbeing)• Diversity, super-diversity and strengths of communities• Understanding of stakeholder engagement <p>C. MOMU Interaction</p> <ul style="list-style-type: none">• Understanding effective methods in direct cultural and intercultural interaction• Collaboration: negotiating, facilitating, sharing, cooperating• Ability to analyse, synthesise, reflect and act in cooperation with Communities• Professional parity (sharing & negotiating motives, involvement, appreciation, recognition, shared ownership) and understanding in complementarity and additionality of working together	<p>D. MOMU Supporting Skills</p> <ul style="list-style-type: none">• Identifying common purposes/aspirations• Ability to design/lead projects• Goal setting / Time management / Documentation skills• Process evaluation, impact measurement, reporting and feedback• Information search and critical review• Gain information and understanding of relevant organisations and work <p>E. MOMU Values & Ethics</p> <ul style="list-style-type: none">• Ethics, Safeguarding, Risk Management• Sharing professional ethics: Retaining authenticity and ethical integrity• Respect for persons
---	---

A. MOMU Creativity & Curiosity

1. ***Support and develop the inherent curious mind***
The ability to provide effective stimuli to spark an individual's curiosity and then plan further activities or systems of support for its continuing development.
2. ***Creative methods and creative processes***
An awareness of some methodologies/processes that could support an individual and/or project's creative development.
3. ***Critical and reflective thinking***
To question and consider the assumptions, agenda, ideas or beliefs that underpin a concept, theory, model or practice, whilst developing a greater awareness and understanding of how one thinks and learns. Critiquing practice in a systematic and rigorous way so that one can consider what is good and what could be improved.
4. ***Creative collaborative approaches***
Where many creative approaches work together side by side as part of a team or a part of a larger project with everyone making a meaningful contribution.
5. ***Basic knowledge of artistic / creative collaborations***
Knowledge of how organisations have worked together in the past as well as an awareness of the enablers and barriers to effective collaboration.
6. ***Multiprofessional creativity and learning***
When people from different professional backgrounds work creatively and learn together in a mutually respectful way, harnessing the skills of each to identify new opportunities and new ways of working.
7. ***Learning with and from others***
The willingness to be aware that none of us know everything and to be open to new ways of doing things as part of a team or as a means of developing one's own practice by learning from a range of others.

B. MOMU Diversity

1. ***Approaching wellbeing in multiple ways (incl. cultural and creative wellbeing)***
Acknowledges the ability to identify and promote wellbeing through not only health or social interventions, but also through the ability to construct and use cultural activities relating to the arts, using creative methods to enhance wellbeing.
2. ***Acknowledging and working with diversity, super-diversity in a strengths-based approach***
We acknowledge that there is diversity in our societies, whether this be a result of class, wealth, gender, age, sexual orientation, ethnicity, or physical or mental abilities. Importantly, none of these, or other groupings, is homogenous. Each grouping is impacted upon by intersections of the above, creating further diversity, which in turn leads to super-diversity. In seeking to work with, as opposed to doing to individuals or communities, MOMU provides a framework that appraises individual and community strengths to produce positive outcomes.

3. ***Understanding of stakeholder engagement***

Artists and social workers will be able to identify the differing stakeholders in any situation or interaction, be able to name them and describe how their professional identity or position will affect their receptivity to different ways of working.

C. MOMU Interaction

1. ***Understanding effective methods in direct cultural and intercultural interaction***

Practitioners and students in arts and social work are expected to work with those who come from both similar and different cultural background from themselves. Thus, in order to work in such situations they must be able to apply and appraise their practice to interact effectively with people of different cultures being aware and knowledgeable of different cultural norms, respectful and responsive to differing beliefs and practices (including linguistic needs) of diverse population groups.

2. ***Sharing, negotiating, cooperating, doing, evaluating***

For arts and social workers to effectively work together they need to be able to share goals, identify areas of mutual benefit, apply their negotiating skills that evidence respect for persons in identifying how best they can work cooperatively to collaborate to devise a common plan to work together. This plan should be evaluated at the end to identify any lessons for future practice. If there is no mutual benefit or sharing, it is probably best not to work together.

3. ***Ability to analyse, synthesise, reflect and act in cooperation with Communities***

Workers, using critical reflection, will be able to break down their practice to differentiate and distinguish its constituent parts, then be able to combine the different parts to assess and evaluate their effectiveness. This will be conducted with others, rather than done to others.

4. ***Professional parity (sharing & negotiating motives involvement, appreciation, recognition, shared ownership) and understanding in complementarity and additionality of working together***

Artists and social workers working together need to be able to identify and explain, from a position of mutual respect and co-ownership how their working together will offer something extra to a uni-professional perspective that will also add towards a more likely effective outcome for their practice.

D. MOMU Supporting Skills

1. ***Identifying common purposes/aspirations***

A collective understanding of the purpose of each other's work as well as what aspirations they may have and the identification of where both organisation/ individuals clearly meet.

2. ***Ability to design/lead projects***

A sound understanding of project management strategies as well as the ability to set targets and evaluate outcomes.

3. ***Goal setting / time management / documentation skills***

The ability to set SMART goals that are Specific (simple, sensible, significant), Measurable (meaningful, motivating), Achievable (agreed, attainable),

Relevant (reasonable, realistic and resourced, results-based) and Time bound (time-based, time limited, time/cost limited, timely, time-sensitive). Alongside a systematic documentation process that allows transparency and others to access all relevant information quickly and effectively.

4. ***Process evaluation, impact measurement, reporting and feedback.***
Monitoring the progress of your work by formative and summative evaluation points allowing the project to change in response to findings. Impact measurements need to be agreed at the start and follow a clear transparent and robust procedure to ensure that any data collected is not subject to unbeknown compounding variables. This data can then be drawn upon in any reporting or feedback needed on the outcomes of the work to all MPW stakeholders.
5. ***Information, search and critical review***
The ability to conduct effective literature searches using key terms and databases as well as to effectively identify relevant research in or outside of one's field. All data or literature is open to critical review and critical reflection on the evidence available.
6. ***Gain information and understanding of relevant organisations and work***
The need to develop an understanding of a partner's work and work setting within MPW, to mitigate against miscommunication, misunderstanding and to increase likelihood of productivity. This method will also allow all individuals to gain a greater respect for the others' practice and serve to provide a basis for future opportunities to collaborate.

E. MOMU Values & Ethics

1. **Ethics, safeguarding, risk management**
Ethics are a shared set of principles that guide an individual or society in its conduct with others. These inform safeguarding procedures that are agreed by all parties to protect the members of that group and to trigger support or action where needed. Both are taken into consideration when assessing risk by a process of identifying, analysing, controlling, acting and finally, putting in place long-term control measures to reduce unacceptable risks.
2. **Sharing professional ethics: retaining authenticity and ethical integrity**
Students and practitioners will be able to demonstrate this competence by being able to identify and compare their professional ethics code (or ethical position if no code exists). In doing so they will be able to agree how they should work together in an honest way informed by their ethical standpoint.
3. **Respect for persons**
Respect of persons acknowledges that all people, irrespective of their class, wealth, gender, age, sexual orientation, ethnicity or physical and mental abilities should be treated as autonomous agents with the ability to make their own choices. As such, artists and social workers working together will evidence this in their ability to demonstrate that those they work with have informed choices and are encouraged to participate in any proposed work. It also a demand that artists and social workers apply the same respect to each other.

Section 6. Emergent Issues for Further Research and Development

In undertaking the MOMU project, a number of issues emerged including those to do with inter-country learning, the embedding of interprofessional work within professional syllabuses, the potential for new professions e.g. artistic social workers or social work artists and the issues of impact and service user outcomes. All of them need further development. In this section we will introduce them.

6.1 Inter-country Learning

Inter-country learning is so much more than the mere use of words. The words we use are constructs from our own political, social and cultural contexts embedded from the meanings of our personal experiences. We may use the same words within different countries but their meaning may be different within different contexts. For example, whilst in the UK, Spain and Finland collaboration can be seen as a positive aspect of participation, in Estonia this term may still contain negative overtones in referring to those who 'collaborated' with the enemy in the Second World War. Even terms like social worker and artist have slightly different nuances in different countries. Seeking common meanings and understandings requires all parties to adopt a communicative humility where we offer the others the opportunity to challenge and critically debate our common sense and taken for granted understandings. This is especially so when the majority of those engaged in such discussions are not discussing these issues in their first language. This was further complicated as not only did we have different languages, with some members feeling more able to express themselves in English than others, but we also had the added complexity of two different professional groupings, artists and social care/social workers with their own lexicon of meanings and assumptions. Making international projects work between different professional groups requires hard work, common experiences, a willingness to share, to challenge and be challenged, be respectful of others and be engaged.

6.2 Embedding of Interprofessional Work within Professional Syllabuses

This is different for both artists and social workers. For social workers, health workers and teachers, interprofessional work is a cornerstone of practice particularly in relation to child or adult abuse. As such it is embedded within national curriculums and registration body requirements. What is new here is the explicit interprofessional practice with artists as opposed to colleagues in health, education or the law. Working with artists provides new opportunities for effective practice with young people (and older people as well) to work creatively and imaginatively. Such practice enables practitioners to address young people's issues, whether these relate to mental health, disability, unaccompanied asylum seekers, young carers, youth offending, educational non-attendance or gaining employment. Working with artists offers the opportunity for social workers to have an extra tool in their toolbox and suggests that professional courses should examine ways of building on these interprofessional opportunities.

For artists the situation is different as there are fewer professional body requirements or necessary inclusion of interprofessional practice within artistic curricula. This requires a different response for artistic courses challenging the hegemony of the single discipline e.g. music or drama and the move beyond technical competence to consider the broader context. For example, community artists who engage with a social justice perspective need to be aware of the social

conditions in which they work, and how, in cooperation with others working with communities, or young people within them, they can contribute their skills and means of expression to achieve greater change. In such circumstances the ‘whole can be greater than the sum of the parts’.

6.3 The Potential for New Professions

No single profession has a continued right to existence. Otherwise we would have had no new professions. Professions are socially, politically and culturally located at a particular time and place. As different professions work together, there comes a point whereby it becomes possible to envision a new single profession made up of the skills of the other two. Initially the two workers working together may have a higher cost than the development of a new hybrid professional containing elements of both skill sets. This can be particularly the case in periods of financial austerity when organisations are looking at ways to reduce costs. So does this create a space for the development of the hybrid social work artist or artistic social worker? As this handbook has already shown, there are examples of both of these especially as we remember that qualifying social workers may already have a qualification in the arts and artists may have already worked within a social care setting. The two groupings are not totally distinct. Thus does the interprofessional working between artists with its differing levels of involvement move from consulting, to collaboration to the creation of a new profession?

6.4 Building the Evidence Base

As identified earlier, the evidence from systematic reviews concerning interprofessional work and interprofessional education resulting in positive outcomes that could not have been achieved without interprofessional work between social workers and artists is weak. There is some evidence between health and art, but that too is still in need of development. Much of the evidence base is process oriented or based on a single case study without a comparative group or a longitudinal design allowing us to identify whether changes have remained over time. This begs the question that we need more robust research design and analysis in this area, including both quantitative and qualitative approaches that include a cost-benefit analysis, to build an effective evidence-informed practice (McLaughlin and Teater, 2017). Importantly we also need examples of this where it has not worked to help us understand the nuances, preconditions for successful practice and to avoid others making the same mistakes. This is critical as resources are continually being reduced in both welfare and art services and policy makers and managers are understandably searching for ways to reduce costs whilst still delivering services.

All those involved in the MOMU project believe that inter-working between artists and social workers can provide better outcomes for young people and their communities and that we require such skills and knowledges to be taught in higher education courses. We also need university lecturers and future practitioners to gather the evidence regarding the circumstances in which such practices create better outcomes than mono-professional work.

Part II - Training Packages for Multiprofessional Work



Figure 5. Teacher training session in Cuenca.

Introduction

Multiprofessional cooperation strengthens the possibilities to achieve better results when working with the complex problems faced by young people. However, multiprofessional cooperation between arts and social work does not always come naturally which is why training is needed in order for multiprofessional ways of working to become a reality in working life. Multiprofessional training facilitates participants to collaborate and have good quality learning materials that can be used in their own work with students later on. The MOMU training model helps teachers in creating motivating, encouraging learning environments for students. When prejudices and misunderstandings of multiprofessional cooperation between art and social work/social care are tackled and effective methodologies are learned during university studies, it will be likelier that professionals from both sectors will continue multiprofessional ways of working after graduation. Professionals can

gain from understanding each other's stand points and backgrounds. Artists may need a better understanding of social situations and the level of skills that social workers can bring in multiprofessional setting. Social workers might have good communication skills, knowledge and motivation to work with challenging target groups, but they might need new working methods and wider perspective in order to reach and give motivation to young people at risk or in danger of unemployment. By combining their strengths, artists and social workers may find new ways of working with young people. A long term goal in using arts based methods and multiprofessional way of working in social and youth work is to support the identity and self-esteem of young people and prevent youth alienation and social exclusion in Europe.

As described above, the MOMU training model works in four layers (see Figure 6) starting from MOMU educators who trained HE lecturers, who in multiprofessional working pairs created new learning environments for their students who eventually organised art-based activities in multiprofessional teams for young unemployed people.

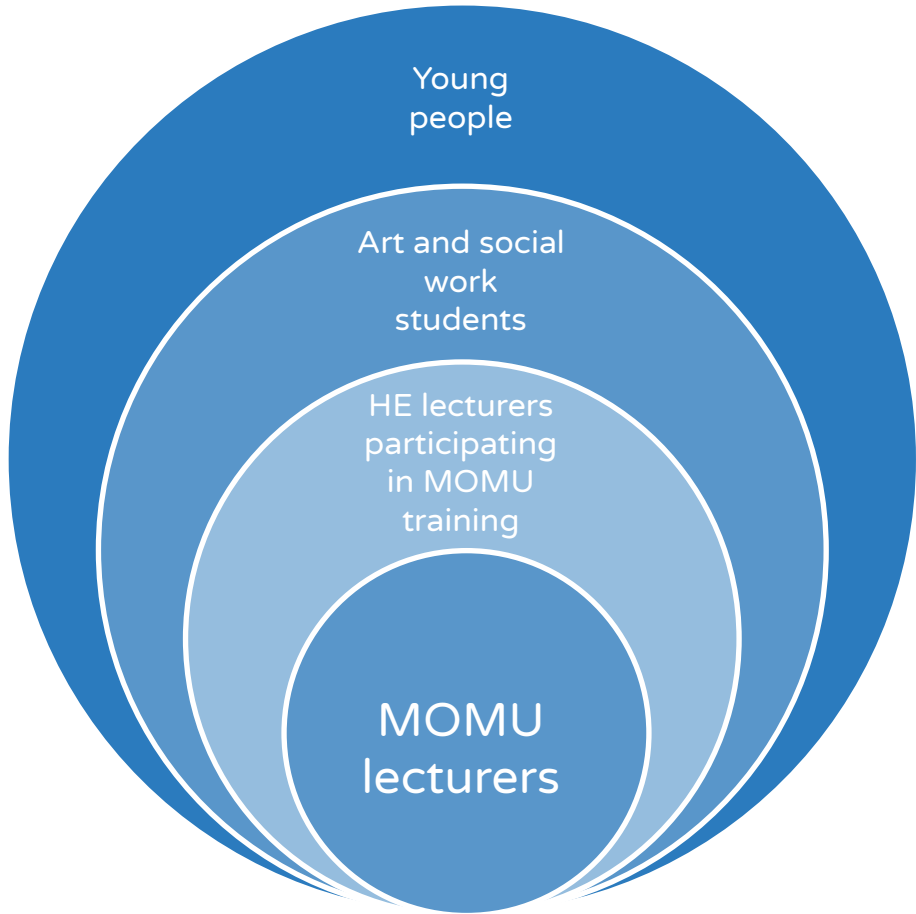


Figure 6. The four layers of the MOMU training package.

The MOMU training packages have been developed for educators in higher education institutions who want to embed multiprofessional practice in arts and social work into their curricula. The training can be accomplished in a total of approximately 9 hours, for example 3 x 3 hours. The model is designed to raise awareness and develop specific professional skills, experience and knowledge related to multiprofessional practice in arts and social work. This training package should be read in conjunction with Part 1 of this handbook, which outlines the critical and conceptual underpinning frameworks.

The acquisition of skills and knowledges can be conceptualised into three learning phases:

- Phase 1** **Basic Skills Acquisition:** Basic knowledge is necessary for working with arts approaches and working with communities. This can include modules or sessions that focus purely on arts practice or purely on social work practice. This phase contains knowledge and skills that are not part of this handbook or the MOMU framework, which focuses particularly on multiprofessional practice. Nevertheless, educators might want to note that basic skills acquisition in both areas are needed before engaging in multiprofessional work.
- Phase 2** **Core Set:** The core set contains various tools and supporting frameworks that facilitate structured processes for working in a multiprofessional capacity.
- Phase 3** **Experiential Learning:** Learners will engage in live projects, practical experiences, where they can apply and embed firmly their learned skills and knowledge. Support here comes in form of coaching and/or mentoring.

In order to address the three learning phases of the training package for classroom, learning is split into three sessions:

- Session 1.** Introduction to multiprofessional work
- Session 2.** From MOMU competencies to cooperation
- Session 3.** Getting ready for multiprofessional work with students

The aim of these sessions is to promote competencies in multiprofessional practice in arts and social work, as defined in the MOMU competency framework (see above).

The three sessions include practical and experiential learning. These tasks can be experienced and discussed during the sessions with educators, in order to develop competency in arts-related multiprofessional working.

In this training package, learners will be introduced to the ACCeSS model (see Section 2) in Session 2, which allows the participants to understand the process that teams can go through when undertaking MPW.

Working through this model may enable participants to:

- understand the benefits of using this structured approach,
- gain an understanding of the rich diversity of arts approaches,
- gain an understanding of what an individual team member's role in this process might be,
- gain an understanding in the complexity of goal setting and how to facilitate communities in setting their own goals,
- define roles and be able to express role limitations and skills gaps,
- build trust and commitment, through encouraging openness, flexibility and reflexivity, and
- draft a work plan.

The training packages we have developed pursue the following aims:

- to increase the understanding of competencies in multiprofessional practice in arts and social work, as defined in the MOMU competency model,
- to raise awareness of the implications of these competencies on MPW practice and
- to enable young professionals to gain knowledge and skills needed to apply MPW in their professional practice.

On the full completion of the three sessions, participants will be able to reach the following learning outcomes:

- identify and describe the multiprofessional competencies needed for MPW work,
- recognise and give examples of MPW relevant skills and knowledges they have gained,
- confidently apply these competencies in a MPW project,
- evaluate and assess the effectiveness of the application of MPW practices in their projects and
- develop strategies to embed MPW practice into their own professional work.

The training package was developed with input from all four countries involved in MOMU. Depending on institutional or contextual settings, the training had to be adapted to different environments. Examples on how these were adapted in each country can be found in the Appendices. It is important to highlight that after experiencing the MOMU teacher training package, the model can be adapted for students as there is a students' training package which contains many of the exercises introduced in the teachers' programme adapted to their reality.

Section 1. MOMU MPW Training Package for Professionals

Training Package Issues

The Teacher Training Package is conceptualised as three, three-hour training sessions. However, it is important to note that this training is process-orientated. Its learning aims and outcomes will depend on the type of teachers who are participating, the teachers who are delivering the work and the knowledge and experience of the participants.

The learning objectives and outcomes identified can be adapted according to the contexts applicable to those delivering the teacher training.

We encourage training to be delivered with mixed professions (artists and social workers/social carers) and from mixed settings (HE, practitioners, working life partners, teachers). The purpose of this is to learn with and from one another, to listen to the experiences of others as well as to build synergy between professionals and enrich current and future projects and practice.

Aims of the Teacher Training for MPW with young people:

- Develop an understanding of the rationale, motivations, skills, knowledge and abilities to be able to work multiprofessionally, specifically in settings involving young people;
- experience a range of tools and methods that facilitate and enable MPW;
- explore examples of MPW between artists and social workers;
- learn and critique the MOMU Competencies for MPW;
- identify opportunities for developing MPW content for your curriculum and/or practice;
- reflect on own competencies in MPW, including strengths and weaknesses and outcomes for future professional development; and
- to identify needs and opportunities for MPW to take place, which improves the quality of life and employability of young people.

Session 1: Introduction to Multiprofessional Work (3h)

1. Introduction to the Training

- a. Identifying the aims of the training package
- b. Discussion/activity exploring the rationale and motivations for participants to get involved in multiprofessional work, according to their personal context

2. Exploring, Sharing and Understanding Perspectives

Depending on the participants and timing, select one or all of the exercises below, designed to explore, share and understand perspectives.

- a. **Occupational Map (Training Resource no.1)**
Aim: to recognise and reflect on the confidence range within MPW and orientate oneself on a professional continuum between arts and social work
- b. **Perspective Taking Worksheet (Training Resource no. 2)**
Aim: to develop awareness of the need to consider others' experiences within MPW

- c. **Success Formula: A MPW Teamwork Exercise (Training Resource no. 3)**
Aim: to discuss the components and 'formula' for efficient multiprofessional cooperation
- 3. **Case Studies of Multiprofessional Work**
 - a. Present previous case studies or experience of MPW (some examples are located in Section 4).
- 4. **Reflecting on Practice**
 - a. Discuss the importance of reflection for developing professional practice.
 - b. Introduce a method to record reflections by teachers on their training across the three session (for example a diary/notebook/group blog), including notes on how their own experiences of MPW, their strengths and weaknesses and how MPW concepts and tools could influence their practice.

Session 2: Tools and Project Planning for MPW between Artists and Social Workers (3h)

Depending on the participants and timings, select one or all of the exercises below, designed to introduce tools that may be useful in exploring MPW and project planning.

First: Pair teachers from different professions who will work with one another for the session.

- 1. **The CAST Model – a Dialogical Tool**
 - a. Facilitate the CAST model exercise (Training Resource no. 4)
Aim: to initiate a dialogue between professionals in order to recognise one another's professional skills and experiences
- 2. **The ACCeSS Model – a MPW Project Planning Process**
 - a. Facilitate the ACCeSS Model (Training Resource no. 5).
Aim: to introduce a MPW project planning tool to better understand the elements required to explore a multiprofessional project together
- 3. **The HEART Model**
 - a. Facilitate the HEART Model (Training Resource no. 6).
Aim: to be able to recognise both own and others' specific professional skills and the ways of instructing and approaching different target groups or communities
- 4. **Reflecting on Your Practice**
 - a. Discuss reflections since Session 1 in pairs
Share insights, learning and observations with wider group

Session 3: From Competencies to Multiprofessional Work with Students (3h)

- 1. Introduction to the MOMU Competencies**
 - a. Present and discuss MOMU competencies.
 - b. Identify 3 x competencies that have been developed through the training.
 - c. Identify 3 x competencies where more development is needed for continuous professional development and outline how you may achieve progress in this area. Record this in your method of reflection.
- 2. Identifying Ways for Involving MPW in Your Curricular and/or Your Practice Working with Young People**
 - a. In groups of 2–3, create a short presentation that identifies ways in which the competencies can be incorporated into one of your curricular and/or working life projects working with young people. Share with whole group so creative practice is shared.
 - b. Identify and record in your reflective diary 2 x changes that can be made to include MPW (the rationale and tools to support MPW) in your curricular and/or practice or current project work.
 - c. Introduction of examples of curriculum delivery (Part 4) and/or case studies of MPW (Section 1) in other settings (Finland, Spain, Estonia, UK)
- 3. Reflecting on Your Practice**
 - a. Discuss reflections since Session 1 in pairs.
 - b. Share insights, learning and observations with wider group.
 - c. Evaluate the training (see resources in Part 3).

Section 2. MOMU MPW Training for Students

Introduction

Through the MOMU training for students in MPW, we offer a model designed to be flexible according to different contexts and realities.

In the first instance, we outline two sessions that stand alone as an introduction to the rationale, vocabulary and tools and techniques which support MPW between artists and social workers. Following stage 1 of the training (sessions 1–2), we next describe ways in which the training may be extended into a MPW project, including students' planning and delivering a placement involving working life partners. This model enables students to develop the knowledge gained in sessions 1 and 2, through project-based experiential learning.

In both instances, in order to achieve maximum efficacy, we encourage training to involve students and teachers from both social work and arts programmes. It is also recommended that practitioners from both fields should be present in the formative sessions. This can further enrich the quality of learning, develop understanding of other professions and potentially support co-created project work in the future.

Teachers, depending on contextual requirements, possible structures for delivery, participant needs and potential for project-based learning, will determine the aims and outcomes of the training. However, in the broadest terms, the aims of the MOMU MPW training for students include the development of the following:

- Understanding of the rationale, motivations, skills, knowledge and abilities to be able to work multiprofessionally, specifically in settings involving young people;
- Vocabulary for progressing from multidisciplinary to multiprofessional;
- Vocabulary for MPW, progressing from skills to competencies;
- Experience of a range of tools and methods that facilitate and enable MPW;
- Exploration of MPW case studies between artists and social workers;
- Introduction to the MOMU Competencies for MPW;
- Self-reflection on competencies in MPW, including strengths and areas for development;
- Identification of needs and opportunities for MPW to take place, which improves the quality of life and employability of young people.

One opportunity to involve participants and evaluate their learning outcomes is to use different types of online solutions. Online gadgets are a good way to interact and engage the younger generation and those participants who do not like to talk in group. There is a number of different applications, such as Kahoot and Mentimeter³, for creating small surveys with access to real-time results and for making word clouds. This facilitates a two-side conversation online with your group.

³ Mentimeter and Kahoot are accessible at: <https://kahoot.com/> and <https://mentimeter.com/>



Figure 7. Online word cloud made with Mentimeter.

MOMU MPW Training Sessions 1–2 for Students

Session 1: Introduction to Multiprofessional Work for Students (3h)

1. Introduction to Training

- a. Identify aims of the training
- b. Training Resource no. 7: *21st Century Requirements: Competencies in Multiprofessional Work (for Artists)*. Training Resource no. 8: *21st Century Requirements: Competencies in Multiprofessional Work (for Social Workers)*
- c. Discussion/Activity – Explore the rationale, motivations for participants to get involved in multiprofessional work according to their personal context

2. Exploring, Sharing and Understanding Perspectives

Note: Teachers to select from the below activities according to their context

- a. **Occupational Map** (Training Resource no. 3)
Aim: to recognise and reflect on the level of confidence to engage in MPW and orientate oneself on a continuum, recognising experience of arts and social work
- b. **Perspective Taking** (Training Resource no. 2)
Aim: to develop awareness of the need to consider others' experiences within MPW
- c. **Success Formula: A MPW Teamwork Exercise** (Training Resource no. 3).
Aim: to discuss the components and 'formula' for efficient multiprofessional cooperation

3. Case Studies of Multiprofessional Work

- a. Present previous case studies or experiences of multiprofessional work (some examples are located in Section 4).

4. Reflecting on learning

Generate feedback and responses from students to the ideas introduced today.

- a. One example is through free interactive tools such as <https://www.mentimeter.com/how-to> (for more information on the Mentimeter features see <https://www.mentimeter.com/features>). Teachers prepare questions in advance and students can respond at the end of the session to create votes, or word pictures or quizzes that demonstrate immediate visual responses to the questions posed.

Session 2: From Competencies to Multiprofessional Work (3h)

Depending on the participants and timings, select one or all of the exercises below, designed to introduce tools that may be useful in exploring MPW and project planning.

1. Introduction to the MOMU Competencies

- a. Present and discuss the MOMU competencies.
- b. Identify 3 x competencies you currently feel comfortable with.
- c. Identify 3 x competencies you identify as areas for development.
- d. Record these in an agreed format.

2. The CAST Model – a Dialogical Tool

Pair students from different disciplines who will work with one another for the session.

- a. Facilitate the CAST model exercise (Training Resource no. 4)
Aim: to initiate a dialogue between professionals in order to recognise one another's professional skills and experiences

3. The ACCeSS Model – a MPW Project Planning Process

- a. Facilitate the ACCeSS Model (Training Resource no. 5).
Aim: to introduce a MPW project planning tool to better understand the elements required to explore a multiprofessional project together

4. The HEART Model

- a. Facilitate the HEART Model (Training Resource no. 6).
Aim: to be able to recognise both own and others' specific professional skills and the ways of instructing and approaching different target groups or communities

4. Reflecting on Learning

- a. Set a question to the class: *What does MPW mean to you?* Ask them to draw a picture/write a song or poem that communicates their thoughts. For a picture example, draw an image onto acetate and project it onto a board, or create a Word Cloud. Then, describe to the class what they have drawn or written and its meaning.

Potential Further Developments

This part can be read in order to learn how the student training could be extended into cross-curricular projects including working life partners. This way of continuing with multiprofessional student projects was developed by TUAS and is described here in the following three sessions.

To start the cross-curricular student projects, it would be ideal to divide students into smaller teams at the end of the second session. In Session 3, the teams would meet working life partners and start planning a project together, involving young people. During the following sessions, art and social work students will try out MPW in small multiprofessional student teams, planning and organising art-based group activities for young people.

Session 3: Meeting Working Life Partners and Discussion on Possibilities for Student Projects

- a. Finding out the needs of target groups together with representatives from working life or community.
- b. Meeting young people and discussing their hopes for activities.
- c. Selecting together the topics and means. Setting dates for activities.

Session 4: Planning and Implementing the Activities in Smaller Student Teams

- a. After this meeting students will start to plan the activities, set goals and define their roles in teams.
- b. Students implement their student projects. A longer working process is recommended, for example a set of three workshops with young people.
- c. Write a report on this and plan presentation for final meeting.

Session 5: Sharing the Experiences and Evaluation of the Process

Last session is all about sharing the experiences, presenting the outcomes and evaluation of the multiprofessional working process with other student teams. Getting feedback from teachers and working life partners is essential.

Section 3. Training Resources

In this section, we offer some of the key training resources developed throughout the sessions with lecturers, practitioners and students. Not all of them have to be necessarily put in practice, it depends on circumstances and contexts. Awareness, active listening and empathy will be very helpful in the way of knowing which tools are more adequate for which moment.

1. Occupational Map
2. Perspective Taking Worksheet
3. Success Formula
4. CAST Model
5. ACCeSS Model
6. HEART Model
7. Introducing multiprofessional work and MOMU competencies

1. POSSIBILITY *
2. COLOUR
3. APPRECIATION *
4. EVOLUTION
5. MESSY *
6. CHALLENGE *
7. FUTURE *
8. ACTION *
9. BLOOD
10. FREEDOM *
11. IMAGINATION *
12. LEARNING BY DOING *
13. LISTENING *
14. FUN *
15. NOISE
16. CAOTIC FUN
17. GAMING *
18. COLLABORATION *

Figure 8. Describe with one word what multiprofessional work between art and social work brings to your mind.
Photo: Suvi Kivelä.

OBJECTIVE

A self-identification tool to explore, discuss and share how confident participants are in MPW and where they professionally position themselves in relation to other professionals.

OUTCOME

Be able to identify confidence levels in MPW and orientate oneself professionally in relation to others working in arts and social care settings.

ACTIVITIES

Exercise 1.

Imagine a line or continuum across the space/room. One end represents a space for those who feel unconfident about multiprofessional work and at the other end is a space for those who feel very confident about working multiprofessionally.

Task: Each participant takes a place in a certain point on the line, depending on their confidence in MPW.

Discuss: Why have you chosen to stand at this place? What experiences of MPW have you had that mean you are confident in this type of work? What reasons have you for a lack of confidence in MPW?

Exercise 2.

Imagine another line or continuum across the space. One end represents arts practice and the other end represents social work/social care.

Task: Participants take a place on the line, orientating themselves according to their current professional practice. If their practice blends an equal amount of arts and social work, they will be in the middle of the line. If their current practice involves no arts, or no social work, they would position themselves at either end.

Discuss: Are you comfortable with your orientation on the continuum or would you like to be elsewhere? If so why? If not, why?

OBJECTIVE

To work together to develop a greater awareness of the need for others' experiences within MPW as well as your own limitations.

OUTCOME

The ability to identify and outline key experiences, skills and competencies within MPW, from both an arts and social care perspective.

IDENTIFICATION

1. Find examples of situations a professional might face both within an arts setting or a social work setting; ideally, two from a social work setting and two from arts.
2. From the list of MPW competencies, identify which are predominant within social work and which are more important in arts based practice.

FORMULATION

1. Within your discipline, pick one of the situations and outline how you might deal with that situation and which competencies/skills you would utilise.
2. Outside your discipline, choose one of the case studies and outline which steps you might take and which competencies you would draw upon when working with other professionals.

PRESENTATION

Reflecting on both situations, present back to the group where your knowledge of the other field could/should be developed, regarding key experiences, skills and MPW competencies.

OBJECTIVE

To explore, with people from different professions, the formula for efficient multiprofessional cooperation

OUTCOME

To develop a greater understanding of the following:

- Cooperation asks for shared language
- Understanding of concepts varies by groups
- Shared goals need common understanding

EXERCISE SET-UP

PARTICIPANTS	2–10. If more participants, the exercise should be conducted in parallel sessions. Recommended young people.
ESTIMATED TIME	50 minutes (5 intro, 20 exercise, 20 discussion & debriefing).
RESOURCES	Concept cards, pre-filled A2 format sheets, <i>Tack-it</i> type of adhesive

Facilitator's Instructions

1. Divide the participants to teams. Preferably no more than five participants per team.
2. Introduce the teams to their task (see participants' instructions).
3. Provide each team an A2 format sheet, pre-filled with arithmetic signs (+, x, -).
4. State that each team will receive cards with similar concepts. Show them a sample of a similar card, e.g. the one with Curiosity. Provide each team with Curiosity but no others. Ask one team to read aloud the description of Curiosity and try to make the participants to more or less agree with the definition provided.
5. Remind the teams that they win by convincing others that their solution is the most efficient.
6. To start, provide each team their set of concept cards and remove the similar card from the set. Be sure that the teams get cards of different definitions.
7. Begin the task and allow 7–8 minutes before asking the teams to bring their formulas to the board.
8. Ask teams to listen to the solutions generated by other teams to find a

shared solution. Provide 5–10 minutes for discussion. Ask them to present a joint solution on a shared board.

9. Stop the discussion, ask the participants to take their seats and start debriefing.

DEBRIEF AND FOLLOW-UP QUESTIONS

Debriefing

During the debriefing, some of the focus should centre around:

- a. Solutions depend on the understanding of concepts.
- b. 'Other' groups often define the concepts differently.
- c. Misinterpretations of terms lead to difficulties in communication and as a result hinder cooperation.

Sample questions for post-game debriefing

Questions may include:

- If a huge difference in the definitions has occurred during the exercise, is it also possible that similar misunderstandings take place in real-life situations of multiprofessional contacts?
- If that is true, then what kind of steps could be taken in order to improve the situation?
- What does the difference in the formulas tell us?
- Which processes and phenomena in real life does it remind you of?
- What do the definitions used in the game stand for?
- How can we avoid such misunderstandings in our daily life?
- Why is it important to reach a consensus with other parties?
- Why is it so difficult?
- What can we do to improve the situation in real life?

Success Formula: Instructions for Participants

You have five concept cards describing different aspects of interprofessional cooperation. Each card has an explanation of the concept's meaning on its reverse. Your task is to make a formula out of the cards, using signs +, - and x (add, subtract, multiply) provided on an A2 format sheet. The formula should mirror your best idea on how Efficient Interprofessional Cooperation (EIC) could be achieved.

For example, you could present a formula such as:

EIC = Individual work + (Strong leadership x Different values) –
Interpersonal conflicts, or

EIC = Interpersonal conflicts + (Different values x Objectives set by a
social worker) – Curiosity

Keep in mind that you have to use four different concept cards for the formula and that you have to position them between the pre-inserted arithmetic signs. Plus sign (+) means that the item is relevant. Using multiplications (X) means that the item has extra value. Using minus signs (-) indicates that you define the item to be harmful for positive interprofessional cooperation. Discuss the options and when the allocated time is up, present your solution on the A2 format paper, pasting the item cards on a board, face up.

Your final task is to convince the other team(s) of the strength of your formula. Take 3–4 minutes to formulate your arguments. If you have good reason to use additional counting signs (division, exponential, integral), then do it, but be ready to explain it in detail. You have 7–8 minutes to find your solution. The 'winner' of the game is the team that convinces the other(s) that their solution is the most efficient one.

Preparation of Concept Cards

While preparing the cards you may change the concepts or their descriptions depending on your participants, but ensure that the definitions will be realistic and somehow acceptable. Once you have made your choice, prepare six concept cards for each team.

Print two sets of cards, each card on an A5 format sheet, concept on one side and description on the other. Ensure that both sets have similar concepts but different definitions, except the one (the CURIOSITY card in this sample). The sample text on the cards is as follows:

INDIVIDUAL WORK	Meaning less creative solutions
	Meaning more time to deal with solely professional issues
HUMILITY OF PARTNERS	Meaning readiness to listen to each other
	Meaning fear to express novel ideas
DIFFERENT VALUES	Meaning difficulties in finding common grounds
	Meaning possibility to compare different approaches
STRONG LEADERSHIP	Meaning that project is under control
	Meaning that one person may easily overrule others
OBJECTIVES SET BY SOCIAL WORKER	Meaning that needs of the target group are adequately met
	Meaning that the artist does not feel responsible
INTERPERSONAL CONFLICTS	Meaning that the group is in creative phase
	Meaning lack of professional attitude
CURIOSITY	Meaning inquisitive thinking and exploration. It derives learning and desire to acquire knowledge and skill.
	Meaning inquisitive thinking and exploration. It derives learning and desire to acquire knowledge and skill.

OBJECTIVE

To get to know the professional experiences of another professional, which may inform ways of working together and/or better prepare or plan a shared project.

OUTCOME

To discover shared and differing experiences in four areas:

- Communities
- Approaches
- Stakeholders
- Themes

EXERCISE

- I. First, arrange participants in pairs and give each pair a copy of the CAST Model worksheet (example on following page).
- II. Instruct each pair to appoint the first 'interviewer'. The interviewer takes time to ask their partner questions on the four focuses of the CAST model. It is encouraged that the interviewer record responses in one column of the CAST worksheet. By recording the answers they have the opportunity to ask for clarification if meaning or vocabulary lacks clarity.

Suggested questions:

1. Which communities have you worked with in the past? This may not only include groups of people that make a community but also individual clients or participants.
2. What approaches have you used in your work and to what extent? This could include approaches in project management, community engagement, consultation or arts subjects (a social worker may be a confident dancer on their free time).
3. Which stakeholders have you experience of working with? This may include funders, non-government organisations, educational institutes and charities.
4. Within your work, what themes have you experience of exploring or basing projects on? This could include issues, initiatives and topics.

Once the interviewer has completed their questions and recorded the data in arrows in one column, swap roles so that the partner becomes the interviewer who repeats the exercise, recording data in the arrows in the opposite column.

CAST: Exploring Competencies

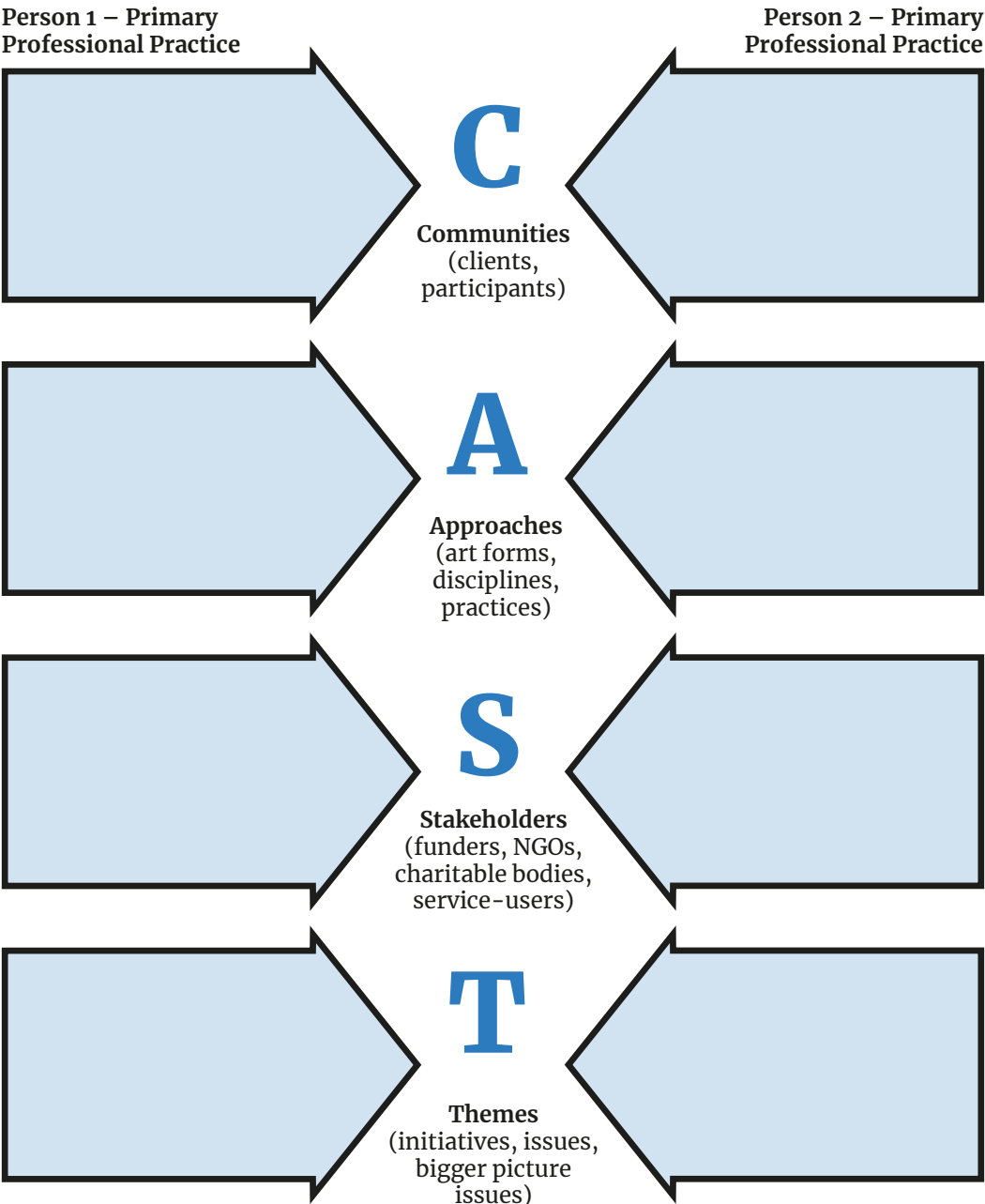


Figure 9. The CAST Model Worksheet.

CAST: Exploring Competencies

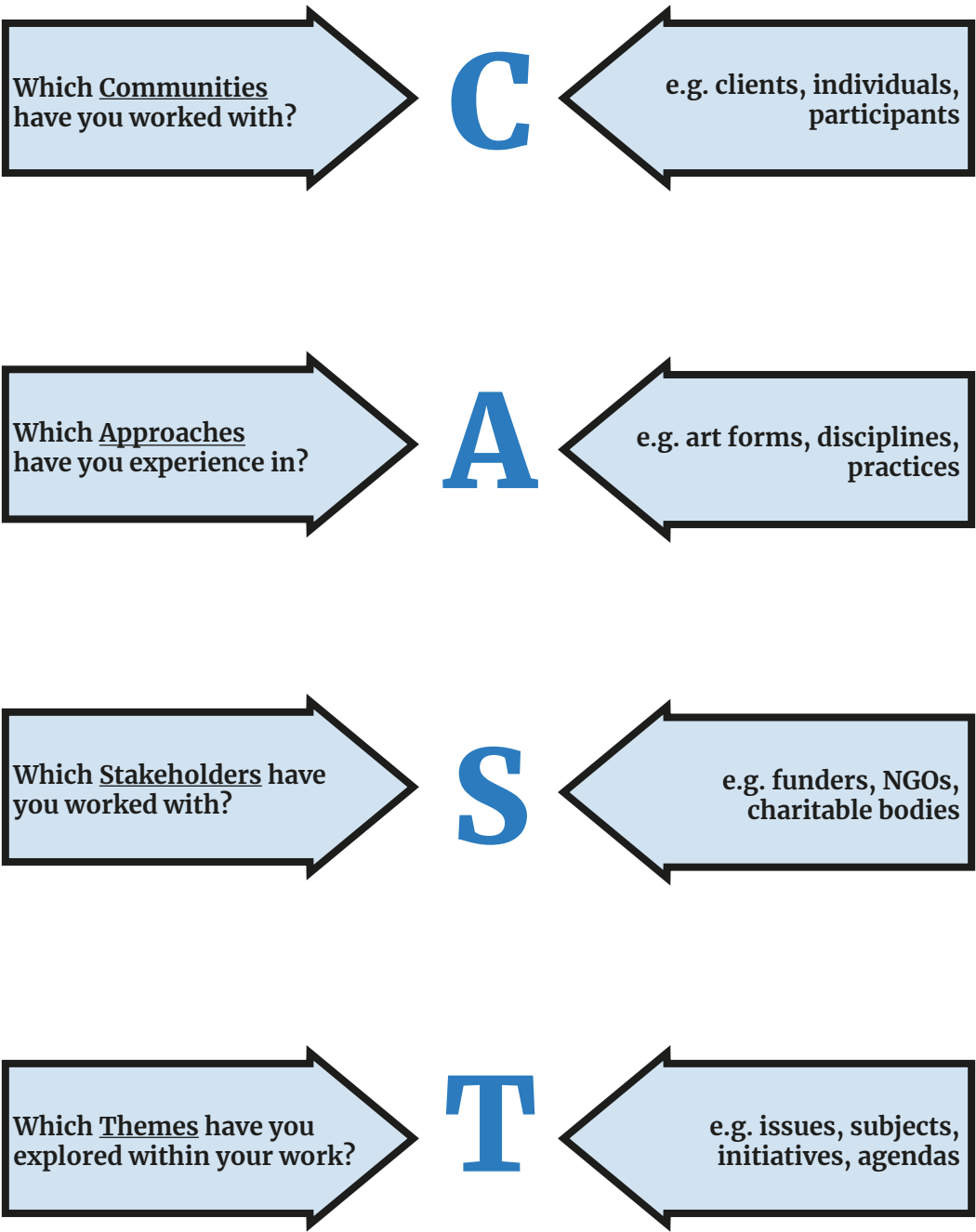


Figure 10. The CAST Model Worksheet 2.

OBJECTIVE

Introduction to a MPW project planning tool that allows participants to work with professionals from different backgrounds, to better understand the elements required to explore a multiprofessional project together.

OUTCOME

- Participate in a project planning process exploring the potential for working on a multiprofessional project with another person (ideally from a different discipline)
- Developed sense of trust and commitment, adopting openness, flexibility and reflexivity
- Gain a better understanding of a partner's previous experiences, shared experiences and knowledge and divergent experiences and skills gap
- To define roles and responsibilities in the process of project planning and development

CONTEXT FOR ACCESS MODEL USE

This model may be used when two professionals wish to explore working together. It proceeds through initial exploration of potential aims and themes for the project to finding out more about one another's experiences and competencies, in order to begin project planning.

DESCRIPTION: HOW TO USE THE ACCESS MODEL

Get into pairs, ideally one from an arts background and one from a social care background. Next, follow the five points of the ACCeSS Model, discussing and project planning accordingly.

- *Discuss: Aims and Themes.* The aim is to identify a concept for a multiprofessional project that is relevant and of interest to both partners. The aims or themes can be driven by government goals, funding initiatives, organisational agendas etc. If a project idea emerges and a shared rationale for working together towards an aim or theme appears, progress to the next step.
- *Discuss: Competencies, Experiences, Skills and Perspectives.* A dialogical tool (CAST Model) has been created to help each person to outline the communities and approaches they have experience of, the stakeholders they have worked with in the past and the themes to which their work has connected previously. The CAST Model follows the ACCeSS Model resource.
- *Discuss and Plan: Communities - Getting to Know Communities / Individuals / Consultation.* Based on the project idea identified in step 1 (Aims and Themes), discuss and plan which communities and stakeholders the project will involve and what level of consultation is required.
- *Planning: Identify the project goals,* ensuring that all are specific, measurable, assignable, realistic and time specific.
- *Planning: Set Roles.* Following the pointers in the ACCeSS Model, outline which professional will be responsible for the different areas of the project delivery.

AIMS & THEMES (Big Picture Thinking)

Can include goals from governmental initiatives, funding bodies' targets/ initiatives

COMPETENCIES, EXPERIENCES, SKILLS, PERSPECTIVES

- a. The CAST model aims to support a structured dialogical exploration of experiences and skills, to build confidence and knowledge of a collectively owned/shared set of competencies and skills.
C – Communities (clients, participants, etc.); **A** – Arts Approaches; **S** – Stakeholders; **T** – Themes
- b. Perspective Taking: A chosen appropriate perspective taking exercise allows different disciplinary/practice cultures to be explored through each other's 'lenses', developing a confidence in each other's practices.

COMMUNITIES - GETTING TO KNOW COMMUNITIES/INDIVIDUALS/CONSULTATION

Consultation with communities, relevant stakeholders or advocates of community groups to support identification of goals and aims

SETTING GOALS

SMART Goals (specific, measurable, assignable, realistic, time specific)

SETTING ROLES

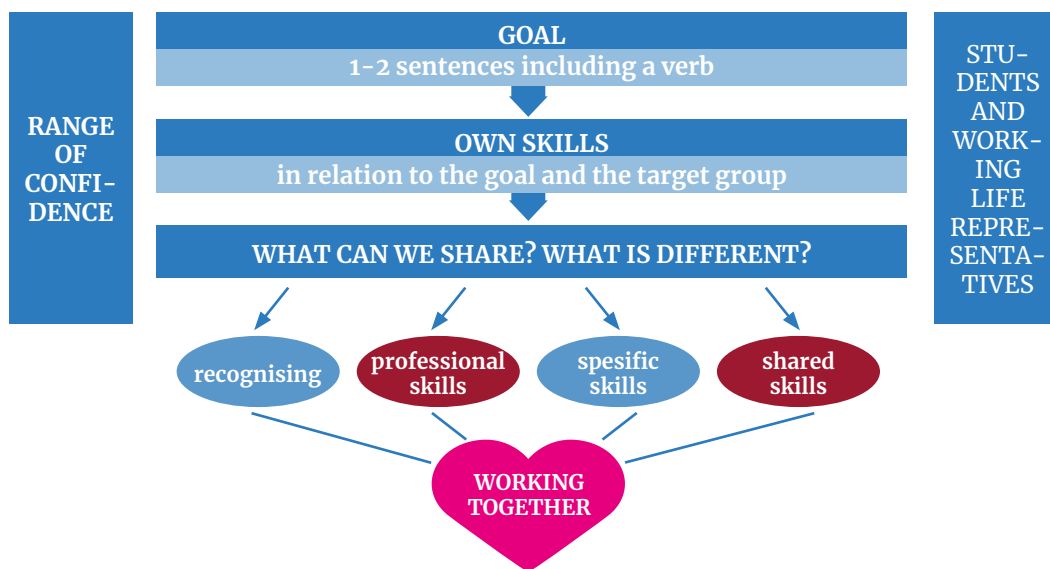
- Practicalities – What, who, when, where, etc.
- Documentation – who documents, how, etc.
- Ethics and Risk Assessment
- Evaluation – who, by when, how, etc.
- Evaluation and Impact – methods for evaluation, what is being measured, what for and why

OBJECTIVE

A tool to be used in discussion in multiprofessional groups in order to recognise specific professional skills and ways of instructing and approaching different target groups or communities. The aim is to be able to recognise the similarities and differences between professions and the ways of working in order to better understand each other and enable joint understanding, setting goals together and working in a multiprofessional way.

OUTCOME

Be able to recognise both own and others' specific professional skills and the ways of instructing and approaching different target groups or communities.



ACTIVITIES

The model can be brought into discussion by asking the members of student group to name both specific and shared skills, terminology and orientation to group leading skills, also naming and sharing concrete and typical ways of working in different professions. This exercise can be completed in small groups and afterwards discussed together with the whole group. The results of discussion can be presented in writing or drawing in flap paper or PowerPoint.

1. Name a goal for project.
2. Define which your own skills are in relation to the goal and the target group of the project.
3. Discuss and identify what skills and mindset you share with other professionals and what the differences are.

OBJECTIVE

To introduce a rationale for developing competencies for multiprofessional work.

OUTCOME

To be able to describe the context and necessity of multiprofessional work for individuals working in the 21st century.

INTRODUCING RATIONALE FOR MULTIPROFESSIONAL WORK

Exercise 1

1. In small groups, describe a gig, festival or arts event you have attended during the past year.
2. In your groups, select one gig/festival/event on which to base the exercise (the largest event or festival would be ideal).
3. Write the name of the event/festival on a piece of paper, then in your small groups list all the professions involved in delivering the gig/festival (e.g. Technical/Marketing/Finance/Health & Safety/Design/Public Relations/Event Management/Sales/Catering/Artists/Engineers).

Exercise 2

1. In small groups, list the professionals involved in a project creating a piece of performance work that focuses on drug awareness and tours in a variety of youth settings.

Discuss

- As a whole group, discuss your observations on the number of different professions required to produce events and projects.
- Why is it necessary for people to be able to develop competencies in multiprofessional practice?

OBJECTIVE

To introduce a rationale for developing competencies for multiprofessional work.

OUTCOME

To be able to describe the context and necessity of multiprofessional work for individuals working in the 21st century.

INTRODUCING RATIONALE FOR MULTIPROFESSIONAL WORK

Exercise 1

1. In small groups, describe a gig, festival or arts event you have attended during the past year.
2. In your groups, select one gig/festival/event on which to base the exercise (the largest event or festival would be ideal).
3. Write the name of the event/festival on a piece of paper, then in your small groups list all the professions involved in delivering the gig/festival (e.g. Technical/Marketing/Finance/Health & Safety/Design/Public Relations/Event Management/Sales/Catering/Artists/Engineers).

Exercise 2

1. In small groups, list the professionals involved in creating, marketing, organising, facilitating and hosting a national programme of workshops touring in youth settings across the country. Each programme consists of three workshops that together focus on drug awareness for young people aged 13–19 years. The topics embedded in the programme include: understanding substance abuse; personal risk factors; environmental risk factors; personal protective factors; environmental protective factors; and promotion of health and wellbeing.

Discuss

- As a whole group, discuss your observations on the number of different professions required to deliver a national programme for young people on drug awareness.
- Discuss: why is it necessary for people to develop competencies in multiprofessional practice in the 21st century



Figure 11. The joy of multiprofessional cooperation during MOMU kick-off meeting.
Photo: Oscar Martinez.

Additional Learning Resources

This section includes further resources which have not been directly described in the training packages but were generated by the MOMU project and may be useful, depending on particular settings.

1. Liberarte Activity
2. MOMU Blog
3. Consultation with Communities
4. Big Picture Thinking: Aims, Goals, Strategies and Themes
5. Stakeholder Analysis and Management
6. Ethics – Social Guidelines, Code, Morals, Principles and Values
7. Evaluating Impact of Arts in Social Care
8. Creative Evaluation + Example of a Creative Evaluation Approach

OBJECTIVE

To provide a reflection on migration as a real alternative to unemployment in the ambitions/aspirations of current and future Spanish students, both undergraduate and graduate, in Arts and Social Work.

To highlight the importance of multiprofessional work as a key element in the provision of skills and competencies offered by lecturers and practitioners previously trained in the MOMU models.

To provide knowledge and skills that help dealing with stressful situations typical of migratory processes in its different stages.

OUTCOME

This activity enables the development of creativity and facilitates the expression of feelings (hope, fear, insecurity) related to the migratory processes because for many students migration has become a real alternative to unemployment.

The competencies involved in this activity are MOMU creativity & curiosity, MOMU interaction, MOMU values and ethics, and MOMU supporting skills.

DEVELOPMENT OF THE SESSION

The session was developed at the School of Art Cruz Novillo, with students of the School of Arts as well as lecturers of Fine Arts, Social Work and Journalism.

The first part of the activity consisted of making a self-portrait in which students expressed how they perceived themselves (with their skills, qualities and fears) prior to making a decision of relevance such as migrating abroad. The exercise was useful to externalise the object of fear and reduce emotional stress.

In the second part of the exercise, students drew five vignettes corresponding to five possible moments of the migratory journey. In the vignettes, fears, insecurities, objective difficulties (such as having to express oneself in a foreign language) and personal insecurities related to the adaptation period were shown. Previous to that, lecturers provided some background so that participants could get involved in an easier way.

Finally, students were told to choose different vignettes of the other participants which with they felt more identified and tell the others the reason of their identification.

PRESENTATION

Once the students had identified their choices together, they realised the importance of putting themselves in the place of others, experiencing the support and empathy of the rest of the group and discovering that most of the challenges they faced were common to all of them.



Figure 12. Training session with students developing the activity. Photo: José María Herranz.

If you wish to learn more, you are welcome to download the related video at the MOMU Spain Blog:

<https://blog.uclm.es/momu/2017/05/06/drawing-the-journey-to-find-a-job/>

OBJECTIVE

The MOMU communication strategy considers dissemination of project related information as one of the main pillars of the project and a key element for its success. For that purpose, the MOMU Spanish team has developed a blog in order to inform, disseminate and most of all raise awareness of the importance of multiprofessional and multidisciplinary work in arts and social work.

Lecturers, students, working life representatives, policy makers, media and general audience have had the opportunity to witness the advancement of the MOMU project by visiting the MOMU Spain Blog (<http://blog.uclm.es/momu/>).

The MOMU blog is not only a dissemination tool but also an educative tool as some examples and good practices have also been depicted. Technological advancements have been incorporated into the blog, such as virtual reality and 360º video.

The MOMU blog is twinned with the MOMU website. Both instruments act synergically together with the Twitter tool.

STRUCTURE OF THE BLOG

The blog is structured into four parts:

1. **ABOUT.** This section includes the basics of the MOMU Project (mainly institutional information related to EU funding, members of the consortium and general coordination).
2. **MOMU.** This section presents the aims, outcomes, research activities and events.
3. **PEOPLE.** In this section, the Spanish team members and their research are introduced.
4. **RECENT NEWS.** This section includes news items and features with the highlights of the project. The section is regularly updated and also comprises radio and television interviews with researchers from other partner institutions in Finland, Estonia, the United Kingdom and Spain.

Finally, students were told to choose different vignettes of the other participants which with they felt more identified and tell the others the reason of their identification.

VISIBILISATION, DISSEMINATION AND FOLLOW-UP

The MOMU Spain Blog has proved to be an excellent dissemination tool for MOMU activities and will continue in the future. Once the MOMU project ends, the blog will remain active and piloted teaching and training activities will be posted as a way of raising awareness of the importance of multiprofessional and multidisciplinary work.

In all this process, special thanks would be delivered to students from the Faculty of Journalism who have been helpful and experimented the meaning of multiprofessionalism by contributing to preparing news items for radio and television in different seminars and activities.

To learn more about the MOMU Spain blog, please visit <https://blog.uclm.es/momu/2017/05/06/drawing-the-journey-to-find-a-job/>

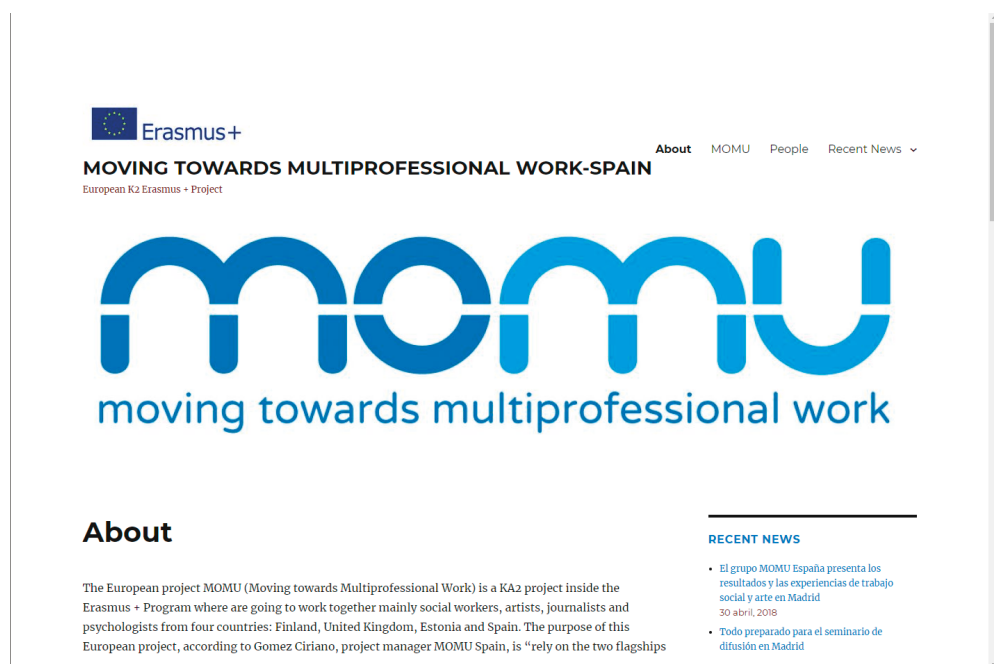


Figure 13. MOMU Spain Blog.

OBJECTIVE

To describe the purpose and rationale for consulting with communities on an MPW project.

To plan for consultation, outlining a range of strategies and timeline for implementation.

OUTCOME

A consultation plan including rationale, appropriate strategies and a timeline, according to an MPW project.

CONSULTATION WITH COMMUNITIES PLAN

1. A local government office (the funder) has contracted an arts organisation to work with residents of a social housing association to create a one-day summer arts festival involving the community (residents)
2. The funder has requested a Consultation Plan from the arts organisation, to ensure the community are involved in the project. The plan must include the following:
 - A short statement that defines what consultation is and the rationale for consulting with communities within the project
 - A list of consultation strategies that will be used and any ethical considerations and/or implications
 - A brief timeline of the project, highlighting when each consultation strategy will be implemented

PRESENTATION

Present your Consultation Plan to the rest of the group, as if you were presenting it to the funders. Peers assume the role of funders. Where appropriate they will challenge the content, ask questions, seek clarification and offer feedback on the strengths and weaknesses of the plan.

OBJECTIVE

To enable you to effectively identify a range of organisations/institutions governing the code of practice, mission statements and big picture thinking.

OUTCOME

The ability to demonstrate an awareness of the bigger picture, or wider social-economic context, when planning multiprofessional projects.

IDENTIFICATION

1. Identify three social work projects that use creative practices. Find three arts organisations that deliver within social work settings.
2. Track one issue (e.g. dementia, recidivism) and track how the aims and themes are represented by governmental strategies then by the funding that becomes available and finally by the charities/organisations that deliver within the community.

FORMULATION

1. Select one of the projects identified above and answer how it meets all the aims and objectives of its funders, partners and relevant governmental strategies.
2. Find two funding bodies/organisations (one from each side) that could support a multiprofessional project between arts and social work.

PRESENTATION

Present your own multiprofessional project to the rest of the group. Identify who your funders/partners might be and how you will meet their aims, goals, strategies and themes within your work.

OBJECTIVE

To effectively identify what a stakeholder is and how they could impact on MPW.

OUTCOME

The ability to effectively identify a stakeholder and manage their needs in order to deliver an MPW project.

STAKEHOLDER IDENTIFICATION

Identify all stakeholders that could be attached to a multiprofessional wellbeing project between an arts organisation and a school in a deprived community.

1. In groups, come up with as many stakeholders as possible.
2. Identify which you feel are primary, secondary and key stakeholders.
3. If you change the nature/aim of the project, how will it affect your identification process?

STAKEHOLDERS ANALYSIS

Reflecting on the project above, answer the following questions:

- Who can influence others?
- Who has an interest in the outcomes of your work?
- Who are the potential enablers?
- Who are the potential barriers?

Map your stakeholders up in the following categories:

Promoters: great interest in the effort as well as the power to help make it successful (or to derail it).

Defenders: a vested interest, can voice their support in the community, but little actual power to influence the effort in any way.

Latents: no particular interest or involvement in the effort, but the power to influence it greatly if they become interested.

Apathetics: little interest and little power, may not even know the effort exists.

PRESENTATION

Present your Stakeholder Analysis to the rest of the group and outline how you would manage each of them effectively

AIM

To explore how ethics are manifested, derived collectively, existing in a state of constant flux; subject to the 'given circumstance' of each piece of research.

OBJECTIVES

1. Identify where ethics come from and how they are applied.
2. Working collectively to agree on a set of guiding ethics that could inform future practice.
3. Individually engage with a set of six research principles and how they might impact on one's practice.

SECTION 1. IDENTIFICATION

What are they? In pairs, decide which of the terms below best define ethics and under what circumstances:

- Social guidelines?
- Codes of conduct?
- Individual morals?
- Collective principles?
- Shared values?

In pairs, rank the five points and come up with one additional definition you think might be missing. Provide feedback on your final conclusions to the group and share some of the thought process that allowed you to reach your final order.

SECTION 2. GROUP CONSENSUS

As a whole group, reach a consensus on the final ranking for the previous section and for one additional definition.

As a whole group, debate and decide on a collective response to the following questions:

1. What is the relationship between ethics and laws?
2. Are ethics universal? If so, under what circumstances?
3. Can ethics be enforced? If so, how?

SECTION 3. RESEARCH AND ETHICS

Within a higher education setting, all research must meet several key principles to remain ethical.

Principle 1: Respect for Human Dignity

Principle 2: Respect for Free and Informed Consent

Principle 3: Respect for Vulnerable Persons

Principle 4: Respect for Privacy and Confidentiality

Principle 5: Respect for Justice and Inclusiveness

Principle 6: Minimising Harm

Dividing into three groups, take two principles each. Work online and research each point to determine how that ethical principle might manifest itself in practice; positive or negative.

As individuals or pairs, define one Setting (location), Group (participants) and Activity (intervention) you might like to be involved in as part of your practice/studies.

Rank the principles above, provide feedback to the rest of the group and describe why you came to that conclusion.

Sources:

<http://www.artdes.mmu.ac.uk/administration/ethics/Guidelines%20on%20Ethical%20Issues4.pdf>

<http://www.ances.lu/index.php/fice/sarajevo-2006/69-a-code-of-ethics-for-people-working-with-children-and-young-people>

<http://www2.mmu.ac.uk/research/our-research/ethics-and-governance/ethics/>

<https://www.theguardian.com/stage/theatreblog/2008/may/08/theethicsofsociallyengaged>

OBJECTIVE

To enable you to effectively use creative methods as well as to evaluate and assess the impact of a project or area of practice.

OUTCOME

The ability to identify creative approaches and processes to assess the impact of work.

SECTION 1. IDENTIFICATION

Step 1. In pairs, research and identify examples whereby a programme of arts activity or intervention has been successfully integrated into a social care setting.

Feedback: Select one example and briefly describe the project, how it was measured and its reported impact with the group.

SECTION 2. MEASUREMENT

Step 1: In small groups, first choose a setting, then select an arts activity (e.g. dance, drawing, music). Next, list the potential benefits the arts activity may have in the chosen setting. Identify what could be a measurable outcome of this activity.

Step 2: Based on your findings, identify possible qualitative and quantitative techniques that could be used to measure the impact of the arts activity. Briefly outline the benefits and drawbacks of each approach.

SECTION 3. GROUP ACTIVITY AND SHARING

Task: Utilising the information gathered, design a study based in one setting involving an arts programme and select an effective means of measuring impact. Consider the management of partners/individual demands, timescales, evaluation checkpoints and data collection.

Feedback: Discuss each other's project and the strengths and weaknesses of each proposal.

OBJECTIVE

To enable you to effectively use creative methods to evaluate and assess the impact of a project or area of practice.

OUTCOME

The ability to identify creative approaches and processes to assess the impact of work.

IDENTIFICATION

1. Identify an area of social work practice or project to evaluate.
2. List questions you are interested in answering that will help you understand the impact of the social work practice or project.

FORMULATION

1. For each question listed, think about the following:
 - a. Who can help you answer the question? These will be your participants.
 - b. What specific questions do you need to ask in order to get the information you need?
 - c. What types of questions do you need to ask? For example, open questions, multiple choice or ranking questions?
2. Design a creative tool that helps you gather feedback from your participants. Please see the attached handout titled Creative Evaluation Approaches for examples.

PRESENTATION

Present an outline of your evaluation, your main questions and the creative consultation tool to the rest of the group. Use diagrams and models where possible to demonstrate how the creative consultation will gather the information you need.



Figure 14. The Occupational Map exercise in the MOMU lecturers' intensive week in Cuenca. Photo: Jose Maria Herranz de la Casa.

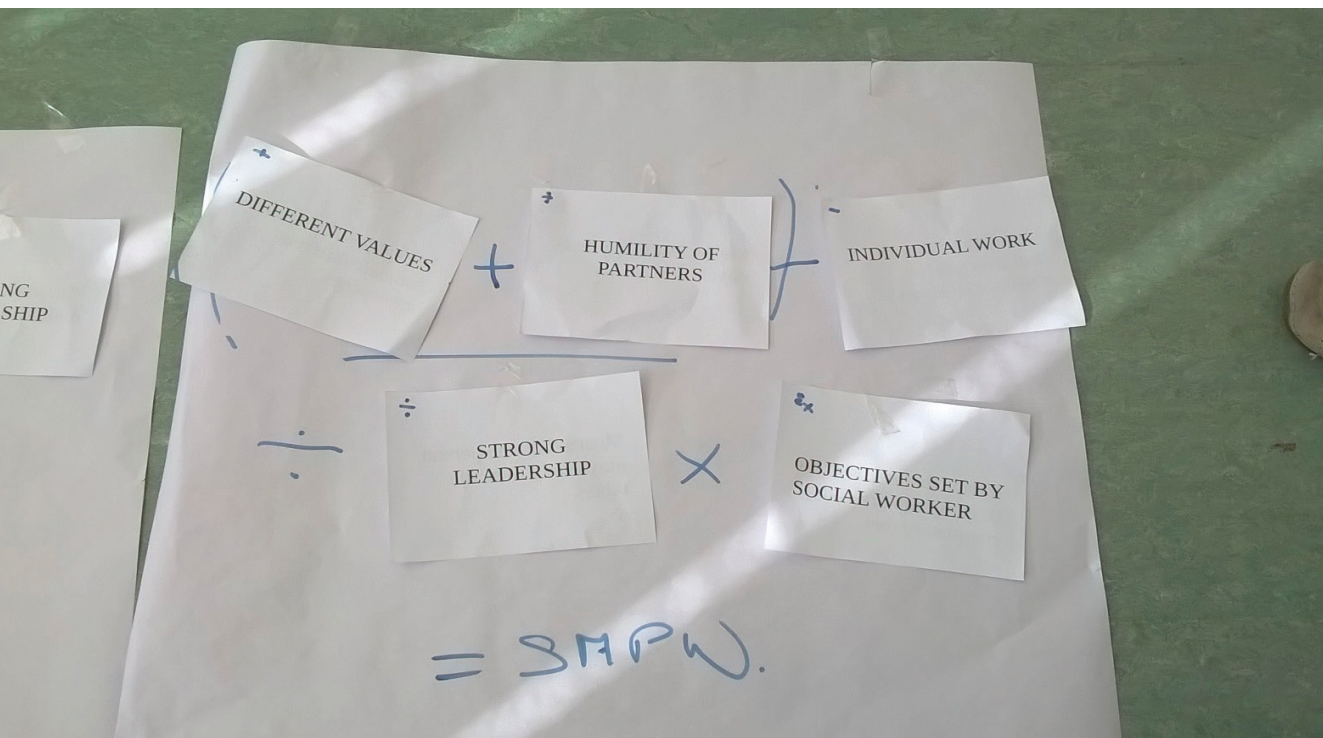


Figure 15. The success formula activity emphasises the importance of discussion between different professionals. The same term may have several meanings.

Part III - Tools for Evaluating Learning in MPW Training

Evaluating a training session is a complex topic and there is no single approach or assessment model which responds to all potential needs and objectives. Success of a training programme can be evaluated by users, with regard to content and design, changes in learner behaviour, or benefits to organisational objectives. Besides that, participants' satisfaction, depth of learning transfer and many other aspects could be evaluated. Training evaluation models most widely referenced include Alvarez (2004), Schmalenbach (2005) and Shenge (2014). The most frequently cited techniques follow Kirkpatrick's four-dimensional measurement typology (i.e., reactions, learning, behaviour, results). In this model, cognitive learning is measured during training, and behaviour, as referring to on-the-job performance, is measured after training.

The MOMU training package is developed as a framework which could be adapted for different expectations and learning outcomes, depending on the previous knowledge and attitudes of the trainees and specific context-dependent needs which the training is supposed to meet. Therefore, if you are willing to evaluate effectiveness of your training session, try to ensure that your specific goals are measurable, achievable, realistic and time-related (SMART). The training enables educators to choose specific content most relevant for participants, from which a criteria can be determined and training effectiveness be evaluated. For shorter, content-centred trainings, a final assessment is usually considered sufficient for the trainer to determine whether the participants 'got it' or not. More sophisticated assessment, allowing possibilities for timely formative and summative feedback is needed in case of training that consists of different modules and sessions. For example, if you are interested in the new explicit knowledge the trainees have got, then you could consider multiple-choice quiz; if you are rather interested in learning transfer, then it makes probably more sense to use a post-training simulation, case analysis, portfolio, etc.

Most commonly self-reported data is gathered, meaning that the trainees themselves provide information on how they felt and what they learnt during the training. In this case, individual paper-pencil questionnaires are most often used to collect information from participants; depending on the length of the training, these so-called feedback sheets are filled either after the training ends or sometimes after each session or training day, or even after they return to placement/practice to see if the changes have stuck or diminished over time. In many occasions though, it makes sense to use more creative approaches, for example you could ask the participants to form mini-teams and fill the questionnaires jointly; you could ask them to respond some more basic questions orally, taking turns; or even ask them to describe the lessons they learnt by drawings, etc. Whatever approach you use, be respectful to trainees and do not waste their time. Be sure about what you really want to know and only then formulate questions that help to answer those questions.

Participant satisfaction is an interesting aspect of each training but as being extremely context-dependent it is not possible to cover it within this brochure. Still, often the organisers of the training want to know how satisfied the participants were with the general structure or facilities of the training. Besides

that, it makes sense to find out how the participants evaluate the tension of the session as a whole. The sample questions which could help to answer this question can be focused on the difficulty level of the covered topics, challenge posed by the tasks, or the element of excitement the used exercises included.

More content-oriented questions should be more or less directly connected to competencies which were intended to be covered. Competencies are defined as set of knowledge, skills and/or attitudes (KSAs) in current context. Researchers and practitioners of multiprofessional teams describe the competencies and characteristics needed for multiprofessional work quite differently. Most widely used assessment tools of interprofessional work include competencies like decision-making, respect, communication, and shared knowledge, conflict resolution and reflection (Curran & Orchard, 2007; Thistlethwaite et al., 2014). While planning evaluation of the training developed as a result of the MOMU project, the list of competencies could serve as a starting point (see above).

1. Select one or two learning outcomes indicating on the selected KSAs.
2. Develop an evaluation tool (questionnaire, exercise etc.).
3. Test the developed tool on a pilot group and ensure that the method is clear and meaningful.

As any training course, the module developed within the MOMU project could be assessed against various backgrounds. For example, effectiveness, quality of the course design, further performance of trainees, or efficiency of the training could be assessed. While evaluation of the efficiency aims to find out whether the specific course is the most efficient instrument to bring the intended outcomes, then the first – evaluation of effectiveness – tries to assess how successful the course is in causing the desired changes in participants' behaviour, knowledge or attitudes (KSAs).

The training package developed as an output of the MOMU project focused on improving multiprofessional skills and knowledge and supporting positive attitudes toward multiprofessional cooperation. Therefore we focused on assessment of the effectiveness of the training, it is, whether the training has impact on intended learning outcomes.

While assessing the effectiveness of the MOMU training package, the trainees in all four participating countries were asked to assess on Likert scale statements like:

Following my training

1. I have more theoretical knowledge of what multiprofessional work entails,
2. I have acquired more practical skills,
3. I am more confident in the advantages of multiprofessional work.

The responses differed slightly by country, but as an average, in most statements all responses reached the level of 3.8 or higher on a scale of one to five. While asked to suggest topics which should be dealt with and issues to be introduced in more detail in the forthcoming sessions, several ideas were proposed. For example, more practical examples and more specific ideas on how to design projects linking arts and social intervention were requested. Also, the lecturers from higher education institutions (HEIs) attending the courses in almost every training group asked for recommendations on how to achieve interdisciplinary competences with students.

They needed to learn more about team building both in theory and practice and discussing tutoring processes and methods with a specialist in social studies were mentioned by participants from HEIs. While asked about biggest benefits of the MOMU training, there was a wide array of responses including:

- 'The possibility of new ways of action, not just at personal level, but also as a way of collaborating with different subjects in social work and arts studies. Many nice future projects in mind.'
- 'Theories and strategies for being persuasive, its usefulness for the presentation of projects.'
- 'Recognising the value of arts in university projects, the importance of developing strategies, the importance of persuasion in social welfare work.'
- 'Understanding the importance of cross-cutting competences and the importance of integration of the different parts.'
- 'Mapping our common/different skills & interests in a joint project (as the project team is multiprofessional).'

Many responses indicated that the participants (HE lecturers) recognised new options on how to initiate interprofessional cooperation with their colleagues, both from their own or neighbouring universities. Improved skills for communication and the ability to recognise 'connection gates between professions' was mentioned by several respondents.

Many responses contained statements on the improved skills of explaining the importance and values on multiprofessional work. This kind of learning outcome, though not directly stated by the developers of the course, is a good indicator of success. As the course was designed for the HE lecturers, it is important that they are able to and will forward the acquired knowledge to their students within regular curricula.



Figure 16. Admiring the results in the MOMU student projects' final seminar at TUAS. Photo: Suvi Harvisalo.

Part IV - Case Studies of MPW Training in Four Different Educational Settings

Introduction

National, institutional and organisational contexts determine how, when and with whom the MOMU training, for both professionals and students, may take place. Here we profile four case studies, highlighting how teachers from each of the MOMU partner countries adapted the training programmes according to their institutional contexts.

Case studies offer insightful means of learning from examples of practice and in this instance may offer ideas and solutions to barriers one may encounter when planning and implementing training in MPW between (student) artists and social workers.

Four case studies of MPW training in different educational settings:

1. University of Tartu, Estonia
2. Turku University of Applied Sciences, Finland
3. University of Castilla-La Mancha, Spain
4. Manchester Metropolitan University, United Kingdom

Case Study 1. Estonia

MOMU Teacher Training in the Context of a Small Country

In Estonia, due to the relatively small population, it would be hard to find participants for a training session from one town or municipality. The professionals interested in the training work in faraway locations are usually not willing to travel to another city for a course lasting only a few hours. Therefore we developed our training schedule towards full-day sessions so they could apply their day maximally on one topic.

The training was conducted in three full-day sessions:

Day 1. Introduction to multiprofessional work

Day 2. From MOMU competencies to cooperation

Day 3. Getting ready for multiprofessional work with students

Multiprofessional collaboration has not yet found a wider audience in Estonia. In this context it is important to introduce multiprofessional collaboration as an enriching opportunity and give time to discuss it. On the other hand, universities as institutions are very different from one another in terms of their regulations and management and need long pre-planning. This is also the reason why part of the training, namely the multiprofessional mini-projects with students, was too ambitious and it was reasonable to give it up.

For us, the most cutting recognition is that professionals do not think there is a need for special competencies while working in multiprofessional groups, which is partly true. When you have a high level of communication competencies and empathy, as well as some knowledge and vision of the specifics of the colleagues' area of expertise, you are probably qualified to work in a multiprofessional team. Then again, if you have never experienced multiprofessional work, especially in its interprofessional form, you cannot be sure of how easy or difficult it might be. Also, you cannot know how capable you are until you have tried it.

Another thing we found is that professionals do not have similar understanding about what multiprofessional work means, often confusing it with term 'intraprofessional' ('intrapersonal'). There was a certain amount of disappointment when finding out the fact that the term does not necessarily include intraprofessionality.

Case Study 2. Finland

MOMU Multiprofessional Training in Three Levels

The aim of the multiprofessional MOMU training for teachers at Turku University of Applied Sciences (TUAS), Finland, was to bring together teachers, academics and professionals representing arts and social work to learn how to work multiprofessionally and to learn from each other. The same teachers would then teach multidisciplinary groups of students after their own training. The aim of the student training was to bring together students studying arts and social work in a multiprofessional working space in order to organise and experience multiprofessional project work in practice with young people as the target group. We believe this kind of collaboration enriches and renews the ways of learning, teaching and working and will be needed even more in the future working life when working with young people in need of support. Innovation pedagogy (see Part I Section 1) used at TUAS is a key to this new way of teaching and learning.

During previous projects at TUAS, we have already tried out multiprofessional way of working and received good feedback, but at the same time we have noticed that there is still work to do before multiprofessional teaching and learning is part of everyday studies. There is a strong will in the Finnish society to understand and embrace the meaning of arts and culture for wellbeing. Art-based methods are seen as a good way to work with young people. As a university of applied sciences, TUAS needs to be in the front line of the change, answering the needs coming from the wider society.

In Finland, the MOMU multiprofessional training was a continuum where arts and social work teachers were trained together in three sessions. After the training, they organised training for student groups combining students from arts and social work. The third level of the continuum was for students to organise a real-life project and activities for a group of young people.

The Finnish model of executing the MOMU training package is also about working closely with working life partners. The working life partners were contacted early on in the MOMU project and welcomed to the Finnish MOMU steering group. This means that they were involved already before the teacher training started.

Regarding this, please see Figure 6 (The four layers of the MOMU training package) on page 41.

First, the MOMU teacher training sessions' common framework was used to identify the aims of the training package. The contents consisted of introducing multiprofessional work and earlier projects, doing an occupational map exercise and discussing multiprofessionalism. In the end of the first session, the CAST model exercise was completed in order to get to know each other and to recognise professional competencies.

Session 2. From MOMU competencies to cooperation.

The main purpose of the session was to combine the goals of communities and own work and structure the goals together with or in relation to the working life representatives. Practical issues: during this meeting the teacher pairs are planning the time table, developing study modules and sharing feedback from the training process. The methodology used in this sessions was:

- Discussing ACCeSS model. Having a look at the bigger picture. Processing the work from different points of view including the values and communities you work with.
- Getting to know own skills and how to adapt them. Presenting the HEART model and working multiprofessionally according to the model, skills and different approaches to work.

The competencies framework used in this session focused on curiosity, diversity, values and ethics, and supporting skills.

At the end of the second session, teachers were divided into working pairs or small groups to do the CAST and ACCeSS models. These working pairs or small groups would be responsible for the MOMU student training and/or guiding together students from arts and social work later, after their MOMU teacher training.

Working life partners were invited to take part in the third teacher training session to discuss the needs they see in the field of working with youth and what kind of activities the young people they work with might need or be interested in. In the third teacher training session, we discussed together what activities our students can organise for young people and whether the best place to arrange these activities is the facilities of the working life partners or the TUAS premises etc.

In the **third session**, two arts students and two social work students came to share their experiences of student trainings in which they had used art-based methods with communities.

Student Training

In Finland, the multiprofessional MOMU student training consisted of five sessions and students had homework in between these sessions. The first session was organised as a joint seminar for all students to introduce the MOMU project, MPW and multiprofessional MOMU competencies. Working life partners as well as teachers took part in this joint seminar. At the end of the seminar, students were divided into working groups that would now meet with their teachers and working life partners to discuss the needs and possibilities of these teams. **Sessions 2–4** were organised by teachers who had earlier participated in the MOMU teacher training and sometimes as planning meetings with student groups. The implementation of the student training varied between the groups, the CAST model and other worksheets were used in these sessions.

These students formed 11 student project groups consisting of students from both fields and also from different levels of studies. There were students who were soon graduating, working with first year students. The size of a student group was about 4–5 students in each team. All student groups worked in close cooperation with working life partners and organised arts based activities for young people. Most of

the teams organised three sessions for young people, but some groups arranged more depending on the need and discussions with working life partners and the ECTS credits.

Session 5. Final seminar for all student projects.

All students presented their projects on a final presentation day attended by the working life partners, MOMU Finnish steering group, Rector, Heads of Education and Research of both arts and social work, as well as students and teacher from both study fields; alongside the young people involved in the projects. This gave the students a chance to show what they had done, share experiences, learn from each other and get more feedback.

All student groups wrote a report on their project. Below is an example of a student project they organised:

MOMU Student Project Summary

- 1. Name of the project**
MOMU project, art-based methods for practical nurse students
- 2. Students in the project**
Karoliina Korhonen (Bachelor of Social Services), Iina Lempiäinen (Bachelor of Social Services), Sofia Öster (Bachelor of Social Services), Jeannette Rönkkö (Performing Arts: Theatre), Johanna Parkkinen (Performing Arts: Theatre)
- 3. HEI teachers in the project**
Anne Syvälahti (Turku University of Applied Sciences), Marja Susi (Turku University of Applied Sciences)
- 4. Working life partner**
Taina Halsvaha (Turku Vocational Institute)
- 5. Timetable**
The project started on 13 February 2017. The whole group started to get to know each other and plan the project on 7 April 2017. Our group planned the project together on 28 April and 5 May. The final seminar was held on 10 May. Our group's workshops were arranged on 10, 17 and 18 May.
- 6. Goals of the project**
Our goals included working multiprofessionally, learning while doing, leading sessions and teaching art-based methods to practical nurse students.
- 7. Content of each workshop**
Our workshops main subject was self-confidence. In our first workshop, our theme was getting to know each other. Our second workshop focused on 'self' and the third workshop on trust. In all workshops we used a lot of different art-based methods. We used drama, photography, music, drawing and writing. We also told about and discussed the practices with practical nurse students in every workshop.

8. Multiprofessional Work

- What kind of counselling did you get from your teachers?

At first, we were a little confused. They introduced MOMU and its history, but we weren't sure what we were going to do and to whom, but little by little everything became clear. After the start, we got room to work pretty independently, which felt really good. The teachers were supporting and pointed out things to consider during the workshops, such as schedule, taking care of the breaks, picking a theme for workshop, nature of the practices (do they advance the purpose?), feedback and considering the physical and mental impunity of the participants.

- What did you learn about MPW work in your project group?

We shared different practices. Everyone got something new from the workshop. The line between who were social work students and who were theatre students was not as clear as you would have expected.

- Did you have any challenges working multiprofessionally?

No, our group worked together well. We completed each other well and everyone got the chance to participate.

9. Feedback from the participants and partners

The participants were very pleased with the way we acted and they pointed out that every one of us were good instructors. They felt that the instructions were clear and most of the practices were new to them, so their interest towards workshop was maintained. Some of the participants even reported that they were able to challenge themselves and dared to do things they were afraid to do before. On the other hand some, practices were more challenging, where we went deeper with our feelings and self-knowledge. Some of the practices seemed a little odd to them. (For example, the Praising Ring, where everyone gets a turn to be in the middle while the others praise them; Finns are not good at receiving compliments.) Teachers gave us such a good feedback that we all felt we could do this again anytime. They thought we could already be professionals in this field and start working with the groups independently. According to them, our work was balanced and teamwork was fluent. They thought (and we, too) that we managed to benefit from multiprofessional working and learned a lot from it.

10. What were the best practices?

One of our workshop's best practices was an imaginative journey to childhood where we read a story that directed the listener towards remembering their childhood environment and brought back a lot of memories. It was a therapeutic experience for a girl whose childhood was not so good. She cried during the practice and after it, she told her experiences and feelings about it so we got a lot from her and also from the leaders. After the imaginative journey we had conversations and shared the feelings about it with the whole group.

Another best practice was the object theatre. The participation and excitement of our group of students was spectacular and made the practice work very well. With the help of objects, the conversation around drugs and addictions was much easier and the opinions on the theme were bravely brought up through the objects.

Also the segment practice about the values was really great, it got the students to think about their own drinking and the influence of drinking as seen by the people surrounding them.

We had a lot of 'the best' or really relevant practices, so it is hard to name only a few of them.

11. What else do you want to share about your project?

Our group of students studying practical nursing participating in the practices very well. They were excited to learn new ways to take to the world of work after their graduation.

All in all, it was a very good experience for both the group leaders and for the students who participated in our workshops.

Reflections after the MOMU Process in Turku

At the end, there are two citations from Finland that illustrate two kinds of the core experiences in the MOMU process. The first one is from a social service student and the other from a working life partner (citations translated from Finnish).

A social service student Kati Ollula reflected on the multiprofessional student work this way:

For the future students, I wish this kind of multiprofessional projects will become even more common at Turku University of Applied Sciences. I think that in working life, they need people that are open to multiprofessionality or even take it for granted. It would be fabulous if I now could take another 5 ECTS course with the theatre instructor students, because I was impressed by their possibilities to practise group leading. It would also be interesting to learn theoretical aspects about groups as they are seen in theatre instruction studies.

I have gained a huge amount of knowledge and shared understanding from the functional methods courses in my own studies, but the different theoretical viewpoint made me see the issue in different light. As a group leader, I'm of course the social field worker. As we discussed during the course, I see my position as one supporting the members of the group. Of course I wish I could also assist them to find a new viewpoint or to guide them to learn something new about themselves. But my professional role is, above all, to support them during the process of new experiences. I would not leave anyone alone in meeting new challenges, overcoming themselves and being exposed to new experiences.

A member of the national steering group and the representative of the working life partners, Lecturer Taina Halsvaha from the Turku Vocational Institute said:

The most important thing to me was the launch of multiprofessional cooperation. Once it has been realised through the project, it has become more 'permissible', the experience gained from doing is made visible and also now handled by this handbook.

Too often, cooperation projects are seen as just nice fun – but here I see that we

have come to a deeper significance of working together.

The development work carried out in universities of applied sciences, with social service students and students in the arts, also opens up opportunities for vocational secondary education. In particular, I am delighted by the cross-border cooperation of the MOMU project; workshops that have been accessed by local nursing students have given them the opportunity to experience the meaning of the activity from the client's point of view. Through this experience, I hope that they will work with their future customers more courageously and creatively, and see the immediate work of a practical nurse even more versatile than before!

Statements by Ollula and Halsvaha are extracts from an email discussion and referred to by permission.

Case Study 3. Spain

MOMU Training Sessions with HEIs and Practitioners

In the framework of the training package, as programmed in Outcome 2 of the project, the Spanish MOMU team organised three sessions in the autumn of 2016 and the spring of 2017 aimed at HEIs and practitioners (one for lecturers, one for practitioners and one for both).

Other three sessions aimed at students were developed in April 2017 coincident with the presence of members of the Finnish team who visited us, Marja Susi and Anne Sihvalahti.

The total number of participants in the three sessions for HEIs and practitioners were 40 (including a student of third degree course who was invited to assist and provide feedback of the session).

Development of the Sessions

The sessions were developed as follows:

First session

The programme of the first session (focusing on lecturers) dealt with the following issues:

- Welcome and introduction of the MOMU project
- How to achieve a good cooperation between social work and arts; some examples of good practices
- Introduction to the CAST model as a tool of confluence between arts and social work
- Introduction to the MOMU Competencies Framework and the possibilities that could be identified
- The persuasion model as a tool focusing on the Spanish reality

The session lasted for five hours and was attended by 13 participants coming from the Faculty of Fine Arts, the Faculty of Social Work, the School of Arts, the Faculty of Journalism and the Faculty of Psychology (so it was really multidisciplinary).

You can see more at: <https://blog.uclm.es/momu/category/noticias/page/2/>

Second session

In the second session (focusing mainly on practitioners), the contents were adapted to the new audience and some other specific items were included.

- Young unemployed people in Europe: an overview
- Good practices in social work and art: lessons to learn
- Dialogue on common competencies
- Introduction of the MOMU blog
- Group picture.

The second session was attended by 13 participants, mainly coming from third sector institutions working actively with intervention with young people in

vulnerable situations. The feedback on the sessions was extremely good and many practitioners expressed their interest in a more active relationship with academia at the very grassroots level.

Third session

In the third session, the objective was to build up 'multi-professional work in practice' by proposing a workshop in which practitioners and lecturers of arts and social work who had participated in the previous sessions could put in practice what they have learnt by thinking, discussing and planning together a response to a controversial issue which is actually on the minds and intentions of most of the Spanish students and young unemployed people: migrating abroad as an alternative to unemployment.

The CAST model was the guideline of this workshop in which all the stages of the migration process were included. The joint workshop was an inspiration for the sessions with students that were developed in April 2017.

The Topic: Dealing with Migration as a Possible Option for Young Unemployed People

The first stage of the process had to do with the decision of leaving Spain. Three main questions arose.

1. What pushes people to leave their country and search for a job abroad?
2. Which skills should be present at the moment of leaving (personal, academic, etc.)?
3. Which learning should be more present and which is not enough represented?

Together with these, some other questions arise:

- What am I really looking for?
- To which country do I decide to migrate and why?

The second stage would be the transit period (defined as the time span until one gets integrated in the society of destination). The questions to be tackled had to do with the experiences, learning tips and knowledge of the society of destination that would be necessary to get integrated (from the labour point of view).

The third stage would be the integration process during which many competencies need to be exposed and put in practice.

Evaluation of the Sessions

An adapted version of the evaluation form, provided by the Estonian team, was distributed amongst the participants in the teachers' and practitioners' sessions. In total, 13 evaluation forms were filled in.

Here are the main results:

The first question was about the previous experience of MPW by participants. On a scale of 1 to 5 (where 1 was very low or null), three participants answered that their knowledge was average, whereas six answered that their previous knowledge

level was high and three considered that it was very high.

The second question had to do with the interest of the topic for the participants and the degree of fulfilment of expectations. Six out of 13 considered that their expectations had been partially fulfilled in the sessions whereas seven respondents considered their expectations completely fulfilled.

The third question was a multiple choice one with three alternative answers relating to multiprofessional work:

Doing multiprofessional work would be easier for me if...

- I had more theoretical knowledge of what multiprofessional work entails.
- I could acquire more practical skills.
- I would be more confident about the advantages of multiprofessional work.

The need to acquire practical skills for multiprofessional work was pointed out by a significant number of respondents.

Some respondents commented on the question:

‘If only I had more time, I would dedicate more time to this.’
‘It is always possible to acquire more practical skills.’
‘It is essential to put in practice multiprofessional and multidisciplinary work.’

The fourth question had to do with suggestions for topics to deal with in the forthcoming sessions. The suggested topics were:

- Practical examples and knowledge of different realities
- Knowledge of how MPW is being developed in other professions
- How to design projects linking arts and social intervention
- How to achieve competences with students
- Future collaborative experiences

Last, but not least, we wanted to know about the participants’ intuition about MPW that appeared in the sessions. Some comments were received, such as:

‘The possibility of new ways of action, not just at personal level but also as a way of collaborating with different subjects in social work and arts studies. Many nice future projects in mind.’
‘Theories and strategies for being persuasive, its usefulness for the presentation of projects.’
‘The importance of arts in university projects, the importance of developing strategies, the importance of persuasion in social work.’
‘The importance of cross-cutting competences and the importance of integration of the different parts.’

Lessons Learnt

Multiprofessional work is needed more than ever, and so is interdisciplinary and cross-cutting initiatives in which arts (in broad sense) and social work/social care are involved. The training sessions contributed enormously to raising awareness

on the issue among practitioners and lecturers, as was proved during the sessions with students. The important thing now is how to manage the tension and go more in-depth with this collaboration in a way that is really useful for combating unemployment.

Case Study 4. UK

An Alternative Approach – When MOMU Teacher Training Is Not Possible

There are some contexts when the MOMU MPW Training Package for Professionals outlined in Part 2, Section 1 & 2, is not feasible. This may be due to institutional circumstances such as Social Work/Social Care and Arts programmes taught on different campuses/geographical locations, or organisational challenges such as timetabling, assessment schedules and different placement requirements.

These were some of the challenges faced by the UK team when considering how to deliver teacher training in their setting. As it was not possible to bring teachers together from Arts and Social Care programmes for discreet MOMU Teacher Training, instead an alternative approach was developed.

Below is an outline of how teachers might engage students with the concepts, rationale and competencies for MPW if teacher training in MPW is not possible first.

- First, the teacher gains an understanding of the drivers for young people to gain the knowledge, skills and abilities to be able to work multiprofessionally. An introduction to MPW and the European context is offered in Part 1 of this handbook.
- Second, analyse the MOMU Competency Framework and identify which MOMU Competencies are not addressed through current provision/ curriculum.
- According to scope and time within the curriculum and/or extra-curriculum initiatives particular to your institutional setting, design a learning programme on MPW. This should include an introduction to, and rationale for, developing competencies required for MPW, followed by a series of learning exercise that specifically address the competencies identified as missing from the current degree programme.

An Example

Teachers in the UK project team analysed the MOMU Competency Framework and identified Stakeholder Management, Consultation and Impact & Measurement as areas not explicitly covered within their degree programme. Consequently, the learning programme on MPW they developed and embedded within their curriculum included:

- Introduction to MPW & ACCeSS Model (1h)
- Session on Stakeholder Management (1.5h)
- Session on Consultation (1.5h)
- Session on Impact & Measurement (1.5h)

Resources for these sessions can be located in Part 2, Section 3 of the handbook.

Conclusion

The most important aspect in MOMU has been the international cooperation and the integration of new innovations into the field of education. Breaking the boundaries with new professional ideas. In the MOMU stable operating models, approaches have been constructed between educational establishments.

Now is the time to look at the future: vocational training is being renewed and patterns of working life are constantly updated. The world of work and education needs new innovations as well as future-looking projects.

Nina Pietikäinen, Manager, Turku Girls' House;
member of the national steering group, Finland.
(The statement is an extract from an email
discussion and referred to by permission.)

In starting MOMU, the core driver was to recognise the dynamic relationship between the role of a university lecturer and the rapidly changing working life outside of higher education. Working life has changed considerably and will continue to do so. It may also be different from the way it was when many lecturers gained their practice-based experience. In order to be competent in educating professionals and answering the needs of current working life, lecturers need to modify their knowledge and skills towards dialogue and interaction between different disciplines. Skills to apply one's own professional capacity in cooperation are essential when nurturing students' multiprofessional competences.

In the diverse, systemic nature of contemporary working life, it is not possible to do everything by yourself, but instead share – or learn to share and build joint knowledge as a team. It is not about solo performances, but what one can make together! Innovation emerges in the interface of different knowledges. Working life is asking for new approaches, to help face the diversity of new challenges in our rapidly changing societies.

The questions we have explored are:

- What kind of knowledge and skills do educators need in teaching multiprofessional cooperation in multiprofessional environments?
- What kind of multiprofessional competencies, or multiprofessionality competencies are required?
- Which new approaches are needed by arts professionals and health care and social work professionals in order to prepare them for new contexts and environments?

The MOMU process has been a learning process for everybody involved. The art of multiprofessional cooperation between arts approaches and social sector has been structured in the frame of theoretical and practical teacher know-how. The project has enabled different encounters and learning opportunities between lecturers, students and working life partners.

The project team also had to learn to think together. Nobody had ready-made answers on how to see the knowledge basis needed, the competency framework, and construction of the training and handbook. The different cultures involved needed time and space to be explored and familiarised with.

In each MOMU organisation, knowledge and methods concerning arts-based approaches and multiprofessional cooperation were already present. However, within this context i.e. in the project team, the knowledge and methods had to be brought together and refined. We did not have shortcuts for understanding and learning but had to patiently listen to each other.

One of the basic principles of multiprofessional work could be articulated this way: When we are willing to stand, and welcome, the inconvenience of the experimental platforms, something new can take place in our thinking. Different viewpoints 'disturb' our former way of thinking. Other ways of perceiving and understanding the world give our brain new pathways.

The different discourses within the MOMU project revealed themselves between the cultures of each country and the cultures of each university; between the cultures of each discipline and the student cultures in each country and discipline. All these existed at the same time and space. *The Handbook for Moving towards Multiprofessional Work* is the outcome of this multifaceted dialogue.

Multiprofessionality is not about everybody doing everything. Instead, it is about finding the shared solutions applying each other's confident expert capacity and, at the same time, assimilating other people's ideas. This happened in this project setting, as it does in working life environments.

The concrete outcome of this complex process is this handbook. It offers a guide to assist current and future professionals of social services and arts. It may also serve as a springboard for further development in the field; perhaps in the art of multiprofessional work in the social sector and arts sector. It serves as one route map to integrate multiprofessional work into the daily reality of our teaching. But the further route map is to be done in the multiprofessional cooperation in the context of each country – and also in further international cooperation. We are looking forward to it!



Figure 17. Seeking the joint understanding. Photo: Oscar Martinez.



Figure 18. MOMU lecturers introducing the CAST model in a student training session. Photo: Suvi Harvisalo.

Annexes

Annex 1. The innovation pedagogy curriculum at Turku University of Applied Sciences.

The innovation pedagogy is a cross-cutting approach at TUAS on which all of the field-specific curricula are based.

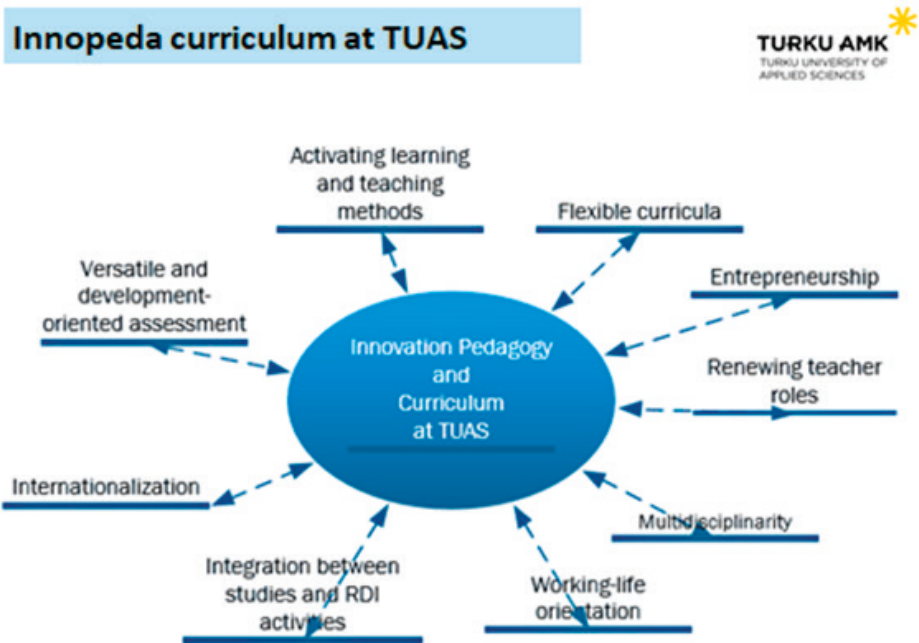


Figure 19. The multifaceted innovation pedagogy (Innopeda™) curriculum at TUAS (Kairisto-Mertanen 2017, Penttilä 2016). The innovation pedagogy learning approach encounters the MOMU mindset articulated in MOMU competence chart.

Initial evaluation form to be filled in during or at the end of the first training session

Please try to fit the questionnaire on one A4/Letter sheet

1. My understanding of the concept of multiprofessional work is: (Check one box)

Really poor	Quite fuzzy			Above average			Fully appropriate		

Absolutely disagree					Totally agree				

- more theoretical knowledge on MPW
- more practical skills needed for MPW
- more belief in MPW's efficiency

Depending on country/trainers, a couple of more questions could be added, e.g.

- Your own input in this session?
- Please describe three lessons you learnt.
- Suggestions for organisers:

Thank you for your input!

MPW Training Evaluation: Resource 1

Questions for HE Lecturers

Brief:

This is to enable us to learn and improve our delivery of the MOMU Training Package, so please feel free to be honest and as constructive as you can. Thank you for your time.

Who benefitted

1. How many people?
2. What was their disciplinary background?
3. Why was this cohort selected?

Planning: Looking back

1. Was the initial material regarding MOMU clear and in a manner that made the project appealing to you?
2. Was there any supporting documentation missing or needed from the start?
3. Did you have any difficulty in identifying where the MOMU Training Package would best support your current units/practice?
4. Once identified, how confident were you that the MOMU material was going to meet
 - a. your needs as a HE institution?
 - b. the needs of your students?
5. Is there anything else you would like to state about the planning stage?

Delivery: MOMU in action

1. Was the training package applicable to your institution's ethos?
2. If not was this of benefit or did it prove detrimental in some way?
3. Did you feel the sessions met your students' individual learning needs?
4. Upon reflection, how effective was each session?
 - a. Very effective
 - b. Effective
 - c. Neither effective nor ineffective
 - d. Ineffective
 - e. Very ineffective

Outcomes: What were the benefits or outcomes of using the MOMU Training Package within your current teaching programme?

1. Are there particular accomplishments made by any workshops?
2. Is the impact directly relevant to individual studies?
3. Has it made a broader contribution to your students practice?
4. Can you identify case studies from involved individuals, even short anecdotes, about how involvement in the projects has influenced them or their practice?
5. Have people involved shared these benefits unprompted in other settings?
6. When you ask them what they got out of it, do they share what you intended?
7. Can you identify up to three key outcomes of the Workshop from your point of view?

Overall: Upon Reflection

1. Did the programme meet your expectations and those of your students?
 - a. Your expectations
 - i. Mostly
 - ii. Partly
 - iii. Not really
 - b. Students
 - i. Mostly
 - ii. Partly
 - iii. Not really
2. Have you identified any other areas for improvement?
3. What potential avenues for further research or development could there be?
4. Do the outcomes of the project match or demonstrate a worthy investment by your HE institution?

Thank you once again for your time. Feel free to send through any additional feedback via email and we will happily add them to our evaluation process.

MPW Training Evaluation: Resource 2

Part 1 (Before the training sessions)

Please tick the relevant box for each question	Strongly Agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree
I have a good understanding of Multiprofessional Working					
I am unaware of what constitutes a 'Stakeholder'					
I have been involved in a number of consultations in the past					
I have no experience of using Impact Measurements					
I have limited knowledge around Multiprofessional Working					
I can confidently define to others what a stakeholder is					
I have an awareness of consultations but very little experience					
I have collected data pertaining to Impact Measurements					

Part 2

What does the term Multiprofessional Working mean to you?
<div></div>
Where might we find clear examples of Multiprofessional Working in the real world?
<div></div>
Looking forward, how could you utilise Multiprofessional Working in your practice/discipline?
<div></div>

MPW Training Evaluation: Resource 3

Post-Participant Form for Practitioners

Part 2 (having undertaken the training sessions)

Please tick the relevant box for each question	Strongly Agree	Agree	Neither agree nor disagree	Disagree	Strongly disagree
I have a good understanding of Multiprofessional Working					
I am unaware of what constitutes a 'Stakeholder'					
I have been involved in a number of consultations in the past					
I have no experience of using Impact Measurements					
I have limited knowledge around Multiprofessional Working					
I can confidently define to others what a stakeholder is					
I have an awareness of consultations but very little experience					
I have collected data pertaining to Impact Measurements					

Part 2

What does the term Multiprofessional Working mean to you now?
Where might we find clear examples of Multiprofessional Working in the real world?
Looking forward, how could you utilise Multiprofessional Working in your practice/discipline?

MPW Training Evaluation: Resource 4

MOMU feedback questions for working life partners on student projects with young people

Background questions:

Working-life partner/organisation:

Student project's topic/activity organised for group of young people:

In the next two questions, please select the most suitable option and explain your choice below.

We were satisfied with the group activities organised by students for young people

- Totally agree
- Partly agree
- I can't say
- Partly agree
- Totally agree

Please explain your choice here:

Multiprofessional working was useful in organising group activities for young people

- Totally agree
- Partly agree
- I don't agree or disagree (I cannot say)
- Partly agree
- Totally agree

Please explain your choice here:

- What was working well?
- What needs to be developed further?

Here you can write more feedback to us:

Thank you for your feedback!

MPW Training Evaluation: Resource 5

**MOMU student group activities evaluation form of the participants' experiences
(Manzos 2017)**

You took part in the group activity guided by students within the MOMU project. The aim of this questionnaire is to learn about your experiences. We hope you will tell us what it was like to take part in this activity. Circle the appropriate answers. The questionnaire is anonymous.

WELLBEING

- | | | | | | | |
|----|--|-------------|-------|----------------------------|-------------|--------------------|
| 1. | This activity gave me joy | Fully agree | Agree | Neither agree nor disagree | Don't agree | Don't agree at all |
| 2. | This activity gave me sense of wellbeing | Fully agree | Agree | Neither agree nor disagree | Don't agree | Don't agree at all |
| 3. | This activity gave me energy | Fully agree | Agree | Neither agree nor disagree | Don't agree | Don't agree at all |
| 4. | This activity was inspiring | Fully agree | Agree | Neither agree nor disagree | Don't agree | Don't agree at all |
| 5. | This activity supported me | Fully agree | Agree | Neither agree nor disagree | Don't agree | Don't agree at all |

PARTICIPATION

- | | | | | | | |
|----|--|-------------|-------|----------------------------|-------------|--------------------|
| 6. | My opinion has been taken into account | Fully agree | Agree | Neither agree nor disagree | Don't agree | Don't agree at all |
| 7. | I could influence this activity | Fully agree | Agree | Neither agree nor disagree | Don't agree | Don't agree at all |

EMPOWERMENT

- | | | | | | | |
|----|---|-------------|-------|----------------------------|-------------|--------------------|
| 8. | I gained self-confidence during this activity | Fully agree | Agree | Neither agree nor disagree | Don't agree | Don't agree at all |
| 9. | I got ideas on how to improve my wellbeing | Fully agree | Agree | Neither agree nor disagree | Don't agree | Don't agree at all |

FUTURE

- | | | | | | | |
|-----|-------------------------|-------------|-------|----------------------------|-------------|--------------------|
| 10. | I learned something new | Fully agree | Agree | Neither agree nor disagree | Don't agree | Don't agree at all |
|-----|-------------------------|-------------|-------|----------------------------|-------------|--------------------|

GROUP ACTIVITY

11. I got to know other participants
Fully agree Agree Neither agree nor disagree Don't agree Don't agree at all
12. I made friends or got to know my friends better during this activity
Fully agree Agree Neither agree nor disagree Don't agree Don't agree at all
13. I felt that I am accepted in this group
Fully agree Agree Neither agree nor disagree Don't agree Don't agree at all
14. I felt that I am a part of this group
Fully agree Agree Neither agree nor disagree Don't agree Don't agree at all
15. This group has been important to me
Fully agree Agree Neither agree nor disagree Don't agree Don't agree at all
16. Would you like to tell something else about this group activity?
Fully agree Agree Neither agree nor disagree Don't agree Don't agree at all

Thank you for your answers!

List of Acronyms (Glossary):

ACCESS: Aims, Competence, Communities, Setting goals, Setting roles

CAST: Communities, Approaches, Stakeholders, Themes

MPW: Multiprofessional Work

MOMU: “Moving towards Multiprofessional Work”, the name of the project.

INNOPEDA (Innovation pedagogy)

IPE: Interprofessional Education

IPW: Interprofessional Work

RDI: Research, Development and Innovation

References & Bibliography

Abbott, A. D. (1988). *The system of professions: an essay on the division of expert labor*. Chicago: University of Chicago Press.

Alvarez, K., Salas, E., & Garofano, C. M. (2004). An Integrated Model of Training Evaluation and Effectiveness. *Human Resource Development Review*, 3(4): 385–416. DOI: 10.1177/1534484304270820

ArtsEqual. ArtsEqual Reserch Initiative. <http://www.artsequal.fi/en> Referred 15.2.2018.

Banks, S. (2010). 'Interprofessional ethics: A developing field?' Notes from the Ethics and Social Welfare Conference, Sheffield, UK, May 2010, *Ethics and Social Welfare*. 4(3): 280–294.

Barr, H. (1996). Interprofessional education in the United Kingdom: Some historical perspectives 1966–1996. Supplement to: *Creating an Interprofessional Workforce: An Education and Training Framework for Health and Social Care*. London: Centre for the Advance of Interprofessional Practice and Education.

Biggs, J. B. (1999). *Teaching for quality learning at university: what the student does*. Philadelphia, Society for Research into Higher Education: Open University Press.

Biggs, J. B. (2003). *Teaching for quality learning at university: what the student does*. Buckingham; Philadelphia, PA, Society for Research into Higher Education: Open University Press.

Boehm, C. (2007). The discipline that never was. *Journal for Music, Technology and Education* Vol 1, 2007.

Boehm, C. (2014). A Brittle Discipline: Music Technology and Third Culture Thinking. Researching Music, Education, Technology: Critical Insights. Proceedings of the Sempre MET2014. In E. Himoinoides and A. King. (eds.) London: University of London, 51–55.

Boehm, C., Lilja-Viherlampi, L.-M., Linnossuo, O., McLaughlin, H., Gomez, E., Mercado, E., Martinez, O., Kivelä, S., Männamaa, I. & Gibson, J. (2016). Contexts and Approaches to Multiprofessional Working in Arts and Social Care. *Journal of Finnish Universities of Applied Sciences* (UAS Journal), EAPRIL. Available at <https://uasjournal.fi/in-english/contexts-and-approaches-to-multiprofessional-working-in-arts-and-social-care/>

CAIPE (1997). Centre for the Advancement of Interprofessional Education (CAIPE), Interprofessional education – a definition. London: *CAIPE Bulletin* 13: 19.

Carnwath, J. & Brown, A. (2014). Understanding the Value and Impacts of Cultural Experiences: a Literature Review. Manchester: Arts Council in England. Available at https://www.artscouncil.org.uk/sites/default/files/download-file/Understanding_the_Value_and_Impacts_of_Cultural_Experiences.pdf

Carpenter, J. (2005). *Evaluating outcomes in social work education*. Scottish Institute for Excellence in Social Work Education (SIESWE) and Social Care Institute for Excellence (SCIE). Dundee and London (SIESWE and SCIE).

Clark, P. G. (2006). 'What would a theory of interprofessional education look like? Some suggestions for developing a theoretical framework for teamwork training 1.' *Journal of Interprofessional Care* 20(6): 577–589.

Creative Health 2017. Creative Health: The Arts for Health and Well-being. All-Party Parliamentary Group on Arts, Health and Wellbeing Inquiry Report. http://www.artshealthandwellbeing.org.uk/appg-inquiry/Publications/Creative_Health_Inquiry_Report_2017.pdf Referred 8.2.2018.

Curley, M. & B. Salmelin (2015). *Open Innovation 2.0: A New Paradigm*. Basel: Springer International Publishing.

Curran, V. & Orchard, C. (2007). *Interprofessional Education & Core Competencies: Literature review*. Vancouver: CIHC. Retrieved from http://www.cihc.ca/files/publications/CIHC_IPE-LitReview_May07.pdf

Council of the European Union (2009). *Council conclusions of 12 May 2009 on a strategic framework for European cooperation in education and training*. OJ C 119, 28.5.2009: 2.

Council of the European Union (2007). *Council resolution of 15th November 2007 on the new skills for new jobs* (2007/C 290/01). OJ 4.12.2007 Retrieved 17 December 2017 from <https://publications.europa.eu/en/publication-detail/-/publication/b034348b-8112-4489-9709-69ea0afcdad4>

Davis, J. M. & Smith, M. (2012). *Working in Multi-professional Contexts*. London: Sage.

Daykin, N. & Joss, T. (2016). *Arts for health and wellbeing: An evaluation framework*. London: Public Health England, Crown copyright.

European Commission. *Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of Regions: New Skills for New Jobs. Anticipating and matching labour market and skills needs*. COM (2008) 868.3.

European Commission. *Europe 2020 Strategy*. Retrieved 17 December 2017 from https://ec.europa.eu/info/business-economy-euro/economic-and-fiscal-policy-coordination/eu-economic-governance-monitoring-prevention-correction/european-semester/framework/europe-2020-strategy_en

European Commission. *EU Youth strategy*. Retrieved 17 December 2017 from https://ec.europa.eu/youth/policy/youth-strategy_en

European Commission. (2016). *Communication from the commission to the European Parliament, the council, the European economic and social committee and the committee of regions on a new skills agenda for Europe*. COM 2016 (381) final. Available at <http://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:52016DC0381&from=EN>

European Commission (2016) Directorate General for Education and Culture: *Developing future skills in higher education*” ET2020 – Peer Learning Activity (PLA)₁ Brussels, 25–26 February 2016. Retrieved 17 December 2017 from http://ec.europa.eu/education/sites/education/files/2016-future-skills-report_en.pdf

European Parliament (2016). *European Youth Survey 2016*. Available at <http://www.europarl.europa.eu/atyourservice/en/20160504PVL00110/European-youth-in-2016>

Finnish Government (2013). Action plan for the implementation of the key project and reforms defined in the Strategic Government Programme.

Finnish Government Programme 2015. Retrieved 8 December 2017 from http://valtioneuvosto.fi/documents/10184/1427398/Ratkaisujen+Suomi_EN_YHDISTETTY_netti.pdf/8d2e1a66-e24a-4073-8303-ee3127fbfcac
Glasby, J. (2007). *Understanding health and social care*. Bristol: Policy Press.

Hafford-Letchfield, T., Leonard, K. & Couchman, W. (2012). Arts and Extremely Dangerous: Critical Commentary on the Arts in Social Work Education.' *Social Work Education: The International Journal* 31(6): 683–690.

HCPC. (2012). *Standards of Proficiency: Social Workers in England*. Retrieved 16 July 2016 from <http://www.hcpc-uk.org/assets/documents/10003B08Standardsoproficiency-SocialworkersinEngland.pdf>.

Heinsius, J. & Lehtikainen, K. (eds.) (2013). *Training artists for innovation. Competencies for new contexts*. Helsinki: Kokos Publication Series.

Huhtinen-Hildén, L. (2014). Perspectives on professional use of arts and arts-based methods in elderly care. *Arts & Health*: 1–12.

Huss, E. (2012). 'Utilizing an image to evaluate stress and coping for social workers.' *Social Work Education: The International Journal* 31(6): 291–702.

Kairisto-Mertanen, L. (2017). Current issues on innovation pedagogy. Innovation pedagogy roadmap in December 2017. Lecture materials at TUAS 12 December 2017. Referred to by permission 13 December 2017.

Konst (Penttilä), T. (2017). Innopeda – learning materials. Retrieved 13 December from <https://www.tuas.fi/en/about-us/operations-and-organization/innovation-pedagogy/>

Krappe, J. & Leino, I. (2013). 'A fruitful challenge' – Description of multiprofessional work in the MIMO project. MOVING ON! Encounters and Experiences in Arts – Working Multiprofessionally with the Youth. In A. Tonteri, J. Krappe, I. Leino et al. Turku: Turku University of Applied Sciences.

Krappe, J., Parkkinen, T. & Tonteri, A. (2012). *Moving in! Art-based approaches to work with the youth*. Turku: Turku University of Applied Sciences.

Kupferberg, F. (2003). Creativity is more important than competence. Retrieved from <http://www.cifs.dk/scripts/artikel.asp?id=912&lng=2>.

Lehtikainen, K. (2013). Qualification framework for artists in artistic interventions. Training Artists for Innovation. Competences for New Contexts. In J. Heinsius & K. Lehtikainen. Helsinki: Kokos Publication Series 2, 2013, 48–63.

Leino, I. (2012). *First steps in multiprofessional teamwork within the MIMO project. Moving In! Art-based approaches to work with the youth*. In J. Krappe, T. Parkkinen & A. Tonteri. Turku: Turku University of Applied Sciences, 127.

Lewitt, M., Cross, B., Sheward, L. & Beirne, P. (2015). Interprofessional education to support collaborative practice: An interdisciplinary approach. *International Conference of the Society for Research into Higher Education* 2015. SRHE, SRHE: 31.

Linden, J. (2012). *The monster in our midst: The materialisation of practice as research in the British Academy*. PhD, Manchester Metropolitan University.

Manzos, I. (2017). Taidelähtöiset menetelmät nuorten ryhmissä ja hyvinvointivaikutusten arviointi. 'Art-based Approaches in Youth Group Activity and Evaluation of Effects on Well-being.' Bachelor's Thesis (abstract available in English) at Turku University of Applied Sciences, Social Services. Available at <http://urn.fi/URN:NBN:fi:amk-2017110716656>

McLaughlin, H. (2012). *Understanding social work research*. London: SAGE.

McLaughlin, H. (2012b). Keeping interprofessional practice honest: fads and critical reflections. In B. Littlechild and R. Smith (eds.). *Inter-professional and Inter-agency Practice in the Human Services: Learning to Work Together*. Harlow, Pearson Education: 50–61.

McLaughlin, H. (2013). Motherhood, apple pie and interprofessional practice. *Social Work Education: The International Journal* 32(7): 956–963.

McLaughlin, H. & Teater, B. (2017). *Evidence-Informed Practice for Social Work*. Maidenhead: Open University Press/McGraw-Hill.

Nurmi, K. & Viljanen, R. (2016). Taidelähtöisten menetelmien käyttö moniammatillisessa yhteistyössä sosiaali- ja taidealoilla: selvitys työntekijöiden näkemyksistä koulutustarpeille nuorten kanssa tehtävässä työssä MOMU – Moving Towards Multiprofessional Work -hankkeelle. Bachelor's Thesis (abstract available in English) at Turku University of Applied Sciences, Social Services. Available at https://www.theseus.fi/bitstream/handle/10024/114383/Nurmi_Kaisa%20ja%20Viljanen_Reea.pdf?sequence=1

Oandasan, I. & Reeves, S. (2005a). Key elements for interprofessional education. Part 1: the learner, the educator and the learning context. *Journal of interprofessional Care* 19 (Suppl 1): 21–38.

Oandasan, I. & Reeves, S. (2005b). Key elements for interprofessional education. Part 2: factors, processes and outcomes. *Journal of Interprofessional Care* 19 (Suppl 1): 39–48.

Official Journal of the European Union (2006) Recommendation of the European Parliament and of the Council of 18 December 2006 on key competences for lifelong learning. *Official Journal of the European Union* 394/10. 30-12-2006

Penttilä, T. (2016). Developing educational organizations with innovation pedagogy. *IJAEDU International e-Journal of Advances in Education*, Vol. 2, Issue 5, August 2016. Available at <http://sdu.dergipark.gov.tr/download/article-file/225687>. Referred to 13 December 2017.

- Penttilä, T. & Kairisto-Mertanen, L. (2013). Developing Innovation Competences through Boundary Crossing in a Social Learning Environment. In Lehto, A. & Penttilä, T. (eds.) 2013. *Pedagogical views on innovation competences and entrepreneurship. Innovation pedagogy and other approaches*. Turku: Turku University of Applied Sciences. Reports 171. 34–43.
- Phillips, J., MacGiollari, D. & Callaghan, S. (2012). Encouraging research in social work: Narrative as the thread integrating education and research in social work. *Social Work Education: The International Journal* 31(6): 785–793.
- Prahalad, C. K. & Hamel, G. (1990). The Core Competence of the Corporation. *Harvard Business Review* 68(3): 79–91.
- Robinson, K. (2010). Changing education paradigms. *Annual Conference for the Royal Society for Arts*. London: Royal Society for Arts.
- Römpötti, H. (2015). Debate. Debaters actor Jussi Lehtonen and literary and art critic Aleksis Salusjärvi. In Issue/University of the Arts Helsinki 1/2015. Available at <https://www.issue.fi/en/soveltavaa-vai-vapaata-taidetta/> Referred to 10 December 2017.
- Sacco, P. L. (2011). Culture 3.0: A new perspective for the EU 2014 – 2020 structural funding programming. *EENC Paper*, April 2011. Available at <http://www.interarts.net/descargas/interarts2577.pdf>
- Schmalenbach, M. (2005). Training Evaluation. Retrieved from [http://www.cedma-europe.org/newsletter/articles/TrainingZONE/Training Evaluation \(Jan 05\).pdf](http://www.cedma-europe.org/newsletter/articles/TrainingZONE/Training%20Evaluation%20(Jan%2005).pdf)
- Seipel, M. (2005). 'Interdisciplinarity: An Introduction (Lecture Notes).' Retrieved 5 December 2012 from <http://mseipel.sites.truman.edu/files/2012/03/Introducing-Interdisciplinarity.pdf>.
- Shenge, N. A. (2014). Training Evaluation: Process, Benefits, and Issues. *Ife Psychologia*, 22(1), 50–58. Retrieved from <https://search.proquest.com/docview/1657555561?accountid=62831>
- Stember, M. (1991). Advancing the social sciences through the interdisciplinary enterprise. *The Social science journal* (28)1: 1–14.
- Thistlethwaite, J. E., Forman, D., Matthews, L. R., Rogers, G. D., Steketee, C., & Yassine, T. (2014). Competencies and Frameworks in Interprofessional Education. *Academic Medicine*, 89(6), 869–875. DOI: 10.1097/ACM.0000000000000249
- Tajfel, H. (1982). *Social identity and intergroup relations*. Cambridge: Cambridge University Press.
- Tonteri, A. 2013. Developing Multiprofessional Working Skills in Art and Social Work. In Lehto, A. (ed.) Deepening the CARPE Dimension – TUAS papers from the second CARPE networking conference in Manchester on 4–6 November 2013. Comments from Turku University of Applied Sciences 82, 22 – 29.
- Tonteri, A., Krappe, J., Leino, I., Parkkinen, T., Pyörre, S. & Susi, M. (2013). *MOVING ON! Encounters and Experiences in Arts – Working Multiprofessionally with the Youth: MIMO Project 2010–2013*. Turku: Turku University of Applied Sciences.

TUAS (2013). 'MIMO – Moving In, Moving On! Application of Art Based Methods to Social and Youth Work.' Retrieved 20 April 2016 from <http://mimo.turkuamk.fi/>.
Turku: Turku University of Applied Sciences.

TUAS (2017). Innovation Pedagogy 2017. Retrieved 13 December 2017 from <https://www.tuas.fi/en/about-us/operations-and-organization/innovation-pedagogy/>.

Zwarenstein, M., Goldman, J. & Reeves, S. (2009). Interprofessional collaboration: effects of practice-based interventions on professional practice and healthcare outcomes. *Cochrane Database of Systematic Reviews* (3): CD000072. 3.



Are you interested in multiprofessional work and collaboration in the interfaces between the fields of art and social work? Do you wish to have new tools to develop multiprofessional approach?

Handbook for Moving towards Multiprofessional Work offers theoretical background and tools for multiprofessional training, for starting multiprofessional collaboration, and for planning and implementing multiprofessional projects. The handbook was developed to provide a resource for educators and professionals who aim to build bridges between the fields of art and social work. Lecturers across the areas of arts and social work can use the materials presented in the handbook to enrich their courses and to explore how multiprofessional work can improve outcomes for those who are in the receipt of their services in more imaginative and creative ways.

Handbook for Moving towards Multiprofessional Work intends to suggest and inspire towards multiprofessional work. It offers training packages – the first of which is for arts and social work professionals and teachers and the second for students – to be adapted depending on contexts, and a range of illustrative case examples of multiprofessional work in different countries.

The handbook is drawn up within the international Erasmus+ KA2 project "MOMU – Moving towards Multiprofessional Work". The project developed multiprofessional higher education between the fields of arts and social services in collaboration between higher education teachers, students and working life professionals in the UK, Estonia, Finland and Spain. The activities aimed at increasing cooperation between the current and future professionals working in the fields of arts and culture and social work as well as creating a new kind of understanding. This handbook is a starting point that paves the way for future collaborations that help preventing youth unemployment and social exclusion in Europe.

ISBN 978-952-216-676-0
ISSN 1457-7933



Universidad de
Castilla-La Mancha



Manchester
Metropolitan
University



UNIVERSITY OF TARTU
Viljandi Culture Academy



Erasmus+



OPETUSHALLITUS
UTBILDNINGSSTYRELSEN