

Contexts and Approaches to Multiprofessional Working in Arts and Social Care

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Short Abstract

This paper introduces the basic concepts informing multiprofessional competencies in arts and social work/care, focusing on their specific cultural contextualisation, as framed within the current running project MOMU (Moving towards Multiprofessional Work in Art and Social Work) project funded by the Erasmus+ Programme. The project aims to develop educational frameworks and define competencies for multiprofessional teamwork in arts and social work/care (MPW), building on work already completed in the large-scale Estonian-Finnish project *MIMO – Moving In, Moving On! (2013)*. The current MOMU project expands the MPW practice to a wider European context and aims to develop specific educational frameworks to support universities in providing educational provision for MPW using arts-based approaches.

Hence, this article will focus on a) articulating 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.

(146 words)

I. Introduction, Background and Context

In this article, we identify the basic concepts informing multiprofessional competencies in arts and social work/care, focusing on their specific cultural contextualisation, as framed within the currently running project MOMU (Moving towards Multiprofessional Work in Art and Social Work) funded by the Erasmus+ Programme. The idea of the project was developed in cooperation with four European Universities involved intensively in arts and social work provision: Turku University of Applied Sciences (Finland), Manchester Metropolitan University (UK), University of Tartu Viljandi Culture Academy (Estonia) and University of Castilla-La Mancha (Spain).

In short, the project aims to define competencies in teamwork and enhance educational/teacher knowledge and skills in arts and social work/care (MPW), building on the work done in the project *MIMO – Moving In, Moving On!* which established and embedded the initial methods for MPW into professional practice in Finland and Estonia. MIMO was a research and development project running from 2010–2013 funded from the Central Baltic INTERREG IV A 2007–2013 programme, the project developed multiprofessional teamwork models and applied art-based methods for participatory youth work and embedded the approach within its own educational provision and many external youth organisations. (TUAS 2013) These approaches were also tried and implemented in other projects, such as the European project IPS (Immigration, Police and Social work), again led by TUAS, which aimed at promoting immigration of young immigrants introducing combined perspectives from psychology, social work, intercultural mediation and education. MPW work here was the essential glue to support the engagement of immigrants, police and social workers to meet and exchange perspectives, identify challenges and develop solutions in the local communities for promoting integration.

The emphasis of this kind of MPW work lies in combining the strengths of different arts and social work/care professionals to work effectively together with individuals or communities to address the identified needs. It is a multiprofessional practice stemming from a multidisciplinary approach to working with communities and individuals.

As the initial project documentation suggests, there are ‘artists who are willing to work in new kinds of environments. 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’. (Tonteri 2013) Artists and arts professionals might feel that they cannot get inside the community of social work professionals or might perceive that by doing so, they leave their artistic integrity behind or open themselves to risks e.g. child safeguarding, that becomes too high risk. Social Work/Care professionals, on the other hand, often feel that collaboration may make their work more complicated, and there is often a lack of confidence in applying artistically informed approaches. More often than not, although there is 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. Art is perceived to be associated with a deeply informed, embodied and/or studied practice and thus represents a barrier towards a wider, or deeper application of arts-based approaches in social work/care contexts.

This is where multiprofessional approaches can provide solutions in both providing benefits to communities and individuals from using the full depth of artistic engagement, while 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 and understanding their own responsibility in this collaborative process.

The concepts informing multiprofessional collaboration are widely used, but not often specifically defined in the context of arts and social work/care. Either they cover MPW education (or IPE - 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 the practitioners overly focusing on working together and losing sight of the client(s) whom they are supposed to be working for. It could be

argued that it is as bad to work in a single professional manner when a multiprofessional approach would be more effective as it is to work in a multiprofessional way when a single professional approach is required.

Feedback from practitioners working in social work/care and using arts-based approaches often reflect this enthusiasm for MPW, but also often express a lack of confidence in applying the one or the other area. Confusion between roles often emerges as a barrier to continue working in this collaborative manner. And the fear of becoming deprofessionalised or becoming colonized whilst integrating with another profession.

There is also the challenge to manage the dialogue between different discourses of disciplines and cultures in organisations. In contemporary working-life all organisations are strongly challenged in terms of innovation and management models and from this emerged a willingness to apply artistic interventions also in organisation development, as well as in human resources (Heinsius and Lehikoinen 2013) . This strong association with high-performing and productive teams with arts and creativity has been highlighted in various areas, from the business world in relation to productivity and USPs, to leadership contexts, as well as health and well-being, as in the figure below from Lehikoinen (Lehikoinen 2013).



Figure 1 - Lehikoinen's Strands for arts-related Competencies

The essential questions for MOMU are: How can we clarify the roles of different professionals and structure effective multiprofessional work in the area of arts and social work/care? What structured learning frameworks can we develop and put in place in order to support a deeper understanding and embedding of multiprofessional skills and values? Lastly, how can we develop educational opportunities for arts and social work students so that their competencies for multiprofessional cooperation are enhanced to meet the future challenges of working with young people in the 21st century with its contemporary and diverse challenges?

This article will thus aim 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.

II. Linking arts-based methods and multiprofessional work

There are plenty of case studies and projects demonstrating on the one hand the positive impacts of art-based working with youth and ethnic minorities (and other communities), and on the other the effectiveness of multiprofessional approaches in health and social care (Glasby 2007). This project builds on these and various premises that have been widely explored in other publications and embedded into policies and professional practices but focuses on joining these two specific areas of professional practice.

The proposed learning frameworks draw from both generic multiprofessional education models, as well as arts-based methods. For sake of clarity, the basic premises that underpin all this work are listed below, provided with a few key recent publications underpinning their assertions:

- Arts and culture engagement maximises social well-being and a nation's productivity (Sacco 2011, Carnwath and Brown 2014, Daykin and Joss 2016); The National Youth Agency UK, 2009; The Finnish Ministry of Education and Culture's Child and Youth Policy Programme 2012–2015; The (Finnish) Art and Culture for Well-being 2010-2014; The Spanish National Strategy 'Culture for all'; etc
- Multiprofessional working environments are a key component of modern healthcare/social care and policies dealing with children, young people and adults have already accepted/embedded the need to work with multiprofessional approaches as an effective means to achieve impact (Barr 1996, Zwarenstein, Goldman et al. 2009, The Scottish Government 2012a, The Scottish Government 2012b, Lewitt, Cross et al. 2015) EU Youth Report 2012; The Spanish National Strategy on Disability 2012-2020; Government Green Paper entitled 'Every Child Matters'; Children Act in the UK; etc)
- Integrating both arts-based approaches and multiprofessional working methods within young people benefits growth, well-being and participation of young people (Krappe, Parkkinen et al. 2012, Leino 2012, Krappe and Leino 2013, Tonteri, Krappe et al. 2013, TUAS 2013)

These underpinnings already appear in various policies, but what is often missing are more formal learning frameworks that help afford professionals to gain the skills, knowledge and competencies needed for effective MPW work to address the challenges of young people in our societies today. Additionally, learning frameworks will need to be able to address the cultural and national contexts of communities, welfare and political institutions as well as learning organisations.

The MIMO project developed multiprofessional teamwork models and art-based methods for use in social and youth work in Finland and in Estonia. As part of this project several approaches to support learning were applied and tested. Elements of these have become the basic building blocks for formulating a model for multiprofessional work within Arts and Social Work/Care in MOMU, and both projects together represent the first large-scale structured attempt to test educational models for training future professional in multiprofessional work in arts and social work/care.

Reappearing themes from MIMO, as well as the general literature, point towards the need to consider integrating supportive measures to address these. These recurrent themes include:

a) From practical, conceptual to organisational dimensions

MPW education does not stand in isolation, and like any multidisciplinary or newly emerging practice, the various dimensions in which it exists tend to become important when advocating for its efficacy. When considering degree level training and knowledge acquisition, within universities, multi- and interdisciplinary practices are always influenced by various dimensions, including:

- the academic - how do we allow multidisciplinary enquiry and practice to happen, and how do we foster it in curricula and degree structures?
- the organisational and political - which institutional infrastructure allows multiprofessional educational practice to happen 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)

- the social - disciplines underpinning professional practices are elementally social constructs, and as such they need to be able to expand, contract and evolve as society and its needs evolve (Boehm 2007)

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. Parna (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 - the conceptual level is the space where the process and outcomes are defined, analysed, documented, disseminated and reflected on;
- practical - the practical level is where the collaboration and development happen in real live contexts, 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.

These different spheres continuously interact and need to be constantly negotiated in order to ensure that MPW can be embedded both in educational curricula, experiential learning or placement activities, as well as professional practice.

An early adopter of MPW education is mentioned in Lewitt, where in the 1960s the University of British Columbia introduced Health Sciences provision with the logical assumption that, 'if the health professionals are to work together, they must also learn together' (Szasz 1969 in (Lewitt, Cross et al. 2015). A quote about this process demonstrates the real importance of institutional and/or policy commitment for introducing new practices successfully. Having established a committee with representatives from various schools and faculties, they considered the issue of barriers between the professions and 'determined that there were none that could not be overcome through adequate communication and attention to economic and administrative organisational factors. They identified a number of difficulties in the process of designing a curriculum – vagueness of objectives, lack of role models, inflexible timetables, conservatism, distrust between professions and failure to perceive emerging needs'. (Lewitt, Cross et al. 2015).

As resources might be perceived to be high, with co-teaching classes with its usual timetable complexities, co-teaching lecturer teams, and intensive workplace learning in pairs supervised at individual team level, there needs to be concrete institutional buy-in that either comes through understanding the added value that this approach brings to the next generation of professionals and with it society as a whole.

Thus as with any innovative learning practice, it will be of interest to academics and practitioners working in this field to ensure that we have the evidence to prove its efficacy. Outcome measurement thus becomes a necessity in order to afford the organisational dimensions to meet the needs at the theoretical and practical level. In a similar manner, how to measure the individual/pair impact of embedding MPW in professional practice interventions is a subject matter that needs to be integrated into educational provision. And as Carpenter (2005) identifies, outcomes can be at a number of different levels; about learner's reactions, modification in attitudes and perceptions, acquisition of knowledge, changes in behaviour, changes in organizational practice and benefits to service users and carers.

b) MPW caught in the vocational vs academic debate

To understand and advocate effectively the facilitation of university-based learning environments for multiprofessional practice, it also helps to understand the question of multi-, inter-, and transdisciplinary knowledge creation in universities including their historical evolution that have widely influenced organisational structures.

Depth of knowledge has not always been prioritized over breadth, and the organisational challenges to mind the gaps between what is considered academic and what vocational; intellectual vs professional learning experiences; all these 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 may in some way also explain the wider acceptance of the 'practice-based' in British university contexts, as exemplified by music composition, drama, dance or creative writing. Whereas in the UK composition is taught in research-intensive universities, in Germany it is predominantly taught in conservatories and music colleges. Similarly, the Finnish HE system still displays a binary divide with universities on the one hand, and universities of applied science on the other, the latter usually not providing study to PhD level. Spanish universities are more and more adopting practice-based methods, however there are still clear differences between University degrees and 'upper degree professional studies' ('*formacion profesional de grado superior*') which are the equivalent of Universities of Applied Sciences in Finland. Arts Schools in Spain also fall into this category¹.

Even in the UK, where the Further and Higher Education Act of 1992 placed the former polytechnics - with their more vocational and practice-based cultures - into the same framework as the old universities with their perceived predominantly academic provisions, the binary divide is still apparent and its value system perniciously remains, for example in the form of perceived research intensity.

As many of our modern universities, specifically in mainland Europe and the US, are built upon just this Humboldtian ideal of knowledge and intellect, some have argued (Boehm 2007, Robinson 2010) that this poses a challenge to our education systems, as well as to our means for knowledge production. The concept of this division of the 'vocational' from the 'academic' is based on this very specific intellectual model of the mind: that our perception of what academic study is was formed at a time where the concept of intelligence was limited to the ability to reason deductively. Robinson (2010) sees this divide as being detrimentally influential in the secondary educational sector, but also suggests in his keynote speech to the RSA in 2010 that we need to scrap the perceived dichotomy between the 'academic' and the 'non-academic', the 'theoretical' and the 'practical'. 'We should see it as what it is: a Myth'.

The scale and quality of adoption by universities of innovative professional practices, such as MPW in arts and social care, is affected and influenced by these contexts, and in turn affects the creation of the skills and competencies needed for multiprofessional work, and this has been repeatedly identified in the general MPW literature reaching back at least 40 years (see Lewitt 2015).

c) Multidisciplinary knowledge and multiprofessional practice

As multiprofessional work is based on multidisciplinary learning, research and practice, as indicated above, how we facilitate interdisciplinary and multidisciplinary learning in Higher Education becomes an important framework consideration. As part of this, knowledge institutions need to understand the nuances in relation to interdisciplinary knowledge. Thus apart from above structural dimensions, it also helps to see disciplinarity as an umbrella concept with individual terms referring to various nuances. According to Stember and Seipel (see Seipel 2005) we can differentiate between knowledge formation in the following categories:

Intradisciplinary enquiries, which involve mainly one single discipline, 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,

¹ See <http://www.escueladeartelapalma.org/> and <http://eacuenca.com/> (Last accessed 2016/07/23)

Cross-disciplinary enquiries tend to view one discipline from the perspective of another, such as understanding the history and social dynamic of British Pop Bands through Tajfel's (1982) social identity models,

Transdisciplinary enquiries, in Stember's words, are 'concerned with the unity of intellectual frameworks beyond the disciplinary perspectives'. Seipel 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.

Multidisciplinary enquiries draw on the knowledge domains of several disciplines, providing different perspectives on one enquiry in an additive fashion. 'In multidisciplinary analysis, each discipline makes a contribution to the overall understanding of the issue.' In this, a study of music performance can include insights derived from psychology as well as historical performance practice.

Interdisciplinary enquiries require 'integration of knowledge from the disciplines being 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 will always be a neat, tidy solution in which all contradictions between the alternative disciplines are resolved. Interdisciplinary study may indeed be 'messy'. However, contradictory conclusions and accompanying tensions between disciplines may not only provide a fuller understanding, but could be seen as a healthy symptom of interdisciplinarity. Analysis which works through these tensions and contradictions between disciplinary systems of knowledge with the goal of synthesis—the creation of new knowledge—often characterises the richest interdisciplinary work.' (Seipel in Boehm 2014)

Multiprofessional practices can thus be seen as the professional application of a knowledge domain that derives from multidisciplinary and interdisciplinary methods of enquiry. Multidisciplinary approaches will be more easily facilitated by the educational frameworks developed by the current MOMU project. But what will undoubtedly emerge is also genuine interdisciplinary knowledge and practice, where the result becomes more than merely the sum of the parts. This 'interdisciplinary' stage, represented by the synergy of different knowledge domains with its practice can conceptually be seen as the evolutionary development of disciplines and their associated professional practices (Boehm 2007). However, it should be noted that multidisciplinary and interdisciplinary practices often exist simultaneously in a field, providing in the extreme both the opportunities of synergy of something new on the one hand, and an addition of existing deep knowledge on the other.

For universities this debate of prioritising between depth and breadth has always been an important one, and considering that our knowledge domains have expanded to the extent that they have, they have been described as fragmented areas of knowledge, 'it might be worthwhile to explicitly state the possibility that we do need both. In order to tackle the biggest challenges that we face (energy, food safety, security, health, well-being) or simply understanding the most essential aspects of human existence (creativity, happiness, knowledge, intelligence) we do need interdisciplinary approaches, and this consequentially means that we have to stop prioritising depth over breadth. The world is not disciplinary, and we will omit a large part of our continuous search for knowledge if we don't deal with the gaps in between.' (Boehm 2014) For professionals working in this area, a larger multidisciplinary awareness and intercultural sensitivity, in Spanish 'cosmovisión', which crudely translates as 'worldview', supports an enriched perspective of their practice.

For learning frameworks and curricula in the area of arts and health, as well as arts and well-being, we also see this phenomena playing out in various degree formations at HE level. Thus in Finland, for instance, we see the universities of applied science embedding multiprofessional knowledge domains and their practices into curricula, with different cohorts of students from different knowledge domains learning to work

collectively (music and social work, dance and education), whereas in the UK we see also the formation of new degrees that synergise both knowledge domains, such as seen in the example of Community Arts degrees. In Spain, this trend can be recognised in new undergraduate and master degrees such as the MA Art therapy for Social Inclusion. In existing fields, such as social work studies, some curricula include arts perspectives as part of a tool set to support sociocultural interventions. However, the current economic crisis has heavily affected arts disciplines and many formative initiatives are now regrettably not expected to be developed any further.

This diversity, we would argue, represents a rich environment in which new knowledge and its associated practices are formed for real-world challenges that our contemporary society is facing. Thus diverse practices, based on diverse knowledge domains are surely a good thing for a world with its complex and diverse communities. MPW work thus adds a new knowledge and professional practice that will hopefully allow us to meet some of the challenges of today's world.

d) Sharing competencies and capturing change: Communication and Documentation

Whether choosing a multiprofessional practice, or an interdisciplinary one, the process of formation of 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 are thus a key element in the toolset of any MPW practitioner.

Leino (2012), writing on the experiences of working in MPW teams as part of the MIMO project, emphasises the shift towards having to manage a collaborative owned knowledge: 'The traditional concept of expertise is based on emphasizing the individual's professional skill, which was seen to arise from the individual's experience of working in the field in question.(...) Collective expertise means a shared kind of competence.'(Leino 2012)

To facilitate this process of managing a shared collection of competencies, the MIMO project put forward the model below, which acted as a tool for learning, development and MPW work supervision (see Figure 2) and encompasses a concept of collective expertise through teamwork, thus facilitating the sharing of competencies between professionals from different fields (Leino 2012).

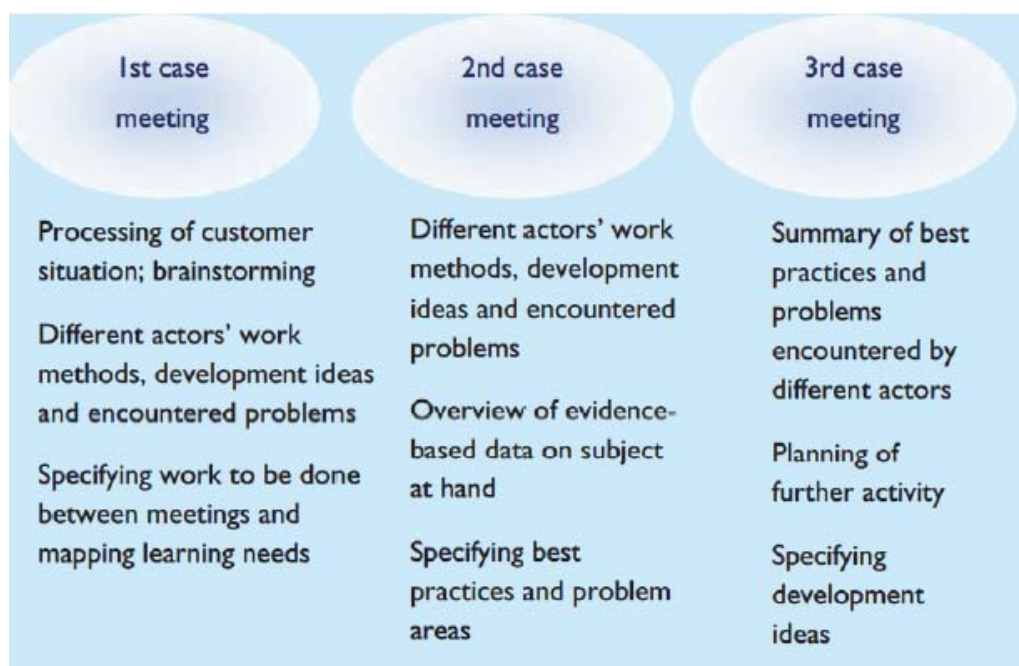


Figure 2 - MIMO's MPW teamwork model, based on problem-based learning, in Leino's (2012)

Thus 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. Communication becomes a vital part, specifically as different professional cultures will not have the same terminologies and concepts or have similar terms and concepts which mean different things whilst also having differing working methods and processes. To achieve common goals, an intentional effort in maintaining structured communication channels becomes essential. In the above model, this is facilitated by scheduled case meetings/supervision by the MPW team.

Besides the need to maintain structured communication channels to facilitate a process of experienced change, there is also the need to document just this process. Art and social work/care is known to allow and support transformational change, be it of perspective, personal boundaries, self-knowledge and reflection, personal or community identity, empathy or empowerment. However when working in MPW it is useful to ensure that teams are aware that the focus is often predominantly on the process rather than the product. So although artistic integrity and 'depth' is needed and even desired, the social contexts requires an artistic experience to provide some form of transformation or change through a process of engaging artistically or creatively. 'Rather than the artistic end product, the most important aspect of the work was the process by which the opportunities (were) awarded by art'.(Leino 2012)

It might be worthwhile noting, that this emphasis on the creative process, rather than the creative artefact (or end product), as an inherent element of an artistic practice, differs from country to country. Music, as one of the most 'ancient' academic subjects has had the least resistance in being accepted as an academic study to PhD level in Universities in UK. But specifically those countries that were at the forefront of artistic subjects being accepted in academic contexts, e.g. those countries in which it has been possible to study Dance, Drama, Theatre and Creative Writing to PhD level, pushed forward the idea of practice-as-research, or PaR. 'PaR acknowledges the significance of a direct engagement from within the practical activity as an integral part. What is often called a dialogical relationship between the practice on the one hand, and the conceptual and critical frameworks on the other, is integral to PaR. In this, it does have resemblances to methodologies such as action research.' (Boehm 2014) With the need for an ongoing dialogue as part of a rigorous, research informed practice, in short 'praxis', documentation becomes an integral part of that practice. 'The practice as research descriptor states clearly that 'outcomes' of research can be considered through "documented processes" as well as "products" – which suggests that the knowledge value of the research undertaking is positioned through and within the activity itself and not simply through objects/artefacts in relation to a specific field of inquiry. It is significant then to consider practice as research (...) as exactly what it declares itself to be – a distinct methodology that has fundamental regard for a close, and experientially derived, research praxis.' (Linden 2012) Within social work/care McLaughlin (McLaughlin 2012) has argued that social work/care practitioners should view their practice as research in action whereby they should evaluate their interventions and where practice should inform research and research should inform practice.

The still predominantly academic arts practice, emerging from the sector needs to define what rigorous research is in relation to an artistic practice, and is not as well embedded in the professional arts world and again differs from country to country. This does have ramifications in that documentation as part of a professional practice might be common knowledge for social work/care professionals, but might not be as inherently understood by arts professionals.

With a focus on the - by its nature - ephemeral process, it follows that documenting practice also becomes a vital part of MPW work and needs to be considered as part of the competency frameworks.

e) MPW learning improves adoption of MPW methods

Most literature about MPW in healthcare reflects the MOMU philosophy of the experiential value of learning with multiprofessional cohorts of students, and being facilitated to learn by multiprofessional teams of educators. Whether these learning experiences are labeled as interdisciplinary or interprofessional, intra-professional or interdisciplinary-interprofessional (Wiezorek, Sawyer, Serafini, Scott, Fiochio 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. (Oandasan and Reeves 2005a, Oandasan and Reeves 2005b, Clark 2006)

Lewitt's diagram (below) emphasis this transformational and experiential learning journey as part of an embedded process of the practice.

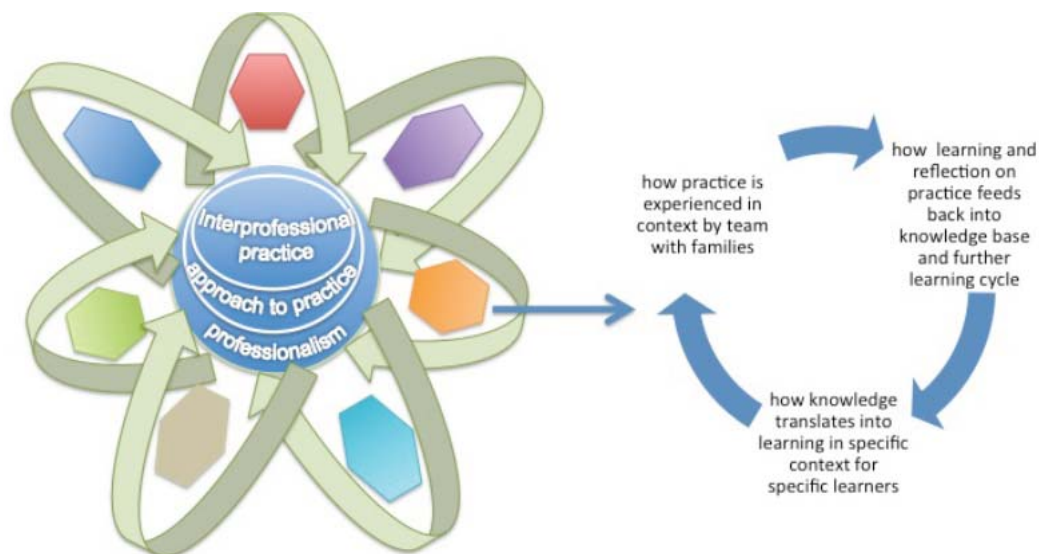


Figure 3 - Lewitt's diagram of the transformational and experiential learning journey

To support individual learners and learner develop the team-work skills and competencies, mentoring (Lewitt, Cross et al. 2015), peer-led reviewing, peer-mentoring, experiential learning and placement shadowing (Lewitt, Cross et al. 2015) all have been identified as effective. Although no empirical study of the efficacy have been carried out, considering the very individualised and specifically contextualised needs of arts and social care/work projects, using a leadership-related-coaching approach with real experiential learning in real-life projects can be expected to become a best practice that supports teams on their own experiential journeys.

It should however be remembered that MPW in healthcare is 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 professional who are usually employed by different employers who may irregularly come together and have to develop a common language.

III. Terminological Quagmires, or building sandcastles with a shovel

The formation of a new knowledge domain and its professional practice arrives often with the formation of new concepts, words and associations. This terminological quagmire is made more complex when considering it across cultural and country boundaries, with their own cultural heritages and associations. Thus the words 'multiprofessional', 'interprofessional', 'competency', 'applied arts' might all seem harmless on their own, but when considered in different cultural contexts, the expert trained and practiced in one country faces the helplessness of being caught in a differently flowing maelstrom of concepts of meanings.

It should also be remembered that these interdependencies do not exist in isolation but are part of a wider political, cultural and social contexts of the four nations, both helping to shape and be shaped by these concepts. Language and culture thus often not only enlighten us, but make us humble in the acceptance that words are simply crude tools in our sandbox of quite sophisticated concepts, meanings and truths. Thus the communication of this knowledge, our knowledge exchange of which this article is one attempt, necessarily is like building the most intricate of sandcastles with a large shovel.

Thus it might be worthwhile to explore the complexities of certain terms in relation to different critical and cultural frameworks.

a) Multiprofessional, interagency, and interprofessional work

In the English language, 'multiprofessional work' is one term of many that is increasingly used to define a concept to describe a way of working with different professional sectors or services. Other terms often found relating to this are 'interprofessional work' or 'interagency work'.

Although in MOMU we would normally consider the term to denote a model that necessitates collaborative team-work processes at every stage, in health and social care practices this is not always the case. A 'consecutive' working process with case handovers, joint case management, but not necessarily simultaneous collaborative multiprofessional team work as part of the case, is also often considered to conform to this term, such as is described in various examples in Davis' pedagogical handbook about multiprofessional work within child services (Davis and Smith 2012). This might be considered to conform more to the UK-used term of 'interagency work', but the fluid and responsive nature of this kind of work and how it moves seamlessly from more linear case handovers to non-linear, simultaneous multi-sector involvement makes it difficult to find one term fitting all specific scenarios and contexts.

Historically, in 1997 the Centre for the Advancement of Interprofessional Education (CAIPE) put forward the definition that 'interprofessional education occurs when two or more professions learn with, from and about each other to improve collaboration and the quality of care' (CAIPE 1997).

Lewitt (2015) points out that there is a renewed interest in MPW/IPW and they put forward an exponential rise in publications using these terms in key works (See Figure 4). Interestingly they point out 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 interdisciplinary underpinning stands out for Lewitt, who wrote: 'There is lack of consensus and clarity around the use of the terms multiprofessional and multidisciplinary, both in the literature and in practice, and they are often used interchangeably.'

The discussion around the concept of 'multiprofessionality' and 'multiprofessional work' is highly topical in Finland where the arts sector has not had a long tradition of cross-sectoral cooperation or even 'community arts'. This can be seen in public and media debates, in the most of extreme of these the concept of a multiprofessional practice was questioned in terms of disciplinary depth, e.g. from an artistic perspective the doubters put forward the danger of risking artistic integrity. The fear is often expressed in these debates that overwhelming demands on arts professionals would be made, being obliged to be multiply skilled persons or multi-taskers; artists who are at the same time therapists, teachers, counsellors, business managers, salespersons, project experts and so on.

These attitudes also reflect the Finnish culture of often being viewed as 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 RDI interest in two branches in developing arts-based approaches for new contexts. One is to apply arts in the social and healthcare sector in terms of well-being, and the other is to study and apply the possibilities to integrate artistic interventions in innovation, especially in terms of business and technical innovation. Related to this are goals to apply arts to develop working communities and management in organisations.

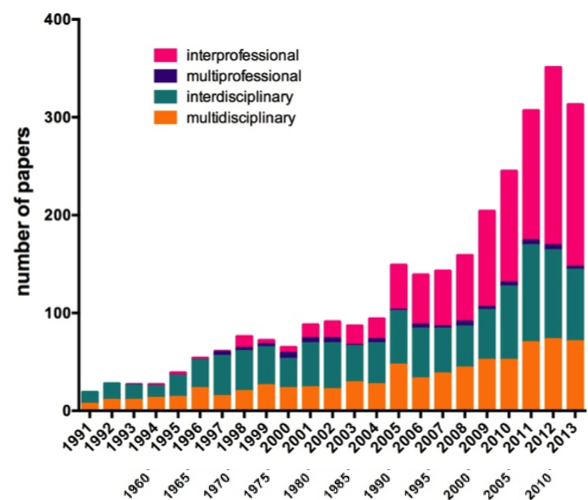


Figure 4 Number of papers using the terms interprofessional, multiprofessional, interdisciplinary or multidisciplinary in the title. (Lewitt and alii (2015), p7)

Thus Lehtikoinen (Figure 1), when defining arts competencies (Lehtikoinen 2013), introduces a model to structure the competencies artists need in different (new) working contexts.

b) MPW related terms in UK

The term multiprofessional seems to have gone out of fashion in the UK as Banks (2010, p.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).' (Banks 2010)

Of interest to us are 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 the situation of a key worker coordinating the contributions of other workers to achieve an agreed aim. Shared goals whereby the workers would have jointly assessed a need and agreed a plan building on the strengths of both, or more, workers identifying who would do what. Interchangeability is interesting as it suggests the final destination of interprofessional working for workforce analysts might be to question whether the two workers are always needed or whether we need a new type of professional an interprofessional worker or even a non-professional interprofessional worker.

'Multiprofessional working', 'interprofessional practice', 'multi-disciplinary working' or collaborative practice are often used interchangeably but all contain a notion that by working together their will be a pooling of resources, and where the 'whole is believed to be greater than the sum of the parts'.

In the UK some social work programmes have had dual professional qualification programmes e.g. learning disability nurse and a social worker. However, even though qualified workers were qualified in both disciplines 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 (McLaughlin 2012b). This also reminds us that professions are not neutral entities and that professions like social work/social care and the arts are involved in an exercise of occupational boundary claims making for control of their own area of practice. Thus change in one profession's claims may have knock on effects in others (Abbott 1988).

In England there are 72 approved social work qualifying programmes in social work who enrol approximately 4,500 students per year (Skills for Care 2016). As part of the heavily prescriptive curriculum social work students are expected to develop skills in interprofessional practice especially as the failure of the caring professions and the police to work together has been highlighted in all child death inquiries since Maria Colwell (1974) to Peter Connolly (Baby P 2007). Interprofessional practice is a

The Health and Care Professions Council (HCPC) who currently regulate social work require qualifying and registered social workers as part of their Standards of Proficiency to be able to:

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

These standards have to be achieved by all qualifying social workers, but are generally seen in relation to working with education, health services and the police rather than with artists. This is not to say that the arts have not been used in social work, for example in the development of 'life story books' for children moving to alternative permanent families or the use of art, poetry, drama or music with people suffering from mental illness or dementia. It is just that artistic approaches have never been mainstreamed within social work education or practice. Hafford-Letchford, Leonard and Couchman (2012) in their editorial to a special edition of *Social Work Education: The International Journal* on the use of arts in social work note that although artistic methods are becoming more common they remain underused and are likely to do so until there is more evidence of their effectiveness. Phillips, MacGiollari and Callaghan (2012) in their review of literature in nursing, medicine and social work suggest that the creative arts can provide a way of thinking and questioning amongst students whilst potentially linking to relevant social science research models and

thus engendering a more research-minded practice. Huss (2012) in her article goes even further and suggests that an individual drawing or image can be used in supervision to tackle stress and promote coping which can be taught in the classroom and is transferable to working with service users. However, it must be noted that these examples concern social workers using artistic methods not working with artists in interprofessional ways.

Interprofessional practice becomes a reality for social work students in their practice learning placements where students have to undertake 170 days in 2 fieldwork placements this is where the need to work effectively and efficiently with other professionals becomes reality. It is thus no surprise that Zwarenstein, Reeves and Perrier's (2005) review into interprofessional education suggest that it is more successful with qualified practitioners, rather than qualifying workers. This is possibly because it is when practitioners are practicing that they appreciate more the skills that other professions bring to the table.

The concepts around the term of MPW have thus various dimensions and contexts in which different sets of meanings and associations, and specifically for this project the professional connotations and the national contexts are relevant in order for consistent, but possibly not conform, methods of MPW education to be established.

c) Finland, Britain and Spain: Applied Arts, Arts and Wellbeing, Cultural Wellbeing, Social Work

It was the large scale Finnish-Estonian project (MIMO) with ca 500 community sub-projects that embedded MPW work in arts and social work fully, and this resulted in a real drive to understand how we can support students in acquiring the knowledge and skills to undertake MPW more effectively and more confidently. The upscaling of MPW in MOMU to 4 countries, adding Great Britain and Spain, afforded all educators to be increasingly specific with terminologies that underpin these educational frameworks.

The need was also identified to provide a workflow model that affords students to consistently work on a step-by-step process, allowing them to gain confidence in working within MPW teams. This model will be the subject of a later article, but attached to this topic were the national conceptual interdependencies, which needed to be understood in order to put forward educational frameworks that are internationally applicable.

Thus for instance, terms such as 'arts, health, and well-being' are used more predominately in the UK and Spain, whereas 'creative well-being' and 'cultural well-being' are increasingly used in Finland. Similarly, there are overlaps of the concepts surrounding the words of 'community arts', 'applied arts', 'socially engaged arts' and/or 'participatory arts', and they in themselves might have different connotations in the different countries. So for instance 'applied art' in Finland has a strong connotation with theatre, as this is where applied arts started off historically.

In the UK, 'applied art' tends to cover the whole of the arts, including fine arts and design, but in the music sector, the term 'community music' is used more predominantly with its own overlapping concepts of simply, music for/within the community, and even more popular 'music education' often including community educational facilitation. This can be seen in the number of courses listed in UCAS when looking for the respective search terms. In fact, for the 2017 entry there is only one course called Applied Music, whereas there are more than 5 that have taken the exact name Community Music, and more than 20 have the words 'music' and 'education' in their degree title.

Whilst in all nations social work is a qualifying programme at university level in the UK this can be both at bachelors and masters level whilst in the other countries 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 thus why we have used the term social work/social care to be inclusive of the full range of practices.

As another example of this terminological quagmire, the UK tends to differentiate between social impact and welfare impact, whereas in Finland these terms are often not differentiated from each other. As for Arts

Education, taking the example of Finland's Turku University of Applied Sciences, the main emphasis during the last five years has been on the RDI 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 settings and to establish the development work continua.²

One of the biggest projects so far was *MIMO – Moving in, moving on* (Krappe et al. 2012), which was the basis for the present MOMU project. The focus in MIMO was to pilot art-based working methods in terms of multiprofessional settings when working with youth at risk. The project resulted in four publications and had a strong influence on formulating the goals, methods and structures in this kind of collaborative work.

In degree programmes at the Finnish TUAS Arts Academy the main emphasis at Bachelor level has been to provide the fundamental knowledge and basic skills for artistic careers in the specific field. However, in the degree programmes of Music Pedagogy and Dance Teacher there is already a wider cooperational basis due to teacher training. Similarly, the degree of theatre instructor is strongly based on community theatre approaches and applied theatre. In the new master programs the very starting point was the multiprofessional work and cooperational competencies in applying arts.

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. All new curricula are gradually integrating innovation competencies in their programme specifications and also the implementation plans are slowly embedding multidisciplinary opportunities.

Within the social work disciplines, again using the example of TUAS university, there has already been a long tradition of applying cooperative and participatory methods in Bachelor level education. There is an established professional practice to make core competencies explicit, including now for multiprofessional work, and the curricula development work in this area is advanced. Cooperative work and multidisciplinary team working are built into the social work educational frameworks. The Social Work students are often oriented to research and develop cross-sectoral and multiprofessional approaches in their theses, and this is often welcomed by students. There is a growing number of final year and MA theses, and in the whole Finnish university sector an increasing number of PhD theses covering this area. (Viljanen 2016).

Disciplinary terminology sets, whether in Finland or anywhere else, will always be a moving target but one could suggest that a very slow, but steady formation of commonly understood vocabulary is emerging. The core challenge is that currently there is a lack of suitable shared concepts both in Finnish and in English. From the rich English discussion it is not easy to translate to Finnish because of the incompleteness of an established discourse, i.e. the 'young' (Finnish) field of shared arts, health and well-being sector. And the Finnish expressions are not easily translated to English because of the unclear meaning contents in Finnish.

In South Finland, a term swiftly increasing in usage is 'Kulttuurihyvinvointi' – Culture well-being – instead of the phrase Culture/Arts, Health and Well-being. 'Kulttuurihyvinvointi' is a difficult word to translate with its full meaning. As an adequate translated concept, 'culture and well-being' or 'cultural well-being' or even 'creative well-being' is used. However, the Finnish expression is a play on words, because it means culture and arts in/with/by/for well-being, so both the instrumental and absolute values are referred to. Culture and arts may promote well-being - and turn up as a part of well-being; human relationship to arts and culture. 'Kulttuurihyvinvointi', in Finnish combines many aspects very nicely in the meanings: culture and arts **in** well-being, **for** well-being, **by** well-being, **with** well-being and also **as** well-being.

d) The language of learning

Even the concept of competencies and competency frameworks has its differing positive and negative professional associations and value systems attached, and the use of this term in relation to the project

² See <http://www.tuas.fi/en/research-and-development/research-groups/arts-health-and-well-being/> (Last accessed 2016/07/23)

objectives of building an educational framework was debated with intercultural and interconceptual frames in mind, considering the lack of clarity between the concepts of competencies, learning outcomes, or learning objectives.

The need to differentiate between concept and a specific type of spelling of the words denoting the concept needs to be highlighted. For this article the spelling of 'competencies' was used, however the literature indicates that the terms of 'competencies' and 'competences', as well as 'competency' and 'competence' is used interchangeably. Thus both will be found in the literature and will feed into this debate, pending on which author is being referenced.

The concept of 'core competencies', which was introduced in the English speaking world back in the 1990s by Hamel and Prahalad took hold extensively in industry as well as in HE (Prahalad and Hamel 1990). Even then this could have been seen, as Kupferberg argued (2003), as an outdated concept, one still revealing a traditional industrial mindset that 'that builds on Adam Smith's idea of increasing specialisation as the key to the wealth of nations'. Kupferberg goes on to question, 'Do we imagine that education automatically becomes better if it builds on the highest possible degree of specialisation?' (Kupferberg 2003).

Kupferberg's quote obviously refers to the depth vs breadth debate, which at that time was already in full swing. The word 'competency' goes back to the late 70s, when Dreyfus' model of skills acquisition (Dreyfus and Dreyfus 1980) appeared on the scene, substantially influencing learning models in the English speaking world. (see Figure 5). However, the dissenters have pointed out that no empirical evidence has ever been put forward of the validity or efficacy of the existence of these different stages. Many others have highlighted that the cognitive process is more complex and does not conform to these stages. Yet others argue with the fact that it is now 40 years later, and a learning model that is 40 years old might not reflect the complexity and diversity of today's learning processes, nor the new knowledge gained in the cognitive and educational fields.

Stage	Characteristics	Standard of Work	Autonomy
5 Expert	No longer relies on rules / guidelines / maxims Grasp of situations & decision making intuitive Vision of what is possible	Excellence achieved with relative ease	Able to take responsibility for going beyond existing standards and creating own interpretations
4 Proficient	Sees what is most important in a situation Perceives deviations from the normal pattern Maxims vary according to situation	Fully acceptable standard achieved routinely	Able to take full responsibility for own work, and coach others
3 Competent	Copes with crowdedness Sees actions partially in terms of LT goals Has standardized and routinized procedures	Fit for purpose, though may lack refinement	Able to achieve most tasks using own judgement
2 Advanced Beginner	Action based on attributes or aspects Situational perception still limited All aspects are given equal importance	Straightforward tasks likely to be completed to an acceptable standard	Able to achieve some steps using own judgement, but supervision needed for overall task
1 Novice	Adherence to rules or plans Little situational perception No discretionary judgement	Unlikely to be satisfactory unless closely supervised	Needs close supervision or instruction

Figure 5 - Adapted model based on Dreyfus and Dreyfus 1980

In the British educational sector, the term 'learning objective' is much more frequently used and together with the term skill, this can be found in the various subject benchmark statements³ for disciplines offered in UK Universities.

Often these two concepts, 'learning objectives' and 'competencies' are used interchangeably, however more often are competencies linked to the professional world and professional standards, and learning objectives

³ See <http://www.qaa.ac.uk/assuring-standards-and-quality/the-quality-code/subject-benchmark-statements> (Last accessed 2016/07/23)

linked to learning institutions and learning frameworks. Thus learning objectives tend to be more specific and measurable.

Of course bringing together the expectations of the professional world (competencies) with the learning process (learning objectives) is supported by another classic learning theory, that of constructive alignment, first put forward by Biggs in 1999 (Biggs 1999), and which as widely been adopted in the UK QAA, where one can find it implicitly embedded in all benchmark statements.

Constructive alignment (see Figure 6) is thus seen as a process that links the external needed skills of a professional with the provision of a learning process, supported by intentional curriculum design: ‘Constructive alignment has two aspects. The “constructive” aspect refers to what the learner does, which is to construct meaning through relevant learning activities. The “alignment” aspect refers to what the teacher does, which is to set up a learning environment that supports the learning activities appropriate to achieving the desired learning outcomes. The key is that the components in the teaching system, especially the teaching methods used and the assessment tasks are aligned to the learning activities assumed in the intended outcomes. The learner is in a sense “trapped”, and finds it difficult to escape without learning what is intended should be learned.’(Biggs 2003)

And this constructive alignment should thus also allow the various competency frameworks widely used in the healthcare sector to be aligned with the learning objectives of the educational sector; in Figure 6 below (here using one by Manchester Metropolitan’s Centre for Learning and Teaching) for instance, the competency frameworks could be found in various professional body requirements, employer requirements, or to a certain extent in subject benchmark statements, where they exist.

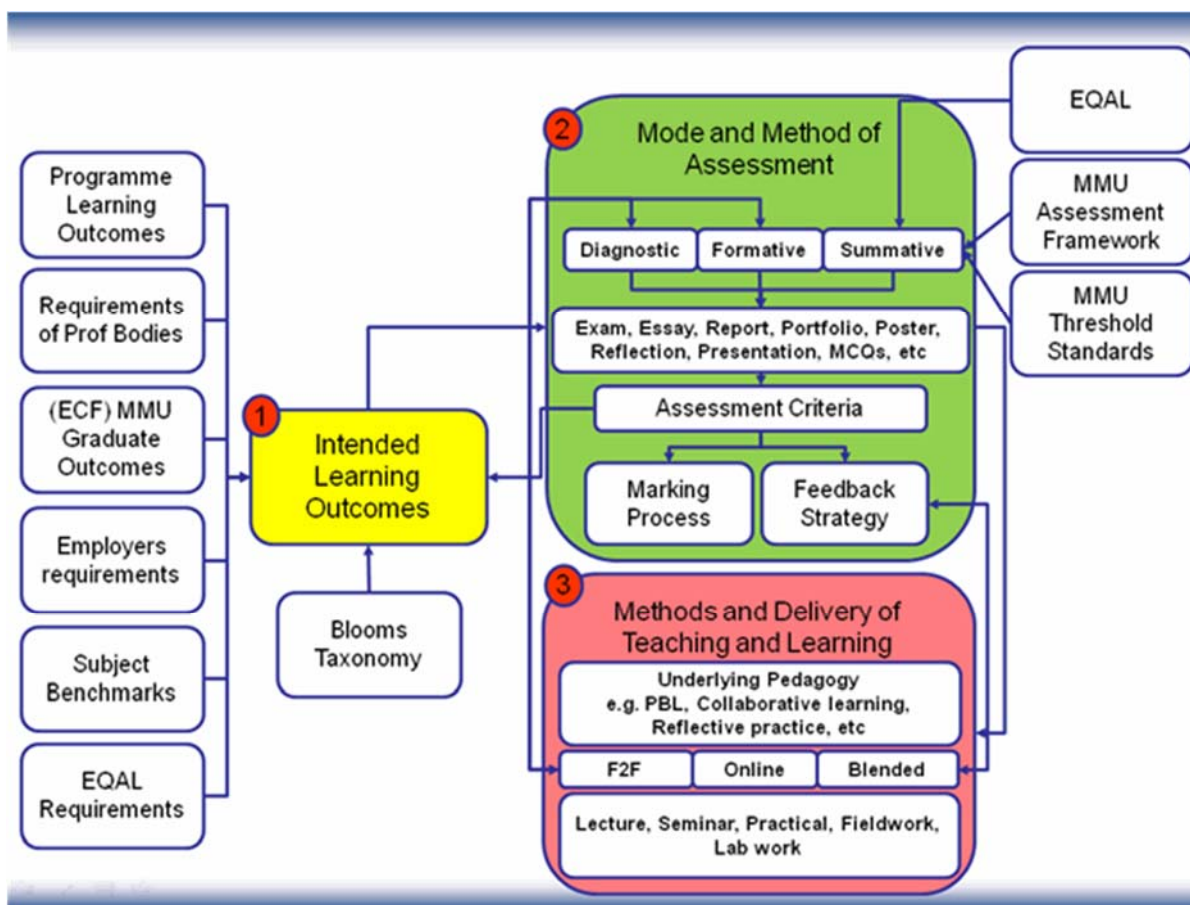


Figure 6 - Constructive Alignment (CELT - Centre for Learning and Teaching, Manchester Met 2016)

Learning outcomes in the cognitive domain would then be mapped against these, with more assessable and measurable criteria, in the UK often using Bloom's taxonomies, or Anderson/Krathwohl's revised taxonomy of Bloom.

Level	Cognitive Domain	Expectation	Applicable Action Verbs
1	Remembering	Retrieving, recalling, or recognizing knowledge from memory. Remembering is when memory is used to produce definitions, facts, or lists, or recite or retrieve material.	Define, describe, identify, label, list, match, name, outline, reproduce, select, state, recall, record, recognise, repeat, draw on, or recount.
2	Understanding	The student shows understanding of something; showing they have grasped the meaning. Students could show understanding by translating what they learned in a book into actual practice or by interpreting what is known in one context when used in another context.	Convert, defend, distinguish, estimate, explain, extend, generalise, give examples, infer, paraphrase, predict, rewrite, summarise, clarify, restate, locate, recognise, express, review, or discuss, locate, report, express, identify, describe how, infer, illustrate, interpret, draw, represent, differentiate.
3	Applying	Carrying out or using a procedure through executing, or implementing. Applying related and refers to situations where learned material is used through products like models, presentations, interviews or simulations.	Apply, change, compute, calculate, demonstrate, discover, manipulate, modify, operate, predict, prepare, produce, relate, show, solve, use, schedule, employ, sketch, intervene, practise, or illustrate.
4	Analyzing	Breaking material or concepts into parts, determining how the parts relate or interrelate to one another or to an overall structure or purpose. Mental actions included in this function are differentiating, organizing, and attributing, as well as being able to distinguish between the components or parts. When one is analyzing he/she can illustrate this mental function by creating spreadsheets, surveys, charts, or diagrams, or graphic representations.	Analyse, break down, make a diagram, classify, contrast, categorise, differentiate, discriminate, distinguish, appraise, test, inspect, illustrate, infer, outline, relate, select, survey, investigate, make an inventory, calculate, question, contrast, debate, compare, or criticise.
5	Evaluating	Making judgments based on criteria and standards through checking and critiquing. Critiques, recommendations, and reports are some of the products that can be created to demonstrate the processes of evaluation. In the newer taxonomy evaluation comes before creating as it is often a necessary part of the precursory behavior before creating something.	Appraise, assess, argue, compare, conclude, contrast, criticise, discriminate, judge, evaluate, choose, rate, revise, select, estimate, measure, justify, interpret, relate, value, measure the extent, validate, summarise.
6	Creating	Putting elements together to form a coherent or functional whole; reorganizing elements into a new pattern or structure through generating, planning, or producing. Creating requires users to put parts together in a new way or synthesize parts into something new and different a new form or product. This process is the most difficult mental function in the new taxonomy.	Compose, design, plan, assemble, prepare, construct, propose, formulate, set up, predict, derive, elaborate, invent, develop, devise, rearrange, summarise, tell, revise, rewrite, write, modify, organise, produce, or synthesise.

Figure 7 - Taxonomies of learning (Cognitive Domain). Anderson and Krathwohl's (2001) revision of Bloom's

Constructive alignment, Bloom's taxonomy and subject benchmark statements are common to the English speaking world. Something specific to Finland and led by one of the partners in the MOMU project, TUAS University, is the application of a specifically pedagogical framework, called innovation pedagogy.

Innovation pedagogy is a learning approach, which seeks and adopts new ways of how knowledge is assimilated, produced and used. (Penttilä and Kairisto-Mertanen 2013) The aim is, in short and in the words of this model, 'promoting innovation – innovation competences – innovation mindset'. Innovation pedagogy aims to enable the development of innovation competencies, alongside with 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 expects not only individual but also interpersonal and networking competencies, fostering those valuable transferable skills such as creative problem-solving, system thinking, goal orientation, teamworking, and networking. (Penttilä and Kairisto-Mertanen 2013)

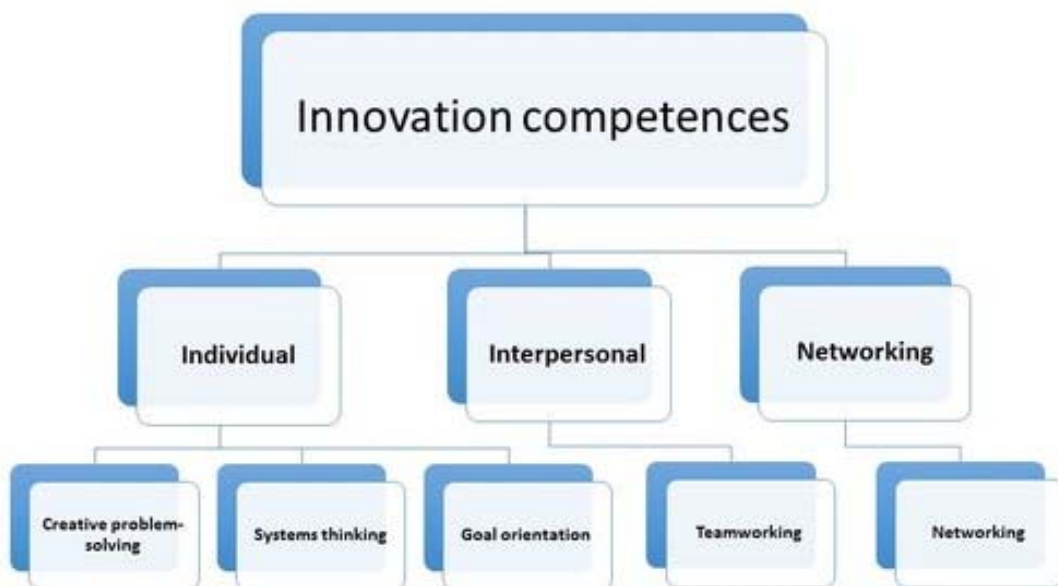


Figure 8 Innovation competencies. <http://www.tuas.fi/en/about-us/operations-and-organisation/innovation-pedagogy/>

In Finland, the emergence of MPW as a collaborative form between the Arts and Social educational sector stems from the work carried out predominantly by the Universities of Applied Sciences: they emphasise their role as ‘developers of working-life’. Many Finnish universities have so called RDI centres, and this concept of research, development and innovation is underpinned both by working-life needs, but also by offering innovative learning environments for the students on Bachelor and Master levels. There are (at the beginning of 2016) 26 Universities of Applied Sciences in Finland, and most of them are multidisciplinary in their organisational combination of disciplines and faculties.

During the last few years, and led by the universities of applied sciences, a focus on operating cross-disciplinary approaches has emerged, including considerations around flexible learning platforms and study modules, providing shared but multi-layered viewpoints on different phenomena. In RDI projects the traditional mindsets are widening themselves to multidisciplinary, phenomenal forums and experimental platforms, conforming to new innovation models, as proposed by Open Innovation 2.0 approaches by Curley and Salmelin (2015).

e) From interdisciplinary monster to a new shared language

In Finland there has been, especially during the last two years an intense, even sometimes heated discussion about art-based and artistic work in new contexts, especially in health and well-being. On the one hand, there is a strong will to apply arts in new contexts, facilitating access to art and culture (Finnish Government 2013), but on the other hand, there is confusion among professional artists about their roles and basic tasks in new contexts, such as social care settings. Many artists seem to draw strict borderlines against so called 'care art' – arguing for example that 'care art' is a threat to 'real art' (Römpötti 2016).

This fear, found in many areas where interdisciplinary knowledge emerges with the necessary balance of depth vs breadth, is a human one and could be considered part of the human need to belong to a distinct community with its identify. As such disciplines are nothing more than social constructs, and when disciplines evolve, merge, expand, the associated communities and social structures need to adapt with them.



Figure 9 - the 1793 Man-Mid-Wife controversy

Whether the debate is one of depth vs breadth, or authenticity and integrity, it can be felt as the loss of one identity and the formation of another. A lovely early example, related to inter-professional healthcare can be seen in the cartoon from 1793 (Figure 9), which depicts a time where childbearing slowly moved from a predominantly female midwifery profession to one belonging to a different community of doctors. This merging resulted in a 'Man-Mid-Wife' controversy, in the cartoon depicted in the form of a 'monster', a half-male, half-female midwife.

This is also an aspect of multiprofessional practice, the acceptance that tensions may occur as distinct formerly defined community identities have to not only work together, but also adapt to define a new identity.

In this new disciplinary identity, there is now a need to focus on concept formation and discourse building in the field of arts, health and well-being clarifying the prerequisites, conditions, roles and limits in arts-based work especially in health and well-being settings, urgent now as the operational field of professional paradigm shift/transformation is reality.

Finnish examples for this shift are the increase in public spending on large arts-intervention projects; thus there is a large academic research initiative, ArtsEqual: The Arts as Public Service: Strategic Steps towards Equality⁴ which is now a key actor in Finland in terms of knowledge formation of the field. At the same time the RDI initiatives, such as the national-scale 'Taikusydän' project⁵ is collating, connecting and coordinating the Finnish project results and cooperation networks of the field – and the key task there is to promote a shared vision through a sharing of knowledge, experience and expertise. Another task is to structure the discussion around the terminology used within the Finnish contexts.

⁴ <http://www.artsequal.fi/en/about> (Last accessed 2016/07/23)

⁵ Heart of Arts, Culture and Well-being, Taikusydän (2016) <http://www.tuas.fi/en/research-and-development/projects/taikusydan-heart-arts-culture-and-well-being-finla/> (Last accessed 2016/07/23)

A shared new 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 starting the MIMO project 2010 the first task was to express 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 art-based approaches, multiprofessional cooperation and working with youth-at-risk. It covered an exploration of the term 'multiprofessional teamwork' in a pragmatic practice-based context and considered 'therapeutic' as a wide phenomenon, defined as a quality or conceptualised as a possibility for human interaction (Krappe et al. 2012, p.144). Yet, challenges emerged in MIMO (Tonteri 2013) that are still topical, and timely considering the comprehensive governmental reform in the structures of the entire social and healthcare sector in Finland.

Taikusydän project has started a wider collation and analysis of the concepts used in Finland currently, 2016. A network forum has been established among Taikusydän, ArtsEqual and The Agency of Cultural well-being project⁶ that aims to systematize the concepts used and to enhance and focus the emerging discourses around multiprofessional cooperation and multiprofessional work within arts, social and health care sectors.

The previous questions are now the basic concepts – what terminology do we use for arts work in the social sector and the healthcare sector, and how do we speak about the qualifications needed there. There was a preliminary survey (in Finnish) among 17 key operators in the Taikusydän network, exploring about 19 concepts that have been used in projects and/or media concerning arts, health and well-being, from 'access to arts and culture' to 'arts in new environments'⁷. The respondents were asked to categorise the concepts/expressions according to their positive or negative experience or impression of that word or phrase.

The results were interesting and summarised as follows. It should be noted however, that this reflects an English translation of terms with the survey undertaken in Finnish, with its own sets of word associations and connotations. Negative connotations emerged towards 'care art', 'well-being art' and 'well-being work by art'. Remarkably many pointed out words that they couldn't understand: 'well-being work by art' – 'culture activation' – 'creative rehabilitation' – 'rehabilitating arts pedagogy' – 'care art' – 'well-being art' – 'cultural well-being services' – 'cultural well-being' – 'applied/applying arts' – 'community art work' – 'audience work'. This was a small survey, however with long standing partners of the same arts, health and well-being network (Taikusydän), so it is interesting that the respondents expressed a substantial amount of terminological confusion despite the shared work experience.

IV. Conclusion

In this first article as part of the three year EU funded MOMU project, we have explored some of the basic critical and cultural contexts in which multiprofessional work in arts and social care resides. As an inherently multidisciplinary practice, emerging from the more interdisciplinary challenges that our complex societies throw at us, it provides challenges to educational providers that derive their historical and cultural understanding from a modernity point of view of prioritising depth of disciplines. We felt that it was necessary to understand this underpinning before moving on to exploring multi- and interdisciplinary learning frameworks that will train the next generation of professionals working in this area.

Our specific learning frameworks will be the subject of a separate article, but from these explorations it becomes already clear that any learning frameworks put forward will need to conform to the following criteria, whose critical and conceptual frameworks have been explored in this article.

In summary then, our future learning frameworks in the area of multiprofessional work in arts and social care, need to

⁶ The Agency of Cultural well-being project (2015) <http://www.hvvt.fi/inenglish/> (Last accessed 2016/07/23)

⁷ Taikusydän (2016) www.taikusydän.fi (Last accessed 2016/07/23)

- a) take as a given basis that arts and culture engagement maximises social well-being and a nation's productivity, without ever losing sight of the need for professionals to be able to be effective advocates of the connections between arts and society;
- b) provide a cohesive set of learning tools or learning objects that allow MPW to be seen as a valid, rigorous, practical and effective method worthwhile embedding in various health and well-being contexts;
- c) 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;
- d) be able to measure the outcomes of MPW work and MPW learning, in order to demonstrate the impact it has and can have in the future;
- e) be able to explicitly address the various national and international policy related drivers;
- f) understand the academic-vocational divide as a myth, and allow experiential learning to be part of a university-level learning journey;
- g) 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;
- h) embed the skill to devise structured and supportive communication channels and documentation of process and practice as part of the professional knowledge/skills set;
- i) be sensitive to terminological quagmires and respect the interdisciplinary, interprofessional and intercultural interdependencies of terms and concepts.

This is an exciting time for multiprofessional learning, and we expect that there will be many possible approaches taken across Europe to explore how best we can train future professionals. We would hope that the MOMU approach being devised, as part of the European Project over the next 3 years will be one of the models that will meet the challenges. Thus, we have covered in this article the specific cultural and critical contexts and propose frame criteria for learning frameworks which inform and develop future training modules in the area of MPW.

V. Acknowledgements

We would like to thank the ERASMUS+ programme for funding this project, and everyone within the project team as well as all other individuals that have already been involved in, or contributed to the project in various ways, including interview participants, survey participants, workshop attendees or simply people we meet and talk to. The list goes on. We believe this project, which is interfaced between arts, health and wellbeing, is important, and we are thankful to be working in an area where we meet people on a daily basis that are as passionate about arts and well-being as we are. Thank you.

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