Residency: VET

Summary of Findings

Spain

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Lifelong Learning Programme

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VET Report

A. Description of research undertaken into VET

The research into VET developed throughout the residency project (2013 – 2015) aimed to map the educational centres, institutions and organizations offering participatory arts. The University of Barcelona research team intention was to map the terrain and to identify needs and opportunities with regard to VET in participatory arts and civic engagement – oriented residencies.

A three-phases research process was undertaken:

1. **First phase:** During the first phase a broad scoped document and website review was undertaken. A list of regional and national VET programs related with participatory arts was produced as a main outcome (Evidence 10.1_List of organizations).
   Two categories of VET programmes have been taken into account for the research. The first category includes accredited VET programmes within public or private universities or other higher education centres. The second category is more open and includes non – accredited VET courses delivered from a wide range of organizations (i.e. associations, community centres or cooperatives). With regards to higher education, in the field of arts, we can assert that there are not to many VET options available at the moment. By contrast, we can affirm that there are more options within the fields of sociocultural animation and social education.
   On the other hand, if we focus in VET courses delivered by third sector organizations a large choice appears.

2. **Second phase:** During the second phase of the research a set of 12 semi-structure interviews were developed. The sample of participants included in the study was selected with the aim of gathering diverse perspectives on the topic. A saturation criterion was applied to determine when to stop data gathering, saturation typically refers to the point when additional data fail to generate new information in the light of the research question. Interviewees were recruited according to two relevant categories. The two categories of interviewees correspond to critical cases, that is, participants with key information on the topic. The first category included expert/academic non-practitioners, mainly researchers who have been collaborating with community-based artists' networks. The interviewees in this category represent disciplines within the fine arts, pedagogy, anthropology, social education and social psychology. The second category included community-based artists and culture practitioners. The participants in this second category were selected taking into account a varied range of arts disciplines from theatre, visual arts, music and public arts.

3. **Third phase:** A thematic analysis of the data was developed during the third phase of the research. Interview transcripts were transcribed verbatim. The data were then analysed thematically. Thematic analysis is a method for identifying, analysing and reporting patterns (themes) within the data. It minimally organises and describes data set in (rich) detail. A theme captures something important about the data in relation to the research questions. The `keyness´ of a theme is not necessarily dependent on quantifiable measures – but in terms of whether it

captures something important in relation to the overall research question. (Evidence 10.2_Interview transcripts & Evidence 5.2).

B. Audit of VET opportunities in own country related to civic engagement and the arts including established courses and accreditation

The need for vocational training in participatory arts for present and future community – based art practitioners is emerging from the rich diversity of social processes that we are facing as 21st century human societies.

We would like to highlight three core opportunities that justify a stronger bond between civic engagement, participation and arts:

1. A new approach to local governance is gaining ground in the political arena. More and more local authorities in Spain are facilitating networks and co-governance processes to address social and economical issues. Some would argue that this is because local authorities are becoming aware of the complexity that it is inherent to the issues they have to address, others would argue that collective answers have more power and efficacy than sectorial ones. As a result, more participatory processes are developed to define urbanity, health, education and entrepreneurship programmes. Arts practitioners in general, and participatory arts practitioners in particular, could play an important role within these processes. We should bear in mind that Art allows new ways to express, represent, communicate and experience life and self. A VET opportunity is clearly seen here. There are some interesting experiences of participatory arts within the urban design studies, but less in other topics like community health, education or economic development.

2. Civic engagement and participation is about politics. Art sometimes is about politics but not necessarily, as we certainly know. Strengthening the bond between civic engagement, participation and art we envisage it can be an opportunity to promote a new "political turn" within the arts, like the one that already happened in the 70s. Arts can play a central role within ameliorative and transformative social processes. VET programmes should address this new "political turn" including topics like power dynamics, stakeholders' analysis, participatory action processes and empowerment. We have found few examples of VET programmes aiming to train art professionals with a strong political dimension of their work.

3. On the other hand, within the field of social sciences and social intervention more and more creativity and expression skills are required. As members of the Social psychology department of the University of Barcelona we can assert that more hybrid professionals profiles are demanded in the job market. Nowadays it is worth less to be psychologist or sociologist rather than being a music or theatre performer that knows psychology or/and sociology. In that sense, VET in participatory or civic engagement-oriented arts can be an interesting option to postgraduate students looking for professionals' skills to the labour market.

C. Audit of VET needs related to residency

After delivering the residency project within *Espai Germanetes* we can summarize some needs identified during the process. We have set four categories of actors that played a role within the process and that have expressed some VET need.

Artists

- Communication and social skills.
- Participatory methodologies, not only for organizing workshop but also for organizing processes.
- Empowerment theory and methodology.
- Problem solving.
- Positive attitude to change their ideas throughout the process.

Community engaged – community members

- Artistic sensitivity to go through the ideas and the language that artists use.
- Outreach and communication skills.
- Community profiling tools.
- Asset-based community organizing methodology.
- Positive attitude to welcome a "foreigner".

Researchers

- Communication and social skills.
- Community familiarization and community profiling tools.
- Teamwork tools.
- Ecological approach (person in context).
- Positive attitude to recognise other sources of "knowledge".

Trainee

- Learn to use art skills in community context.
- Communication and social skills.
- Problem solving.
- Self – registration tools (i.e blog, bitacora…) and self – organization tools.
- Positive attitude to explore and learn.

Community not engaged

- Critical awareness (*concientización*[1]).
- Artistic sensitivity.

[1] *Concientización* refers to the term used by the Brazilian pedagogue Paulo Freire, the term is frequently translated into english like *critical awareness,* this translation losses a part of the original sense.

D. Audit of VET outcomes for the Residency

Three main VET outcomes can be identified:

1. An Introductory course in Community Arts, Civic Engagement and Empowerment.

An introductory course in Community Arts, Civic Engagement and Empowerment has been design to be executed in the current edition of the Master in Psychosocial Intervention (*Master en Intervención Psicosocial*[2]). The teaching institution is the University of Barcelona and the course is optional for the students doing the former master.

The Master in Psychosocial Intervention looks into the contents, capacities and skills needed to apply psychosocial knowledge and methods to address social needs and problems enhancing quality of life and social wellbeing among people, groups and communities.

The introductory course will be the first time that (participatory) arts are introduced in the contents of the studies. Also it will be an opportunity to disseminate the toolkit and online kit of the residency process (Evidence 10.3_Curso introductorio).

2. Endorsing the training course developed at Staffordshire University

The Social Psychology Department of the University of Barcelona endorses the training course that will be developed at Staffordshire University; it will collaborate when it will be running the next year.

In particular we are thinking of sending some students from the Master of Psychosocial Intervention to attend the course if some bursaries can be allocated. On the other hand, the outcomes generated for the Barcelona Residency will be at disposal of the staff members of the Staffordshire University.

3. An introductory course to Photovoice delivered by the UK resident Artist.

Last September an Introductory course in Photovoice was organized by the Social Psychology Department of the University of Barcelona. This course was open to the current students of the former master.

[2] http://www.ub.edu/masteroficial/interveniopsicosocial/index.php?lang=es_ES