Arts School Futures Lab Guidelines

FAST45

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Contents

Summary

These guidelines are prepared to help higher arts education institutions raise their *futures consciousness* with the Arts School Futures Lab approach. The guidelines briefly introduce futures thinking, argue its purpose for higher arts education and present two step-by-step Lab models: one for strategic development, the other for educational programme and curriculum development. Designed in the FAST45 project funded by Erasmus+, the guidelines are freely available for all arts schools to set in motion foresight projects to identify trends, create futures images, and design paths toward preferred futures.

Acknowledgements

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Foreword

"Who the hell wants to hear actors talk?"
(Harry Morris Warner, Warner Brothers, 1927)

"There is no reason anyone would want a computer in their home."
(Ken Olson, Founder, Digital Equipment Corp., 1977)

How is your art school prepared to shape its future? How conscious are your faculty members and students of their assumptions about the future? Are you aware of the drivers of change that can affect your arts school? In which directions may the creative ecosystems supporting artists evolve in the next twenty years? What new job opportunities may emerge for future artists, arts teachers, and artist-researchers? What future situations might damage your institution?

The FAST45 project scaffolds its design on concepts and techniques from futures studies, futures research, and arts-based thinking. **These guidelines introduce you to futures thinking in higher arts education and help you with systematic futures approaches set up, facilitate, and evaluate an Arts School Futures Lab in your arts school.** Arts School Futures Lab is a practical workshop approach developed for higher arts education. The aim of Arts School Futures Lab is to raise the *futures consciousness* in higher arts education institutions (in short: arts universities): that is, "the capacity ... for understanding, anticipating, and preparing for the future" (Lalot et al., 2020). In other words, the aim is to strengthen their ability to imagine different futures and act toward preferred futures. The approach builds on; *futures thinking* and method testing undertaken in FAST45, a project funded by the European Union. Test workshops and labs with internal and external stakeholders in several European arts universities have contributed to the development work with invaluable feedback and insights.

1

Why Organize a Future Arts School Lab?

1

Why Organize a Future Arts School Lab?

Future Arts School Labs help arts universities anticipate futures: prepare for incoming futures, plan actions to shape futures, consider novelty for the present (Miller, 2018), and take steps to build preferred futures for higher arts education. They are designed for imagining alternative futures, strategic planning, and curriculum development. Futures thinking has the utmost relevance to higher arts education because it helps explicate and understand forces shaping the future development of higher education systems, individual arts universities, arts ecosystems, careers in the arts, communities, and, more generally, society. In increasingly rapid change, growing complexity, and uncertainty, arts universities and their educational programmes benefit from futures thinking. It helps them scan possible future horizons, identify future opportunities, threats, and preferred alternatives, find ways to adapt to change and disrupt instead of being disrupted, and use imagination and arts-based approaches to enrich futures thinking.

strategic planning
A process in which an organisation's leaders identify the organisation's goals and objectives and the needed actions for their vision for the future.

futures thinking
The way of creative and divergent thinking that is interested in futures-related phenomena based on the need for understanding futures possibilities, interconnections, and reasons for choice making.

We firmly believe that futures thinking and futures workshops such as Future Art School Labs are an integral part of any futures-conscious arts university's development. To increase the Labs' impact, we find it more beneficial to integrate them into already existing institutional development processes rather than introducing them independently. The Labs can serve many purposes ranging from needs analysis to educational planning and curriculum development, from rethinking learning spaces to reconsidering the university's raison d'être and role in society, and from risk assessment to strategy development. The Labs are sites for critical co-reflection. They provide forums to challenge deeply rooted beliefs, attitudes, and assumptions underpinning our views and mindsets, not only about research, teaching, and learning. Also, perspectives on diversity, equality, accessibility, inclusion, sustainability, collaboration, partnerships, and quality in higher arts education can be addressed. More importantly, these Labs are sites of co-creation. For example, they may nurture the emergence of third spaces (Bhabha, 1994), understood here as the cross-pollination of bodies of information and imaginations of respective participants leading optimally to novel and previously unnoticed insights that signify something which bears relevance for the futures of arts universities.

co-creation
Co-creation is a form of collaborative innovation: ideas are shared and improved together, e.g., with different stakeholders such as students, staff members, NGOs, and government agencies.

ARTS UNIVERSITIES IN THE INCREASINGLY AMBIGUOUS WORLD

Arts universities belong to higher education systems that are culturally embedded, have particular histories, and change over time (Côté & Picard 2016). These systems' purposes and roles have varied over history (Kuhnen, 1978; Watson et al., 2011). For example, they ought to provide instruction and bolstering emancipation, serving both individual growth and social progression (Kromydas, 2017; Mokyr, 2002), respond to public needs, inform preferred social change (Shapiro, 2005), and contribute to transformations in higher education (Barnett 2017). In the Anglo-American university system, the very idea of the university (Rothblatt 1997) and universities' broader role in society (Geiger, 1993) has shifted radically since the mid-twentieth century in tandem with three interconnected changes: massification, vocationalisation, and marketisation of higher education as governments have embraced a neoliberal doctrine (Côté & Picard, 2016). Similar transformations have been taking place in Europe (Fumasoli, 2016; Schulze-Cleven, 2016) regarding questions about autonomy, policy and governance, funding, organizational characteristics, and institutional pluralism in higher education (Bleiklie et. al., 2013).

Despite differences, two fundamental tasks of universities have remained since medieval times: creating and sharing knowledge (Engwall, 2020). Today, these tasks are encapsulated in the university's three missions: research, teaching, and the 'third mission.' The latter has gained increasing attention in the new millennium. That has happened in tandem with the growing need for universities to contribute to regional needs through the technological transfer and business collaboration as well as social and civic engagement concerning, for example, culture, social development, sustainability, policy work, and participation in regional governance (Salomaa et al. 2021).

Arts universities, too, vary and evolve. Some prefer to remain closed inside "the intra-mural world of the studio" (Jonker, 2010, 8). Others engage with society, working "extramurally" (ibid.). Their histories include long and proud traditions, academic safe havens, avant-garde aspirations, and continuous renewals (Jung, 2010). At present, arts universities – as higher education more generally – exist and evolve in an increasingly turbulent VUCA world: a world

that is volatile, uncertain, complex, and ambiguous (Bennett & Lemoine, 2014). That includes the growing ideology of neoliberalism in higher education that seriously threatens arts universities (Troiani & Dutson, 2021; Darling, 2021). Under such conditions and without relevant foresight to build on, our educational programs and even entire institutions may fall at risk. Therefore, arts universities need futures consciousness and concrete actions to grasp how different *drivers of change* can potentially impact the arts, the cultural and creative ecosystems, and the operational environments of higher arts education.

futures consciousness
The capacity to understand, anticipate, and prepare for the future.

2

What is Futures Thinking in Arts Schools?

2

What is Futures Thinking in Arts Schools?

Futures studies is a multidisciplinary field of study in its own right. It investigates models of change and why and how societies, environments, and organizations may transform. It embraces many fields and has stemmed from numerous sources, establishing a continuum rather than a fixed origin (Hines, 2020). Also, it has been applied for numerous purposes, including, for example, technological prognosis, business decision-making, strategic planning, and policy development in the current era of neoliberalism, but also more humanity-oriented and critical futures considerations (Son, 2015). Particularly in critical futures studies, such scrutiny includes, for example, the critique of capitalist society, power, injustice, and inequality. Also, it includes the consideration of alternative possibilities extending beyond dominant images of the futures relying on implicit assumptions.

futures image
A systematic description of the future that is influenced by perceptions, concepts, and beliefs, framed by a scientific and cultural understanding of the world, and can include both realistic and imaginative elements.

Futures thinking has contributed to, for example, democratisation, social engagement, emancipation, and environmental sustainability (Son, 2015). In addition, it can empower people, helping them strengthen their agency (Inayatullah, 2008). By co-creating futures images, ascribing meanings to them, and discussing their relevance, futures thinking can benefit higher arts education in many ways. It helps us gain an in-depth and critical understanding of forces that drive change in the higher education system, individual arts universities, educational programmes, cultural and creative ecosystems, professions, and careers in the arts, and, more generally, society.

FUTURES THINKING IN HISTORY AND MANY CONTEXTS

Futures thinking is embedded deep in us humans, influencing both scientific thinking and fiction. Psychologists argue that the human brain is geared toward the future with the 'what if' settings it creates to support decision-making (Seligman et al., 2013). Using futures thinking goes way back in history: In Ancient Greece, people practiced it by consulting the Oracle of Delphi (see Figure 1). In the past centuries, many writers and scholars, including Lucian of Samosata, St. Augustine, Ibn Khaldun, Voltaire, Marquis de Condorcet, Volney, Mary Wollstonecraft Shelley, and

Jules Verne (see Figure 2), have shown interest in imagining futures that do not exist yet. At the beginning of the 20th century, Herbert George Wells proposed a discipline of study that would focus on the future. In the 1930s, social trends studies informed policymaking in Herbert Hoover's United States. During and immediately after World War II, civilian-military collaboration took up futures thinking. (Hines, 2020). By the 1960s, modern futurists' joint endeavours entailed characteristics of a rapidly growing social movement (Bell, 2017) with their work dealing with, for example, engineering, systems analysis, the economy, demographics, and sociology. In the arts, transdisciplinary artist Maja Kuzmanovic and sound artist Nik Gaffney consider the 'art of futuring' as a means to reflect "in situations in which we feel burdened by the past or stuck in the present" (Kuzmanovic & Gaffney, 2019). Curator Irini Papadimitriou sees "arts-led futures thinking as a form of gentle activism" (quoted in Overgaard & Larsen, 2021, para. 8).

Figure 1. **Oracle of Delphi: King Aigeus in front of the Pythia by Kodros (440-430 BC), Image by Zde, CC BY-SA 4.0.**

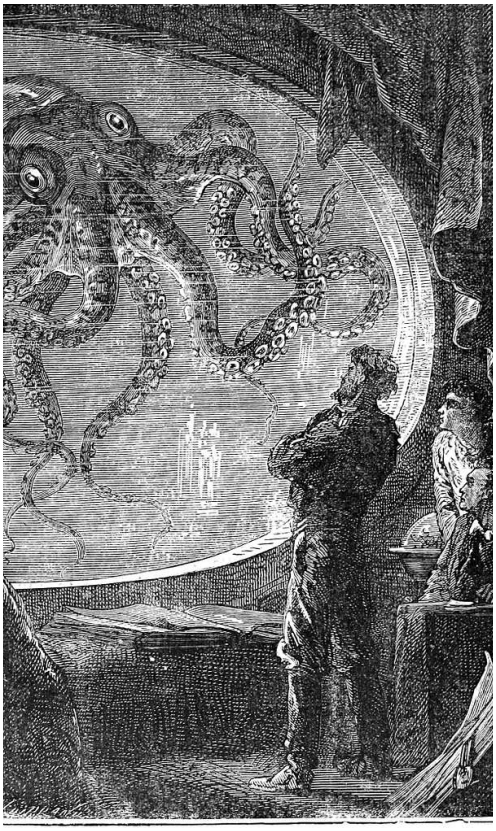


Figure 2. **Captain Nemo on the viewbay of Nautilus in Jules Verne's** *20000 Lieues Sous les Mers (1870).*

2

What is Futures Thinking in Arts Schools?

Basics of Futures Thinking

Roy Amara's (1981) three fundamental tenets underpin futures thinking:

1. The future is unpredictable because there is no single future but innumerable alternative futures.
2. The future is not a predetermined, fixed, or inevitable fate, even when we cannot see alternatives.
3. The future can be influenced because it takes shape due to our choices, actions, and non-actions in the present.

Futures thinking does not provide a means to predict the future of higher arts education or individual arts universities. Its mindset differs from analytical thinking, which uses convergent thinking to seek the correct answer and reduce uncertainty. Instead, systematic futures approaches encourage creative and exploratory processes that use divergent thinking, seeking many possible answers, acknowledging uncertainty in constructing understandings of alternative futures, assessing their probability, and evaluating their preferability (Bell, 2017).

Futures thinking stimulates our future-oriented mindsets and encourages us to break out of present limitations. It helps us use both information and imagination as we scan future horizons, investigate the future potentials that have relevance for arts universities, and consider the futures of higher arts education. Such considerations need to expand from 'business as usual' to think about alternate futures, demonstrated in the futures cone by Voros (2017), which can be 'possible', 'plausible', 'probable', 'preferable', or even 'preposterous' (see Figure 3).

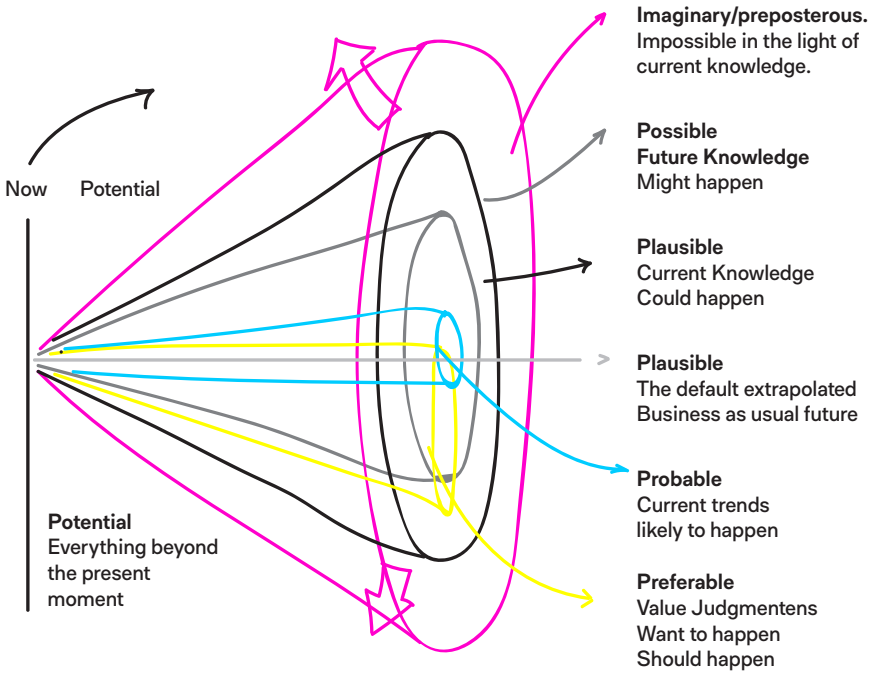


Figure 3. **Modified from the Futures Cone of Voros (2017, para. 7).**

As we move on to assess the plausibility of different futures, we can identify opportunities and threats different futures may entail for an individual educational programme, arts university, or, more generally, higher arts education and arts ecosystems. We can also scrutinize and discuss values that make some futures appear preferable and others unwanted. Open value discussion is inevitable and essential in futures thinking as we reflect on what is preferable and from whose perspective. Likewise, discussion on power relations matters as it is essential to ask whose futures images and preferred futures arts universities choose to materialise with their decisions (Rubin, 2014; Amara, 1981, Bell, 2018).

A futures-conscious arts university understands its historical particularities, is connected to the present and takes active steps to imagine its alternate and preferred futures. In other words, it understands the interaction of three forces (see Figure 4): 1) the "weight of history" and the restriction and limits it imposes on us, 2) the "push of the present" that imposes change on us, and 3) the "pull of the future," that is ignited by our futures imaginations, dreams, visions, and plans (Inayatullah, 2008, 8).

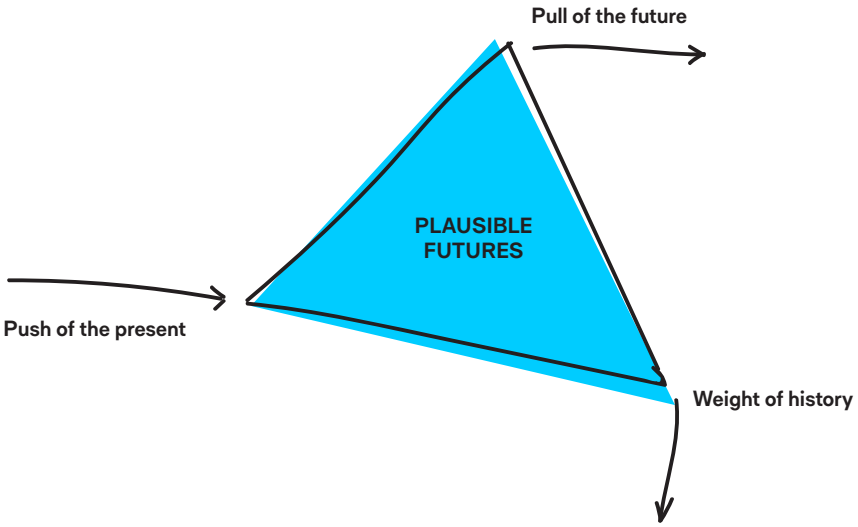


Figure 4. **The futures triangle: three forces impacting plausible futures (adapted from Inayatullah, 2008).**

future jump
An imaginary leap in time to the future (target year) during a workshop/lab.

Futures thinking provides a range of techniques for arts universities to become futures conscious: to take a futures jump and imagine alternative futures (see Figure 5).

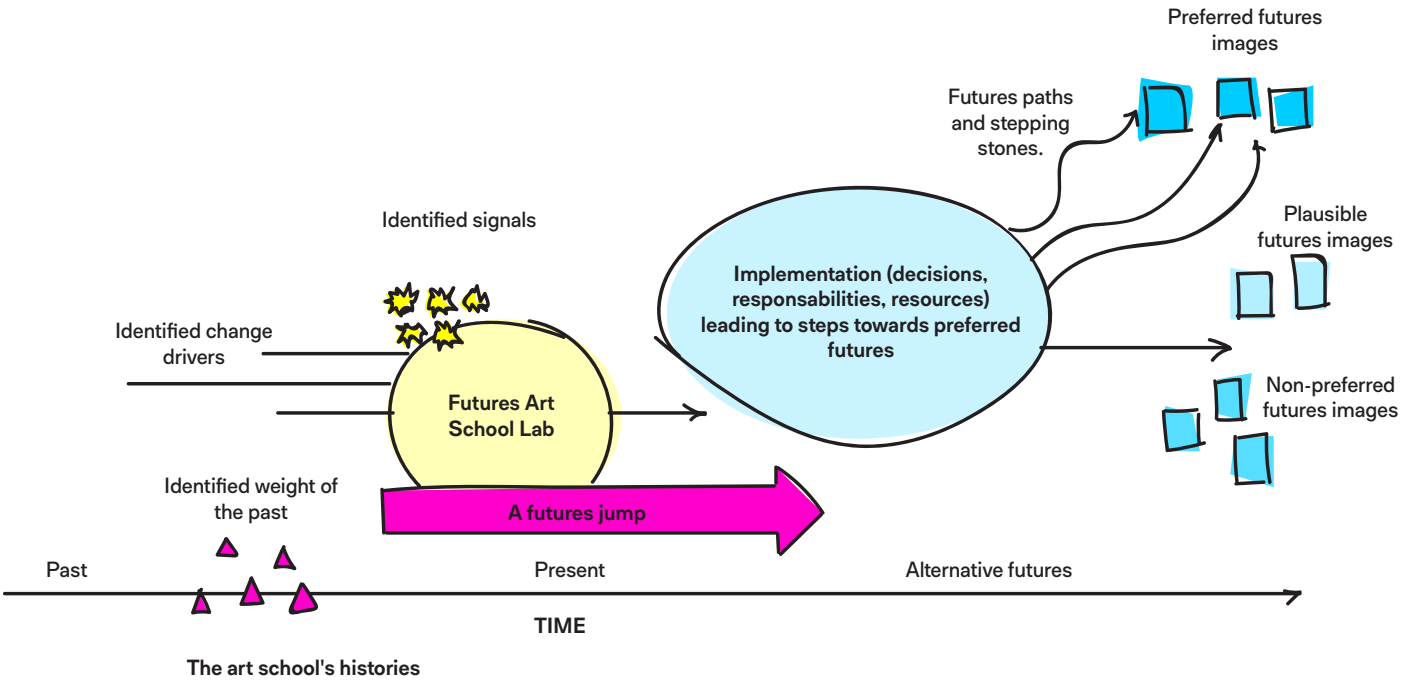


Figure 5. **Arts School Futures Lab process.**

future path
A narrative that describes how the image of a possible future can be realised step by step (causal processes and e.g., decision and actions points).

Such techniques help to identify signals that inform about change drivers shaping the future of arts professionals, cultural and creative ecosystems, and higher arts education. They also help arts universities reflect on the implications of such drivers for decision-making and determine which stepping stones are needed: how and when to construct a path that leads to their preferred futures.

2

What is Futures Thinking in Arts Schools?

Environmental and Horizon Scanning: Trends and Weak Signals as Drivers of Change

scanning
a research method applied to a process of identifying trends and weak signals:

- *environmental scanning* focuses on change drivers in the operational environment;
- *horizon scanning* focuses on weak signals and their disruptive possibilities.

weak signal
an indication of an emerging issue; an early sign of a change that may be meaningful in the future; often random, local, or seemingly ridiculous piece of information (e.g., local food waste refrigerator, robot strippers).

trend
A clearly visible phenomenon that causes change – development of change:

- *megatrend* – a slowly changing phenomenon with a clear developmental direction forming the future; often complex and connected to many variables;
- *emerging trend* – a new strengthening trend that is not yet common;
- *counter trend* – opposing existing trends or megatrends.

Three related techniques—environmental scanning, horizon scanning, and emerging issues analysis—can help arts universities consider their preparedness for future opportunities and threats, identify pivotal needs and gaps, and assess strategies' resilience to potential changes in their future operational environments (Fregnani, 2020; National Academies of Sciences, Engineering, Medicine, 2020). These techniques are often used interchangeably. However, to be precise, environmental scanning focuses more on the present state of affairs while horizon scanning focuses more on weak signals as "issues that have the potential to disrupt forces of change" (Fregnani, 2020, para 9), and emerging issues analysis deals with new phenomena. They all aspire to expand the inquiry beyond the organisation's particular sector (Dufva, 2022).

Environmental scanning refers to the systematic investigation of macro environmental factors—political, economic, ethical, social, cultural, technological, environmental, legislative, and international—affecting an arts university. The point is to identify signals (topics, subjects, events, or actions) of change drivers (i.e., forces of change) that suggest possible future impacts and outcomes relevant to the arts, creative industries, higher arts education, and the lifeworlds of individual arts universities. The different frames used in environmental scanning (e.g., DESTEP, PESTEC, and STEEPLE) guide the focus of inquiry. In creating these guidelines, we have flexibly applied a PESTEC (political, economic, social, technological, environmental, and cultural) framework that acknowledges cultural factors, including the arts.

Signals embody change drivers denoting *trends*: clusters of related themes indicating possible directions of developments and changes over time. Trends guide us to consider

interconnectedness and reflect on what is happening next (Dufva & Rowley, 2022). Arts universities can investigate emerging trends and future developments related to: particular art forms, the materialisation of entirely new art forms, and expanding professionalism in the arts. While these trends directly relate to the arts, arts universities' educational programs, and students' future careers, other trends entail longer-term structural shifts that have irreversible and even global consequences. Such *megatrends* include, for example, the climate crisis, decreasing biodiversity, technological developments (e.g., digitalization, artificial intelligence, and robotics), globalisation, longer life expectancy and an ageing population structure in many countries, continued urbanisation, and the rise of populism (Sitra, 2020). Megatrends often affect society at large, including the arts and higher arts education.

Parallel to environmental scanning, *horizon scanning* refers to the identification of *weak signals* suggesting anything that may disrupt expected trend developments (Fregnani, 2020). In contrast to trends, weak signals are incoherent, random, or local information that may appear as "background noise" (Shoemaker & Day, 2009). Still, a meaningful pattern may occur when reading them next to other pieces of information. Weak signals are real rather than imagined because they indicate that something is already happening. They are the "first symptom of change or sign of an emerging phenomenon that could be significant in the future" (Dufva & Rowley, 2022, para 2).

Weak signals have the quality of unexpectedness, and their emphasis on disruption urges arts universities to think outside the box. However, their newness and oddity depend on the commentator interpreting them: "what are surprises to some are not to others" (Dufva & Rowley, 2022, para. 2). Identification of weak signals is also helpful in emerging issues analysis that strives to pin down entirely new phenomena just as they emanate something that is barely noticeable. There is no previous record of such a phenomenon, or it is highly marginal and off-beat, and it is certainly not a trend, commonly known issue, or a problem. (Fregnani, 2020). Weak signals help higher art institutions anticipate and prepare for surprising, less obvious, or disruptive alternatives.

2

What is Futures Thinking in Arts Schools?

Futures Images: What if...? Then What?

A way an arts university can make future-informed decisions and build resilience in the age of hyper uncertainties is to use available information on trends and weak signals. They can boldly imagine possible future worlds and co-create *futures images* together with key actors from internal and external stakeholder networks. While the future is not predictable nor predetermined, we can use imagination to create images and conceptions of events and outcomes ahead—often long before they materialise. Thus, futures images are mentally constructed tools (imagined models): framed by our scientific knowledge, cultural understandings, and beliefs of possible future worlds. They can include realistic and imaginary elements. (Polak, 1973, Rubin, 2013; Rubin & Linturi, 2001).

In higher arts education, as in life more generally, futures images matter because, as Rubin and Linturi (2001) argue, they frame our understandings about the future and affect both conscious and unconscious choices and decisions at individual and societal levels. Further, their positive and negative contents have importance as they provide motivation and incite to action (Rubin & Linturi, 2001). Also, their impact is dialectic in the sense that present choices and decisions will have an impact on how the future materialises while the quality of futures images will have an impact on our choices and decisions (Rubin, 2013).

In considering alternative futures, the point is to ask, 'what next' and 'what if' questions, imagine alternative materialisations of identified trends and weak signals, and ask 'then what' to consider their possible consequences and meanings for the arts and higher arts education. Such co-created futures images are like "'snapshots' of possible futures" (Jokinen et al., 2022) representing possible, probable, or preferred futures of higher arts education.

WHAT IF ...

... the drop in human attention span – shrinking nearly 25% in just a few years – drops further?

... ubiquity and globalisation will grow even more with digital technologies improving?

... the deployment of digital platforms will require new skills and understandings?

... the idea of slowness grows as a counterforce to the neoliberal university?

... Zero waste becomes a norm required by funding bodies?

... the Arts have to reconsider the meaning of heritage?

... AI-generated bodies become mainstream for performing arts and the film industry?

... diversity and inclusion will be given more weight in funding for higher arts education?

... decision-makers will agree on the benefits of the arts for health and wellbeing?

... the far right gains more power, tightens the noose around academics, and restricts the freedom of artists?

... political turmoil and clashes increase in Europe?

THEN WHAT?

3

Arts School Futures Labs

3

Arts School Futures Labs

What do present signals suggest as forces or drivers that push our art university, its research, educational programmes, or third mission activities to change in the future? What imaginations, visions, and dreams about possible and preferable futures attract us to act and transform how our university exists to its multiple stakeholders and, more generally, society? How do paradigm shifts relevant to the arts or higher arts education make us reconsider not just what we teach to our students but also how we teach them? How do global megatrends such as digitalisation, demographic shifts, climate crisis, labour shortages, economic shifts, and civil, civic, and equality movements urge us to reimagine new paths forward? Arts School Futures Lab is a futures workshop approach for arts universities. It is designed to help them scan future horizons, identify tailwinds, headwinds, shoal waters, and seas of opportunity, and find answers to the above questions. It is a tool for art universities to make informed navigational decisions that lead toward preferable futures despite foggy uncertainties.

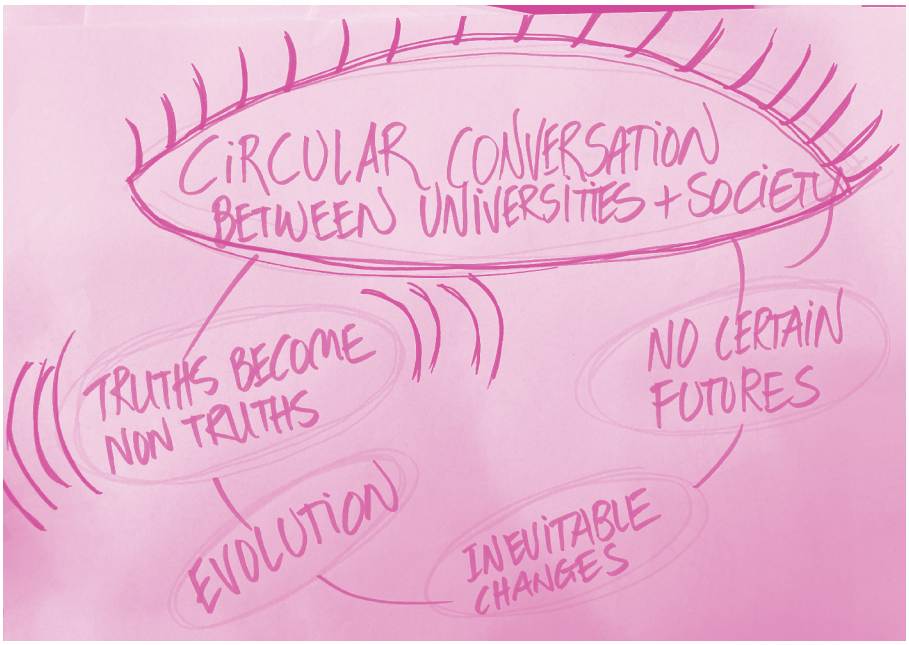
Arts School Futures Labs are interactive, collaborative, and creative workshop events. They can have multiple designs, and their duration can vary from a three-hour session, a full-day workshop or even longer-term processes that can include several sessions with an analysis of outputs between each session. The Labs provide a facilitated opportunity to consider selected topics relevant to the future of arts, cultural and creative ecosystems, careers of artists and other arts professionals, and your institution and its educational programmes. They are also an opportunity to bring together internal and external stakeholders (see below) and utilise a set of collaborative tasks to engage them in creative and critical reflection on possible futures, combining selected futures workshop methods including arts-based approaches.

futures sign
A weak signal consisting of three dimensions: the signal, the issue, and the interpretation.

Through observation and co-reflection, the participants can identify trends and futures signs that can have relevance concerning the futures of an arts university – its operational environment and the previously mentioned university's three missions: research, teaching, and societal interaction. In arts universities, these missions concern the arts in complex ways. They embrace not only the making, performing, exhibiting, publishing, receiving, and interpreting artistic outputs but also, how the arts are perceived in society and how arts professionals engage in new hybrid contexts in the boundary area between

the arts and other disciplines and professions. In the Labs, participants use their understanding and their imagination to co-create futures images as "snapshots" (Jokinen et al. 2022, 2) of possible futures (see Figure 6). They ascribe meanings to these images and discuss their relevance to the university.

Figure 6. **A futures image: this 'snapshot' highlights possible critical features of circular conversations between universities and society in the future.**



IN A LAB SESSION, YOU MAY WISH TO CONSIDER, FOR EXAMPLE :

- emergent artistic ideas and practices
- transformations in cultural and creative ecosystems
- making a living: careers and expanding professionalism in the arts
- pedagogies and learning in higher arts education
- research in higher arts education
- institutional structures and hierarchies in higher arts education
- decentralisation, collaboration, and transdisciplinarity
- deconstruction of binary oppositions (e.g., urban vs. rural; global vs. local)
- diversity: people, disciplines, topics, partners
- future learning spaces in and alternatives to arts schools
- ubiquity
- accessibility, equity, and inclusion
- life-long learning
- technological transformations
- arts university's role in society
- community engagement and partnerships
- environmentalism
- artistic freedoms
- social activism and protest
- political advocacy
- well-being and mental health
- utopias and dystopias
- neoliberal ideology in higher arts education
- sustainability
- political change

3

Arts School Futures Labs

How to Organise an Arts School Futures Lab?

In this Chapter, we will provide a general explanation of how to organise Arts School Futures Labs in your institution. First, we will explain the different Lab phases and describe the necessary tools and actions (facilitation, for example). Then, we will introduce two Lab models (see Figure 7 and the links to models on page 41) that we designed and tested in the FAST45 project to help you identify and address change drivers that are relevant to two central tasks that all arts universities generally deal with:

1. environmental and horizon scanning for strategic planning
2. study programme and curriculum development.

Both these themes, which surfaced most often in the arts universities where we did the testing, are dynamic and entail transformations as they are affected by change drivers from multiple contexts: e.g., the arts, culture, environment, education, economy, employment, legislation, politics, society, and technologies. However, as the foci, needs, interests, and operational environments vary from university to university, keeping the Lab's topic and structure flexible is necessary. Feel free to modify the models to meet your specific purposes, needs, and questions. You may also choose to use other futures workshop approaches from the foresight literature (see, e.g., Jungk & Müllert, 1987, Heinonen & Ruotsalainen, 2013; Lauttamäki, 2014; Poussa et al., 2021; Miller, 2018). They are designed to serve specific purposes. Therefore, you need to get acquainted with the theoretical frames of these methods before applying them for your purposes. Nevertheless, a general rule applies to all futures workshop structures: form follows function.

foresight
A practice-oriented field of futures studies often referring to different planning methodologies.

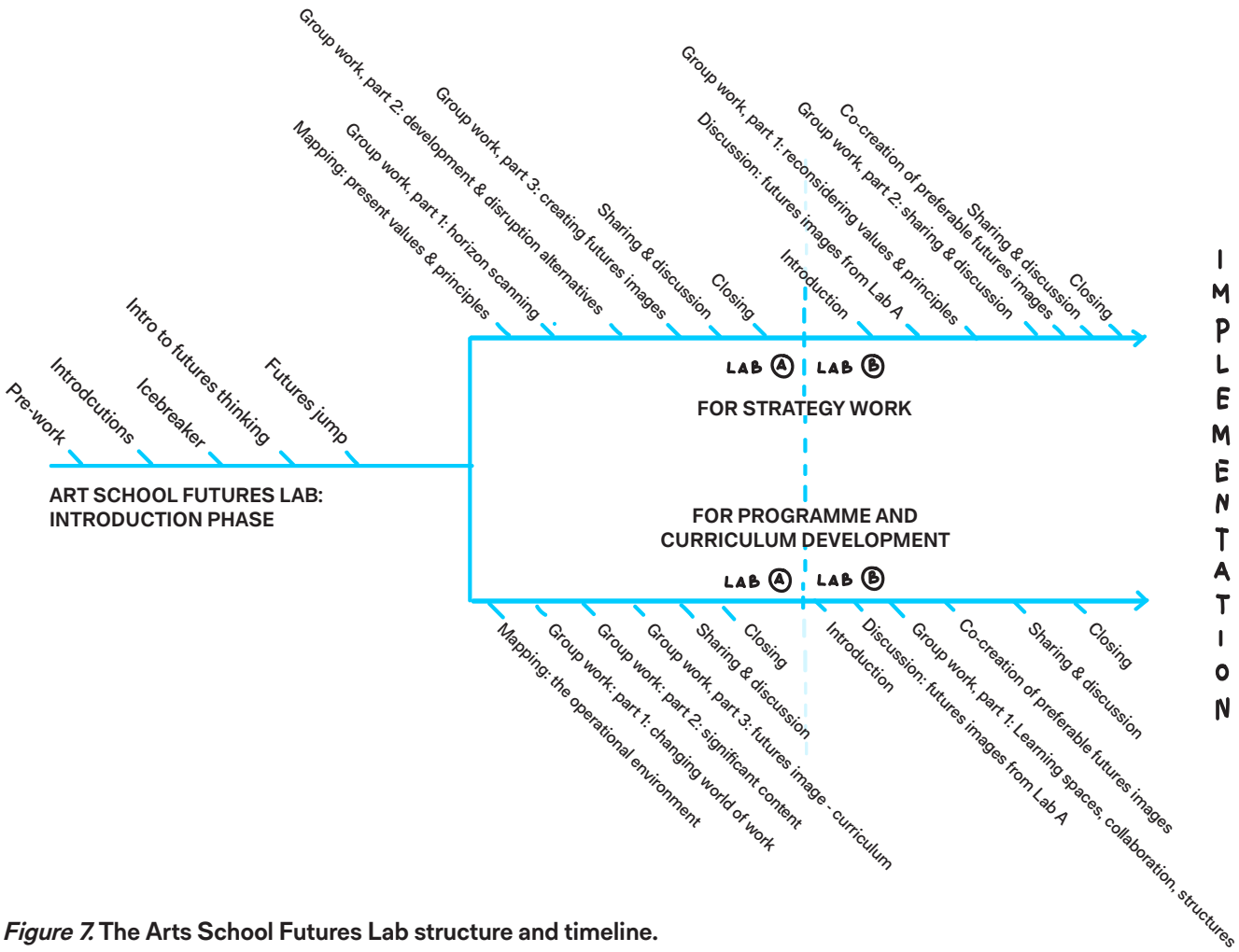


Figure 7. **The Arts School Futures Lab structure and timeline.**

Organising Arts School Futures Labs can be divided into three phases: 1) preparations before the Lab, 2) the Lab process, and 3) the post-work after the Lab is over. Next, we will introduce each phase and their particular tasks, tools, and checklists to help you create a Lab that is a successful experience for the participants and yields novel insights that serve the purpose of your Lab.

3

Arts School
Futures Labs

Before the Arts School Futures Lab

Lab preparations should start well in advance, including practical arrangements, communication, and negotiations inside and outside the arts university. To gain prominence and active participation, it may help to connect the Lab to an ongoing process or an upcoming event that will benefit from futures thinking. That also helps ensure the implementation of Lab results, leading to concrete actions in the university. Still, it is worth considering how to find common ground between the Lab and the process or the event without sacrificing the Lab's focus and collaborative ethos.

It is crucial to get the university's leaders to endorse the Lab, "carry the flag," and be active spokespeople for the Lab. They can be convinced by referring to the need for the university to be futures conscious in strategic decision-making, especially when it comes to change drivers that can affect the university's operational environment and key missions: research, teaching, and contribution to society. It may help to listen to the leaders' present needs to see how the Lab could somehow meet those needs. Discussing with the leaders about the expected outputs, possible new knowledge, and action proposals that the Lab is likely to yield may help engage them in defining Lab's objectives. Assigning clearly defined tasks for the leaders in the Lab can help to get them personally involved. They could, for example, contribute with a brief overview of the university's present values, strategic goals, and futures horizons. Last but not least, it is vital to discuss with the leaders of the institution how the insights and proposals from the Lab will be implemented into practice and who will be responsible for the implementation after the Lab.

When considering the composition of the Lab participants, it benefits from inviting a diverse group, including both internal and external stakeholders. A stakeholder is "any group or individual who can have an impact on or be influenced" (Freeman, 1984, 46) by the arts university's existence, actions, and achievement of objectives. Administrators, directors, researchers, students, teachers, and other staff members constitute the art university's internal stakeholder groups. Alumni, arts ecosystems, individual artists, designers and experts, NGOs, business partners, decision-makers, funding bodies, ministry officials, national agencies for arts and culture, union representatives, other professional bodies, community groups, and neighbours constitute its external stakeholder groups.

Arts universities, like higher education institutions in general, are expected to be sites of free speech and academic freedom, calling forth "specificity and plurality of voice and identity" (Barnett & Di Napoli 2008, 197). Thus, the hoped-for Lab composition yields a diversity of voices from multiple positions, expressing their understandings, beliefs, and concerns that blend and clash in the spirit of appreciative dialogue. It helps to think broadly and beyond the arts field: participants from other fields may bring into discussion broader perspectives beneficial for the futures imagining. Moreover, diversity and extra-institutional voices are necessary to avoid focusing too much on inter-institutional politics and concerns.

ABOUT STAKEHOLDER ENGAGEMENT

As a complete survey of stakeholder engagement is beyond the scope of these guidelines (for an overview, see, for example, Adams, 2013; Browne et al., 2015; Temmerman, 2018; Taylor & Bancilhon, 2019), it suffices to introduce some key ideas from Taylor and Bancilhon (2019) for you to consider:

1. Inform the representatives of different stakeholder groups why you wish to engage them in the Lab process and how you expect them to contribute. They expect clear, realistic, and focused goals for their contribution.

2. Be inclusive and involve diverse stakeholder groups to represent different perspectives broadly. Next to experienced advisors, it is wise to listen to the voices of, for example, women, minority groups, indigenous communities, young people, migrant groups, human rights defenders, neighbourhood groups, and people with disabilities. Ensure that the Lab provides an accessible, culturally sensitive, confidential, and safe experience to all participants is also necessary.

3. Explain how the university will take stakeholder groups' views and opinions into account and what actions will follow. It helps to be transparent with the engagement actions, notes, and outcomes that should be available to all participants.

4. Remember that the arts university is part of a dynamic ecosystem, and stakeholders may have preconceived views or opinions about the university and about you.

Once the go-ahead from the leadership is clear, it is necessary to consider the Lab's overall structure (see below), as it needs to support the Lab's purpose and objectives. Individual lab tasks, which are interconnected, should flow logically so that they meaningfully contribute to the generation of futures images and the participant reflections they stimulate.

To convince external stakeholders essential for the Lab, it helps to contact them personally (see more about stakeholder engagement in the box above). An event invitation helps people schedule the Lab in their calendar and prepare. Therefore, the invitees should receive a save-the-date message at least two or three months before the Lab, depending on if the Lab is taking place at a busy time of year (e.g., entrance exams, term beginnings, just before holidays). The following invitation and a pre-package (see stakeholder engagement in the box above) must reach them approximately four weeks before the scheduled event. They should register for the Lab for the organisers to have an estimate about the attendees to know how much materials and refreshments are needed (see below). Multiple messages can overwhelm and confuse the invitees. However, it benefits to schedule to send out the confirmation reminder a few days before the Lab.

Having a comfortable, stimulating and disturbance-free space booked with the necessary equipment, materials, snacks, and refreshments helps the Lab thrive (see the box below). A pleasant atmosphere promotes group work and co-creation, which are seminal for futures workshops (Jungk & Müllert, 1987). Also, facilitators – their preparedness and skilful social interaction – contribute to the atmosphere and smooth flow of the Lab.

It is beneficial to consider in advance, how to document the Lab outputs (futures images) and co-reflections around them to ensure rich and in-depth materials for the post-lab analysis and utilisation. A camera or a video camera are useful in documenting various outputs. Next to a video camera, a dictaphone (now available in most smartphones) helps document conversations. Individual Lab task outputs and reflections (individually and in small groups) can also be collected directly onto any of the digital platforms that are suitable for online teamwork (e.g., Google Drive, Flinga, Miro). However, our experience from the test-labs is that the discussions and participants' presence benefit from not using laptops or other digital devices. If digital platforms are used, what matters is: 1) how skilful the participants are in using such platforms, and 2) how the platform enables to organise collected materials for analysis purposes (e.g., downloading data into an Excel file).

CHECKLIST FOR THE PREPARATORY WORK

- [ ] Composition of the participants–relevance and diversity
- [ ] Invitation: time, place, purpose, aim, objectives, and themes of the Lab, contact details, registration instructions,
- [ ] Pre-package–background information, additional reading, possible triggers to stimulate futures thinking
- [ ] Bookings for space, equipment, materials, and refreshments
- [ ] Research ethics: informed consent (included in the registration or manually in the beginning of the Lab); General Data Protection Regulation (GDPR)
- [ ] Facilitators: roles and responsibilities, preparatory meetings
- [ ] Documentation of the outcomes.

trigger
An event/thing that is stimulating actions, processes, or situations used in futures labs to encourage futures thinking.

Arts School Futures Lab Process

While the participants have a central role in co-creating the Lab outputs and co-reflecting on them, the facilitators have a crucial role in leading the collaborative process. It is possible but demanding to facilitate a Lab alone even if the small groups are expected to work independently on given tasks. Based on our experience from testing the labs, it is beneficial to have two facilitators and one or two assistants to share different tasks and have help available for the groups when needed, particularly if there are more than two small groups.

The facilitators' task is to nurture a positive and safe atmosphere, encourage bold imagination and keep time to ensure that all tasks are completed. They introduce the Lab topics and tasks, prompt the discussion when needed, and oversee that everyone's views, ideas, and insights are equally acknowledged. As the Labs are expected to yield futures images, the facilitators need to check that the groups actually discuss the given topic, jot down notes in each task, and use these notes as a starting point to co-create their futures image. When the futures images are shared and discussed in the big group, the facilitators need to be prepared to ask clarifying questions concerning image details and the change drivers underpinning the image. In addition, the facilitators need to oversee that the sharing and co-reflection of the created images is recorded.

All Arts School Futures Labs start with brief introductions, including welcoming words from the organiser, an introduction round to get to know the facilitators and the participants, a short introductory account on futures thinking and the Arts School Futures Labs approach, and the theme and objectives of the Lab. In addition, the introductions must include a briefing about *informed consent* concerning collecting, using, and sharing data and about anonymity. It is easiest to inform the participants about issues concerning data collection already in the invitation e-mail. The informed consent statement can be included in the electronic registration form. Still, it is necessary to take up the informed consent as part of the introduction just to be sure that

all participants agree to have their discussions and creative outputs recorded for analysis purposes and photos taken during the Lab session.

As part of the introduction, it is beneficial to remind the participants about the Lab's ethos, which commends positive group work behaviour, a dialogical mindset, and collaborative learning. Such a mindset appreciates active and respectful listening; everyone's right to have a chance to speak and acknowledges that criticism's focus is on ideas rather than individuals. The participants should avoid exercising self-censorship: intuition and gut feelings matter alongside more reasoned insights. Also, a consensus is not required: instead, diversity of opinions, ideas, and visions is valued. Tensions and disruptions can help reveal complexity in discussed topics. In general, it helps to urge for creativity and the use of wild imagination.

ICEBREAKERS are often playful warm-up exercises that serve multiple purposes in Future Arts School Labs. They send a message about the positive and collaborative way work is done, boost energy and creativity, help people get to know one another in large groups, highlight interdependency, and help introduce topics in unconventional ways (West, 1999).

If the Lab participants know each other well, an icebreaker is not necessarily needed for introduction purposes. However, they can be used, for example, to gain the participant's attention, set the tone of a Lab session, and allow the participants to feel at ease and get tuned in before moving into the actual Lab content. Icebreakers can also help build motivation, nurture an atmosphere of inclusivity, strengthen participant bonds, encourage interaction, and stimulate better brainstorming. In addition, they can help the facilitators grasp the participants and their prior knowledge about the topic. In other words, icebreakers prepare the ground for a fruitful lab experience especially when the participants are new to each other.

EXAMPLES OF ICEBREAKER EXERCISES

- Self-presentation without professional titles but, instead, a reflection of your recent art experience.
- In a circle, eyes closed; the facilitator reads a list of qualities or opinions; those who identify with them (answer "yes"), open their eyes, and look around to see other likeminded people.
- Write your list of three futures wishes that you hope to happen; share it with the others.
- Write short notes about what you do not want to bring to the future and throw them in a dustbin.
- Ask the participants to place themselves on a line based on, e.g., how often they visit art events, read books, walk in the woods... (you may link the question to the theme of the workshop).
- Use the Polak Game (see links below) to explore, where you stand regarding the future.

For more inspiration, see:

- https://nycirclek.org/wp-content/uploads/Ice-breakers-Guide.pdf
- https://libguides.usask.ca/c.php?-g=696596&p=4941309
- https://blog.hubspot.com/marketing/ice-breaker-games
- https://www.fearlessculture.design/blog-posts/the-polak-game-where-do-you-stand

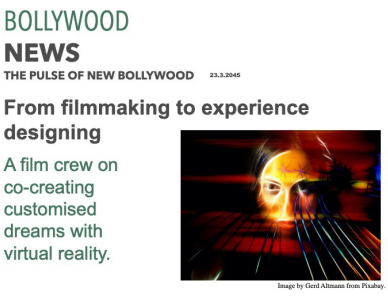
INTRODUCING THE PARTICIPANTS TO FUTURES THINKING

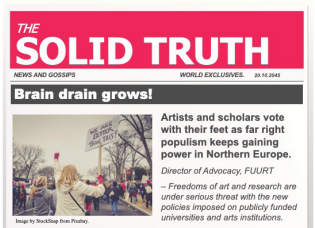
An introduction to futures thinking is necessary for the participants to grasp the mindset that frames Arts School Futures Labs. It does not need to be overly long, but it benefits to present at least Amara's (1981) three tenets (see above: Futures thinking in general: theoretical frames). Also, it makes sense to get the participants acquainted with key terminology (e.g., futures, foresight, driver of change, megatrend, emerging issue, weak signal, and futures image) that they will apply as they imagine and reflect on alternative futures of higher arts education and the possible transformations ahead. To make the abstract topic more concrete, it can benefit to refer to changes in history. For example, film studio executive Harry Warner uttered in 1927 "Who the hell wants to hear actors talk?" (quoted in Warner 1967, 168), and in 1977, computer industry pioneer Ken Olson "couldn't see any need or any use for a computer in someone's home" (Ahl, 1980, 89). Their words remind us about how difficult it is to foresee the future.

FUTURES JUMP

Imagining futures is not an easy task because our preconceived ideas and established assumptions tend to steer our thinking. Futures jump is a tailored, situation-specific exercise that helps the participants use their imagination in playing wild and taking a bold leap from the past into the future.

Selected feeds (i.e., triggers) can encourage the participants to imagine bold and generate novel, even unexpected ideas concerning preferable futures (see Figure 8). The purpose is to help the participants let go of conventional conceptions of futures as a mere dystopia, a utopia, or a simple continuum of the present. The feeds can entail a flow of visual or auditory cues that have relevance to the Lab's topic. They can be, for example, short narratives, news headlines, or images that suggest possible changes in cultural and creative ecosystems or in the participants' everyday life and work. (Heinonen & Ruotsalainen, 2013; Siivonen et al., 2022) As an example, the participants can be instructed to view or listen to the feeds in silence, scan them curiously without judgment, and let them evoke random images and thoughts freely. Next, they can be invited to close their eyes and imagine futures, supported with an open-ended question related to the previous feeds. Inviting the participants to discuss some of their most vivid ideas or insights with their neighbours or small groups brings the exercise to a close. Note that all the information given to the participants will influence their observations, imaginations, and creative visualisations. Therefore, it is all-important to carefully consider what feeds and triggers are used to stimulate the participants.





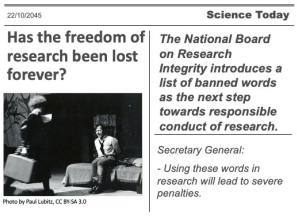


Figure 8. Examples of triggers: imagined news headlines for 2045 (own design) for a test lab at Film University Babelsberg KONRAD WOLF, Potsdam, Germany on April 22, 2022 and Future Arts School Lab at Uniarts Helsinki, Finland on 24.10.2022.

If there is time, the participants can be invited to stroll outdoors, observing past or recent environmental changes and considering possible future ones. A futures jump can also be a multisensory experience: a wander in an art exhibition with open ended questions (see Figures 9 and 10) or a tailor-made artistic event.

Figures 9 and 10. Finding a trigger in an art exhibition. How could the stacked painting frames of Artemis Potamianou's mixed media installation Just Untitled (2014) help you boldly imagine possible futures? How could stepping inside Richard Serra's installation The Matter of Time (1994–2005) stimulate your ideas about the futures of higher arts education? (Own photos).

FUTURES JUMP EXAMPLES

- Imagine your morning at the work in year 2045: discussing with the colleague/students about recent news.
- Take 20 minutes to meander in the city, observing urban spaces, smelling the air, touching surfaces, listening to sounds: identify signs of past and recent changes; consider possible future changes of the same places.
- Read imagined news headlines concerning innovations and challenges of the creative sector/higher education/ your art field in year 2045. Close your eyes and reflect on what the news might mean for your ongoing project?
- Close your eyes and imagine for a couple of minutes: How the art school learning environments will change by 2045? What will they sound like? What will they look like? How will they feel?

FUTURES JUMP TRIGGER EXAMPLES

Futures learning spaces, collection of images look at the Learning platform FAST45.

Changes in the arts over time, collection of images look at the Learning platform FAST45.

Science fiction in art school, short film—create your own ending: look at the Learning platform FAST45.

SITRA's Futures Frequency audio drama pieces about the future (scroll down the page): https://www.sitra.fi/en/projects/futures-frequency/

The Living Catalogue, a/nordi/c's collection of signals, suggesting transformations in the arts, culture and the creative fields. https://anordic.org/livingcatalogue/

GROUP WORK

The main work in Arts School Futures Labs is generally done collaboratively in small groups (approx. 4-6 participants per group) over interconnected phases. The group work can include, for example, 1) mapping of institutional values, and principles of practice, 2) identifying change drivers, 3) discussing, theming, and making sense of the identified phenomena, 4) co-creating futures images, and 5) sharing of the images for co-reflection. While each group should select a chairperson and a notetaker, the other participants should also write down ideas.

The co-construction of futures images is an intertextual (Allen, 2022) process for it encourages both deliberate and inadvertent juxtaposing of thematised information to other pieces of relevant information (e.g., research articles, news, blogs, and existing futures scenarios). The process applies playful imagination to create a futures image—a snapshot that illuminates a future, which may be possible, plausible, probable, preferable, undesirable, or even preposterous (Voros, 2017; see Figure 3 above). The co-reflection of created futures images brings out additional meanings and insights, stimulating critical discussion about their relevance for the future of the institution or the particular educational programme that is discussed.

Futures workshops can include a broad range of group work tasks (see, e.g., Lauttamäki, 2014; Vidal, 2006). Next, we introduce some that we found particularly useful in the test labs and relevant to the themes of the two Lab models we propose.

MAPPING VALUES AND PRINCIPLES

This task aims to stimulate the participants to think about contextual drivers and discourses that inform higher arts education and individual educational programmes in a particular institution. The idea is to pay attention to the fact that institutional values and principles of practice are not universal but socially constructed. As such, they are informed by contextual, historically particular, and culturally specific bodies of knowledge, ideals, and worldviews (see Burr, 1995). Also, they serve particular purposes that may or may not have relevance in the present and future.

First, the participants are introduced to the futures triangle (see Figure 4 above). They are asked to consider the three forces impacting plausible futures (push of the present, pull of the future, and weight of history) concerning their institution (or educational programme). Then they are invited to map the institution's (or programme's) present values, principles, or 'the stories we live by' (Adams, 1993) while discussing the

different discursive contexts (e.g., historical, cultural, artistic, educational, environmental, social, political, juridical, economic, philosophical, and religious) of those ideas (see Figure 11). The participants should be encouraged to critically discuss the values that underpin and have produced the present higher arts educational system (or the present educational programme) and its principles of practice. They should also consider the benefits and strengths of the current system as well as its problems and weaknesses. They can, for example, consider, which of the existing policies and practices may prevent achieving future goals and which of them may help achieving them.

Figure 11. **Mapping institutional values and principles. (Own photo).**

ENVIRONMENTAL SCANNING

The operational environment of the institution can be done with a PESTEC tool (see the box below). PESTEC helps identify signals denoting change drivers and their possible future outcomes relevant to the arts, creative industries, or higher arts education that can in some way impact the life of the institution (or an educational programme). Inviting the Lab participants to look for change drivers suggesting specific development directions helps imagine possible transformations taking place in the future. Such change drivers can be specific to the arts or any particular arts field, or they can be more general, relating to society and the operational environment of the institution. The participants should also consider megatrends and their possible impact on the institution or a particular educational programme.

PESTEC

PESTEC analysis is used to support the grouping and coverage of horizon and/or environmental scanning, to identify future changes and change drivers. PESTEC is an acronym from words political, economic, social, technological, environmental, and cultural as the examples below suggest:

Political as directives, legislation, political interests, and movements, etc.

Economic as public economy, employment, industries, spending power, etc.

Social as demography, education, health, etc.

Technological as new technologies, technological development, use of technology, etc.

Environmental as climate, biodiversity, natural resources, pollution, infrastructures, etc.

Cultural as religions, beliefs, lifestyles, consumption habits, the arts, etc.

(Dufva, 2022)

PESTEC analysis
a research method applied to study political, economic, social, technological, environmental, and cultural drivers in an operational environment supporting, e.g., environmental and horizon scanning.

HORIZON SCANNING

Usually, horizon scanning is done by inviting the participants to scan sources carefully over time to identify weak signals suggesting emergent phenomena that may have the power to disrupt recognised change drivers. Emerging phenomena can often be unexpected, obscure, perplexing, sporadic, limited, or difficult to pin down. Still, what if such a disruption takes place? Then, what are the consequences? What is their relevance for the arts, creative industries, higher arts education, or an individual educational program?

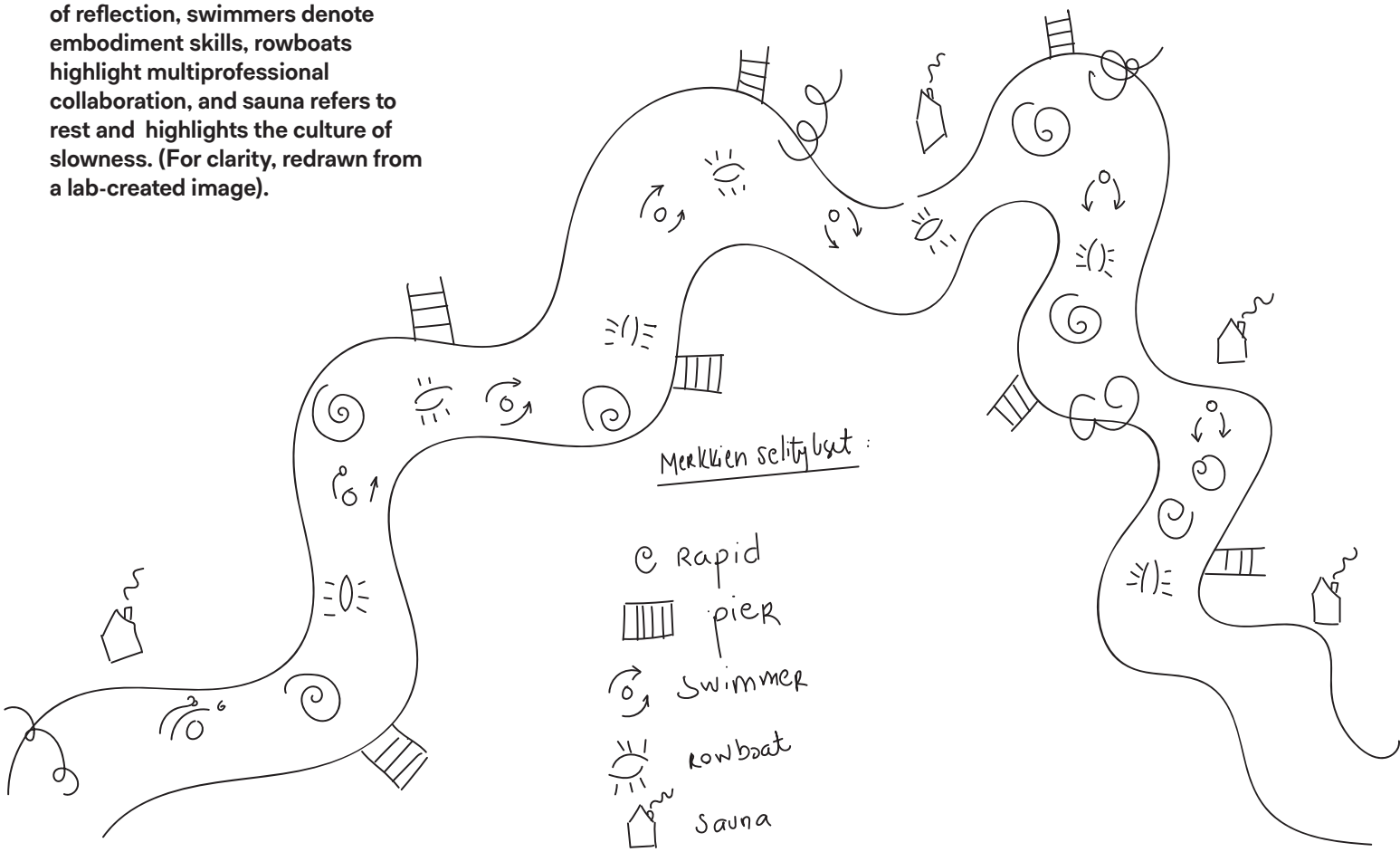
CHOOSING KEY ELEMENTS AND CREATING A FUTURES IMAGE

Choosing a couple of critical elements (e.g., most interesting, relevant, or provocative insights or findings) from the materials produced in the previous Lab phases and juxtaposing them with other ideas, texts, and images that these elements call for leads to the co-creation of a futures image or several images (see Figures 12 and 13). The futures image can be, for example, a short storyline, iconography, or drawing with keywords. Alternatively, it can be more art-based, for example, an installation, a collaborative painting, a collage, a soundscape, a poem, a song, or a performance.

FUTURES IMAGE

A futures image is a systematic description of the future which is influenced by perceptions, concepts, beliefs and ambitions and it is framed by our scientific and cultural understanding of the world. The vision of the future can contain both realistic and imaginative (not yet possible) elements (Polak, 1973). With help of futures images, we can also deliberate the paths (e.g., road mapping or back casting) that may lead to the created futures image and thus identify the necessary actions to be taken.

Figure 12. A river as a futures image for higher arts education with metaphoric symbols signifying key features: rapids refer to tolerance of uncertainty, piers suggest places of reflection, swimmers denote embodiment skills, rowboats highlight multiprofessional collaboration, and sauna refers to rest and highlights the culture of slowness. (For clarity, redrawn from a lab-created image).



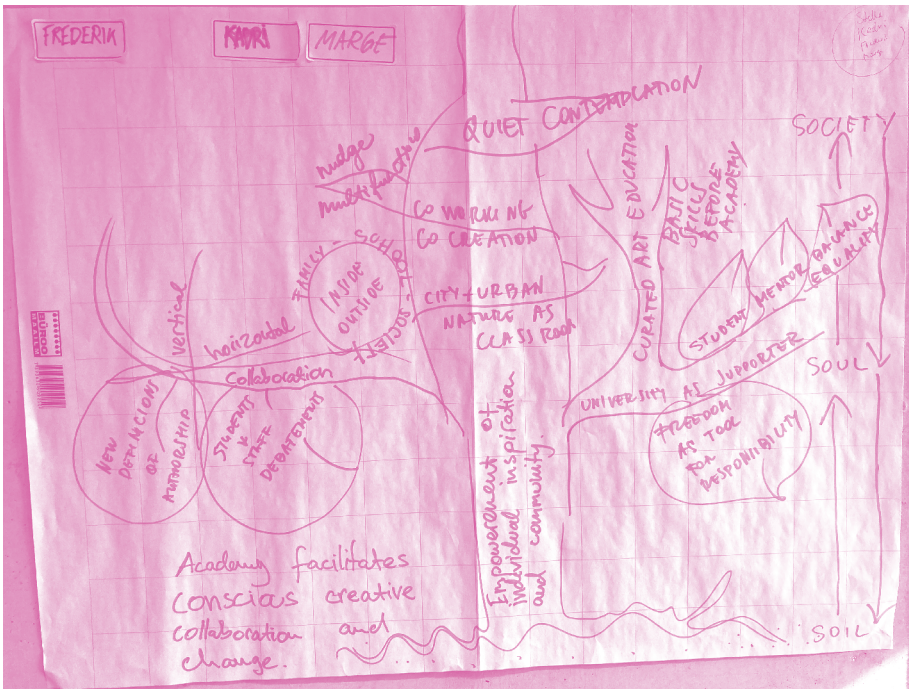


Figure 13. A tree as a metaphor for a future arts academy: its roots in the soil of society, highlighting the empowerment of individual inspiration, the community, conscious creative collaboration, and quiet contemplation. (Own photo).

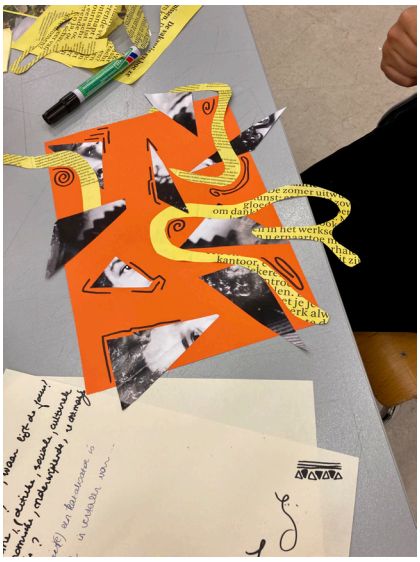
Suppose there is more time for the Lab. In that case, more extended use of artistic processes is strongly recommended in co-creating the futures images. Artistic approaches (e.g., illustrative drawings, co-created installations, soundscapes, or performances) bring along more emotional, atmospheric, and creative outcomes, revealing layers of imagined futures that have other qualities than images merely articulated in text (see Figures 14, 15 and 16).

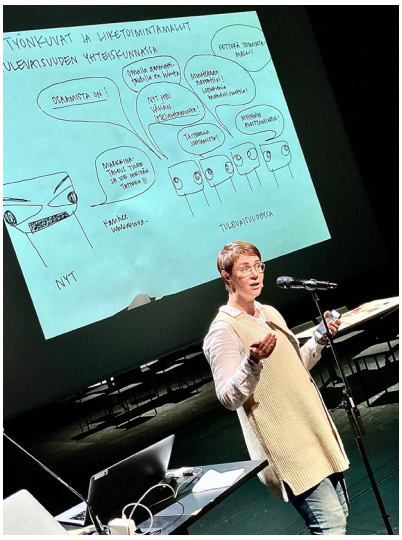
Figures 14 and 15. Constructing futures images: creative outcomes reveal other layers and qualities than text. (Own photo).

Figure 16. Block theatre provides a creative means to stimulate discussion and the co-creation of futures images. (Own photo).

SHARING AND REFLECTING ON FUTURES IMAGES

It is important to document the images and share them in the large group for further co-reflection and discussion of their relevance and ability to challenge the existing practices and contexts (see Figures 17 and 18). As the co-reflection can generate additional insights contributing to a broader and deeper understanding of the images and their complexity, it is crucial to also document the sharing session. It is important to put the participants at ease as some of them may have reservations about being video recorded them in the sharing session. This can be done by nurturing from the very beginning of the lab, a supportive, open, permissive, and confidential atmosphere, highlighting the value of diverse—even contradicting—perspectives, and emphasising the contents rather than the quality of performance.





Figures 17 and 18. Creative futures images gain broader and deeper meanings when shared and reflected on. (Own photos).

LAB EVALUATION AND CLOSING WORDS

At the end of the Lab, a brief discussion about the workshop experience is valuable. Using Mentimeter or other online survey tools can help such a discussion. Close the Lab by informing briefly how the process will be proceeding. Also, when apposite, let the participants know when, how and where they can access the workshop summaries or outcomes, for example, through an online platform. Thank the participants and highlight the value of their contribution.

DOCUMENTATION OF THE LAB MATERIALS

For further analysis, the participants need to take notes throughout the Lab as instructed in each task. This can be done in writing (e.g., post-it notes) or with online tools (e.g., Google Jamboard, Padlet, Miro, or self-made templates). These approaches can be applied along with taking photos or recording on video when documenting each task's creative and reflective outputs. All documentation is subject to informed consent concerning collecting, using, and sharing data and anonymity (see further above).

After the Arts School Lab

Save all documentation (i.e., co-created futures images, notes, recordings). Transcribe (or have someone transcribe) the recorded co-reflections from the sharing phase. Analyse qualitatively the co-created futures images, other collected materials, and the transcriptions of the presentations of the futures images by categorising them thematically. You can use any meaningful themes relevant to your Lab that emerge directly from the Lab materials or the theoretical frames that underpin the focus of the Lab (e.g., new technologies, cultural diversity, sustainability and ethics, economy, pedagogies, and politics). Also identify the key outcomes (e.g., most preferable and alarming issues, tensions, needed changes, oddities, etc.) and assess their plausibility and relevance for the futures of your institution.

Construct an implementation plan to achieve the preferred outcomes and counteract the undesired outcomes. Integrate these plans into the general development processes of your institution. For a successful implementation process, you should:

- name the responsible persons
- identify critical stakeholders and partners and get them engaged
- make a timeline with needed decisions, actions, and checkpoints. It is necessary to do this in close collaboration with the university's leadership, administration, and other key stakeholders
- provide necessary resources (time and budget) for the implementation
- based on the implementation objectives, devise a process to assess the implementation and its outcomes: decide on when and how the outcomes of the implementation will be assessed, and
- communicate the process internally and externally.
- Utilize the created materials, particularly futures images, for artistic explorations with students and the academic staff.

By using the materials for artistic processes, it is possible to deepen and enlarge the futures images and help students and staff engage in the transformation process. For example, you can use the futures images for:

- creating performative art works in workshops (e.g., soundscapes, dance and theatre scenes, performance art, multidisciplinary work)
- student work's starting point, e.g., in composing, choreographing, dramaturgy, poetry, sculpting, painting, collages, and cartoons
- pedagogical studies – investigating and experimenting the futures of learning and teaching in the arts
- inspiration for activism and transformation
- drama to understand different roles in the organisation
- inspiring development of learning spaces (formal and informal).

3

Arts School Futures Labs

Two Lab Models

Instructions for the two Lab models available from the links below:

- *Appendix 1. Environmental and Horizon Scanning: Arts School Futures Lab Workshop Model for Strategic Planning*

- *Appendix 2. Arts School Futures Lab Workshop Model for Study Programme and Curriculum Development*

4

Experiences from Test Labs and Test Workshops in PAST45

4

Experiences from Test Labs and Test Workshops in FAST45

Eight test labs (focusing on different workshop structures) and seven test workshops (focusing on various art-based methods) were organised with the partner organisations and related collaborators in autumn 2021 and Spring 2022 (see, Appendices 3 and 4). The labs also tested online and offline formats and aimed to gain methodological understanding of suitable lab formats and methods for higher arts institutions.

The labs had different themes e.g., changes in the university's operational environment, expanding professionalism, structures of education, learning spaces, and curriculum development. Art-based methods varied from making drawings, collages, installations, soundscapes, collaborative storytelling, bodily imaginative time travelling, and video to gaming. Participants varied from staff, teachers, leadership, researchers, and students in the institution to artists and representatives of art organisations and creative industries.

We tried both live and online formats. Arts School Futures Labs work better in a live format because it supports the discussions, interaction, and creativity. However, it is feasible to have labs in an online environment. Then, it is crucial to carefully choose the methods and tools and ensure the participants' ability to use the selected tools. This needs to be secured e.g., by an instruction session before a lab. Also, it is good to note that group discussions online usually advance a bit slower. Online formats particularly require clarity concerning facilitators' roles, responsibilities, performance, and communication. In breakout rooms, limit the size to the maximum of five participants to ensure fluent group work and dialogue. In structuring the group work, the tasks and their instructions need to be carefully arranged to ensure a good flow.

We collected feedback from the participants via surveys at the end of (or after) each test lab and test workshop. In the answers group work and group discussions have been experienced as inspiring but also intensive. Particularly the opportunity for co-creation and shared learning were experienced as valuable. Also, the participants often wished for more time for group work, discussions, and art-based work.

Below are some crucial experiences from the test round:

As facilitators we learned some key insights: e.g.,

1. The reflective discussions must be recorded and analysed carefully so that the key insights can be captured and taken forward into the implementation process and decision-making.
2. To enhance the documentation and analysis of co-created materials, it is advisable to designate a designated note keeper within each group. When feasible, it is preferable to select a member from the organizing team for this role, especially in smaller groups.
3. There is never too much time for discussion.
4. Artistic and art-based approaches require more time than more traditional workshop approaches. Still, they bring new levels to the process (emotions, feelings, atmospheres) and thereby reveal other aspects of possible futures – also, they make the presentation of futures images more stimulating than presentations that are limited to text only.
5. The labs should be integrated into the organisation's already ongoing processes and upcoming events, but at the same time, ensure that the future orientation of the lab does not suffer from the integration.

future orientation
The capacity to understand, anticipate, and prepare for the future.

Experienced pitfalls to avoid:

1. Communication between facilitators and the host institute is crucial:
   - Double check that the aims of the workshop are clear for the host institute.
   - Ensure that the facilitators are fully clear about the host institution's interests, needs, and objectives.
2. Ensure that the main questions are clearly defined.
3. Ensure that the aims and purpose of the chosen methods are articulated clearly enough for the participants.
4. Carefully choose the methods and tasks so that they help and focus on answering the key questions (e.g., do not try to force the questions into an unsuitable method, structure, or workshop model).
5. Be thorough with the bridging of the workshop phases keeping “red thread” coherent so that the previous steps clearly contribute to the following steps.
6. It is tempting to include too many tasks in the time frame, dare to leave something out. Have a good timekeeper.

5

PAST45
Project Details

5

FAST45
Project Details

With futures thinking and a futures studies approach, the FAST45 project aims to imagine, map, and shape a higher arts education landscape where participation, research, and education in the arts play a crucial and integrated role within the arts education sector and society.

FAST45 aims to collect knowledge, create, and test new methodologies and implement them as part of Arts School Futures Labs. Educators, researchers, students, and business professionals are in the process of creating scenarios to operationalise them in policy papers, long-term collaborations, and valuable tools that will empower arts institutions to not only anticipate an unknown future, but to actively shape it.

By working across sectoral boundaries and envisioning future scenarios for 2045, the Erasmus + Knowledge Alliance funded project FAST45 intends to achieve the following objectives:

- Art School Futures Learning Platform: an online knowledge platform that fosters the process of futures thinking in IHAE. https://learningplatform.fast45.eu/
- Art School Data Map: an online collection of diverse stakeholder accounts about change drivers impacting the futures of IHAE. https://learningplatform.fast45.eu/data-map/
- Art School Futures Thinking Guidelines: a work template and strategy framework to enhance futures thinking in IHAE.
- Arts School Futures Lab: a set of high-level workshops, presentations, and facilitated discussions in which stakeholders of IHAE co-create ideas and visions for futures images and scenarios for the education and employment of artists.
- Four Art School Futures Scenarios: a set of possible, probable, or preferable futures for the employment of artists and the role of IHAE in society.
- Art School Futures Discussion Document / Agenda: a discussion text with an agenda that fosters the debate on long-term policy and transformative leadership in IHAE.

Glossary

co-creation	Co-creation is a form of collaborative innovation: ideas are shared and improved together, e.g., with different stakeholders such as students, staff members, NGOs, and government agencies.
foresight	A practice-oriented field of futures studies often referring to different planning methodologies.
future jump	An imaginary leap in time to the future (target year) during a workshop/lab.
futures consciousness	The capacity to understand, anticipate, and prepare for the future.
futures image	A systematic description of the future that is influenced by perceptions, concepts, and beliefs, framed by a scientific and cultural understanding of the world, and can include both realistic and imaginative elements.
futures orientation	A mindset that cares about the future, anticipates consequences and plans before acting.
future path	A narrative that describes how the image of a possible future can be realised step by step (causal processes and e.g., decision and actions points).
futures sign	A weak signal consisting of three dimensions: the signal, the issue, and the interpretation.
futures thinking	The way of creative and divergent thinking that is interested in futures-related phenomena based on the need for understanding futures possibilities, interconnections, and reasons for choice making.
PESTEC	A research method applied to study political, economic, social, technological, environmental, and cultural drivers in an operational environment supporting, e.g., environmental and horizon scanning.

scanning

A process of identifying trends and weak signals:

- *environmental scanning* focuses on change drivers in the operational environment;
- *horizon scanning* focuses on weak signals and their disruptive possibilities.

strategic planning

A process in which an organisation's leaders identify their organisation's goals and objectives and the needed actions for their vision for the future.

trend

A clearly visible phenomenon that causes change – development of change:

- *megatrend* – a slowly changing phenomenon with a clear developmental direction forming the future; often complex and connected to many variables;
- *emerging trend* – a new strengthening trend that is not yet common;
- *counter trend* – opposing existing trends or megatrends.

trigger

An event/thing that is stimulating actions, processes, or situations used in futures labs to encourage futures thinking.

weak signal

An indication of an emerging issue; an early sign of a change that may be meaningful in the future; often random, local, or seemingly ridiculous piece of information (e.g., local food waste refrigerator, robot strippers).

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More reading you may find in our Learning platform Bibliography.

Look at the Learning platform FAST45.

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Appendixes

Appendix

1

Model 1. Environmental and Horizon Scanning: An Arts School Futures Lab Model for Strategic Planning

NEEDED EQUIPMENT AND MATERIALS

- [ ] Big sheets of paper
- [ ] Scrap paper
- [ ] Post-it notes (4 colours)
- [ ] Pre –made big sheets with titles
- [ ] Pre-maid PESTEC tables on paper / on an online document behind a link (one computer needed per group)
- [ ] Pens/markers (preferably many colours)
- [ ] Camera for the documentation of the Lab and produced materials
- [ ] Recording device for the documentation of co-reflection
- [ ] Some refreshments (as tea/ coffee/juice, fruits and cookies)

FUTURES LAB (ENVIRONMENTAL AND HORIZON SCANNING) A 3 h

PHASES

1 Introduction (30 min.)

- Buffer (5 min.)
- Introduction of the Lab - aims, informed consent (5 min)
- Icebreaker (5 min.)
- Introduction to Futures thinking in relation to chosen topic (15 min.)
- Futures jump (5 min.)

2 Mapping of Present Values and Principles (25 min.)

- Look at the (pre-hanged) sheets on the wall with the titles: Values; Benefits & Strengths; Problems & Weaknesses
- Write your ideas on post-it notes and place them on the relevant sheets.

Questions:

- *Values and Principles:* What are the values and principles that underpin your institution, its organisational culture, and practices.
- *Benefits & strengths* of the current system
- *Problems & weaknesses* of the current system

Read the identified aspects and have a brief discussion.

3 Group work (40 min.)

Part 1. (25 min.)
Horizon scanning - Identifying change drivers and mapping the operational environment

Use the PESTEC table below (enlargen to A2 size / online table via link)

PESTEC factors: political (incl. legislation), economic, social, technological, environmental and cultural (incl. the arts).

PESTEC	political	economic	social	technological	environmental	cultural
trends						
weak signals						

Identify trends (megatrends, trends, and emerging trends) related to PESTEC factors in your institution's external operational environment.

- Use single colour post-it notes to write down identified trends and place them on the PESTEC table.

Identify suggestions for weak signals related to PESTEC factors in your institution's external operational environment.

- Use another colour post-it notes to write down identified weak signals and place them on the PESTEC table.

Part 2. (15 min.)
Identifying development and disruption alternatives

Look at the created materials and discuss:

What would this mean for the operational environment of your institution?

- What do the trends suggest would be the direction of development?
- What if the weak signals strengthen? Identify possibilities for disruption and radical change?

By voting or discussing, choose ***4-5 most significant drivers*** for the next task.

Break 15 min.

Part 3. (20 min.)
Co-create A futures image of an operational environment

Continue group work.

Use the chosen drivers to co-create a *futures image of an operational environment* of your art school in the year 2045 (or another appropriate year).

- *Describe shortly the significant elements, the key drivers and their impacts (e.g., positive opportunities and alarming threats) your institution should be aware of.*

- *Use keywords, figures, or drawings to support the presentation of the futures image.*
- *Give a revealing name to your futures image*
- *Prepare to present the created futures images (3-5 min./group)*

4 Sharing and discussing the co-created futures images (45 min.)

Each group presents their futures image – (remember to record the presentations)

- Discuss the co-created alternatives of operational environments and their impact. You can ask, e.g.:
- What are the significant opportunities for your institution?
- What are the most alarming threats to your institution?
- What seems most plausible – why?
- What appears most improbable – why?

Have a note keeper and/or record the discussion.

5 Closing (5 min.)

Brief reflection of the Lab experience and closing words.

LUNCH BREAK / ANOTHER DAY

FUTURES LAB (ENVIRONMENTAL AND HORIZON SCANNING) B (3-3,5 h)

PHASES

1 Phase 1 (10 min.)

- Buffer (4 min)
- Introduction - aims (3 min.)
- Ice breaker/concentration exercise (3 min.)*

*If on the same day as part A, consider using a relaxation or mindfulness exercise.

1 If organised on another day as part A, and new participants (20 min.)

- Buffer (4 min)
- Introduction - aims and consent (3 min.)
- Ice breaker (3 min.)
- Brief introduction to futures thinking (5 min.)
- Futures Jump (5 min.)

2 Discuss the created Futures images from LAB A (15-30* min.)

Introduce the Futures images from Lab A and let the whole group discuss them briefly.

*If the Lab continues on another day – particularly if it has new participants – use more time for yourself to familiarise with the created futures images. Alternatively, the facilitator can present the futures images.

3 Group work

Part 1. (40 min.)
Reconsidering of values and principles

Group discussion in two small groups – ask each group to consider: How can the institution flourish and maintain its resilience in the created futures images?
Discuss further:

- Which values and principles would we prefer to keep, and which ones would we prefer to renew in these different futures images?
- What pivotal needs or gaps have relevance for our future success in these different images?
- What do we need to avoid or eliminate if we wish to succeed in these different futures?
- What main matters should we invest in to maintain resilience in the face of potential future changes?

Gather your notes from the discussions on a big sheet, using post-it notes (a different colour for each question).

Choose the key insights for sharing (2-4 min. / presentation).

Part 2. (20 min.)
Sharing and discussing

Groups present their key insight (2-4 min/ group). (Record the presentations)

The presentations are discussed briefly, and a notetaker collects central points from the discussion and records the discussion.

Break 15 min.

Part 3. (30 min.)
Co-Creating preferable futures image

Using notes from the previous parts, small groups continue by constructing a preferable futures image of your institution for the year 2045 (or another appropriate year):

- What are our institution's core values and principles in

the possible futures?

- What is new in our organisational culture in the possible futures?
- Who are our preferable partners and collaborators in the possible futures?
- What has contributed to our success and resilience in the possible futures?
- Use keywords, figures, or drawings to support the presentation of the futures image.
- Use the keywords to give a revealing name to your futures image.
- Prepare to present the created futures images (3-5 min./group).

4

Sharing and discussing the co-created futures images (40 min.)

Each group presents their futures image – (remember to record them)

Discussion of the futures images e.g.:

- Can you identify and agree on the main preferences?
- Are there some significant differences in the preferences that we should consider?

5

Closing (5 min.)

Brief reflection of the of the Lab experience and closing words.

Appendix

2

Model 2. Arts School Futures Lab Model for Study Programme and Curriculum Development

NEEDED EQUIPMENT AND MATERIALS

- [ ] Big sheets of paper
- [ ] Scrap paper
- [ ] Pre-made big sheets with titles
- [ ] Post-its (4 colours)
- [ ] Pens/markers (preferably with colours)
- [ ] Camera for the documentation of the Lab and produced materials
- [ ] Sound recording device for the documentation of co-reflection
- [ ] Some refreshments (as tea/ coffee/juice, fruits and cookies)

FUTURES LAB (STUDY PROGRAMME) A (3,5 h)

PHASES

1 Introduction (30 min.)

- Buffer (5 min.)
- Introduction of the Lab: aims, consent (5 min)
- Icebreaker (5 min.)
- Introduction to futures thinking in relation to chosen topic (15 min.)
- Futures Jump (5 min.)

2 Mapping the operational environment (25 min.)

Identify change drivers (trends, emerging trends, and weak signals) in the arts and/or in pedagogies of higher arts education.

Use big sheets of paper on the wall or tables with the following titles:

- technologies
- cultural diversity
- sustainability (social and ecological) and ethics
- artform-specific developments and paradigm shifts
- economy
- pedagogies

Read the co-created materials and have a brief discussion.

Mini break 5 min.

3 Group work

Part 1. (30 min.)
Changing world of work of artists and other arts professionals

Drawing from the previous part (identified change drivers), identify new elements in artists' and other arts professionals' future work. Consider:

- artists' and arts professionals' new roles in society

- future collaborative partners of artists and other arts professionals (also outside the arts field)
- necessary professional skills and competencies

Use three different colours for post-its – one colour for each question:

- Write your ideas on post-its, share, discuss and group the ideas on a big sheet.

Part 2. (30 min.)
The significant content

Look at the co-created materials and discuss the need to revise the curriculum of your programme:

- What would be the main objectives and contents of the revised or new curriculum?
- What is new?
- What could be left out from the past?

Make notes from your discussion and choose the most interesting and significant ideas* from the created materials.

(*Consider multiple perspectives – e.g., employment and careers, art field, collaborations, social and environmental responsibility, etc.)

Break 15 min.

Part 3 (25 min.)
Co-create a futures image for a Futures Art School Curriculum

Use suitable materials from the previous part and co-create a futures image for the year 2045 (or another appropriate year) with the help of question below:

- What are the main objectives and the essential contents of the curriculum?
- What kinds of pedagogies support learning in this futures image?
- What kind of values underpin this futures image?
- Use keywords, figures, or drawings to support the presentation of the futures image.
- Prepare to present the created futures images (3-4 min./group)

4 Sharing and discussing the co-created futures images (45 min.)

Each group presents their futures image – (remember to record the presentations)

Discussion of the images e.g.:

- In the images, what might be the themes that we jointly agree on as preferable?
- What might be the themes we disagree on and that should be discussed further?

5 **Closing (5 min.)**

Brief reflection of the of the Lab experience and closing words.

LUNCH BREAK / ANOTHER DAY

FUTURES LAB (STUDY PROGRAMME) B (3h)

PHASES

1 **Phase 1 (10 min.)**

- Buffer (4 min)
- Introduction - aims (3 min.)
- Ice breaker/concentration exercise (3 min.)*

*If on the same day as part A, consider using a relaxation or mindfulness exercise.

1 **If organised on another day as part A, and new participants (20 min.)**

- Buffer (4 min)
- Introduction - aims and consent (3 min.)
- Ice breaker (3 min.)
- Brief introduction to futures thinking (5 min.)
- Futures Jump (5 min.)

2 **Examining and discussing the co-created futures images in workshop A (15-25* min.)**

Look at the co-created futures images and materials of curriculum content, learning, and values from the previous session.

- Have a brief discussion

*If the Lab continues another day – particularly if it has new participants – use more time for familiarising with the created futures images. Alternatively, the facilitator can present the futures images.

3 **Group work**

Part 1 (45 min.)
Learning spaces, collaboration and structures

Use the co-created Futures images as a starting point. Investigate different aspects that support the learning and growth as an artist (or another arts professional) in addition to the curriculum.

Make notes on big sheets with different colour post-its or divide the sheet into 4 distinctive sections.

Learning spaces and collaboration:

- What kind of learning spaces (e.g., on campus, off campus, digital, mental, social, etc.) would support learning and the essential contents in the curriculum?
- What kind of collaboration and with whom would support learning and the essential contents in the curriculum?

Structure of the education:

- What kind of educational structures would support learning and the essential contents in the curriculum?
- What kind of institutional structures would support learning and the essential contents in the curriculum?

Break 15 min.

Part 2 (25 min.)
Co-create a preferable futures image

Use materials from the previous parts and co-create a preferable futures image for the year 2045 (or an other appropriate year) for the future artist (or another arts professional)

- Essential contents of the curriculum
- Learning environment and collaboration
- Structure of the education
- Use keywords, figures or drawings to support the presentation of the futures image.
- Give a revealing name to your futures image
- Prepare to share your futures image.

4

Sharing and discussing the co-created futures images (45 min.)

Each group presents a summary of their futures image (3-5 min./ group) (Remember to record the presentations)

Discussion:

- What kind of values are behind these images?
- What values should we keep and what change? Are there any totally new values?
- What might be the themes we disagree on and that should be discussed further?

5

Closing (5 min.)

Brief reflection of the of the Lab experience and Closing words

Appendix

3 FAST45 WORKSHOP SUMMARY

Workshop date and location	28.10.2021 Conexiones improbables Vitoria-Gasteiz, Spain
Duration	1,5 h
Participant profile	Consortium members
Amount of participants	4
Used approach / methods	Testing card game "Take on the Impropable"
Facilitator feedback	Facilitates and supports well discussion and teamwork analysing; Challenges conventional thinking.

Workshop date and location	27.10.2021 Conexiones improbables Vitoria-Gasteiz, Spain
Duration	2h
Participant profile	Local artists
Amount of participants	6
Used approach / methods	Focus group interview, sharing knowledge
Facilitator feedback	"Addition to interview questions focus group is about sharing and discussing experiences and prespectives."

Workshop date and location	5.11.2021 University of the Arts Helsinki, Finland
Duration	3 h
Participant profile	Mixed music students of the Uniarts
Amount of participants	11
Used approach / methods	***Group work:*** 1. Futures wheel a) identifying weak signals in the field of music b) What do these identified weak signals and emerging trends suggest for the field of music and for musicians' competency needs? 2. A musical/soundscape futures image
Participant feedback (from sp)	***On lab experience:*** "This was great, I'd love to do some of this kind of work. The teachers explained interesting things. I feel that I'm leaving this session with ideas of how to prepare and think about my future as a professional." ***On use of time:*** "More time is needed for this kind of working, it was too fast; ***On individual exercises/tasks:*** The artistic exercise felt rather meaningless, however, making the piece was fun in the end." ***On facilitation:*** "The teachers were good."

Likert Scale Replies (1= not at all; 2 = slightly; 3 = moderately; 4 = well; 5= extremely well)	***Providing an idea of futures thinking:*** 3,9 of 5, ***Methods supporting group work:*** 4,3 of 5, ***Art-based methods supporting partcipation*** 4,1 of 5, ***Art-based methods suporting of the theme*** 3,7 of 5, ***Art-base methods supporting futures thinking:*** 3,8 of 5, ***Art based methods in presentation and sharing futures visions:*** 4,1 of 5
Facilitator feedback	"The tight schedule creates a challenge but each phase felt important. More flexibility with time within the structure would be helpful. The students were very concentrated while working. Some easy pre-material to study could be a useful addition. The musical future images created an atmosphere and evoked feelings and emotions which showcased how an alternative to cognitive exploration around questions and ideas of futures thinking."
Workshop date and location	23.11.2021 Film University Babelsberg KONRAD WOLF, Potsdam (Online)
Duration	4h
Participant profile	Students, teachers and consortium members
Amount of participants	18
Used approach / methods	Online, Art for Futures Lab (Using Miro board) Group work: brainstorming, Space ship= archive of Futures triggers, creative storytelling
Participant feedback (from sp)	***On lab experience:*** "The workshop was very informative and it was wonderful to weave ideas together and meet new people. I really enjoyed the group experience and co-creating. More reflection time is needed on how to link experiences and narratives of one's own role." ***On the approach:*** "The connection between futures IHAE and the tasks were not clear and needed more linking/weaving into the structure for coherence." ***On use of time:*** "The time was far too short (several answers), more time was needed for discussions and play as well as a short break." ***On individual exercises/tasks:*** "The inspirational materials and methods used in the spaceship phase was focused only on combining already existing technological or social solutions, rather than allowing space for new ideas." ***On tools:*** "More experience of digital tools would support the participation. There were difficulties in the orientation of Miro with all the groups on the same platform." ***On facilitation:*** "Clearer initial instructions are needed and the role of the facilitator and moderator is important in each group."
Likert Scale Replies (1= not at all; 2 = slightly; 3 = moderately; 4 = well; 5= extremely well)	***Providing an idea of futures thinking:*** 3,3 of 5 ***Methods supporting group work:*** 3,75 of 5 ***Art-based methods supporting partcipation:*** 4 of 5, ***Art-based methods suporting of the theme:*** 3,08 of 5, ***Art-base methods supporting futures thinking:*** 3,5 of 5,

	Art based methods in presentation and sharing futures visions: 3,67 of 5
Facilitator feedback	"The workshop theme and the structure with sub-tasks were not really linked and the facilitation did not support this thematic cohesion. There were many tasks given in a limited time frame, and therefore, either more time was needed, or less tasks should have been given. The spaceship idea was enjoyable but several suggestions were made of needing more time for discussion with the group to promote creativity, as well as the possibility of adding other identifiers and signals/drivers. More time was needed for reflection around creating solutions and new ideas. Consequently, more time is needed to explore the potential outcomes of these ideas. A mix of of students and teachers was also suggested."

Workshop date and location	7.12.2021 Uniarts Helsinki
Duration	1,5 h
Participant profile	Staff members
Amount of participants	57
Used approach / methods	Pre-designed futures images in text as starting point, structured brainstorming, futures image as drawing or performative act.
Facilitator feedback	"Tight schedule, challenges in having non-Finnish speakers in Finnish speaking workshop. Integrating the workshop with existing institutional development needs and processes helped justify the workshop and engage internal stakeholders."

Workshop date and location	18.1.2022 EKA Tallin
Duration	3h
Participant profile	Rectorate, Deans
Amount of participants	14
Used approach / methods	Online Gaming: Improbable challenges game played on Miro-board
Participant feedback (from sp)	***On lab experience:*** "It was sub-par and did not highlight anything new or important. It was a waste of time and did not support the notion of jumping into the future". ***On the approach:*** "Clarifications of questions is needed with a narrower and more in-depth focus." ***On use of time:*** "Large questions were asked and not enough time was given to work on the individual tasks and exercises in question." ***On tools:*** "The game did not support the tenants of the main question and using Miro with so many people was overwhelming." ***On facilitation:*** "It was a bit slow, clumsy and there were technical problems."

Likert Scale Replies (1= not at all; 2 = slightly; 3 = moderately; 4 = well; 5= extremely well)	***Providing an idea of futures thinking:*** 2 of 5, ***Methods supporting group work:*** 2,14 of 5, ***Gaming supporting partcipation*** 2,14 of 5, ***Gaming suporting of the theme*** 2,14 of 5***,*** ***Gaming supporting futures thinking:*** 2 of 5, ***Gaming in presentation and sharing futures visions:*** 2,57of 5
Facilitator feedback	"There were some issues with planning. The game's adjustability to support the main question was lacking. The Miro board was difficult to work on with a big group and the instructions were unclear, i.e., when to look at the slides or when to look at the Miro board. Additionally, there were some technical problems with echoing etc. which was unfortunate. This however can be anticipated and resolved beforehand."

Workshop date and location	5.4.2022 Uniarts Helsinki
Duration	1,5h
Participant profile	Consortium members
Amount of participants	8
Used approach / methods	Bodily images, easy movement, discussion and "auto"writing
Facilitator feedback	"The mini workshop was instructed well by the guest facilitator. Experiencing the feeling of traveling in time was an interesting bodily experience. The experience was made more personal by the exploration of feelings and emotions."

Workshop date and location	6.4.2022 Helsinki (internal FAST45 workshop)
Duration	3h
Participant profile	Consortium members
Amount of participants	13
Used approach / methods	The process began with a film as the trigger. Group work was used to create a script for the ending of the film. It was filmed on a cellphone after which it was shared with the others.
Facilitator feedback	"The script creation was creative and fun. In-depth co-reflection of shared results was limited due to lack of time."

Appendix

4 FAST45 TESTLAB SUMMARY

Date, location, duration*	21.9.2021 Turku Arts Academy, Turku, 1,5 hours
Participant profile	IHAE Educational Programme Leaders and Research Directors
Amount of participants	15
Focus	***With regards to the impact of educational programmes in higher arts education***, the first step is identifying competencies i.e., knowledge, skills behaviours and ethics that professionals in the arts need as they network and collaborate with professionals outside the arts field. The second step is co-reflecting on what the future needs of these competencies as a point of departure for higher arts education. This then elucidates how the institution should organise teaching and learning processes. The third step is co-creating futures images of future pedagogical approaches with regards to the organising of teaching in the institution.
Used approach / methods	Live lab: Future Jump (relaxation, imaginary visualisation), Future Wheel, Future Images (visual narrative)
Participant feedback (from sp)	***On lab experience:*** "The Lab functioned very well in bringing the participants' thinking to the [same] page and resulted in a more lively and in-depth discussion. This could be one function for the future labs, using a FAST workshop as a warm up session." "The instructions were clear and the steps proceeded at an appropriate pace. The trainer was inspiring and knowledgeable." ***On participants:*** "Where were the students? Inclusion please! We teachers are quite a homogenic group of people, middle-aged with good economical statuses. Does this really give us a useful, fresh or innovative vision about the future in the year 2045 (when most of us will be retired)?" ***On the approach:*** "I think it was really a good way to work to open up thoughts and ideas." "The tasks were functional and logical. There was some elements of technical clumsiness however, the small platform relative to the size of the post-it tags attracted creative solutions." ***Use of time:*** "The lab was intentionally very short (90 min.), which turned out to be a positive thing for the workshop results, and the amount of ideas that were presented (under 'pressure' we produced quite actively)." "However, this meant that the mindset in the future thinking had little time"; "The workshop could have been longer or had a follow-up session later. There was no time to have a discussion and exchange thoughts and ideas with other tables; "It would have taken longer to get to the future on a practical level, and to change

**Duration includes the introduction, the active workshopping, and the sharing of outputs*

***Mind spaces, collaborative spaces, third spaces, digital spaces, physical spaces,* campus spaces, workshop spaces, studio spaces, meeting spaces, performance spaces, multidisciplinary space / transdisciplinary spaces, content-specific and content-flexible spaces, multidimensional spaces, social spaces, public spaces, emotional spaces, personal spaces, posthuman spaces

the content of education. Instead of looking 20 years ahead, it would have been useful to look 5 years ahead, as working life and ways of working are changing at a rapid pace." ***On tools:*** "I would suggest more attention should be paid to the workshop's environment and chosen materials as well as the use of graphics. The aesthetics of PowerPoint, post-it notes, and ballpoint pens - stimulate creative thinking into a kind of 'office mode."
On exercises: "What arts-based methods? I wouldn't count post-it stickers and a piece of paper and pens as arts-based methods. It is a rather old-fashioned way to engage people to think creatively"; "The future leap exercise in the beginning could be more efficient if it could activate multiple senses"; "The initial test of thought [imaginary futures jump] until 2045 seemed distant, because by then, one is either retired or under the soil and thus barely active in working life". ***On follow-up:*** "What is the next step, how will the ideas of the workshop be utilised in the future - for example, ops work? It might have been more important to open up further work in our educational institution, i.e., from a representative of our institution."

Likert Scale Replies (1= not at all; 2 = slightly; 3 = moderately; 4 = well; 5= extremely well)

Clarity of the workshop's aims 4 out of 5;
Lab's length in relation to the aims 3,9 our of 5;
Providing an idea of future thinking 4 out of 5;
Clarity of instructions and structure 4,125 out of 5;
Methods supporting interaction 4,25 out of 5***;***
Arts-based methods supporting futures thinking 3,76 out of 5;
T***otal score*** 4 out of 5.

Facilitator feedback

"The Lab was designed to meet the immediate needs of the organisation based on the discussion with the school's dean and the head of education and research. They included the workshop as the opening for the school's strategy day for selected staff members. A narrow, directly needs-based focus helped keep the participants interested in the topic. However, the participants' needs were relatively immediate or short-term which connected to the ongoing curriculum revision rather than future or long-term changes. Visually designed futures images can yield highly rewarding ideas and insights. However, interpreting them requires contextual information as the images do not necessarily open themselves up to external readers. The first lesson which was learned was the importance of integrating the futures lab into already existing organisational processes: i.e., strategy planning, curriculum revision. This could help organisations which are often rather overloaded with existing activities. Replace for: However, such integration can also limit the Lab in the following manner: choice of topics, participants and use of time. In addition, visually designed futures images need to be connected with contextual information and explanations."

Date, location, duration*	23.9.2021 LUCA, Brussels, 2,5 hours
Participant profile	External stakeholders with a unique perspective on the cultural field and its position in society (e.g. futurologists, advocates of the arts in society, policy makers in IH(A)E).
Amount of participants	6 live + 3 online
Focus	***The future roles and meanings of art and design, and the roles of artists and designers in future societies as regards to possible needs for change in higher arts and design education:*** "The first step pertains to artists and designers as they act and work in societies in 2045. This raises questions such as: where do they work? What NEW tools do they use? What are their outputs? What earning logistics are in use? The second step raises the question of what this suggests about the future work and actions of artists and designers. The third step questions what the emerging themes suggest for the future of higher arts and design education institutions, and furthermore, what needs to be taken into consideration in preparing for the future. The final step is to ask, what does futures images tell us about the role of higher education in future art and design ecosystems?"
Used approach / methods	Hybrid lab: Future Jump (2 Audio dramas), Free association with a Future Wheel adaptation (also Future Wheel on Padlet), Disruption – a message from the Oracle (Signal Card), Walking Break (identifying change), Futures Images (visualized narrative, a map, or a text), co-reflection (futures images at exhibition)
Participant feedback (from sp)	***On hybrid form:*** "Hybride lab werkte wonderwel goed!"; "The hybrid way of brainstorming worked perfectly!"; ***On the use of time:*** "The test-lab was great but we had too little time! "Some more time for each exercise is needed, although, perhaps this was due to our online presence." ***On participant group:*** "The group was quite small and if I am not mistaken all of us were professionals in research and/ or education. This resulted in a comfortable setting in which everyone was easily able to understand one another. Once different stakeholder groups are put together in these kinds of workshops then I think more challenges regarding group dynamics may arise." ***On individual exercises:*** "We didn't build on some of the exercises which I thought was a shame as those exercises turned out to be standalone exercises that did not add any value to the final output. They were however interesting in of themselves." ***The use of the Futures Wheel:*** "The Futures wheel was used in an unusual fashion. It is designed for reflecting in a 'if...then' mode but instead we used it for three rounds of free association on the theme of 'artists and arts education in 2045'. The wheel became a suggestion to build our ideas in concentric circles around the topic

which made it an interesting and fruitful exercise. I would however, suggest giving it a different name to emphasise its unique qualities as to not confuse participants who have previously used future wheels before."***On the standard use of the Wheel:*** "... a standard futures wheel is a tool for thinking through the effects and impacts of a specific trend, action or event in the future. It places the 'if' in the middle to add the first order of consequences in the first round. After this, these consequences become the new 'ifs' to which the second order consequences are linked. The process is at its strongest when this is repeated up until fourth order consequences. It is always very interesting to see how this outer layer of consequences, all derived from the same starting point can contradict each other and how they compete. This exercise does not only show participants some of the unintended consequences of a propose action, but also alerts them to the multitude of different paths that could be followed in the future. In addition, it is interesting because once the wheel has been built, participants have a large number of elements around their theme to help them determine preferences."participants have a large number of elements around their theme to help them determine preferences."

Likert Scale Replies (1= not at all; 2 = slightly; 3 = moderately; 4 = well; 5= extremely well)

Clarity of the workshop's aims 4,25 out of 5;
Lab's length in relation to the aims 4 our of 5;
Providing an idea of future thinking 4 out of 5;
Clarity of instructions and structure 4,5 out of 5;
Methods supporting interaction 4,74 out of 5;
Arts-based methods supporting futures thinking 4,5 out of 5;
Total score 4,33 out of 5.

Facilitator feedback

"The lab was framed in collaboration with the local hosts to meet the interests of the participants. A careful selection of participants brought together a good mix of expertise. Technological solutions for the hybrid format created severe challenges and thus, solving them took a lot of time before the workshop could begin.
On organisation: "There is a need for a clearer script with an abstract and better contextualisation for FAST45. Moreover, clear objectives are needed for what is tested and a criteria of success. Additionally, there is a need for better information on practicalities such as the expected amount of participants, target groups, spacial needs, materials, length, agenda (tasks/phases and their reasoning with regards to lab objectives), roles and documentation ideas of communication to target audiences."
On timing: "It takes a lot of time and a clear story to find participants for the workshops. The above-mentioned script needs to be ready at least two months before the session happens." ***On the consent letter:*** "For the consent letter, we should make sure that it is prepared beforehand. An idea for this would that when candidates sign up for workshops,

they automatically sign the consent letter." ***On catering:*** "It is important to treat participants well and anticipate their need for drinks, coffee and lunch." ***On communication:*** "Communication takes time and takes a while to coordinate. It is not always easy to find an available in-*house communication expert."*
Participants satisfaction: "Participants like the content and group activities in the workshop as well as the mixed target groups triggering interesting discussions."
On workshop pace: "Participants expressed mixed feelings about the rapid pace of the workshop as on the one hand it was very energetic and lively, while on the other hand the discussions felt unfinished. There were suggestions to have the presentations in smaller/mixed groups as bigger groups used a lot of time. The timekeeper should be responsible for keeping time for every activity and the facilitator should heed these signals. However, it is the facilitator who makes final decisions on how the workshop is run and if immediate amendments are needed i.e., reallocation of time." ***On tools/materials:*** 'The limitation of the craft materials assisted in stimulating creativity." ***Role of the facilitator:*** "The facilitator was received as relaxed, self-assured with the a good handle on things. However, participants had the impression that the facilitator was not always 'present' due to being occupied with other tasks while group activities were being conducted. Added to this, the participants expressed that they felt that the facilitator did not show much interest in the group discussions and outputs. This was further exacerbated by the facilitator needing to leave before the workshop ended. Additionally, the facilitator did not speak Dutch which excluded them from some of the discussions with Dutch speaking participants." ***Documentation:*** "There is a need for clear documentation instructions as the hosts feel that they may have missed interesting ideas/dynamics from internal group discussions. A solution to this may be an observer being present at each table to collect ideas and insights."
Outputs: "Although some interesting ideas came to the fore from each group, the ideas were generally lacking a grounding of a true 'Future Jump'. This creates uncertainty about the usability of of the outputs for Future Scenarios. A proposed solution to ensuring that the Future Jump happens in the session is to have a FAST45 moderator for each group whose role is to ensure this happens."
Analysis of outputs: "Workshop outputs are really diverse, and thus raise the question of how these outputs will be analysed. Additionally, how this should be documented in order to make the analysis as comfortable and efficient as possible?"

Date, location, duration*	24.9.2021 LUCA, Ghent, 6 hours
Participant profile	IHAE staff and students
Amount of participants	approx. 60

Focus	***The new roles and meanings of art, artists, and designers in future societies in 2045:*** 1st step: With whom do artists and designers collaborate with in the future? What are the new roles of artists and designers? What do they do in those roles?; 2nd step: What do these new roles and actions mean for society at large in 2045?; 3rd step/output: futures images of the art school's raison d'être and future mission in society.
Used approach / methods	Live lab: Future Jump (drifting & observations), Future Wheel, 2 Role Playing Games (journalists co-writing; art school task force); experimenting with materials to form create a narrative image, 3-dimensional design, a bricolage, or a modern visual poem, co-reflection
Participant feedback (from sp)	***On lab-experience:*** "Very inspiring experience, thank you!" On follow-up: How can we follow the process? It would be very interesting to know about the project in the future too.
Likert Scale Replies (1= not at all; 2 = slightly; 3 = moderately; 4 = well; 5= extremely well)	***n/a***
Facilitator feedback	See the above as it includes comments also concerning the Ghent test-lab. ***In addition: "***Organising and facilitating workshops takes lots of energy. Therefore, workshops should not be held on consecutive days as time is needed for reflection and recuperation. When preparing workshops, it is important to coordinate the workshop schedule with the facilitator's travel arrangements and reserve time for transportation. When preparing workshops, it is important to reserve time for debriefing after the workshop (facilitator & local organisers)."

Date, location, duration*	29.9.2021 Kulta ry, Helsinki, 1,5 hours
Participant profile	Directors and managers of arts and cultural organization
Amount of participants	38
Focus	***The futures of arts and cultural ecosystems in Finland*** examined through five themes: 1) the futures of arts and cultural institutions; 2) art, culture, social inclusion and well-being; 3) the absolute value and meaning of high culture and virtuosity; 4) internationalisation and globalisation; 5) future job descriptions and business models; Step 1: identification of potential future networking and collaboration partners (operational environments, operational models, tools, outputs, earning logics); Step 2: What do the emerging themes imply? What can be their possible consequences for future arts and cultural ecosystems?; Step 3: In the light of the possible consequences, what structural phenomena need to be maintained, changed, removed, and tolerated in the fields of arts and culture?; Step 4/output: Futures images of arts and cultural ecosystems in Finland in 2045.

Used approach / methods

Live lab: Future Jump (imaginary visualisation), Signal Cards, Future Wheel, Future Images (visual narrative)

Participant feedback (from sp)

On lab-experience: "A really well organised event"; "It was nice to meet people face to face again!" "The head is spinning!" ***On the approach:*** "Efficient and comfortable way of working, the introductory lecture was excellent for working"; "The method deftly engages each workshop participant through post-it notes and their arrangement"; "The wheel ... was a rewarding, albeit too busy, a method of working"; - "A lot of ideas arose, a small part condensed into workshop output"; ***On use of time:*** "Not enough time to even read the instructions. If you actually are supposed to think about something, you need a bit more time. It is ridiculous to run through such discussiions." ***On facilitation and task-management:*** "A bit too much responsibility for participants, luckily we got some of the work done." ***On tools:*** "The use of electronic tools (Padlet, Flinga) would have been a better option for storing the information than paper notes, in terms of grouping information and maintaining a hierarchy."

Likert Scale Replies (1= not at all; 2 = slightly; 3 = moderately; 4 = well; 5= extremely well)

Clarity of the workshop's aims 3 out of 5;
Lab's length in relation to the aims 2,75 our of 5;
Providing an idea of future thinking 3,5 out of 5;
Clarity of instructions and structure 3,25 out of 5;
Methods supporting interaction 3,37 out of 5;
Arts-based methods supporting futures thinking 3,12 out of 5;
Total score 3,88 out of 5.

Facilitator feedback

"The lab, designed in collaboration with a national umbrella organisation for arts and culture, an arts university, and Finland's Ministry of Education and Culture, was delivered as part of a seminar day on the renewal of the arts and cultural sector. The host organisations wanted the lab to yield concrete proposals concering the structural development of arts and cultural ecosystems in Finland. The lab was squeezed in the middle of a tight seminar schedule, causing time constraints that were worsened by with the small groups having to split to three physical locations, which took extra time. Despite well-prepared instructions and careful time-keeping for the groups to work independently, facilitation was needed. It was a big challenge for one person to facilitate many small groups especially as they were split to work in three locations. Despite the introduction that emphasised the lab being still in a test phase, at least one participant left early, expressed dissappointed with unclear instructions and the lack of time, and regarded the use of post-it notes as "old fasioned". The same participant was unable to focus on lab-work as she was constantly checking her e-mails and surfing online with her mobile phone. ***Lessons learned:*** "Designing a lab to respond to the needs of several organisations can be a challenge and needs

	to be considered carefully. Despite other programmes in the same event, enough time needs to be reserved for a lab – discussion, co-reflection, and co-creation needs time. More than one facilitator is needed with several small groups; labs need to be no-phone-zones to keep all participants focused.
Date, location, duration*	4.2.2022 Luca School of Arts, Bryssel, 1,5h
Participant profile	ELIA Academy participants from several countries (teachers and students)
Amount of participants	Offline 25 Online 8= 33
Focus	Futures learning spaces for art students Step 1. Choose one question: Question 1: What spaces will support the learning of art students in 2045? Question 2: What spaces boost the critical thinking of art students in 2045? Question 3: What spaces nurture innovative and transversal dialogues in 2045? Step 2. Travel through the map and use the boxes with triggers as support for the discussion (boxes:**) Step 3. create on futures image from key elements in your discussion - share it with another group and discuss.
Used approach / methods	Hybrid lab: Imaginary cartography with possible learning space boxes each including couple triggers (images, short texts) triggers - futures images (Short description)
Participant feedback (from sp)	***On workshop experience:*** "Having pre-workshop materials and instructions would help participants prepare for the short and intense workshop. I had a great group and I hope our invention will become a reality in 2045. It was a well-organised session in a challenging hybrid setting." ***On time:*** "It would have been nice to have more time." ***On methods:*** "Using visualisations for the last part of the workshop to aid the group discussions would have been beneficial as it would have helped the groups clearly visualise their ideas."
Likert Scale Replies (1= not at all; 2 = slightly; 3 = moderately; 4 = well; 5= extremely well)	***How well did you get an idea of learning places:*** 4,25/5 How ***well did methods support group work:*** 3,75/5 ***How well did the cartography method inspire participation*** 3,75/5 ***How well did the cartography method help create ideas about the future:*** 3,25/7 ***How well did the workshop helped to share futures visions with the other participants:*** 4,5/5
Facilitator feedback	"The hybrid format is challenging in terms of organisation and facilitation. However, the structure was well balanced considering the amount of tasks given. The off-line atmosphere was very good and created a space for lively discussions which continued after the workshop was completed."

Date, location, duration*	8.2.2022 University of the Arts Helsinki, 3h
Participant profile	Working artist and art students, several diciplines (from Open campus course)
Amount of participants	7, offline
Focus	Future of artist's work. Step 1: Identify drivers of change with PESTELC (political, economic, social, technological, ecological, legal and cultural). Step 2: Choose by voting and having a discussion about the axes for the matrix. This done among the most meaningful drivers where two of the drivers are made a standard for each four field. Another axis (basic income- weak social security given). Step 3: Each group works with two parts of the four field; 1) identifying the operational environment, phenomenons and conditions; 2) identifying the type of work place, tasks, communities and networks; 3) identifying the needed competencies, skills, knowledge, ethics etc. Step 4: Each group makes a futures image by summarising the key elements from two parts of the four field and presents it to the others. Step 5: Discuss the matrix i.e., what kind of emotions and thoughts crop up, what are desirable and undesirable futures, and how could artists prepare for these futures? Added to this, what kind of steps can artists take towards desired futures taking into account a variety of desired futures?
Used approach / methods	Live Lab: PESTELC, Matrix with chosen key drivers, Futures images (Short description)
Participant feedback (from sp)	***On lab-experience:*** "It was a clear, good workshop which worked well in an off-line, live format and encouraged interesting discussions. A point of improvement would be to make the research connection clearer."
Likert Scale Replies (1= not at all; 2 = slightly; 3 = moderately; 4 = well; 5= extremely well)	***How well did you get an idea of futures thinking:*** 4/5 ***How well did the approach support the group work:*** 4,43/5 ***How well did the approach inspire participation:*** 4,43/5 ***How well did the approach help focus on the workshop themes:*** 4,29/5 ***How well did the approach help create ideas about the future*** 3,71/5 ***How well did the approach help present future visions to other participants:*** 4,29/5
Facilitator feedback	"The test-lab advanced well in the time that was given. The group was peaceful and meditative throughout and concentrated in the evening workshops. The discussions in small groups worked well as they were conducted thoughtfully and were well-balanced between members."

Date, location, duration*	24.3.2022, EKA Tallin 3h
Participant profile	EKA teachers and students
Amount of participants	10, offline
Focus	Alternative models for higher arts education in Estonia 2045. Step 1. identifying a) Values underpinning the present system, b) Benefits & strengths in current system,c) Problems & weaknesses in current system. Step 2. Imagining an alternative system a) Mission, b) structures (what is taught, educational, institutional) c) learning places, d) collaboration Step 3. Create a mission statement and a draft of a model for a higher arts education in Estonia.
Used approach / methods	Live Lab: Futures jump (images of alternative learning places), individual idea generation, facilitated group discussions, Futures image
Participant feedback (from sp)	"More time could be alloted for working, specifically pertaining to the group component as well as time management directives. A suggestion for improvement would be to include some more individual ideas, support even more agile generative group work, and a bolder use of different methods to reveal greater potential. The overall experience yielded vivid and inspiring discussions with a good creative energy."
Likert Scale Replies (1= not at all; 2 = slightly; 3 = moderately; 4 = well; 5= extremely well)	***How clear were the Test-Labs aims for you:*** 4,13/5 ***How well did the Test-Labs length support the workshop's aims:*** 4,13/5 ***How well did you get an idea of future thinking:*** 3,88 /5 ***Were the test-lab's instructions and structure clear and purposeful:*** 4,5 /5 ***Did the chosen methods and approaches support the interaction and the group work:*** 4,13 / 5 ***How well did the chosen arts-based methods support futures thinking:*** 3,29 / 5
Facilitator feedback	"The test lab was very intensive but worked well. The discussions were lively and the atmosphere was active and positive. The amount of tasks could have been less as we needed to balance many varying needs and wishes in formulating the structure."

Date, location, duration*	22.4.2022 Filmuniversität Babelsberg KOENRAD WOLF, Potsdam, 4h
Participant profile	Teachers and students
Amount of participants	8, offline
Used approach / methods	Live Lab: Futures jump by Film industry "news" 2045, Main theme decision for group, Futures wheel for weak signals,

	Collecting skills and competences and collaborators, futures image.
Participant feedback (from sp)	***Time:*** "More time was needed for group work." ***Suggestions for improvement:*** "Widen the focus beyond just filmmaking. A stronger focus and overall aim, i.e., is it the future of filmmaking, universities or society as a whole? A suggestion for improvement would be to give an overview of all the steps in advance to get a better understanding of the overall goal in mind. In terms of spatial setting - have a separate room from the lobby. In terms of group work, more time is needed for conversation so that participants can get to know each other before they begin working together. Furthermore, the initial examples that were given re. news, was far too close to contemporary times, especially considering there was no technological or climate change references."
Likert Scale Replies (1= not at all; 2 = slightly; 3 = moderately; 4 = well; 5= extremely well)	***How clear were the Test-Labs aims for you:*** 3,83/5 ***How well did the teast Lab lenght support the workshop's aims:*** 4,13/5 ***How well did you get an idea of future thinking:*** 3,67 /5 ***Were the test-lab's instructions and structure clear and purposeful:*** 3,67 /5 ***Did the chosen methods and approaches support the interaction and the group work:*** 4,17 / 5 ***How well did the chosen arts-based methods support futures thinking:*** 3 / 5
Facilitator feedback	"The test-lab setting in the lobby was a bit uncontained and received attention from outsiders. The four hour length for the event was perhaps too long and some participants had to leave mid-way. The tasks however, were well balanced with the alloted time given. For participants who arrived late, there should have been clearer instructions, especially with regards guidelines of the group work . In any case, the group discussions were lively and produced interesting outcomes."