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## **An essay on the qualities of artistic performance, creativity and aesthetic understanding**

**Aspire Project, Leonardo EU, May 2010.**

### **Enter**

The following text is a tribute to the rich, elaborate, colourful and funny undertakings of the creative business, in community work and informal learning settings as well as in the appropriate academic traditions. We represent the latter. And we would like to express this point by presenting a appropriate, provisional *tool box* of stories, pictures, poems, concepts, concerns and dreams – before we all take a deep dive into strong evidence by registration, documentation and cool-instrumental conceptualisations.

Actually we doubt the value of strong evidence in these matters. We will aim for it – of course. Still the point of “fun and dreams” has a more impressive impact on those, who this ultimately concerns.

### **So:**

*Janus was the patron of concrete and abstract beginnings of the world (such as the religion and the gods themselves), the human life, new historical ages, and economical enterprises. He was also the god of the home entrance (ianua), gates, bridges and covered and arcaded passages (iani) named after him. He was frequently used to symbolize change and transitions such as the progression of past to future, of one condition to another, of one vision to another, the growing up of young people, and of one universe to another. He was also known as the figure representing time because he could see into the past with one face and into the future with the other. Hence, Janus was worshipped at the beginnings of the harvest and planting times, as well as marriages, births and other beginnings. He was representative of the middle ground between barbarity and civilization, rural country and urban cities, and youth and adulthood.*

([http://en.wikipedia.org/wiki/Janus#cite\\_note-5](http://en.wikipedia.org/wiki/Janus#cite_note-5))

We approach this matter with awe of the complex nature of learning in creative settings and industries. We are afraid to miss the core of the object, or rather: Like when you hold the fragile newborn child in your hands: We are afraid to embrace and strangle the object in academic vocabulary (sic!) and hence miss the ultimate target, validation and empowerment of Trainers and subsequently Trainees among disadvantaged young people. Our initial situation as researchers and investigators is incorporated in formal, bureaucratic (EU!) and educational institutional environments. We know a lot of words. We can produce models, procedures and work-packages by the number. And yet the goal is the empowerment of people with less power of expression – to provide them with an ability of expression (a “say”) matching the “cultural capital” of our business.

## APPENDIX 2

We can also strive to capture *the intrinsic factor*, which we consider to have importance apart from the economy, that is the core of aesthetics and the joy of creativity. In some ways the intrinsic factor has the character of something sacred, so you can't approach it directly. You can't name it, but you certainly can get a glance of it. The core is hard to capture with conceptual discourse. It is easily detected by narratives as well as in music, paintings, dance etc. And we will try to use some of these means and some concepts applied to artistic production and aesthetic experience and understanding.

*A man in an automobile is driving down the road in the country-side. It is a fine day and he enjoys the speed. Approaching a curve he observes a farmer standing by the road next to a barn. Suddenly a rooster appears in the middle of the road. Is it impossible to avoid the collision, and the rooster is left dead on the road. The driver jumps out of the car and with his hand to his wallet, he walks to the farmer, saying: "I am so sorry. I couldn't help it. May I replace your rooster?"*  
*The Farmer: "Oh yes, that would be very nice. Come every morning at dawn and crow!"*

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It is not the economy alone that does the trick! Other aspects of life are essential and are not as easily replaced. You might replace the rooster with an alarm-clock – but, but. What about the beauty of the appearance of the rooster, and what about the hens?

When Bill Clinton, former president of USA, made the accurate statement in the context of some kind of difficult political business: *It is the economy, stupid!* – He disclosed himself a true Marxist, at least in some pragmatic sense. Behind all the political spin, you always discover an economic agenda. And then again. It does not fit. We all experience moments in life, death and love, the personal an existential side of life, where economics do not matter – not even in our pragmatic-liberal societies

Another representation of the same theme, now replaced to the present Afghanistan: It may be that the Americans possess the *watches* and other advanced equipment – but it seems that Taliban has the *time*?

### **Aesthetics, ethics and politics**

#### **Central values and the dynamics of modern, complex civilisation:**

At the heart of our civilization we find some values or complexes of values by which we conduct our daily life and by which we strive to solve problems without violence and make room for everyone. The basic of the basics is ***Rule of Law***. If formal justice is out of order or violated, the rest may be all the same! Without the rule of Law we collapse as society and turn into tribal or mafioso conditions. The following values surround the basic Rights of Mankind.

*Humanism, Pluralism, and Democracy*<sup>1</sup>

These values may be considered as self-evident (they appear as premises and we don't want or need to argue for them). Consider them the axis in a centrifuge. The centrifuge is then the picture of the society "at work", spinning and mostly increasing speed (in modern time). Lots of things happen in daily life, in the fields, in the workshop, in business (economic affairs in general), at home, in the institutions, on the road etc. Three domains or factors are of special interest, they drive the centrifuge around and around: *Business, Science and Religion*.

These three domains are in a stance of conflict with one another, or rather: they often contempt one another.

When business is close to the axis in its conduct, in daily practice, it produces *wealth*. When it is pressed out by the force of the society-as-a centrifuge it turns into *cynism*.

When science is close to the axis, it develops *knowledge*, education and contributions to *Dannelse* (in Danish), *Bildung* (in German and in English it refers to *general education and polite behaviour*).

When it is driven out aside, it turns into *arrogance* and self-sufficiency.

Religion close to the axis deals with duties to community, with *care* and understanding as well as contributions to *Dannelse/Bildung*. Driven aside it turns into pure *stupidity*.

illustration: Lene Andersen. Både-Og, Onsdag 84. Det Andersenske Forlag, København

**Error! Reference source not found.**

The contempt between the three radials is well known: scientists dislike businessmen because of their greed and short-sightedness. Businessmen do not understand the ideals of science. Scientists hate the superstitions and dogma of religion, and leaders of religion have contempt for the ideals of falsification and the systematic doubt within the sciences. Religion too displays contempt of business as greedy shopkeepers, and the shopkeepers think of religion as waste of time and resources.

But despite the reality of the unfortunate centrifuge of contempt, the radials are crucial to modern society and we can by no means consider any of the radials as useless, not even religion although secular forces in Modernity have tried to exclude it with modest success. So instead of contempt between the radials we must insist on a more positive discourse that tends to push and pull the opinions to the axis: *ethics*<sup>2</sup>, *innovation* (in technology in a broad sense), *entertainment* are the phenomena that can establish the foundations of mutual understanding.

The lesson to learn: the general policy in our efforts or the general bearings in our striving should deal with the axis-values, *Rule of Law, Humanism, Pluralism, Democracy* and the use of "center-pushing" forces: Ethics push business, money and technology toward the axis. Innovation pushes religion to the axis (if it is not fundamentalist), and entertainment pulls the science.

## The pedagogy of the creative industries

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<sup>1</sup> Lene Andersen/Kasper Knallhatt: Både/Og-Onsdag

<sup>2</sup> An ethical approach is aware of the many dilemmas in modern life and address the social problems and conflicts with an attitude of inclusion rather than stigmatising behavior. Ethical disolutions are fuzzy by nature. This implies that it is not suitable to judge moralistic. Moral judgments are formed as (excluding) rules.

## APPENDIX 2

The little academic exercise leads to some necessary bearing in the pedagogy of the creative industries. They are guidelines for the social conventions that govern informal setting and the relation between trainer and trainee. But that is not enough, we should add *passion* to the dull concepts of values and civilization.

A Trainer should be passionate in *parental care*. He should glow like a warm and friendly fire. A Trainer should be passionate “on fire” and enthusiastic in yet another way. He should bear in mind the fantastic and promising hymn by John Lennon: *Imagine*. Known all over the world for its visions of peace and understanding...

*Imagine no possessions  
I wonder if you can  
No need for greed or hunger  
A brotherhood of man  
Imagine all the people  
Sharing all the world*

*You may say that I'm a dreamer  
But I'm not the only one  
I hope someday you'll join us  
And the world will live as one*

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He should *laugh* and possess self-irony.



We now turn to investigate some contributions from Arts, that is in particular from narratives and from dramaturgy, in order to understand the (local) situation at any given time and space. We consider the Trainer as an Actor.

A crucial concept and intrinsic concept that embraces the former demands could be Spirit and Mood. Every person adjust at any time and by habitual measures (partly unconscious and physically) his or hers position and attitude. When he enters a room or is confronted with a situation. We detect the mood and we adjust our spirit, our habitual attitude.

So: We strive for a general “feel-good” mood in learning for very good reasons because you cannot learn if you are filled with anxiety and fear. Let’s call it:

*Kindness,*

## APPENDIX 2

### *Playfulness*

### *Decisiveness*

Decisiveness is added to the two “natural” or every-day feel-good mood-concepts, because a learning situation must be intentional. You must possess a goal and the appropriate energy on behalf of the process and the Trainee.

The following story tells us something about a kind of decisiveness with an angel of existential choice in which less is more (but the playfulness and kindness is diminished):

### *The Sower*

*The Sower is a short story written by Lars Saabye Christensen<sup>3</sup>; in only a few pages we follow a man called Andor through his life.*

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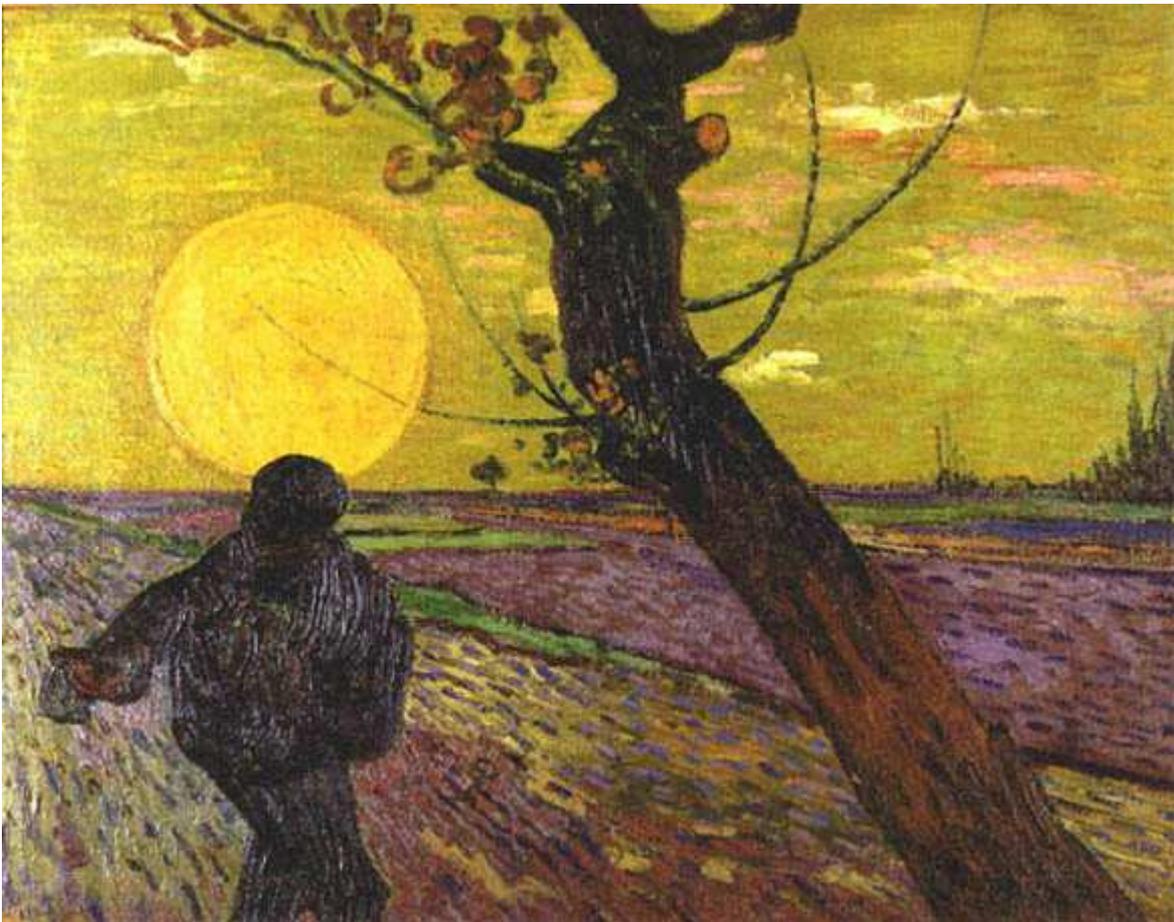


Illustration: Van Gogh: The Sower

The story begins the same place as it ends: In the showroom at the Van Gogh museum in Amsterdam in front of the painting called The Sower. He recognizes the picture. He once saw it in a lousy reproduction in a magazine. His farther showed it to him and added: *This is us, my son!*

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<sup>3</sup> Lars Saabye Christensen: *Sædemanden*, in *Oscar Wildes elevator*, noveller. Gyldendal Bogklubber 2004.

## APPENDIX 2

Then we dive back in time. Andor is a little boy following his farther in the fields in the mountains in Norway. At a certain point the farther bends to the ground and places his ear close to the soil. He asked his son to do the same, and said: *Can you hear the music of the Earth, Andor? Can you hear it?* But Andor heard nothing and did not really understand his farther. Yet he was embarrassed that he heard nothing. He did not want to disappoint his farther, so he said nothing. But the words would cling to his mind. *This is us, my son.* Andor dreamed about one time to see this picture for real.

And many years went by. Andor moved to town, and his parents passed away without ever leaving the farm. He was all alone. The land was sold out and the place abandoned – or left for the howling winds and salty rain. He got a job as waiter in a café, serving people he did not know but their first names, dressed in a uniform he was allowed to keep, when he was sacked. But he had no use for it.

By chance he won a small amount of money, and he knew exactly how to use that money: He had no longer a home in the mountain - he went straight to Amsterdam. And so we are back to the starting point.

Standing in front of the picture he was puzzled by the small proportions of it. In his dreams it had grown in size, but he was not disappointed. Then he wondered about the colors: The sky was green and the field was blue – and he was happy and he recognized himself within the picture in reality. He sat down in the hall. This is how it is. *This is us, Andor.* And he nearly reached out to touch the painting. People passed by not noticing the old man on the bench. The loudspeakers in the museum declared, that the building was closing, but he did not notice. His surroundings had turned gray and grainy – only the by the experience with the picture the music of the Earth emerged as if he was a child with his ears to the ground.

The guard came by and asked politely Andor to leave. Andor could not, but if he could, he would not have understood the language: *De må gå nu. Vi har lukket her* . (Actually he would have understood, because they happened to speak Danish, and they had picked up, that Andor was Norwegian)

The story deals with a biography like so many: A story about Modernity and the flee from countryside to town; about misfit in the rural district and misfit between generations, and alienation of urban life. And it is also a story about the relations between art and reality related to dreams and hope for “being right” in a world of misfits.

It is constructed in a short story, only about 4 times the size in writing compared to our summery, as a double journey: First the main character travels to town and int modern world. Then he travels to the place of his dreams and (as a kind of paradox) and an anchor to his heritage in a showroom, a specific picture, in a foreign country.

The painting of The Sower was in his early life something that he longed for and had experienced only in a lousy copy. At the end of his life-journey he finally confront himself with the real thing – although it is nothing but a painting, a distorted representation of a rural situation. But as such it represents reality, and Andor has finally come home.

The reader of the short story is filled with emotional understanding. We feel emphatic, nearly sentimentally engaged , and we recognize the melancholy of an epoch – our own history – in which so many people were astray, and we adopt a critical attitude to Modernity at the very same time as we approve of development.

We are caught in the paradox and we prize the very element of “the intrinsic factor”, the pearl of existence in this case: The Painting, the artwork of van Gogh.

As a person Andor is connected or related to his environment – actually his existence by a number of factors, you might summerize in the following concepts: His relation toward

1. The material world, things
2. Other people
3. Him self, including his body
4. Time
5. Space
6. Mood

As a modern and average man in modern life you are likely to conduct a performance of these factors according to the following statements or questions to the matter:

1. What is the use, or how can I make money of it? Loss of experience.
2. Are they competitors or rivals?
3. Loneliness. Am I in shape?
4. Oriented to the future – so death becomes a weird surprise(?)
5. Relevance and distance. Lack of grounding.
6. Restless and bored.

Andor fit in with the tragic points, but he has a counterstrike: The Picture of Art. Other people may have other parts of life as counterstrike to the curse of Modernity, such as love, family and children; rooted community, friends and fellows, hobbies and fulfilling work. Take it not for granted!

Find the music within your soil!

It is a terrible shame, that Andor does not realize what life really means (his creative potential) until his final hour quite literally. To us the story may stand as a mirror of systematic failure and misunderstanding, a picture of how *not* to proceed and conduct your life. The lack of a Trainer or a Mentor is obvious. With a little guiding and empathy Andor might have heard the Music of the Earth.

### **Social Construction of Community Capital.**

Andors destiny is very much like countless others throughout the last century. It tells the story about the difficulties in social mobility and disadvantaged people in general. His biography was *structured* by the great change in Modernity in which he was stuck as a victim.

The story about himself and his connection to the soil – the proud story of a Farmer! – he did not catch in time. And we believe, that other stories about stupid peasants may have come across and influenced his image among people in his society? Anyway: He has suffered by *deprivation of opportunity*<sup>4</sup>

Later on he is more or less forced to internalise the urban way of life as a subordinate person in a café, loaded down with alienation, poverty etc. This deprives him of self-esteem. Again he allows his environments and the stories of the others to dictate his position and even his state of Mind. He is the victim of *infiltrated consciousness*.

These two outcomes (deprivation of opportunity as a child and the infiltrated consciousness in addition as an uneducated, low-class nut from the country) establish together a strong *Master Narrative* about our Andor, which is a repository of common norms as a part of “foundation myths” as we know them in our society and culture.

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<sup>4</sup> Hilde Lindemann Nelson: *Damaged Identities – Narrative Repair*, Cornell U. P. London 2002, p 6, 21

## APPENDIX 2

He is in desperate need of a *Counterstory*, and he needs to enter the scene of Life as an *actor*. But he does not even know it. His life is destiny – until the appearance of the prize he wins by chance. Then he gains access to the Great Counterstory, the glory of his past-as-present Identity, the authenticity of his Life. It is symbolic and has no social significance, but anyway: It is a ticket to change. Even simple symbols have proven historically to be very powerful - when exposed in the “right” way to the proper person or audience.

Identity is a question of how *others* understand what I am doing as well as how *I* understand what I am doing. If other people perceive my actions to be those of a morally trustworthy person, then they will permit me to act freely. (Nelson, p 22)

To take destiny into your own hands, you should at first *control* your own actions, and second you should be in possession of *normative competence*, involving three capacities:

1. The ability to understand moral norms by the actor-person, act in accordance with them, and reveal who one is, morally speaking, through what one does.

*This could be assessed by a Trainer, Mentor or Teacher. And communicated as tacit knowledge.*

2. The ability of others to recognize by one’s actions that one is a morally responsible person.

*This demands a community to take action in the recognition. You can never do it on your own!*

3. The ability of the agent to see herself as a morally responsible person.

*This involves reflexion in an open and explicit talking and understanding. Tacit knowledge will not do the trick alone!*

Then we are on the highway to Empowerment and engaged in the scaffolding (read: INFL-activities) of Social Construction of Community Capital.

### **Scaffolding**

Narratives as Counter-stories can and must be performed in a three-way sequence, in very short:

1. Your action
2. The others action
3. Your understanding and self-esteem by the action.

The didactic way by a Trainer to reach the goal of the Trainee can be divided as a scaffolding strategy in three dimensions (not really as steps, since they may vary in sequency).

Scaffolding is actually a term borrowed from research based on learning processes concerning children. But I have elaborated on this theory that I find are able to describe creative processes concerning adult practitioners who want to make something creative. According to Wood, Bruner and Ross (1976) there are six levels of Scaffolding<sup>5</sup>:

1. recruitment
2. reduction in the degrees of freedom
3. direction maintenance
4. making critical features
5. frustration control
6. demonstration

But at the moment right now we are not interested in the deeper details of learning didactics but only the framework, so we will break it down into three main frames of scaffolding strategies – according to the above mentioned narrative-settings:

1. Individual scaffolding
2. Team scaffolding
3. Institutional scaffolding.

By all three dimensions the crucial concept is: *Constraint*. If you accept to obey provisional rules or strict reduction of complexity before starting out in a project of creative practice – you usually gain energy and a better outcome. Freedom is scaring. Crossing boundaries is exiting? Total freedom is devastating. Rules are great boundaries to play by as in a pin-ball play. Eventually in the innovative process you dismiss the rules and open up the creative forces. And at the end you adopt other kind of rules, according to the realm of realism – what is actually possible?

The actor investigating in creative subjects are either “maximizers” or “satisficers”. Stress and laziness are the appropriate labels! The former aim for the perfect and will tolerate no compromise. The latter go for “the good enough” situation and tend to take it easy and play safe. We all know the positions. All couples know the positions when dealing with decoration or new achievements. All kind of team-work deal with the problem, because it will always occur.

So as you cannot avoid it, deal with it in planning.

Let’s try another way around, how to conceive modern life and in particular with a connection to the “intrinsic factor” in creative industry. The words or concepts by means of which you conceive reality are more than just a channel of understanding. They shape understanding. So how about:

### **Head – Heart – Hands**

In interpersonal relationships we notice the involvement of or making use of:

#### **Head:**

Usually we at least believe about ourselves, that we consider our intentions, we act with consciousness and interpret our world with analytic capacity.

#### **“Heart” (metaphorically):**

Passion and care or anxiety and hatred – whatever – we are emotionally connected.

#### **Hands:**

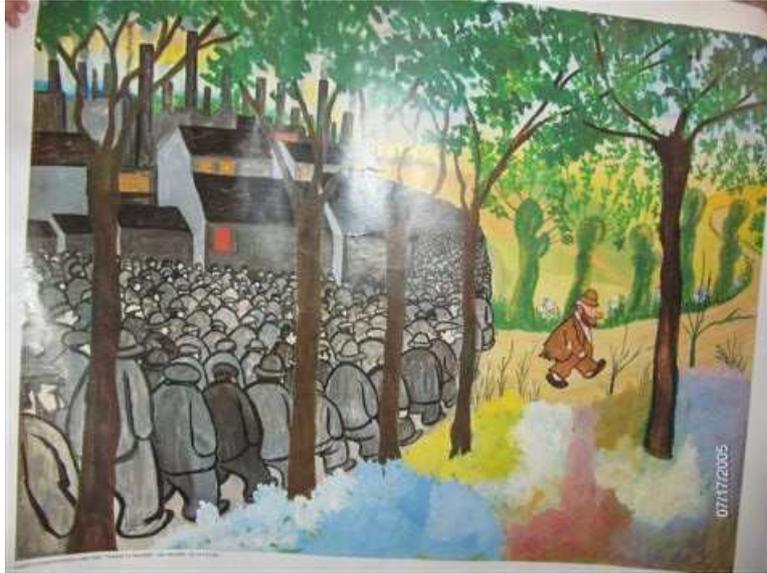
And we act. We do not always act in the very best way according to high standards of neither knowledge, will nor passion. That is a fact – but we can improve ourselves in learning practice etc.

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<sup>5</sup> Heidi Philipsen: Designing (with) Creativity. In: Designing New Media. Academica 2010

## APPENDIX 2

Consider the picture of the tramp walking away, taking his own course, by the Danish writer, painter and cartoonist Storm P, called “Back to Nature”.



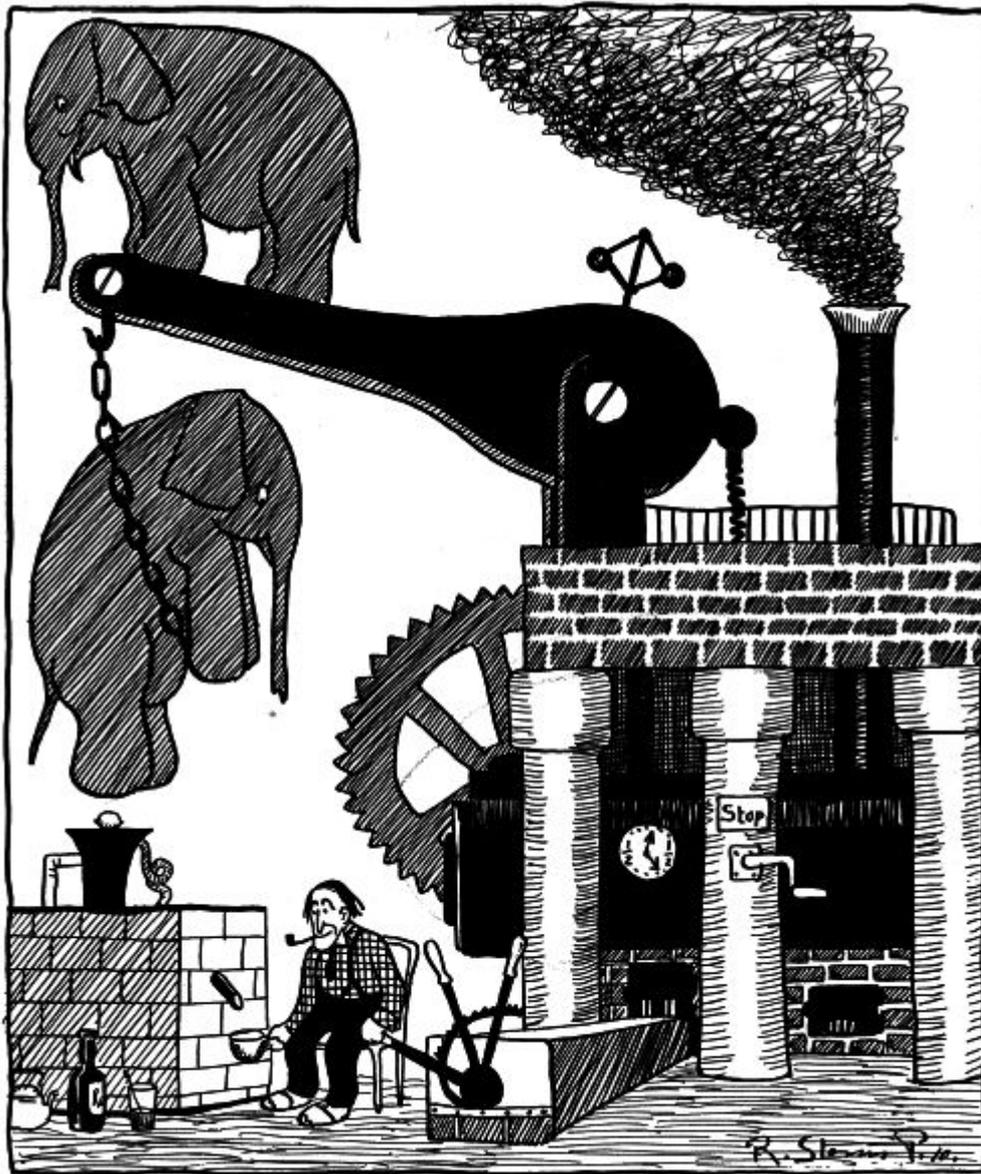
Robert Storm Petersen: Tilbage til naturen, 1945

This picture tells a story about liberation and something more. The material form, a picture, displays a scenery in colors with figurative elements (people, trees, houses and factories, a tramp with scorn clothes but also with a big smile on his face) and the elements are slightly stylized in colored pen-drawings but easy to recognize. We can mirror ourselves and identify the world displayed. And as an abstraction: We see clearly the opposition between “culture” and “nature” by the urban environment, the long and sad procession of grey workers to the left – and the colorful fields and trees to the right. The setting is typical to our social and cultural history. The storyline of the picture must be the *romantic dream* about leaving the dull and tiresome routines of hard labour, go back to nature and feel free. We do all though understand a kind of interpretation in opposition to the denotated or obvious story. The existence as a tramp is not a happy one (Head!).

Tramps use to be outsiders, stigmatized and unfortunate alcoholics and often beggars. They are actually not to envy. Yet we like the story, because with our emotions we do recall the temptation of just walking away, and we might picture ourselves “in between” as the little man, who faces the tramp, but remain in the line of workers (Heart!).

The tramp is most likely giving it a damn. The moment of liberation, we do appreciate. But the following moments of loneliness and stigma – we dislike. So the picture as a whole calls out for that kind of action (Hands!), that could change the long term course of the tramp. Make him gain the power of freedom without turning his back to his fellow workers. Give him the power to change. Help him to help himself - and restore power of creativity back into the line of workers and make it

a better life for both parts. He might be inventor of a new gadget, citrus-



1 CITRONPRESSEREN

(Klods-Hans, 20. maj 1910)

squeezer



Phillipe Starck

In creative industry they have *fun* – or they are strictly focused on the *shiny design*. Storm Petersens design of a lemon-squeezer with a steam-engine and two elephants. Well – we like it, but...

Starcks design, that looks like a crossing between a spaceship and a nasty insect. Well – we like it too, but... The intrinsic factor lies in somewhere between, added some kind of rationality, usefulness. And money-making potentiality.

## APPENDIX 2

Likewise our picture of the Trainers and Trainees are taking the apart way out of normality – leaving “home”. But they will happily return “home”

A Haiku<sup>6</sup>:

*One stone in the stream.  
All leaves fall late in autumn  
- but one, stuck with glue.*

Of course you cannot beat nature in the long run. In the end we are all just a common crop in the harvesting of time. But meanwhile you may do a difference, be the stone in the stream. To be a stone in the stream is actually not very inventive. It is nothing but a solid stronghold – due to gravity of stone-matter. The trees are losing their leaves, at least in the temperate climate zone every year. A famous Danish Christian hymn deals with this matter of fact and states that all the kings and their men are not able to make one leaf cling to a nettle in spite of all their mighty powers. So – who can do the trick?

Glue is a material that will do the trick – within a limited range of time of course. But sometimes this is all right. Glue is the perfect metaphor for coherence, the kind of social power in need in modern society, and to some extent even the “currency”, that makes the world go round.

### *Decisiveness –the trainer as an actor on stage*

Now let us face the element of decisiveness in more details. An actor in a theatre – on stage – will have a number of assets, skills at his disposal. And in everyday life you also have a number of assets, skills at disposal, just like an actor on stage. There is a striking similarity between everyday life and an actor on stage.<sup>1</sup>

The difference is consciousness. The professional actor knows exactly what he is doing: the positioning of the body, gesture, mimics and the intonation of voice, pause etc.

The point is now, that the qualified Trainer must possess some of the very same skills. We will take the short edition:

*Impulse*

*Mirroring*

*Status*

**Impulse** is directed energy, also known as intention or even just meaning. But the word “impulse” gives the desired connotations to musicality, risk-taking, opening and concentrated energy almost like a blow or blast. The impulse is passionate, instant energy, that grasps the Trainee to be attentive, look up at answer or take action... The impulse is an investment.

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<sup>6</sup> Original Japanese type of poem. Very strict formal demands: syllables: 17. First line: 5; second line: 7; last line: 5. The haiku should contain a hint to nature and changes during the year; a kind of set off or surprise in the last line and of course an essential attitude to life.

## APPENDIX 2

Response: Receptivness and alert focus from Trainee.

Impulse may take many forms, depending on the Trainer in action – his personality, the nature of the setting and much more, but the impact is usually obvious.

**Mirroring** deals with recognition. When the Trainer copies elements of Trainees position in the room, his gesture etc. he demonstrates in the body language (and often subconscious for the Trainee) that he sees the other Person. To copy is to worship - not lout-spoken, but with temper and discretion.

Response: “Feel good”-mood, almost unconscious.

(Appropriate) **Status** marks the position and social orientation. You distinguish high from low status and the difference is obvious by body-language. The Trainer will normally incorporate a natural high status due to his authority as Trainer. He knows what to do, has the skills, have an income and so on. Beside his professional status he might have status due to individual “power” and range, due to his biography, experience, gender, ethnicity etc. But the Trainer should be aware, that he also possess a low status position possibility (together with mirroring), because with this temporal low position he indicates, that he is able to predict the outcome of the Trainees efforts. He is “big enough” to suspend his naturally high status, and this gesture is rewarding in the long run, so to speak, and it produces

Response: Respect.

The role-playing game, Life Action Role Play, has become quite popular. Large children, teenagers and even adults play LARP in the woods and in the streets. The game has no fixed course. It begins with figure-taking and then it develops in its own right, improvising a story-line – open ended.

LARP is a sort of in-between real life and fiction, and it contains a lot of features, that reminds us of the Trainer/Trainee relation. The assets of LARP may be considered to be work-in-progress of the in- and unformal learning in different creative settings – since they share the features of improvisations within a certain framing and have the intrinsic, joyfull goal in common.<sup>3</sup>

LARP
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(Illustration: Live Action Role Play-situation in the woods)

Contains all sorts of activities and aesthetics (design and production of costumes, weapons etc, heraldics, narratives, play, fight, orientation in trettain etc)

Practice independence and solidarity – local and across borders (virtual reality, online play)

Practice the fact, that the world has different points of views, cultural, historic, ethnic (Orks!)

Practice rituals, magic and mythology.

Practice innovational skills, narrativity and imagination.

Practice the noble art of waiting – for the others and for “the right time” for sudden events and patience.

Practice nature of conflict – fight as well as and solutions by negotiation.

Practice obedience and revolt.

Practice role-taking

Catch up restless energy – like sport but in a broader setting.

Establish playfulness - shared between children, youngsters and adult.

An all around communicational structure, a fiction live – reality version 2.0.

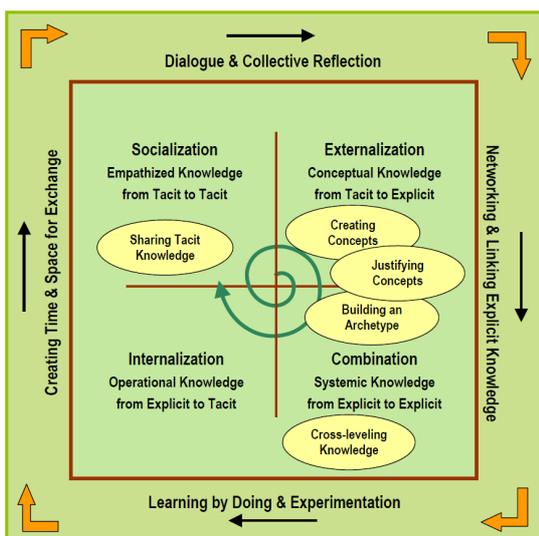
When learning by doing, your body does not mind the simulation (version 2.0)

Communicational skills are always “blessed” with direct communication and underneath a whole lot of extraordinary understanding, conducted primarily by the body-language and giving understanding of the tacit knowledge. Tacit knowledge you do not easily understand in clear concepts. This understanding is more like some kind of infectiousness matter from body to body by imitation and mimesis.

But it is worth the effort to systematize the issues on knowledge conversion – how you go from tacit knowledge into explicit knowledge and vice versa:

### Knowledge conversion – Nonaka's and Takeuchi's model

The Nonaka and Takeuchi SECI-model (*Socialization, Externalization, Combination, Internalization*) focuses on knowledge spirals that explains the transformation of tacit knowledge into explicit knowledge and then back again as the basis for individual, group, and organizational innovation and learning. This is one of the most famous model existing, maybe the easiest and the clearest (!) model with the spiraling knowledge processes of interaction between explicit knowledge and tacit knowledge.



Figur x

## APPENDIX 2

*SECI (Socialization, Externalization, Combination, Internalization) model: the spiraling knowledge processes of interaction between explicit knowledge and tacit knowledge (Nonaka & Takeuchi 1995)*

### **Socialization (tacit-to-tacit)**

People hold indeed know-hows, secrets, personal skills that will never be shared if none work on it. It is very important to try to gather this knowledge by socializing, that is, using face-to-face communication or better, share experience directly at work through 2 roles: the tutor and the apprentice. It involves arriving at a mutual understanding through the sharing of mental models.

Socialization is a very effective means of knowledge creation, maybe one of the easiest. The success of creative industries and the industry's ability to include new talents relies very much on socialization.

Nethertheless, it is at the same time limited: It is also very difficult and time-consuming to disseminate all knowledge using this mode only.

### **Externalization (tacit-to-explicit)**

The process of externalization (tacit-to-explicit) gives a visible form to tacit knowledge and converts it to explicit knowledge. It can be defined as "a quintessential knowledge creation process in that tacit knowledge becomes explicit, taking the shapes of metaphors, analogies, concepts, hypotheses, or models" (Nonaka and Takeuchi, 1995). In this mode, individuals are able to articulate the knowledge and know-how and, in some cases, the know-why and the care-why.

### **Combination (explicit-to-explicit)**

Combination is the process of recombining discrete pieces of explicit knowledge into a new form.

No new knowledge is created at this step. It is rather to improve what we have gathered so far, to make synthesis or a review report, a brief analysis or a new database. The content has been basically organized logically to get more sense, consolidated.

### **Internalization (explicit-to-tacit)**

The last conversion process, internalization, occurs through diffusing and embedding newly acquired and consolidated knowledge. In some way, internalization is strongly linked to "learning by doing".

Internalization converts or integrates shared and/or individual experiences and knowledge into individual mental models. Once internalized, new knowledge is then used by employees who broaden it, extend it, and reframe it within their own existing tacit knowledge

## APPENDIX 2

Another spreading of the conducts of tacit knowledge we may find in the concept of the Johari window

	Known by Self	Unknown by Self
Known by Others	OPEN ARENA	BLIND SPOT
Unknown by Others	FAÇADE	UNKNOWN

If you consider the Johari-window as compass and so have directions in your mind, consider the path along the diagonal from the south-west (façade) through the center and out to the north-east (blind spot). Alongside this line you find talent up north-east and ambitions down south-west.

The alternative diagonal from open area north-west to unknown down south-east points out the area of mutual recognition (the things you would agree on in open conversation) and the XD-factor in the unknown.

The ambition of the Trainer on behalf of the Trainee should be to turn the ambitions to the Open Arena and the X-factor in the first place to the Blind Spot and eventually to the Open Arena.

### **The Learning Process according to Trainers Position to Trainee (physical and metaphorical)**

Three physical positions are available for the Trainer.

*In the front*

*By the side*

*At the back*

These positions are both physical and metaphorical. When you position yourself as the leader, as the “model-of-behavior” you take the role as instructor. And you usually must rely on the limited power of the status in role-taking. This position is very useful in direct instruction, when the Trainee has very specific things to learn – for example in order to avoid damage or other mistakes; or in order to train very specific acts in dance, acrobatic, instrumental technics in music or what ever... But it is very much “one way” communication and as such not in *sync* with modern pedagogy. This is our postulate.

The back-stop role is also (the other way around) a non-dialogue relation as pure damage control. Let the Trainee do his experiments, learning by doing. This can be quite usefull. It may cost time

## APPENDIX 2

and effort, trial and error procedures, but – if it is conducted safely – it is a quite productive. You learn the “hard way” by mistakes, by doing it over and over, and when you succeeded, you are the merrier (if you have not given up before then).

The “byside” role is more dialectical. As Trainer taking the role next to Trainee, you take a risk with regards to your personality. You invest part of yourself as a playmate, and you draw on your potentials as an authentic person (maybe even a friend). The risk may be, that Trainee will not participate – and you loose trust or respect. On the other hand: The possible outcome of taking the risk is obvious: You may gain trust and you may learn quite a lot yourself, when the learning process is mutual or set in a cooperation.

Learning-theory has a tradition of scaling the acquisition of learning in steps from the apprentice with no habitual nor conceptual knowledge what-so-ever – over different grades of learning the skills and the vocabulars – to the end of the scale: The Master. The Master has achieved an insight or larger competence and skills, that enables him to improvise and be successful “on demand”, so to speak. He acts by intuition – not by rules. And his intuition is right.<sup>3</sup>

### **The Learning Process according to Trainers cooperation on a Cause – Learning by doing – focus on the PROCESS and social pedagogy.**

To enhance the Trainees outcome, the Trainers may take the Role-Playing Game seriously (LARP – Life-Acting-Role-Play)

The very idea of roletaking is to some extent an outcome of modern civilization – in theoretical and actual practice since the middle of the 1700-century, the time of Enlightenment and Rococco. The time were facing a conflict: The emperor (the king, the principal) was in complete power. He could rule by law or overrule law – as he pleased. That was a problem for many citizens all over Europe as they were in their way of creating their own existence by enterprise – growth in business and private initiative in all aspects of life (combined with the likewise modern, democratic features of politics based on freedom of expression in public affaires: free press etc).

In premodernity the social roles are fairly fixed as “social positions”. The king is prominent king, and the peasant is subdued or at least limited by the natural boundaries of his village in power and mobility. And the fool is just a fool. But in modernity you must posses many different masks; you take on roles, some at work, some at the public meeting – etc. Even the fool – by nature or by choice – may be productive!! That is: the fool or the disabled is recognized as a citizen and he is integrated in society with a job according to his ability and with hobbies, social life, family etc.

The Idea of the many roles is a structuring of the Trainers competences and seen as Tool Box in order to act as a social pedagog. As a social pedagog the Trainer has an agenda besides the obvious learning target (learning a dance or learning how to mix music-recording tracks etc) and that is the achievement of a the Trainee as a person, who masters his own life in every aspect of modern life - in all the roles, that you are supposed to master.

### **Habitual knowledge, narratives and game.**

## APPENDIX 2

The social pedagogical agenda depends on instant interaction. Thus the Trainer has to act here and now, in the specific situation that develops while he is interacting. That leaves but little time for making one's mind up and applying knowledge: the knowledge is embodied in the action, which seems spontaneous.

This knowledge in action is bound to the actor and is connected to his or her character and habitues, and may thus be called habitual. All kinds of human interaction depart from this habitual knowledge. In family life and in civil society habitual knowledge may be sufficient in a specific context: there is no reason to question or discuss it. And even when there is good reason to discuss it, people discuss it in a particular way: they talk about what happened and produce narratives. This strategy for truth seeking is very different from the traditional scientific way of truth seeking. Science observes from "a point of nowhere" and the scientific method guarantees the objectivity of the results. People in real life who connect themselves to an inter-subjective world tell narratives. The knowledge-in-action of the Trainer (seen as a social worker) is somehow autonomous, contains the wisdom of know-how and the mastership of the Trainer. Knowledge in action is the condition for meaningful human interaction. Even the most well educated and knowing social worker has to participate in spontaneous interactions in order to be able to deliver presence and education....

The metaphor of *production* is often used in order to understand social work. The manufacturing of social services functions, in this conception, with input, processes and structures, output and outcome. However, the metaphor of production is not very suitable for understanding informal learning, as it sets the scene for a predictable intervention – not for interaction.

The metaphor of a *game* can cast different light on the nature of the interactions. In a game, e.g. a football-match, the players also act spontaneously and they cannot avoid showing their personal characteristics. After the match there is a lot of talk, not from the point of nowhere, but from the inside, as attempts to acquire a more adequate understanding of what happened. This understanding has consequences for the preparation of the next match. One player finds out that his long passes are inaccurate, the trainer points at the deficient covering of the seemingly less dangerous forwards etc. Some players train technique, other players prepare the next match by imagining what might happen and how to handle it. There is both a mental and a practical preparation and then: the next game. Will the preparations make a difference? Will there be a more adequate knowledge in action? Thus in relation to "quality-assurance" the question is how to qualify the knowledge in action - not how to replace it with rules, procedures and evidence about effects.

### **Practical knowledge**

To Aristotle knowledge in action was equal in value equal to theoretical knowledge (Aristotle 1998). He knew that human interaction belongs to the realm of variability, and he insisted that handling invariability in a virtuous way was intimately connected with living a good life. Virtuous actions embody practical knowledge. The criterion of truth for this knowledge is not its correspondence to reality not even if it works. The criterion of truth is that the good is realised. Practical knowledge is knowledge in action. Practical knowledge is the practice of judgment. It is embodied knowledge, not primarily a cognitive skill, but tied to a person's character. The virtuous action is an action in accordance with virtue, and so personal knowledge in action is tied to a general knowledge of certain virtues. Is it then possible to learn how to obtain harmony between the general virtue and a particular action? Is it possible to connect knowledge of one kind of knowing

## APPENDIX 2

(knowing about virtues) with knowledge of another kind of knowing (acting in accordance with virtue)?

Before we answer the question we need to know somewhat more precisely what virtue is? For Aristotle some virtues were obvious, as they were part of public and private life in Athens e.g. courage, justice and moderation. What is the nature of courage? We will never be able to find out, Aristotle says, as courage is always bound to the specific situation. Climbing a high mountain in fog is not courageous but reckless - unless there is a good reason for doing it and other conditions too are right, e.g. if you are a member of a rescue team in search of reckless tourists. So whether an action is courageous or not, depends on the situation.

It is always possible to discuss if an action is courageous. The language offers the possibility to distinguish between too much courage and not enough courage. Courage is therefore the middle course between recklessness and cowardice, and people can discuss which word accurately describes a specific situation. Modern people may think that striking *the golden mean* is somewhat boring, but if understood in the way Aristotle did, it is not boring at all. Striking the golden mean is a peak experience, an act of virtue.

As virtues are expressed in the language of a community, they are general and specific unified. As users of language people are able to discuss virtues and to judge what is to be regarded as virtuous. People can also deliberate what could be virtuous in a situation – but that does not imply that they possess the necessary powers of judgment in the situation.

Aristotle did not answer the question about the connection between knowledge in action and the knowledge in use in deliberative processes. But in another work, the poetics, he writes about the kind of knowledge involved in the ability to connect the general and the specific. Here he writes:

*“It is, moreover, evident from what has been said, that it is not the function of the poet to relate what has happened, but what may happen- what is possible according to the law of probability or necessity. The poet and the historian differ not by writing in verse or in prose. The work of Herodotus might be put into verse, and it would still be a species of history, with meter no less than without it. The true difference is that one relates what has happened, the other what may happen. Poetry, therefore, is a more philosophical and a higher thing than history: for poetry tends to express the universal, history the particular.” (Aristotle, Poetics part 9)*

So deriving a sense of how we should act for the best, may be the result of poetry and narratives.

The narrative became an occasion for a discussion of what matters, and how to keep on the right track in unforeseeable situations. We call the things that matter for *bearings*, since it seems meaningful to ask: what is my position in relation to this bearing, and to discuss that. One can ask if there was too much or too little perseverance, whether the “bait” was suitable in a learning situation, or whether the network-meeting involved the right number of participants.

Once bearings are identified they can form occasions for new questions. What exactly is “authority” or “social capital”? Will it be relevant to examine other situations with the same bearings? Can we talk about “baits” in other situations, and does it make sense to discuss whether the bait was suitable in this occasion?

Those questions can invite to further investigation or research in the domain of theory as well as in the domain of practice.

## APPENDIX 2

To sum up: The social pedagogical agenda deals with

*Game and narratives*

*Baits*

*Bearing*

And the social pedagogical agenda work on mood by

*Mediation*

*Moderation*

*Modelling<sup>4</sup>*

Mediation is actually nothing but the dissolving of conflict. You cannot avoid clashes of interests, jealousy, unjust decisions and so on. So the Trainer should to some extent master the noble art of trouble-shooting. Moderation of temperaments serve the same cause. And the concept of modelling is the technical concept for creating dreams, visions and hopes for the future.

### **The concept of Dannelse – Bildung – General Education and polite behavior**

*They say, that Dannelse is what is left behind, when you have forgotten all you have learnt.*

If this statement is to be understood literally, it means that newborn babies and old people with dementia diseases are the up grade in Dannelse. May be in a special spiritual way. Or in theological interpretation they may be top of pops, but in everyday life it is nonsense. Anyway, the phrase makes sense: When you learn you leave tracks of experience. These tracks may be pathways of innovation to come, and they are certainly tracks of the history of every one of us and our story of Life.

Dannelse however is not just any persons (private) lifestory. It deals with the powerfull axis-values former presented (*Rule of Law, Humanisme, Pluralisme, Democracy*) and it adapt the values to personal experience through all kinds of gateways. Traditionally we point out some ways in particular:

The idea of Dannelse derives from the ancient Greek idea of Paideia, and have of course developed in many directions due to different traditions i the communities of Europa– yet we share the Greek-ancient tradition.

It entails at least the idea, that...

1. People should be subject to (lifelong) learning and formal education.
2. You should be engaged with arts and sports – actively and as part of a public/as a spectator.
3. You should travel and meet foreign people and foreign culture.

## APPENDIX 2

4. You should interact in communities of choice (in subcultures, enterprises, social gatherings) and feel free to discuss anything in these communities (and to some extent in public society as the community as a whole).
5. You should possess ethic competence, practical skills and good manners
6. The intrinsic factor will occur – somewhere, somehow.<sup>5</sup>

You might say, that if your local or national government do not meet these standards, you have a problem. And you should address the problem to your elected representative in parliament.

Now, we get out of our box. We should get back to business.

The mayor task is the transfer of knowhow (the process of learning) from a restricted habitual formation by means of role-taking, bearings, narratives, mediation, moderation, modelling etc. in a learning situation which is tinted by social pedagogy and also to some extent described and understood (by Trainer) in a vocabulary of social pedagogy and into a new, common understanding, which is shared by Trainer and Trainee. This new understanding – if the process is successful – is empowerment.

### **Aesthetic production**

Learning procedures full-fill themselves in qualifications and/or competences within a person (and sometimes a cooperation, but we will leave it by the person). This is the normal outcome. And this is the outcome, that we must focus on in our validation of in- and nonformal learning etc. This learning we aim to connect to the frameworks of EU Qualification (EQF) in order to attend recognition of the learning procedures in creative industries and community work etc.

This is not an easy task, since the Framework is made of solid rock. This is not meant as a negative prejudice to the framework – just a humble notation of matter of fact concerning a system, that must do the job to comprehend the wider scale of all kinds of educations and learning settings in quite different European countries. This is a huge matter – and it demands some kind of solid rock to do the trick.

Individual recognition of achievement of knowledge, skills and competences (EQF-system) is possible or can be adjusted to serve the informal and nonformal learning settings – and that must be the main factor in the validation in the Aspire project. Yet it may be a good idea also some times to consider the outcome of learning settings as an assessment of aesthetic production, rather than just personal achieved qualifications?

Because the production is (sometimes) a lasting fact, a “thing” or an event, that has absorbed the creative energy invested or pured out by the creative personal. This is another framing of the “tacit knowledge”-theme. Sometimes it may be just impossible to validate the effort afterwards – after the termination of the production, the show, exhibition, competition or even fight – so you have to consider looking at the *product*. The originator or investigator of the product, the Trainer in our context could need to be seen in the light of his production, assuming that his efforts as a Trainer lies in the tacit knowledge common to himself as well as the Trainee.

## APPENDIX 2

The point is, that some of the importance or effectiveness by the Trainer may depend on the Trainees (tacit) knowledge of the achievements of the Trainer. So if this context should bear weight in the assessment of the Trainer it would be important to consider the production and the influence of the production to the Trainee.

Keep it open, please!

Not all qualifications and competences are down to individual assessment. Some competences are bound to fade away if seen beyond the production-setting.

In order to be able to analyse the process as well as the product we can use the following understanding of the concept of Aesthetics. The definition is rather “heavy”, because the phenomenon of aesthetic is complex and often haunted by short-cuts such as aesthetics is just another word for Fine Arts and Philosophy, or aesthetics deals with interior decorations in upperclass homes, or just aspiring(!) good taste. None of these short-cuts will stand. Aesthetic deals with an aspect of all kinds of human life and creation of artefacts, production, design and communication – it has a cultural emphasis on human activities in societies or classes with a minimum of wealth, since it transcends simple, biological survival skills.

Actually it calls for a policy of aesthetic literacy just like the need for scientific literacy, information-technology literacy or media literacy. As such the first demand aesthetic literacy to all kinds of education and branches of study: Go find the joy and beauty of the process<sup>7</sup>. It may be a chaotic business, since joy and beauty do not always fit with rules, standards or harmony – but remember, what the Nestor of scientific philosophy, Karl Popper had to say on this matter. The context of *discovery* (the very source of creativity in scientific enterprise) is a messy business in contrast to the context of *justification* (the ambitious article addressed to the academic peers, written by the book).

*The Aesthetic is a sensuous-symbolic form, that is made on purpose, contains an interpretation of ourselves and our world and communicates from, to and about emotions and mood.*<sup>8</sup>

*Though the aesthetic “thing” or event is depended on an originator, a creator (a communicative sender) – it actually is brought to existence only by the part of the spectator, reader, at the point of experience (maybe internalised by the creator but anyway seen as communicative receiver). This indicates, that the aesthetics involves relations and community.*

*This definition can be elaborated. The aesthetics often deals with complex phenomena with special sensibility, redundancy or extra-meanings above or underneath the obvious – things not to be said (in public), tabus and subdued experience; experience prior to verbal language and bodily experience. Aesthetics are connected not only to analysis, but to skills and judgement. It may take a village to*

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<sup>7</sup> Richard Gale: Aesthetic Literacy and the “Living of Lyrical Moments”, Journal of Cognitive Affective Learning, 2, Oxford College of Emory University, 2005

<sup>8</sup> This definition is inspired by Hans Jörg Hohr and Kristian Pedersen: Æstetiske læreprocesser. Dansk lærerforening 2004

*raise a child. I takes the world to interpret aesthetics – but don´t worry – we are all part of the world. We are skilled in advance .*

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Considering the product, we recommend a *Design-development schedule*.<sup>9</sup> with four levels of considering the outcome of the product in order to get a comprehensive idea of a larger range of implications, including the intend to catch the intrinsic factors.

This scheme can only bee an academic short cut of the business. It ought in the networks to be disseminated and taken into practical use in case-work-studies.

<i>spirituality</i>	<i>philosophy, values, myths, identity</i>
<i>contextual expression</i>	<i>history or narrative, setting, interactions, storyline, stile</i>
<i>Principles, concept</i>	<i>principles of production, shaping and function</i>
<i>Material product</i>	<i>Production detaillles, materials, principles of production,</i>

The first level of the model consists the spiritual aspects of the product and the intentions beneath.. What is the nature of the essential values, the philosophy of the product? What kind of identity is intended and what kind of myth is grounded. What will the product carry into the world? Hereby you may detect the *moral drive* of the product. At the same time this level could open the room of solutions in reality, the final product in a material sense, since the consumation of abstract ideas such as enjoyment, dynamics, and interaction may take many shapes. Sometimes it occurs funny short-cuts between a spiritual idea and a material thing. Think of the cross of Christianity, an Icon, a national flag or other magic things...(?) This may also be strongly connected to the ideas of conduct or behavior, management, marketing etc. by a specific company...

The next level, the contextual, is related to the relations between user and product. How is the narrative? How is the connection to this product? Who is the target in marketing? How should user and product interact? What can be visualized by scenarios of users, pictures, metaphors etc. The product as a social actor? People to people – and with focus on good experiences to come, innovation in cooperation. And the bottom-line in economics – of course. Studid!

On the next level you focus on the material matter. The idea of production: Shaping (form), function in reality to come. Sketching and moving to prototyping.

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<sup>9</sup> Erik Lehrdahl: Slagkraft, håndbog i idéudvikling. Gyldendal Akademisk. Gylden Norsk Forlag 2008, p 93ff

## APPENDIX 2

The last level deals with the stuff. How to produce, specific choice of materials, processes of production. Drawings to be read by technicians. The product has emerged and is on its way to take place in the real world.

And then comes the assessment of the outcome in the real world. By the market or by the community. The “assessments” by these factors are by no means final according to any personal outcome in the productive process.

### **Paradox of product:**

Manzonis artwork: *Merde d'Artiste* 1961, canned shit produced from the anus of the artist himself, labelled, numbered and signed, is worth 100.000 euros - each of the 90 cans.  
Somebody got lucky. But it was an accident.

## What is Empowerment?



This is the vital and recurrent question, that we cannot answer in academic or theoretical terms, but only through the experience and the storytelling of the experience (Life and by Media).

But we might point out, that the Dandelion experience (Mælkebøtten - mønsterbryderen) is something, that appears by *chance*! That is: You cannot really PLAN a course of life for youngsters. You must rely on a complex number of unknown factors (due to the initial Values of modern life) and so rely on chance. But you can increase the possibilities of chance – so to speak – by enhancing the settings, the role-taking, the narratives etc. in the environments of the Trainee.

Dandelion-experience is based on the intrinsic cooperation between a number of factors, some of which are based in the Establishments and others in all kinds of “Otherness”.

### **Thriving for an Emergent Curriculum**

*Life is what happens to you, while you are busy making other plans.*

John Lennon.

## Exit

We started out with “fun and dreams”. Lets end with the darker sides of life, disasters, dangers and death – since these matters or at least the emotions and sentiments attached are very much part of the agenda in creative work. We like to play on the edge?

## APPENDIX 2

It is still possible to enjoy the exquisite beauty of the singing of the blackbird, knowing it is a struggle for life, territory and a signal of power. The blackbird is obeying the power that holds it imprisoned (Adorno).

The fortunate day  
For the florist in his shop  
Is a funeral.

1 Se E. Goffmans production

2 Be aware that a number of other activities from graffiti to IT-hacking are fruitful lines of underground, yet lively undertakings – all though some of it illegal!. This indicates a dilemma in socialpedagogy, and we will adress this later.

3 This notion by Dreyfuss in Bent Flyvbjerg may be questioned in times of increasing development and turn-arounds of technology

4 Søren Langager: Vilde læreprocesser

5 An inspiration to lifelong dannelselse by means of combinations of formal and informal learning is The Danish Peoples Folk High schools: Type of residential school for adults that is standard in Scandinavian countries and has also been adopted elsewhere i Europe. The concept of the folks high school was orginated in Denmark by the theologican N.F.S. Grundtvig as a mean of providing the common people with a knowledge of their history, religion and cultural heritage. The model school for the movement was established by the young educator Kristen Kold in 1851 and was soon extansively imitated. Following Denmark's military defeat by Prussia in 1864, these folk high schools served as a powerfull instrument of national regeneration.

Lene Andersen: Både/Og-Fredag, note p 239