

Presence that makes a difference: cultivating a transformative  
agency in education through research-based applied theatre  
and drama

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The material being presented for examination is my own work and has not been submitted for an award of this or another HEI except in minor particulars which are explicitly noted in the body of the thesis. Where research pertaining to the thesis was undertaken collaboratively, the nature and extent of my individual contribution has been made explicit (as well as my individualized understanding of intrinsically co-created knowledge processes).

## Abstract

Title: *Presence that makes a difference: cultivating a transformative agency in education through applied theatre and drama.*

Applied theatre and drama (ATD), defined as an ecology of practices in a variety of fields, is often attributed with the transformative outcomes integral to social change achieved through co-processual art. However, how the nature of transformative learning and change is activated in practice is hard to establish. In this thesis, activation centres on re-cultivation of the core of different professional roles, identities and learning cultures embedded in the disruptive crises and questions of our time. It involves; renewing professional motivation, skills and co-creative performativity in alignment with sustainable inclusion of competition, oppositions, conflicts and systemic demands from a changing world.

The thesis explores how cultivated sensitivities, competences and sociality in ATD processes, originating in devised actor and ensemble training and progressive pedagogies, can activate transformative adult learning. Central concepts used are fictional frames in role-taking, improvisation and staging. These allow for self-mirroring one's own socio-culturally individual and collective enactment as spect-actor; making explicit, the intra- inter- and trans-subjective contextuality that otherwise would remain implicit. Transparency and negotiation allow for de- and re-construction, spontaneous re-combination, rehearsal and actualization of alternative realities. A triangulated- socio-cultural systemic and ATD theoretical framework is used to analyse how the generative socio-aesthetic practice of ATD can re-cultivate knowledge process'.

This thesis takes the form of an action research project over an 8-year period, a multi-method study of four cases aspiring to socially innovate professional and educational process. The four cases focus in turn on; teachers, female entrepreneurs, adults with functional variations, my own educational and professional trajectory as theatre actress and university teacher. The primary research approach is practice-led research-based ATD informed by a spectrum of social science methods used to develop an interfacing pedagogical, co-learning, co-creative, and co-researching methodology. Inspired by Scharmers systemic view of an advanced tri-directional approach to social science this intertwines the constitution of knowledge, reality and self as a coherent framework. Phenomenologically this involves observing the first-person's individualized consciousness and the evolution of self when active in co-creative involvement; it is concerned with engaging collective dialogic conversing social fields in second-person social transformation. Action research connects third person science through embodying and representing the internalised actual enactment of institutional patterns and structures.

The findings indicate that these expanded ATD-processes can establish collaborative trust and social explorative creativity through serious playfulness with personal and collective difficulties, excitements, and adversities. These are conceptualised as pedagogical entrances that allow for the cultivation of subtle and complex qualities of presence, meta-awareness and

advanced co-inquiring observations. The individual and collective improvisational skills emerge as critical and creative social re-imaginings that can feed transformative learning; raising awareness and critical perspectives, shifting points and frames of references that help re-frame pre-assumptions, habitual blind spots and behaviours and negotiate new meaning and understanding. A core cultivated social capacity is identified, resembling theatre actor's stage-self, transmittable to different professional regimes. It is defined as a transformative agency, experienced as an expanded centred sense of omni-presence, distributed self and identity. It allows a flexible, improvisational mind-full and socially reciprocal character to emerge.

Key words: Applied theatre and drama, education, transformative learning, transformative agency, professional co-creation, re-cultivation, theory U, art- and -consciousness-based research

## Foreword

You can like me become a very peculiar spirit of the Ph D species, in the deep practice of belonging with so many yet walking on the path much on your own. Becoming absent to those close to me, yet closer to something. My gratitude for this opportunity in life goes to what has not made this knowledgeable cultivation a lonely one. The participants in the cases and everyone dreaming and enacting in my field of social carrying capacity. In gratitude I see you all;

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## List of Abbreviations

AT – Actors in theatre

ATD – Applied Theatre and Drama

A/R/T – Artist, Researcher, Teacher

A/R/Topography

BC – Bridget Case

BP – Bridget Project

BPp -Bridget Project participants

DIE – Drama in Education

EL – Entrepreneurial Learning

ELaP - Entrepreneurial Learning and Pedagogy

ET – Educational team

FIRO - Fundamental Interpersonal Relationship Orientation

I-EL - In-service training for teachers Entrepreneurial Learning

H-EL - Entrepreneurial learning in education for Health care

MED - Most Equal Discoverer

MKO - Most Knowable Other

PrG - Project Group

PG – Participant Group

PrT -Project Team

PT – Professional Testers

SAPF - Social/Aesthetic Practice Field

SPT – Social Presencing Theatre

TfD -Theatre for Development

ZPD – Zoon of Proximal Development

In the contexts of the Wheels and Keys, the abbreviations for the cardinal and non-cardinal direction are connected to points on a compass; S- South, SW- Southwest, W- West, NW- Northwest, N – North, NE- Northeast, E- East, SE -Southeast

# 1. Introduction

There is a live (d) hybridity in the process of artistic acting which may also serve the intentions of a transformative pedagogy [...] In artistic acting this psychophysical differencing becomes provisional, unstable, and transmutable. In a socially committed pedagogy of drama these artistic or (significatory) struggles to re-negotiate and re-translate inherited cultural perception and (un) realities of self and other can also be addressed as necessary and transformational struggles in our social lives beyond the studio or workshop. (Neelands, 2004, p. 54).

## 1.1. Becoming acquainted with applied theatre and drama

This introduction presents a theoretical background introduction to the field of applied theatre and drama (ATD), followed by some examples of situational practices I have been involved in, that raise aspects of the inquiry in the work. An introduction to, and wider questions from the field of transformative learning, sociocultural and systemic perspectives used in the work, are followed by a presentation of its purpose, research questions and approach. After a short summary introduction of the four cases and a mapping of the theoretical mindscape, the rest of the disposition of the work is presented.

Applied theatre, drama, performance, or drama pedagogy, as it can be termed in the Swedish and Nordic contexts, consists of an ecology of practices relevant to a manifold of purposes applied in many contexts. Drama pedagogy as implicated, is rooted in both theatre and education/pedagogy but can be applied in different arenas and fields, not just education, often with an emphasized engagement in the performance of social/societal change (Nicholson, 2014). Understanding ATD, as presented in the interconnected cases of this thesis as well as my interest in its transformative qualities, requires initiated understanding. For many, theatre consists of a play or stems from their experience of watching a theatre performance. One might relate to learning as it is often framed in formal education, pedagogy or professional training and development as a goal oriented and convergent process connected to certain curriculums. Even so, we are aware of learning, and learning how to learn as a lifelong informal process in which we engage ourselves actively in learning with a sense of growth and development over time, all the time, and it is an ongoing art of life in itself. Many can identify with the metaphor of life as theatre, as if we play roles, stage situations, improvise or follow some kind of social manuscript or drama. O'Toole (1992, p. 17) points out that "sociologist and social psychologists have noted the similarity between the operation of role in real life and dramatic and theatrical conventions", picking it up from the renaissance view

of seeing the world as a stage - *teatro mundi*, but later abandoning it. One emphasises period, represented by writers such as Ervin Goffman and R.D. Laing. O'Toole (1992) states that the approach influenced and created “palpable correspondence of thought” for the “dramatic artists developing drama in education at the same period” (p. 17). In a deeper, existential and aesthetic sense Boal (1995, p. 13) states that theatre “is the first human invention and the invention that paves the way for all other inventions and discoveries. It is born in the human capacity to observe oneself in action, in activity, in seeing, in feeling and in imagining variations and exploring alternatives, where the aesthetic space becomes a mirror in which we come to know and co-create ourselves. In this theatricality “the human being perceives what it is, discovers what it is not, and imagines where it could go, and therefore “*the human being not only ‘makes theatre’: it is theatre*” (Boal, 1995, p. 13).

Nygaard (1995) explores the idea that ancient arts of theatre were rooted in social, mythologically framed rituals and play. They acted as cultural collective pretexts to aid transformative transitions in life, our lifelong learning. He underpins his understanding with the work of George Thompson (1974) who perceives aesthetic thinking as a third development of self-awareness – “in which myth becomes the raw material of art” as it distinguishes itself from rational and scientific thinking and religious dogma (p. 59). Nygaard describes theatre as an art that became transmuted into a specialised collective tool for meta-awareness. It equipped the social actor and the collective awareness with a transformative way out of ignorantly enacting in a collective and mythologically immersed socio-culture. Many ATD conventions invite everyone’s participation to re-enter an equal circle of life exploration, and classical discrete theatre functions, tasks and responsibilities “are subsumed in other functions, roles and another network of relationships” (O,Toole, 1992, p. 4) that can as sociality and art, invent and re-cultivate.

Throughout history, outbursts of didactic applications of theatre have been present, the seeds for the didactics and pedagogies in ATD grow in the beginning of the 20<sup>th</sup> century out of the interfaces of art-based reform pedagogies and children’s theatre, nurtured by Dewey’s activity pedagogy (Grünbaum, A. & Lepp, 2005, Grünbaum, 2009, Sternudd 2000). Anderson & Dunn (2013, p. 3), show how influential practices and thinking of individual developers of ATD such as Boal, Bolton, Freire, Heathcote and others develop their philosophies “as a result of the political, social and educational conditions present at the mid to late twentieth century”. Rasmussen, Eriksson, and Heggstad (2013) in the work of *Theatre as Bildung*

(Theatre as general education - *my translation*), pronounce the parallel stream of influence that many of the applied theatre and drama conventions that are used for didactic or other purposes merge to a great extent from the actor and ensemble training processes, as well as the prolongation of performance creating processes combined with the field of didactics and pedagogy. Rasmussen further argues that an extended epistemology merges from the influence by avant-garde practice and thinking that also naturally lends itself to research-based practice – the art of researching with art. It “builds on the relation or reconnection of sensuous experience and propositional knowing that have historically been marginalized by the dominance of a perceived split: just propositional thinking or just aesthetic experience” (Rasmussen, 2014, p. 21). In relation to our post-normal times of changes (Sardar, 2010), Anderson & Dunn (2013) see it today as a pedagogy that aspires to be a potential activator of learning at the heart of both community, learner and curriculum and refer to Heathcote’s (2006) “‘ancient shapeshifter’, capable of adapting and transforming itself to activate many different types of learning” [...] “using approaches ranging from those normally associated with theatre to those that are more improvisational and processual in nature” (Anderson & Dunn, 2013, p. 4).

I have been an ATD educator within and outside academia with a 20-year background socialization as a professional cultural worker and ensemble actor in the theatre-laboratory tradition and a “third theatre” which Eugenio Barba (1992, p. 3) suggests creates a legacy from us to ourselves in that we shape our ways. I carry this with me into the field of academic teaching, where I have been active teaching drama and culture pedagogy for 18 years, a strong perception of learning through creating theatre as rooted in the interface of constantly retraining the actor and ensemble in a “social-aesthetic cultivator” in order to create new forms of embodied sensitivities and abilities expressing theatre or performativity, directly and indirectly influencing society and applied in many ways. My awareness and curiosity have always circled around the potential of the transformative depth of the process of art, as well as the art and challenge to apply it as an individual and collective transformative learning and pedagogy interconnected to social change. To innovate or co-create on the everyday educational, professional or social scene, a collaborative environment that is alive, meaningful and present, supporting learning for all and making groups resourceful in situational encounters, is for me nothing less than ensemble art.

For someone not acquainted to our field though, Heikkinen's (2005) meta-definitions of the different genres of drama, as drama of the audience, drama of the participants or applied drama, can be useful to shift focus from a traditional spectator position in theatre to an active indirect applied use of everything in theatre as a creative community tool in which all participants enact. The traditional three-directional relationship between actor, audience and the cultural medium of the play or narrative can be translated into a tool for exploration and learning within a group that becomes "spect-actors" in organising fictional frames for self-mirroring one's own individual and collective enactment (Boal, 1995), and indirectly activating learning as well as meta-learning to learn. In this form, creating drama is seen as an open-ended aesthetic of serious playfulness in a "third space" where "learning means capturing the symbolic cultural inheritance and engaging in co-creation of new culture" it is "a field or a system that builds on different genres within drama and theatre [...] in theory as a potential space that is dynamic and interchangeable" (Heikkinen, 2005, p. 25, *my translation*).

First of all, theatre, art, and storytelling are mediated through the inheritance of play. According to Vygotsky (1978/1980) play always has rules that detach and declutch you from ordinary social constraints. It allows you to individually and socially play with, see and creatively imagine who you, the other, the context, the environment situated in greater and deeper contexts- are, have been and can be. This is a complex process, requiring a set of premises and has many parameters, an ecology of performativity intrinsically participating in sociality and environment (Kershaw, 2007). It can bring you into touch with yourself and all forms of vulnerable, humorous, serious, interesting, challenging modes of experiencing and reflecting, and can therefore often fall out differently to each person, and even risk backfiring.

## 1.2. Experiencing through drama

I remember one session that especially for one person, opened up a challenging controversy for all of us participating. It led to difficult and interesting questions that I will put in perspective with some further examples. I was thrown into the situation of taking over a group of recreational primary school teacher students, that had already had a start-up period of drama pedagogy with one of my colleagues. In Neeland's (2009, p. 175) perception of the frames needed for drama to work I thought we had a drama contract (the volition for participation and willingness to step into an agreed fiction), I thought we had a common understanding of the given circumstances, enough acquaintance of drama conventions knowledge and experience to take the next step.

I explained that the next thing to introduce to them was to try out the method of process drama through the Japanese old story of the Peach Boy (inspired by a version by Allan Owens), and we all seemed to be on the same page. I was quite confident in doing this, even though the group and I were new to each other, as I had used this as an opening session with teachers 10 times over many years. This method of working means that teachers step in and out of role. You can be a storyteller opening the fictive world to the group, suddenly stepping into one of the characters, and inviting in various pedagogically framed ways, the whole group to join the drama with you, exploring through fiction and enacting the socio-cultural implications indirectly connected to their professional learning process, as well as learning drama competences. Teachers can also step out of the fictional frames inviting meta-reflections on what is happening, connecting that to different thematic learning foci (Hallgren, 2018).

I started the process stepping into storyteller role, holding an orange scarf in my hand transporting us to a time in Japan where you lived from the earth and you washed your clothes by the river. I shifted into the character of an old Japanese woman, by cloaking the scarf around my head and sinking into a fragile elderly body movement and voice. I sat down by the river and let the scarf turn into the clothes the old woman was washing. I shifted out of role and asked the students, soon to become the people in the village.... how old they thought the woman was. We agreed on 70-90. I continued as the storyteller...*she was childless... and this was the time of the year when the cherry blossomed and the whole air, and the water was filled with a soft pink and magical glow... and she dreamt herself away into the streaming river...* suddenly the woman saw something floating on the river (again I let the students in, guessing what was approaching). The woman ended up “finding/delivering” a little boy hidden in a surrealistic peach, that she opened with a knife. The first roles for the students to step into were the villagers, thus revealing various possible attitudes and opinions as the old woman confronted them with the incredible possibility that she has been “given” a child born of a peach.... I remember, at that moment, as I was immersing myself into the role of the old lady, I hesitated around the sense of how much affection I should play out, as I felt “her tears of joy” coming through me... was that too much? I really stepped into the role, and the old lady sang and cried with laughter about the “miracle”. I could feel the room hit by the emotion. The students looked bewildered and enthusiastic, some smiling, some sceptical “in



role” or in between. They all answered the women in different modes and argumentations... and she just refused them all and made her decision about keeping the boy.

The process drama took about an hour and the students were put in many different role-plays as the boy grew up and eventually went out into the world and learnt from different people and contexts. After this we took a break in the process and “all hell broke loose”. Some students, I understand as the group returned after the break, had felt very upset by this endeavour and two of them left. With the remaining group I ended up having a long conversation about what happened. For some students I had obviously crossed the line into role-play too intensively, and they found themselves totally challenged. Others felt inspired by what was possible with this new tool called process drama. We had a period of follow up events, talking about what happened, what the challenges consisted of, how we could learn from it, and re-set the process. But for one person it did not work at all. Indirectly I got the information that the person expressed something along the lines of: *“Did I think they were actors... how could I expect that they would be able to throw themselves into a deeply emotional and fictional experience.... and then in the next second, be able to rationally analyse what is happening....”!*

This incident raised many questions for me about the potential and challenges of working with ATD, working within the frames of institutionalised education, and navigating the relationship between me and the method, and the participants. I will share another scenario where I was in charge and present in the whole building up process with a new group to a similar point.

Autumn 2018, a few years later and hopefully wiser, I prepared an introduction of drama for teacher training. I introduced myself, sharing my deeper motives for being an ADT teacher. I explained how theatre caught me as a teenager, with the help of a teacher’s sensitive receptivity to my needs and dreams, and how that still inspires me knowing that we can facilitate and support young people’s dreams to come through. I added that as well as being extraordinary we are ordinary, and everyday teachers probably miss out, or even cut away, as many opportunities for this as we catch. Some students expressed their worries in relation to drama, some were curious and exited. We took in all the flavours and made agreements about the voluntarism of this activity, their responsibility and mine in this contract of open-heart-to-heart communication. Then I asked them to reflect on what prevented them being present and

participating, and what supported that, what was often kept under the surface and what was outspoken. We mapped together what diminished and enhanced our presence, making subtexts (intra-subjective contexts) in our social action shared with inter-subjective transparency. I started them up with a short improvisation, they stepped into a semi-role of “being students” introducing themselves at a welcome event at the University. One by one, I took away their ability to use spoken words, mime or use gestures and we reflected on what happened. They laughed as they become aware of how much of our communication is non-verbal and difficult to perform without the body. They discovered that acting and “playing themselves” and “improvising” was not so far-fetched after all, and it could be connected to making them aware of how their own expressive qualities participated in their professional performance as teachers.

When I then let them remember and talk about how they played as children, many eyes started to glow, bodies moved and communicated and they forgot about their nervousness, as their own experience counted and made a contributing impact for all. The room started to “warm-up”. I related what they knew about children and adult learning and play, and we connected that to theories about play. We saw the obvious connections between the characteristics and premises for play such as interplay, reciprocity and taking turns (Knutson - Olofsson, 2003) as being just as important for adults to feel trust and interact with others receptively and openly. We identified through role-play how children had natural play competences (Heggstad, 2014, p. 204) and stepped in and out of role-playing, making the script up, casting, directing and indirectly learning exploratively through enacting something they wanted to try out. It became clear to the students how that could be used in didactic terms. We explored how their adult playfulness and use of creative imagination was still intact and at use in their own learning, and how they could use already existing games with children to step into “fictional roles” as teachers. We made five living statues or small scenes catching the narrative of little red riding hood. Then we tried it out as a process drama, where they stepped into collective and individual roles, trying out all the dramatic positions in the drama, little red riding hood, the wolf, the grandmother, the hunter. We discussed how they could use these conventions to engage the children and what learnings could be activated? In the final round everyone shared their surprise of how enriching it had been, how playful, interesting, touching, personally rewarding. No one in the group was reserved.

Afterwards a student came up to me and expressed how touched she was by the fact that it is possible to use ourselves in this way in a pedagogic role, and to co-create a magical didactic space... *“that includes everything and everyone in a playful but deeply serious and touching way. I can see how I could address difficult issues with young people, how they would be protected to share freely...I could ask them who or what the wolf, the hunter and also the mother and the grandmother are for them in their lives... if they had just experienced this in the playful and engaging way we did, I am sure it would be easier and safer to share about this... one could even ask them if they became the wolf sometimes and why ... and I could be in the same vulnerable and openly learning space as them, still holding a pedagogical intentional function... This way of working with the playful and aesthetic tools of theatre can help me address, teach and activate learning about anything... why do we only get six hours of this?”*

This time I had obviously succeeded in building a safe space and drama-based learning environment for everyone to discover how to build a socially and aesthetically based learning field where they could understand themselves as sensuous actors - social and theatrical. There was no opposition in being critically reflective analytical learners, playfully participating in a socially engaged and collectively accessible fiction as a resource for each other – all at the same time. What is the difference in where these two people in the two examples ended up and how can that be connected to cultivating the premises and learning atmosphere for deep and transformative adult learning? What is it that is transformed in this shift into a more flexible, and expanded view that allows someone to include a more expanded epistemology (being present and aware, using the non-verbal presentational forms of knowing, verbalising and reflecting, and all in a practically contained process (Heron & Reason, 2008). A learning where the past personal memories, as well as imaginative futures, emotions, body, thoughts, critical thinking, energetic engagement and serious playfulness, interactive individualised collective seeing can become a soil for emergent learning and cultivation of professional capacities?

I did a similar opening design as above (with no process drama), to an introduction phase of a basic year for a technical education where 90 percent of the students were men. I related their experience of improvisation and play, rather than to theories about play, to theories about intrinsic and exterior motivation.

After the session a younger man came to talk to me, and he said. *“I realise after this session that I am no longer motivated by what set me out to do what I do. I have worked for a few years, and I have always been driven by completing very clear targets. But now I realize that I do not see that target... and I do not know if it is a good thing or not... it feels a bit empty, but also exiting... and I do not know what to do”*. I was quiet for a bit and went through in my mind what we had been doing during our session. An image came to my mind of him standing in a vast landscape, at the point where different pathways met. I told him that I thought he was on to something where he could have a chance to explore his inner guidance, which might connect him to, as we had explored, motivations connected to a deeper sense of meaning and purpose in his life. I suggested it required a more subtle form of listening and an openness and courage to change, to be able to align with what might truly come to matter from inside to be able to grasp or mobilize other forms of opportunities, and not just be conditioned by what was available. He just smiled and nodded as if that was all he needed to hear to embrace what he already knew.

This is another ATD process triggered position and interaction one can end up in. Someone “seeing” and coaxing themselves out of a peel of the onion of themselves they have become aware of, deepening their self-knowledge, and self-agency.

This last example comes from a conference called “The social explosive force - from beneficial co-dependency to creatively contributing”. It consisted of regional and national stakeholders, exploring the question of how to shape premises for socially integrated businesses, where people could work to their full potential and together with others perform their services on the market. There were local politicians, business directors and social workers from the communities in the region, with representatives from the national governmental entrepreneurial development network. Responsibility for creating premises for people often excluded from the labour market fell between different stakeholders, leading to inaction. Conference organizers hoped stakeholders would take off the robes of their official social position for a moment, and step into the shoes of this marginalized group, and through their imaginative empathic engagement, be able to see what they could do from their role and position in the system. I will give an impressionistic sweep of what they met in the first hour, although we prepared everything in detail, including room for everyone to share and reflect. They were welcomed by a clown shyly and enthusiastically admiring special details of their clothing or appearances. They were placed in a circle in the room, where a musician played,

and before they could start to speak, they listened to poems written by young people with functional varieties. The clown (me), took off her nose, and I introduced my own story of fears and discoveries that I had gone through, in opening myself to the question of what it would be like to be living in a vulnerable position in society with capabilities outside the norm. I shared how I had slowly found points of references in myself in which I could see my own fears of being excluded and not fitting into the norm, and how that made me “understand their challenge”, from my own set of references. Everybody in the room now went through a series of dialogues with others about what this whole start-up had awakened in them. They were invited to “share their ignorance and insights” from an authentic relationship to the core of the question, not trying to achieve something from their assumed roles of responsibilities. After about an hour, when we moved into different constellations in the room sharing different perspectives on the matter, one politician suddenly exclaimed.

*“We are the woodlice” of the system, and he elaborated on his political role as a form of blind human species lurking around in some remote isolated (abstracted) reality in the social field, insensitive to what was going on, and by not being able to connect the dots, obstructing flexibilities in the public institutionalized structures supposed to serve human beings, not stifle them!”*

This politician in my interpretation, suddenly became aware of himself in his role in the system from a new perspective and used a metaphor to be able to playfully but seriously and critically question himself and the action of his role in the whole. He saw the whole from the outside but sensed it from the inside. In this case he followed his insight into action, and we found out a few weeks later that he had made a major decision and pitched in substantial economic means to develop premises for social businesses to come into operation in his community. In the final sharing of the day after many more pragmatic sessions and shared knowledge from the national and regional voices, a mapping of strategic possibilities to work and initiate this question further took form. Many expressed being touched and inspired to take this further. I am sure that there could also have been someone in the room who was locked into a silent reluctant position that was not shared, who could feel that this aesthetic and personal but even professional informative mix was too much, and too confusing. Whether this “guessing”, and interpretative distance are possible to bridge, has been one of my curiosities in this work. I have imagined and applied explorative routes to build, together with other participants in a social/aesthetic practice field of ATD, an ambiance and devised

mediating tools in a research-based frame (a generative social field, in Scharmer's (2019) terms, see below). This would allow us all to, co-engage, co-observe and co-reflect, use and devise ways to report from inside our intra- inter- and trans- subjective, experiencing the variety of what is happening as we let it change and possibly transform us. I have engaged triangulations of different theoretical frames (mostly socio-cultural, ATD-based and systemic) to help analyse, see, grasp and understand more of the interfaces of learning, co-creating, pedagogy and research, also using the ATD-ways of engaging and activating as a resourceful researching process.

#### 1.2.1. Transformative learning and a socio-cultural historical perspective

Transformative learning is said to aim at learning for change and is “predicated on the idea that students are seriously challenged to access their value system and worldview and are subsequently changed by the experience” (Quinnan, 1947, p. 42 in Mezirow, 2009, p. 3). There are different aspects of adult learning that can engage transformation and learning for change in a general understanding (Illeris, 2014). It can include everything from life-changing moments, shifting points and frames of references, new and critical perspectives that raise awareness and help re-frame pre-assumptions and negotiate new meaning and understanding, as well as associations with emotions, involving deeper and tacit forms of awareness. Developing transformative learning for adults according to Mezirow & Taylor (2009) implies teaching to support a consciousness raising process that promotes change. It includes deepening one's critical understanding about how habits and routines are held in place, and how they can be transformed into new strategies of action. In transformative learning a holistic orientation is recognised in which presentational ways of knowing associated with art and aesthetic thinking –embodied, inner, sculptured, painted, poetically verbalised and enacted images and gestalts - are important socio-cultivating tools. Presentational knowing and performativity can mediate re-combinations between implicit and explicit awareness and consciousness, inter-dynamizing reproduction and imaginative creativity in a socio-re-cultivating knowledge process (Mezirow & Taylor, 2009, Vygotsky, 1925/1971, 1930/2013, 1934/1999, 1978/1980).

The core of applying transformative learning, or as Taylor (2009) expresses it - foster - transformative learning in practice, consists of an inter-dynamic around six core elements - *individual experience, critical reflection, dialogue, awareness of context, holistic orientation and authentic relationships*. Transformation is seen to emerge over time and is dependent on

a conscious relationship to power and/or status transactions, creating co-empowering relationships, and relational symmetry, even between asymmetrical power positions such as between teacher and student. Development of theoretical understanding to guide the application of the core element is crucial to the approach. A dialogue with socio-cultural, systemic and art-based theoretical perspective is being developed here for that purpose.

The original triad of elements identified with certain coherence were personal experience, critical reflection and dialogue. These are part of more traditional, verbal and text-based academic learning culture emphasising personal individual transformation and growth. The next triad with equal significance crystallized itself as holistic orientation, awareness of context and authentic relational qualities and practices. This included collective transformation, studying social change connected to outer institutionalised and structured patterns as internalised intersubjectivity. The two theoretical-practical directions have been crystalized and assembled to a more interconnected individual and collective orientation. The understanding of the whole inter-dynamic of elements involved, and how transformative learning occurs in learning situations as well as what is transformed is said to be poorly and insufficiently researched, although it is evolving in theory and practice (Mezirow & Taylor, 2009). Inspired by different approaches to learning, Illeris, (2009) conceptualizes transformative learning as an advanced form of adult learning that for different reasons is needed in contemporary education. The assembling potential that stems from an overall inclusion of the two directions, the interconnectivity of a first- second and third- person perspective, and a curiosity about the role of the holistic orientation and consciousness-based understandings in activating transformative learning through ATD processes, are the most interesting perspectives for me and this thesis.

From a socio-cultural historical perspective that is part of a constructivist view on learning, learning is leading development in a generative tension between reproduction of socio-culturally and historically internalized understandings and creative imagination. The re-combination of sense-and meaning-making is just as in transformative learning and ATD-processes described above connected to a serious socio-culturally anchored playfulness and dialogic sociality that collectively can hold the individualized re-cultivation of reality. The knowledge-process is seen as a movement of transformation through different layers of consciousness, mediated by higher psychological processes such as sensations, attention, memory and perception, mediated by internal-external signs and tools. My curiosity lies with

the affinities that this perspective recognises between play, creativity, art, sense- and meaning-making in holistic engagements. Specifically, theatre art that Vygotsky saw had the potential to frame and teach processes holding a full circle of transubstantiation of reality (Connery, John-Steiner, & Marjanovic-Shane, 2010, Vygotsky, 1925/1971, 1930/2013, 1934/1999, 1978/1980). Can this perspective triangulated with systemic views and ATD-theories help articulate understandings of how transformative learning in expanded ATD-spaces might be activated? That is an inquiring aspiration that I hold.

### 1.2.2. Systemic perspectives

Scharmer (2009, 2019), as one representation for a systemic perspective, with an art- and consciousness-based focus has developed theory U. Theory U can be understood in three primary ways. As a *theoretical and analytical framework*, it “proposes that the quality of results that we create in any kind of social system is a function of the quality of awareness, attention, or consciousness that the participants in the system operate from” (Presencing institute, 2016). It makes transparent, a structurally layered field of awareness that at the bottom or centre holds a deepened and expanded quality of awareness called *presencing*. It comes about from a divergent process of suspending unconscious downloading and opening the mind, the heart and the will to explore and discover current social reality. Cultivating inner capacities to devise through this quality of presence and gear-shifting in the dynamics of transformative, holistic and profound changes is perceived as being actualized in embracing emergent complexity with individual and collective spontaneous creativity. It is then further established by enacting and prototyping or rehearsing them, until a new embodied reality is incorporated in the individual and collective social body as well as in structural and structuring features. It is secondly seen as *a method* for profound change, in which a spectrum of social techniques is developed, for the purpose of this thesis, one of special interest is called *social presencing theatre*. The social actors are trained in embodied awareness to use group improvisations, constellation work and reflexivity to co-create gestalts in which to re-sculpture the interactive social field, through one’s own transformative participation (to become aware of oneself as a co-creative participation in the whole, as the politician did). To learn to gear shift from a self-absorbed ego awareness, to an eco-awareness that connects to a more authentic Self with sensitized interconnected relation to the whole, is thirdly seen as *a way of being* (Scharmer, 2009).



Scharmer (2019), identifies this as a vertical literacy, a deep and transformative learning, and suggests it can make a difference in education. This is due to its ability to engage in the systemic knowing-doing gaps between seeing, sensing and acting, that he suggests make up the systemic failures our society today is facing holistically in socio-cultural, economic and ecological challenges. He points to the art- and aesthetically based trained faculties as the ones to turn to in re-training and re-cultivating these more sensitive and all-encompassing competences and abilities in us, individually, collectively and contextually. He argues therefore that the “social arts and social aesthetics-based practice fields are the main vehicles in developing these foundational capacities. They should be a core element of any student curriculum, because they provide the foundation for vertical literacy”, and he points to 4D mapping as one of the most powerful social techniques developed which can make the system sense itself, as a “blend between social science mapping, mindfulness, constellation, and theatre methods” (Scharmer, 2019). This is summarized in this image:

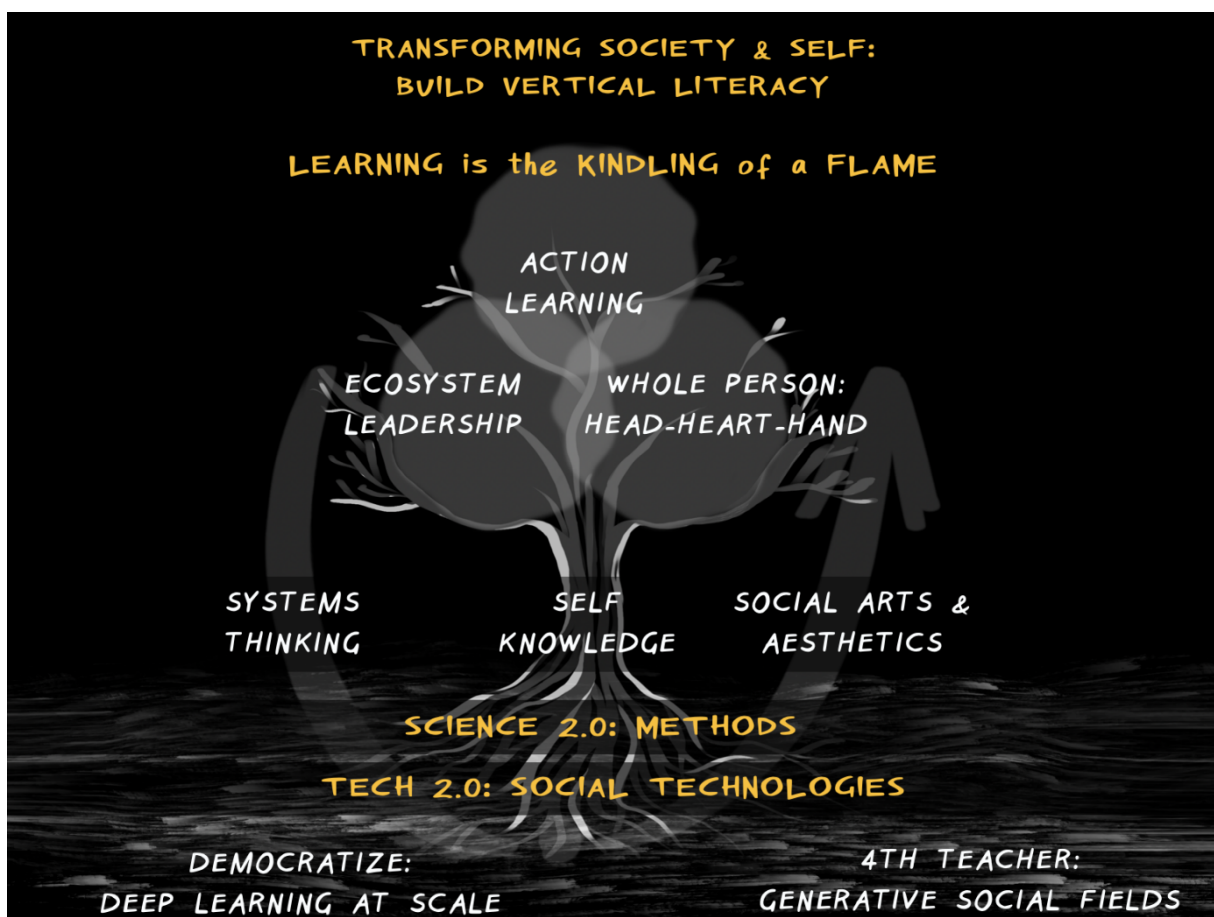


Fig.1. Twelve Principles for re-inventing the 21<sup>st</sup>Century University (and Education) made by Kelvy Bird, (Scharmer, 2019).

He states further that universities and academia should expand their basis for knowledge processes - creating learning atmospheres of instrumental convergent learning processes to “fill the vessel” - to extend over to processes and practical application that can embrace a praxis of transforming society and self interconnectedly. This could be cultivated from and within a systemic, democratizing, art- and action-based deep learning perspective that more intentionally activates learning approaches that kindle a flame of curiosity and divergent, open ended learning, that leads to a more systemic individual and collective development. The “place” is often perceived as a “third pedagogue” beside teacher and learner and Scharmer builds on that and sees “the cultivation of *generative social fields*, of relationships among learners, educators, parents, community members, and nature, as a powerful gateway to the deeper sources of knowing as “the fourth teacher” (2019). It extends the learning ground from the educational institutionalised facilities into real world action learning. This, he suggests would “‘update’ the world’s educational system, particularly universities, to tackle the technological, environmental, and social disruptions of the 21st century”. If there is just an ounce of everyday truth, scientific substance and relevance of what Scharmer suggests, this study aspires to contribute to see how ADT practices can support this.

### 1.3. Overall Purpose, research questions and approaches

#### 1.3.1. Purpose

The overall purpose of this study is to use Applied theatre and drama (ATD) to explore its potential for transformation in learning. The study is specifically linked to different educational situations and processes that define themselves as exploring sustainability and innovation in relation to future orientated educational challenges. This is linked to an art- and awareness-based deepening (vertical literacy) of capacity building processes. The study aims to explore different qualities of presence engaged as a core competence in actor and ensemble training and how that can offer an entrance to what sense of Self, community and expanded trans-contextual interconnectivity it can activate, interlinked to socio-cultural and systemic perspectives on handling complexity in our current times of challenges (Mezirow & Taylor, 2009, Scharmer, 2009, Heron & Reason, 2008).

One aspiration is to increase the knowledge about how this can happen using interdisciplinary theory and practice and articulate how it expresses itself in individuals and social fields.

ATD’s role in this study is two-fold. ATD is the subject/object of inquiry in relation to how it engages the agency - context relation and nature of transformation in adult learning. It is also

explored as a meta-inquiring tool. The purpose is to use the inspiration of the laboratory theatre root and devising approach in combination with other ATD-praxis, in a dialogic conversation with other researching approaches, to reveal in practice the informative interface of how dimensions of explorative immersion and emergence can become part of practice-led research strategies and methods.

### 1.3.2. Research questions

How can transformation in adult learning meet educational challenges in co-created expansive applied theatre and drama spaces?

What is it about ATD that allows for transformative learning?

How can the qualities of practice-led and research-based applied theatre and drama, interface with the transformative learning process?

### 1.3.3. Approach and delimitations

My aspiration is to use methods that can allow for co-inquiring to take form in situated and contextual micro-scenes in education in practice, framed by co-creating ATD-research based processes. The study aspires to generate insight through careful systematic reflection on, in and after action and in so doing contribute to change in the field. The study will contribute and be inspired by the laboratory, devising and drama pedagogy concepts in theatre and social innovation. It will navigate the ecological flora of art- and practice-based entrances that use art, and in this case, ATD to research, as Rasmussen (2014) formulates it. It will develop dialogue and modelling conversation with the framework of theory U (Scharmer, 2009) and its methodology to develop art- and consciousness based participatory action research. This includes strategies from the approach of co-operative inquiry with a view of an extended epistemology (Heron, 1996, Heron & Reason, 2008). The researching practice will be characterised by the interdisciplinary nature of the field it takes place in, and the nature of collective inquiry with others in reflexive teams. It will explore its methodological approaches with permeating art- and theatre-based lenses and applications throughout the research process.

The method I have used has been to co-initiate with practitioners in professional educational and experimental practices, explorative research based applied theatre processes in a co-operative inquiring and participatory action research approach. The study includes a retrospective auto-ethnographic case lifting a trajectory of my own moments of transformative learning in education and professional life, and the auto-ethnographic voice of a reflective practitioner will keep bleeding through. A foundation for scaffolding transformative learning has been initiated by retraining and re-cultivating the inner conditionings of the social and professional actors, framed by ATD processes, building a socio-aesthetic practice field aspiring to become generative. Ensemble training, improvisational modes and techniques infused with mind-full, polyphonic observation and reflexivity to become present within the power to engage in emergent complexity, has co-created devised learning journeys. The field of applied theatre and drama is contested, but for the purpose of this study I am defining it as an extended concept encompassing a whole ecology of differentiated and interfacing practices that create a situational and praxis-based performative ecology (Kershaw, 2007). Community theatre, or theatre for development, inspiration from the theatre laboratory or third space theatre are some core conventions applied and combined with drama pedagogical approaches.

#### 1.4. Overview of the field territory of cases, interventions and explorative contexts

This will be a short overview of the cases and samples of findings.

##### 1.4.1. Auto-ethnographic scientific essay case

This case has built up over the study's course of time and it occupies a space between auto-ethnography and a scientific essay. I share anecdotal impressions of transformative learning experiences in my own educational and professional trajectory, contemplating with theory-based critical and creative reflection and reflexivity. The purpose is manifold. One is to retrospectively access some transparent interrelations between qualities in transformative learning experiences that extend over a longer time-span and different space. It makes transparent my own lenses of practical skills and experiences, in which my questions in this inquiry originate, in dialogue with different theoretical and informed voices and perspectives. It can provide one form of insight into the intra-subjective contexts of experience on the focused theme, from where I am coming to interactively meet, scaffold and complete other participants in my A/R/T (Artist/ Researcher/ Teacher) role. The other three cases are in different settings and frames.

#### 1.4.2. Bridget Project

The Bridget project (BP) was a pilot study I did during my master studies. I worked with enterprising women exploring their power of social innovation in business, through a devised community theatre process combined with drama pedagogy strategies and entrepreneurial workshops. It was a cooperation between the University of Gävle, represented by me in the role of A/R/T - practitioner, Innotimi – a consulting group - represented by Ingrid Lysell Smålänning as an organizational consultant, and the Regional Theatre – The Peoples Theatre in Gävle – represented by Reine Lööv, director working especially with Community Theatre. It was carried out at the regional theatre in which we also interacted with the director and actors in their ensemble.

Kaupferberg (2007) a professor of many years in Pedagogy at the University of Malmö, Sweden, states that sociology of professions could support alternative, yet important, factors that are at play in re-cultivating professional competences into new contextualisation and frames of references. He suggests two concepts to grasp the interface of this view, “creative regimes” and hybrid modernity”.

Whereas the former concept helps us to clarify how professional education can help students cope with new situations in a creative manner within their own profession, the concept of hybrid modernity suggests that the professional education of teachers can also gain from studying other types of professional education, as this could broaden the creative competence of future teachers. (Kaupferberg, 2007, p.7)

The benefit of cross-fertilizing what he calls the “creative regimes” of different professions in “hybrid modernity” would be one accurate way of understanding the design of situational professional contexts in which I came to stage my co-operative inquiries in the cases. I have aspired to let those cross-roads of meetings between different professional backgrounds be driven by the informative nave of competences of theatre and actors in ensembles, staging social realities. This case allowed me to try out and explore how to embed a spectrum of art-based and ethnographic research methods with me trying out the perspective of being Artist/Researcher/Teacher with a spectrum of co-operatively shared observational position in the process and to understand more about the qualities of learning and transformation that could take form in this kind of setting and generative practice field. Some of the findings show the benefit of being able to cultivate the generative field over time, and thoroughly introduce and induce the participants in the theatre as place, space and performative praxis in

dialogue with applied theatre and drama conventions, as a dimension of a fourth teacher and an interfacing function of the participatory researcher.

#### 1.4.3. Intervention in in-service teacher training of entrepreneurial learning and pedagogy

This pilot intervention occurred one day in November 2012. It happened inside institutionalized educational frames together with two colleagues Bengt and Pär, at a Swedish University, in which we were co-creating and leading an in-service training course for teachers in Entrepreneurial Learning (EL). I prepared for it just a few weeks in advance, but it was contextualized by processes in different settings over a few years, exploring the cultivation of entrepreneurial learning and pedagogy, that our pedagogical strategies drew from. It was interconnected to the Bridget project in the sense that I was exploring the theme of a widened concept of the entrepreneurial in different contexts (see further chapter 4). I had now started my Ph. D training. We used improvisational role-play inspired by critical dialogues and visions of what range of experimenting freedom the concept of entrepreneurial learning and pedagogy could offer. We interconnected the participants sense of the entrepreneurial in co- identified qualities such as - Inner motivation, Unknown territory, Non-rational, Non-planning, Presence, On equal terms, Interplay, Meaningful, Urgent, Learning for real, School culture, Different structures. I embedded them in an imaginative inner affirmative journey of what it would look like if these qualities became actualized in practice. One particular story about transformative learning came “out of thin air” and contained a spontaneous emergence of ATD- conventions. It stood out and gave rise to interesting analyses and insights, and the tools to build a generative practice field including an action researching dimension advanced.

#### 1.4.4. Professional testers

For this case I was invited into an organisation called Unicum, hosting a Nordic “Design for all” centre in Sweden. When I entered their process, they were developing a practice-led explorative build-up of an education for what was defined as Professional Testers. It was an invitation to people with functional disability, reduction or hindrance. The central idea being that in their professional role, their own disability would be reframed as one of their assets rather than as a shortcoming. This setting was very different to the other ones, authentically seeking to cultivate a learning culture and professional roles that did not exist before. For almost a year I came and went into their process, and we were able to build up a very strong generative field that included both the participants and the educational theme. We developed a

process of co-operative inquiry in action and practice with flexible purposing, built on their needs and discoveries. We did not end up in a performance as we had thought, but in a creative use of many tailor-made exercises and especially a mirroring of the whole process through the pretext of the Greek myth of Theseus. There were many individual and collective changes in behaviour and cultivating of skills that were directly and indirectly connected to our process.

### 1.5. Further Disposition

In order to elucidate the social/aesthetic practice field in Chapter 2, the first part emphasises definitions of applied theatre, drama and performance. The strongest focus within the ecology of the practice field is on its roots in laboratory, devised and third space theatre, incorporating the research-based dimension (from which the community theatre form springs), as well as possible future expanded horizons including hybrid ways of working. A first presentation of Social Presencing Theatre as part of the systemic framework of theory U is introduced. The practice of drama pedagogy and forms like drama in education and its affinity to aesthetic learning processes and art-based research on what art can teach education is introduced. A stronger focus on the practice of that form of ATD comes in Chapter 3.

The second part emphasises the field of education and professional re-cultivation in our times, with some historical awareness, including the research-based dimension. Some of its concepts contour a stance in social-cultural and, in part, systemic perspectives, where the critical dialogic stream in relation to more rational and empiric constructivist and other perspectives are present. It also generally introduces entrepreneurial and innovative concepts and its connection to art and creativity. It more specifically contextualizes the widening of the entrepreneurial concept in entrepreneurial learning and pedagogy in the Swedish educational system.

Chapter 3 opens with a methodological philosophical overview that contextualized the socio-cultural (historical) constructivist and systemic perspectives on knowledge, learning and research. It frames the ontological-epistemology tied to the holistic, art-based and transformative perspectives on adult learning and holds its general features. Differences in constructivist approaches are lifted, as well as views on consciousness and resistances and motivation. A reconnection to the field of transformative learning and its open questions is followed by a sample of angles on the inquiring relationship to transformation in the field of

ATD. Discerning paradigmatic gearshifts lead to a theoretical modelling. Three meta-analyses of possible transformative dramaturgies and meta-understandings are captured on thematic wheels with key concepts from different perspectives. It keeps building throughout the chapter a meta-analytical frame on the holistic perspective in ATD practice. The first is the sociocultural constructive perspective based on Vygotsky's understanding on the knowledge process anchored in characteristics of play, meaning - making and creativity. The ATD section, contains both a mapping of its performative ecology, mostly anchored in O'Toole's display of the Process of Drama (1992) and suggested transformative dramaturgies and understandings from Boal and Bolton. The contextual background of theory U and its core transformative understandings are presented, with associated voices. The theoretical dramaturgies of transformation embedded in selected features of ATD practice are explored. A methodological common thread framing the transformative interface of learning, co-creation, pedagogy and research interconnects this chapter with chapter 2 and chapter 4.

In chapter 4 a methodological re-collection in connection to the researching methods and threads from chapter 3 is made. A more thorough contextualisation of ATD as the primary mode of researching through art, informed by other approaches of qualitative research in social sciences is displayed. The frames and methods used in each case are made clear as well as the contours of analytical approaches. Ethics and art-based views on validation are suggested. The findings are presented, analysed and initially discussed in chapter 5-8 with some thematic threads building up in dialogue through and between the cases. Chapter 9 draws it all together in meta-conclusions and discussion.

## 2. Background and definitions in the art-based field

The first sections in the background focus on the art-based applied theatre field, definitions of the ecology of the field and its inter-relation to learning, education and to some extent research. The second half of the section focuses on the social leg of a socio/aesthetic practice field and its interrelations to education, art and research.

### 2.1. Definitions, ecology and topography of Applied Theatre, Drama and Performance

I have initially defined ATD as an ecology of practices as well as consisting of different performative ecologies, as Baz Kershaw, (2007, p. 16) puts it.



So 'theatre ecology' (or 'performance ecology') refers to the interrelationships of all the factors of particular theatrical (or performance) systems, including their organic and inorganic and nonorganic components, ranging from the smallest and/or simplest to the greatest and/or most complex.

I will here give an overview of the term, and grounds for why I chose to keep both the word theatre and drama as my general acronym. The term applied combined with both theatre, drama and performance emerged according to Nicholson (2014, p. 3) in universities and established itself among students and academics as well as practitioners and policymakers during the 1990s. It was used as "a kind of shorthand to describe forms of dramatic activity that (sic) are specifically intended to benefit individuals, communities and societies". Nicholson discusses different connotations of the terms and their practical application in relation to different fields, arenas and developments (2014, p. 3). In the *Applied Theatre Reader* introduction (Prentki & Preston, 2009), the editors, suggest a similar sense of diversity and markers of belonging:

Applied theatre has emerged in recent years as a term describing a broad set of theatrical practices and creative processes that take participants and audiences beyond the scope of conventional, mainstream theatre into the realm of a theatre that is responsive to ordinary people and their stories, local settings and priorities. (Prentki & Preston, 2009 p. 9)

The activities of applied theatre are referred to as happening in non-specific theatre sites, resonating with the specific interests of the community and, to varied degrees, involving the participation of the community (sometimes only as participants without audience), aiming at influencing social change. It is seen as an inclusive term that attempts to group and discern the emergence of different practices "across many fields and cultural contexts". It is increasingly used by practitioners to describe practices in community and educational settings, but not in a fixed form of method as "the very form itself is responsive to circumstances" (Prentki & Preston, 2009, p. 10), and is said to evolve and articulate its category of work accordingly and should only reluctantly be identified under one umbrella term. These are some examples of the colours of the spectrum:

Community theatre, community performance, theatre for social change, popular theatre, interventionist theatre, drama in education, theatre for integrated rural development, participatory performance practices, process/drama theatre, prison theatre, theatre in health/education, theatre for development, theatre for conflict resolution/reconciliation, reminiscence theatre and so on. (Prentki & Preston, 2009, p. 10)

Nicholson, like Prentki & Preston sees the flora of the terms implying a “willingness to question whether there are family resemblances between the different practices and ways of working applied to community settings” (Prentki & Preston, 2009, p. 3). Nicholson refers to Judith Ackroyd (2000) as one of the first to suggest applied theatre is an umbrella term for similar categorisations as Prentki & Preston but emphasises that they have very different and specialised practices connected to different theoretical frameworks and debates. Nicholson highlights that theatre application has for many years been happening along the spectrum line of art, education, community and therapy but that the differentiation in the terms would suggest that there is a “renewed interest in the professionalization of these fields, and in renewing common theoretical and political concerns which accompany their various practices” (Nicholson, 2014 p. 4).

There will be a blurring of applied theatre genres and practices in this thesis, but the discrete differences in practice that can be of interest in order to understand what becomes blurred is; community theatre that shares the roots of theatre in the laboratory tradition incorporating physically anchored ways of training actors and ensembles. This thread is also present in the third theatre and third space theatre and its development of a democratization and co-creative inclination in devised group theatre processes. That will help understand the extended (beyond traditional, institutionalised and text -based theatre cultures) influential theatre roots in the approaches termed drama pedagogy in the Nordic and Swedish context, and praxes developed within drama in education, which holds hands with aesthetic learning processes. All of this will come into play within the research-based frame, that can also be found to have roots in the theatre laboratory tradition. Therefore, an art-based research perspective, its methodological dimension and implication for ATD as a research method will stream through the focus of learning, co-creation and pedagogy through ATD practices, but will also be specifically addressed in the chapter on methodology and method.

#### Community theatre

Van Erven (2001, p.1), shows that community theatre is a cultural practice that “operates on the edge between performing arts and socio-cultural interventions”. It has its more historically recent root in what I call above the laboratory and third space theatre and Van Erven calls “various forms of counter-cultural, radical, anti-and post-colonial, educational and liberational theatres of the 1960s and 1970s” (2001, p.1). It is not amateur theatre, but it can “manifest in

a broad range of performance styles” and is united “by its emphasis on local and/or personal stories” that become “processed through improvisation and then collectively shaped into theatre under the guidance of outside professional artists...”. The process is committed to artistically devise and form the expression, that holds the interest of its participants (Van Erven, 2001, p. 2-3). The devising community theatre activity in the Bridget project, draws foremost on participants’ own starting points, questions, experiences, life projects and challenges. From one perspective it activated its generic connections to “Theatre for development (TfD) – whereby communities are enabled to address issues of self-development through participation in a theatre process” (Epskamp, 2006 p. xiv-3). In this context the sense of community was formed around 12 women. They were living with certain inquires and issues, a complex web of problems and possibilities that they were in the midst of seeking solutions to and developing in their life project. The overall devised, art-based process of creating a field journey leading to a performance was indirectly aspiring to co-create a way to “forge new patterns for the participants to operate from” in this case, in their own entrepreneurial, socially innovating endeavour and business as part of their subjectively anchored dreams and visions of how to contribute to a more sustainable society.

... a vision is the potential of arts education to unlock the creative capacity of the individual and so change social relations. [...] Nowadays it has reached an independent status as a learning strategy in which theatre is used to encourage communities to express their own concerns and reflect upon the causes of their own problems and possible solutions. (Epskamp, 2006 p. xiv - 3)

#### Drama in education and drama pedagogy

The word drama is on other occasions used as a definition of a specific form or specimen of applied theatre, such as *drama in education* in the British and English-speaking context, related to learning or educative practices in some way. Drama pedagogy in Sweden contains a spectrum of different forms of applied theatre, including drama in education. Drama pedagogy creates interactive processes in which teaching and learning, theory and practice, doing and reflecting, experiencing what is, and what can be creatively imagined, and process, and development are democratically framed. (Öfverström, 2006). Within ATD research in Sweden, Sternudd (2000) uses four helpful and combined perspectives to create understanding of the flexible and creative regime of drama pedagogy. The four perspectives are art-based, self-developmental, critical emancipating and holistic learning. In the art-based perspective a performance work is the nave but indirectly involves the other perspectives. In that sense a role play for self-development, can contain an emancipatory perspective, even if

Forum theatre addresses that more directly. The process drama addressed in the introduction would be the holistic learning perspective. All four will be used in this work.

Drama pedagogy has its own field of communities of praxis for which the word drama is the associative link. It also has its own network of institutionalised education, in contrast to, for example, theatre pedagogy. They both stem from the theatre and pedagogy, but theatre pedagogy is much more about teaching theatre, maybe in different contexts, as drama pedagogy is concerned more with the very application of theatre; pedagogically, didactically, professionally, socially engaging or otherwise, and it has become a professionalised and specialist field of knowing. That is why I have added different specimens of applied theatre, as a specific dimensional level in figure 2. The applied theatre *and drama* will therefore point at a discernment that drama as applied theatre is a practice and identity or practices of belonging in itself and is here on top of that applied in experimental ways in this context. The people involved in drama pedagogy identify themselves as hybrids and are acquainted with and trained in their special theatrical and social techniques of applying theatre. But they might not have any professional theatre training as actors or directors or have experience in theatre production. They may have entered the field from such areas as education, teaching, coaching, therapy, amateur theatre etc. There are applied theatre practitioners (also involved in this study) who have never heard of, or do not have an experienced based relationship to drama pedagogy as a form of applied theatre. Even though they as theatre practitioners can have come up with conventions for pedagogically applying theatre in similar or not similar ways. That signals, that at times there is a use for being able to explore the differentiations in specialisation, conventions and professionalization emerging the different personal topographies of experience in the field. There can be a different specimen all together, applying conventions that are associated with the term drama as in drama pedagogy rather than other forms of applied theatre. From this perspective the term theatre is separated from drama to indicate practices that stem from the theatre but have different degrees or purposes of specializations expressed through “application” skills. The specific topography of the Swedish context and communities of practices that are named drama pedagogy, is one underlying parameter for keeping the term drama alongside theatre in the term. In the process I am applying and exploring applications of drama pedagogy as well as theatre in a more general (or personal mix) as a potential research method, meeting people with other topographies. A deeper exploration of the performative ecology will come in chapter 3, and its root in theatre and affinities with aesthetic learning processes further down.

Exploring new interfaces in the ATD-field with critical awareness

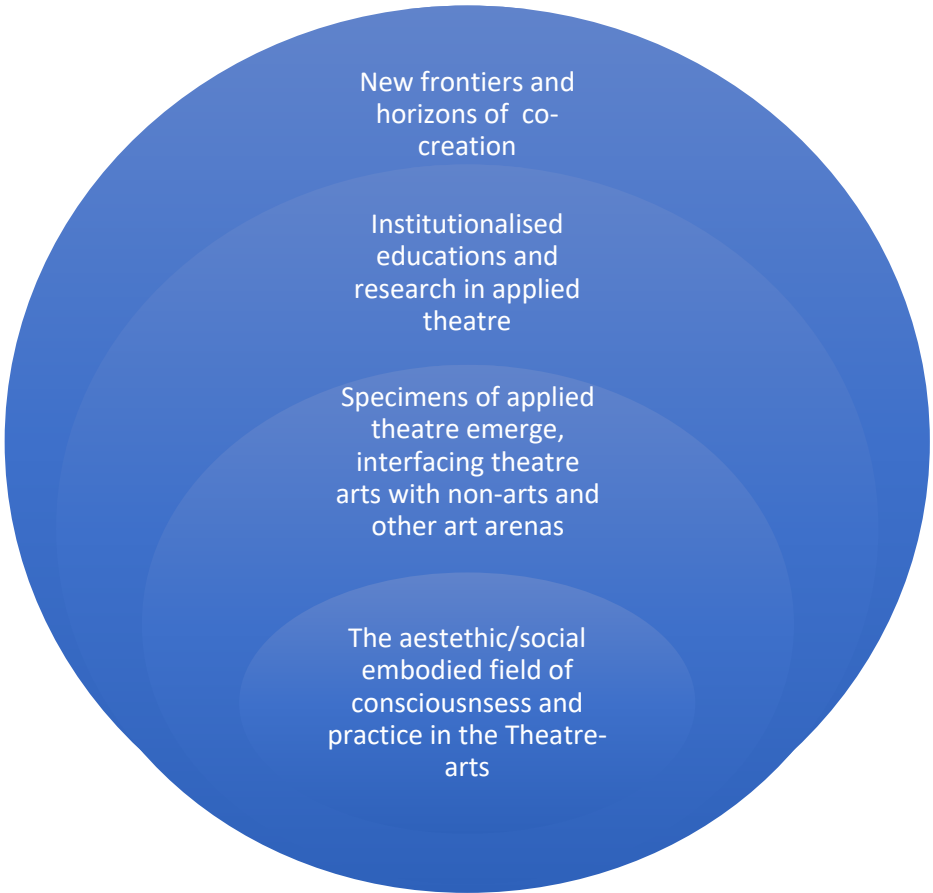
The general and underlying intention to use drama to create a better life and society for individuals and groups is in focus, for Ackroyd (2000), as the ‘umbrella’ in the term covers different forms of application, all within their own context and communities of practice, including “both process oriented and performative practices” (Nicholson, 2005, p. 4). Hughes and Nicholson (2016) formulate it ten years later stating that applied theatre, drama and performance co-exist in an evolving ecology of practices. A critical perspective is called for as applied theatre in these times is steeped in “new conceptual paradigms that are not only responsive to contemporary concerns but also influence the ways socially engaged art and art-making are produced and understood” (Hughes & Nicholson, 2016, p. 2). Yet applied theatre is trusted to respond imaginatively and as a creative force “to the ways in which loci of power have become diffuse and fragmented in the twenty-first century, and to new questions about how increasingly nuanced ideas of authority can be harnessed for social change” (Hughes & Nicholson, 2016, p. 2). This critical and creative positioning and vocation is supported by Isabelle Stenger’s (2005, p. 186) idea of ecology of practices, in which a sense of belonging is based on a more intimate recognition and relational interconnectivity in practice, that can see through and scrutinise the gross and non-differentiated aggregation of conceptual affiliations and oppositions. The purpose of defining it as an ecology of practices is not firstly to define exactly what the practices are, but “It aims at the construction of new ‘practical identities’ for practices, that is, new possibilities for them to be present, or in other words to connect [...] ‘social technology of belonging’, addressed to the many diverging practices and their practitioners as such” (Nicholson, 2016, p. 2).

The challenges to operate on this new level of awareness have been very present in the work of this thesis. In all the cases the possible wider implications of the terms of entrepreneurial and social innovation, as well as modern hybridity and creative regimes of different professional and educational roles and context are present. It has demanded a heightened awareness and receptive openness as well as a critical and intellectual honest discernment of what is becoming present in practice to discern the actual relational connectivity of agency and belonging. The same challenge shows up in the field of learning, with the concept of entrepreneurial learning and social innovation. I have lived with the critical perspective that the entrepreneurial concept can be a Trojan Horse for neo-liberal discourses (Toivanen, Komulainen, Ruimäki, 2011) and Publish Management (Kemmis, et al, 2014) entering the

educational and art-based arena. I have been opened to explore the possibility that it could on the other hand present itself as a Trojan Horse for art-based and progressive learning strategies to critically and creatively deepen the perspectives. In the Bridget, as well as in the PT-case, a norm-critical perspective, foremost of gender and socio-economic aspects, but to some extent ethnicity and absolutely marginalisation, was very active.

My aspiration has been to partake as consciously as possible in this open dialogue about the matter of application of theatre. To navigate the specific and intertwined use of different terms, I try to augment the transparency by sharing some of my own profile of ecological footprint in the auto-ethnographic case, as I have lived it in this terrain. To take this broader view also serves to articulate the ATD field in ways that can invite new understandings from outsiders and insiders.

This is my outline of a map of understanding of the ecology of practise in applied theatre for the purpose of this study.



**Fig. 2. Ecology of Applied Theatre.**

The aesthetically and socially embodied field of consciousness in the arts of theatre cultivates the actor and the ensembles in specific ways. At the core of applied theatre are the theatre arts. In this plural I include all the embodied forms of arts that have their own historical ecology and fields of practices such as mime, dance/movement, music/voice, scenography/design, visual art and performance. They are often included or combined into hybrids within theatre training. When theatre is applied it interfaces itself with different forms of practices like - pedagogy, education, professionalization, learning, innovation or social change, processes that are often community or collectively based, in a critical-creative relationship to society. Some cultivations become specialised through formalised educational institutions such as drama pedagogy in Sweden, and all specimens and cultivations get observed from within Academic frames and research. The Ecology of practices is constantly renewed and re-cultivated in meetings with new frontiers and horizons of other practices and contexts, such as in this study with the interface of Applied theatre and Drama and Presencing theatre.

Theatre and its historical developments are not a general focus here, but some roots that feed into the specific perspectives and cultivation of applied theatre will be lifted. The aspiration is to frame the performative ecology that it engages, its socialites, sensitivities and functionalities like learning environment in a social-aesthetic field of practise, and the learning it awakes - from a transformative learning perspective. The focus is on how the interconnectivity of theatre and society through the ways it engages itself can have a transformative implication, by exploring the interdependencies between the personal, collective and societal.

## 2.2. Historical roots and future horizons

The working culture in Earth Circus (where I worked for 15 years) is one example of a theatre ensemble that was part of a theatre tradition that I would call a hybrid between a laboratory theatre and a theatre formed by the free group theatre movement, which inspires this work.

The root of Laboratory theatre as art, pedagogy and research in societal change  
Theatre laboratories are described by Schino (2009) in his work *Alchemists of the Stage – theatre laboratories in Europe* to be “a significant innovation of twentieth century European theatre” [but an innovation that he means was yet a new face] “of the much older and more remote zone of theatrical creation: the space that exists between life and art, between the craft

and the person” (p.7). Earth Circus was, in this spirit, socially organised in different experimental forms of collective living and sharing of economy, work and art-based, politically flavoured societal visions.

The laboratory theatre, exemplified by the work of the group; The Institute for Scenic Art, is very well featured in the Swedish thesis by Cecilia Lagerström (2003), *Forms for Life and Theatre – The Institute for Scenic art and Tacit Knowledge*. Processes are described, like the ones in which my own professional socialisation is rooted and will be shared about in the auto-ethnographic case. In some periods I became introduced, through different forms of collaboration between our theatre companies, to the particular ensembles training and work of the Institute, under Ingemar Lind’s leadership. Sometimes this movement was also called “the third theatre” in relation to its position outside the institutional theatres.

The Institute of Scenic Art “emerged from continental theatre traditions where one became a crossroad between Etienne Decroux’ *Mime Corporel* and Jerzy Grotowski’s laboratory theatre” (Lagerström, 2003 p. 17, *my translation*). The art of individual and collective improvisation was at the heart of the training, as well as inspiration from disciplined forms of embodied training, transmitted from master to disciple. Before my time with Earth Circus, I spent many hours for two years, practicing Decroux mime, with a disciple of his Jan Alpsjö.

Lagerström (2003, p. 64-65, *my translation*) argues that, “Ateliers, workshops, laboratories and research centres are new terms for theatres” [trying to create] “new forms of working and another theatre rather than the dominating one”. She also underpins that to be able to re-cultivate the theatre “one also had to renew the actor” (Lagerström 2003, p. 125, *my translation*). Schino (2009, p.7), implies that theatre laboratory, workshop and atelier are not similar, but “indicate a mobile concept, one that spins around and off the road, even the alternative road”.

In the work of Zarilli (2002), the same power of interconnectivity between theatre and society is indicated, where moments of re-considering theatre, acting and its discourse can be transformative. It recognises that theatre and actors, like society and human beings, are processual and under socio-cultural construction. Theatre making is perceived as an influential co-creative power not naively separate from everyday historical or political reality.



...rather, as a mode of socio-cultural practice theatre is a complex network of specific, interactive practices (directing, designing, acting, dramaturgy, devising, promotion, management, etc.) which helps constitute, shape and affect 'selves' as well as historical events and relationships (Zarilli, 2002, p. 1-2).

In this context of a study that explores the possibilities of research-based practices, it becomes of interest to understand more about, both the possible trans-contextual bearing and agency indicated above, and how laboratory theatres cultivated "their creative regimes", by combining the purpose of research, learning, teaching and co-creating with renewing the actor as well as the theatre and its role in society.

What is marked is that the researching theatres have created environments for learning - partly through their ways of forming their actors - partly by virtue of the fact of constituting a school - and that they have often become forums or meeting points for others seeking theatre practitioners. (Lagerström, 2003, p. 64-65, *my translation*)

Ingemar Lind, who insisted on making his over 20 years of systematic practical exploration in the company "research-based", made it clear that it demanded an explorative intention beyond the artistic seeking that hopefully all theatre artists were involved in. He believed research took place when "one starts to separate results that have a more general interest, beyond the artistic production. It is about organising and systemizing the experience, to make one's own experience available for others, who can by this avoid making the same mistakes" (Lind 1995, in Lagerström, 2003, p.129, *my translation*).

An interconnected field of exploration and devising

Another central association for the laboratory theatre that was important for the group Earth Circus and my own professional influences, were the inspired ways of working in the circle around the group Odin Teatret in Denmark and its artistic leader Eugenio Barba. This was and still is an intercultural context where both knowledge and ways of working could be experienced and exchanged, and a resonance with an anthropological research approach was established over the years (Barba, 1992).

During the seminars that initially built the network, theatre practitioners from Europe and the United states took part, among them Dario Fo, Otomar Krejxa, Joseph Choikin (Open Theatre), Jacque Lecoq, Stanislaw Brzozowski (Wroclac Pantomine Theatre), the clown family Colombaioni, Etienne Decroux and of course Jerzy Grotowski. (Lagerström 2003, p. 91-92)

As this was a melting pot for deeply involved explorations of the practical approach of the actor, Lagerström explains that this gave rise to a circle of research-based groups.

#### The characteristics of devising

Devising was part of the free group movement mirroring the political movement in the 1960s (Oddey, 1996). This laboratory tradition, in my understanding and experience, initiates the actor and ensemble training as well as devised performance processes in an embodied explorative mode, through which the performance form and content emerge in deep and thematically framed dialogues with the resonating subjective experiences of all the participants, rather than with a process starting with a text-based manuscript and fixed content. This difference in starting point is one aspect through which Oddey (1996) defines devising theatre in contrast to traditional text-dominated and institutionalised ways of producing theatre. The devised theatre work is a physically and practically collaborative and creative work of shaping an original performance piece from a multi-vision of individual perceptions co-imagining a whole that “directly emanates from assembling, editing, and re-shaping individuals’ contradictory experiences of the world”, and it is “determined and defined by a group of people who set up an initial framework or structure to explore and experiment with ideas, images, concepts, themes, or specific stimuli that might include music, text, objects, paintings, or movements” (Oddey, 1996, p. 1). Oddey explains further that it supports the freedom to discover and allows for an inter-dynamic of spontaneity and structure, intuition and planning and building material from fragmented ways of understanding ourselves’, in this lies the “potential freedom or opportunity to move in a number of different directions through a collaborative work process” (Oddey, 1996, p. 3) into a more complex originating and communicating whole. This will have bearing on inter-dynamic in researching methodology described by Heron (1996), as Dionysian and Apollonian. “Participants make sense of themselves within their own cultural and social context, investigating, integrating, and transforming their personal experiences, dreams, research, improvisation and experimentation” (Oddey, 1996, p. 1). She means that the touch of the changes within socio-political and cultural climate of each time is always present and addressed in this kind of work. I would say it is carried into the intrinsic embodied expressions of the work, and as such activates the co-creative interconnectivity between individual, group and society. My experience is that the most subjective and personal layers of the theme that is explored, becomes an important part of the source material that forms this process, and is nurturing the

power to touch and make alive the more general or universal meaning-making in theatre, through its very concrete and unique expressions and gestalts.

Berg, et al (2013), identifies the devising process as an attitude and conscious approach that includes a norm-critical perspective and rather than just being a method of working it, renews the method of working each time, just as noticed by Oddey above. This is true for this work and becomes poignant in different ways in the different cases. Included in the original break with the dominating literary tradition was not just an escape from a determining text or script, which of course can be played with in many ways, but a recognition of the often embedded “patriarchal and hierarchical relationship of playwright and director” where actors and other professional artistic subjects are subordinated to a very pre-determining production process (Oddey, 1996, p. 4). This shift in approaches in the 1970s carried a “strong desire to work in an artistically democratic way” that invited symmetric power-relations and multifunctionality, but due to changes in the economic and artistic climate in the 1990s became less radical “placing greater emphasis on skill sharing, specialisation, specific roles, increasing division of responsibilities, such as the role of the director/deviser or the administrator and more hierarchical company structures” (Oddey, 1996, p. 8-9). There is an affinity in this shift with the ancient movement described in the introduction, between theatre as socially inclusive and ritualistic with direct transformative implications for its participants and the forms in which the audience becomes indirectly and passively involved.

I agree with Heddon and Milling (2006), that the more radical and democratized ways of organising devised work are carried over to the applied theatre field. Heddon and Milling (2006) also notice, of relevance for the cases in this thesis, that devising “was a central element to the emergence of community arts. The idea of making performances for non-professionals should be therapeutic or empowering, possibly devised at its core” (Heddon & Milling, 2006, p. 155). In, for example, drama pedagogy and drama in education it actualized the nature of the audience - actor - material - relationship which has opened up the use of an entirely inclusive and participatory-centred spect-actorial way of engaging the whole theatrical interactive and inter-relational space and process as an intra- and intersubjective and trans-contextual transparent environment that can facilitate opportunities for holistic and transformative individual and collective learning. Heddon & Milling (2006) ten years after the work of Oddey ask the question how devising can take place “now”. They bring forth the contours of the new horizons I want to point to further down, in which the spirit and

characteristics of devising to different degrees, ten years later again, are captured. Naming it as applying collaborative creation or co-creation in different fields that are non-theatrical settings points to a possible shift in emphasis in which; “‘devising’ suggests the craft of making within existing circumstances, planning, plotting, contriving and tangentially inventing”. By contrast, the phrase ‘collaborative creation’ more clearly emphasises the origination or bringing into existence, of material *ex nihilo*” (Heddon & Milling, 2006, p. 2-3). This is the conjunction with the open-ended aesthetics carried over to the applied theatre field.

In the future oriented stream of consciousness and new horizons of applications of devising, Benér (2013) formulates devised theatre as “project-developed scenic art”. She sees it as stemming from theatre festivals and international long-term and multicultural theatre research projects, developing into performance works that take root in analysing the social issues of its public and then into projects transgressing beyond the traditional spaces of theatre. Urban projects are an example of this, in which the process is “created in interdisciplinary laboratories, by scenic artists, sociologists, intellectuals and architects. The purpose is, as in early community theatre, that through the scenic art establish meeting spaces for social gathering and democratic dialogue” (Banér, 2013, p. 26). She means that the actual work of arts in connection to its immediate social time and issues can be seen as “‘partial reports’ from the scenic artists long-term explorations of the possibilities of art to give multi-stratified perspectives on reality”. This is one example of new signs of practices of belonging, between professionals within the ecology at large, that might not even be aware of each other’s resources and body of knowledge. In my understanding the social presencing theatre introduced further down, probably has a very small range of understanding of the body of knowing in the applied theatre field, and the similarities and inventions in their methods of development and vice versa.

My aspiration here is to create a small stream of understanding of how laboratory theatre in different ways is coupled to historical movements of avant-garde theatre and art, which Rasmussen (2014) points out as a missing link in understanding ATD and its nature, which Heddon & Milling (2006) also explore through the devising concept in visual performance and performance. ATD is rooted in the theatre-laboratory tradition and the free group movement in theatre in the 70-90s, described above, as well as working inter-relatedly to more traditionally institutionalised theatre traditions, in which Stanislavskij-based work is one

(Pusztai, 2000). Pusztai states that in aesthetic training in Sweden, the different forms of Stanislavskij theatre methods embedded in pedagogical drama have had a greater legitimacy than the laboratory theatre methods, also noted by Lagerstöm (2003, p. 94).

The aesthetic of the laboratory theatre and its methods of training have had a considerable lesser dispersion. While the influence of Stanislavskij is dominating and even Brecht is strong, the training of Grotowski, Dario Fo or French mime training are only present at solitary element, within drama pedagogy. (Pusztai, p. 232)

I am well aware that the presence of certain cultures of praxis are ultimately dependent on personal experiences, and it can in many contexts very well be so that fewer practitioners in both theatre and its applied forms have had less access to the explicit background of laboratory theatre.

The new horizons addressed below - specifically through the social presencing theatre - will resonate with the radical roots of the movement of activating the potentially transformative power of theatrical methods into a suggested interior shift in consciousness and awareness that eventually might allow for an expanded form of indirect influence between the individual, collective and contextual realms. I suggest that these modes of embodied individual and collective consciousness can be recognised in how to engage radically through theatre art and in how to train the actor and ensemble in deeper and expanded forms of sensitivities, sense- and meaning-making. Especially in how it is lived and described for example in the work of Grotowski's "burning actor" and free range collective improvisations (Grotowski, 1968), as well as described in Lagerström's (2003) work around the Institute for scenic art, and the rich soils laid out in Zarilla's (2000) reconsiderations of the actor. But they are also captured in Bolton's (2008) understanding of different deepening and expanding qualities of attending in the aesthetic doubled fictional space in drama. Boal's entire development of theories and practise is an example that starts out in the critical emancipation in relation to changing attitude and behavioural action, connected to exterior structural and oppressive powers (Boal, 1995, 2008, 2002). He then discovers an interior turn in how these oppressive power structures become internalized as "cops in the head", within us (Boal, 1995). Some of these understandings actualized in practice are shared in the auto-ethnographic case, and further in the next chapter.

## The laboratory theatre and the modern lab

I have identified that this way of looking at the power of theatre as a laboratory and devised process can have or not have practical identities of belonging with the flora of laboratories for societal innovation and change that are emerging in society at the moment (Hillgren & Johansson, 2014). The framework of theory U, and the U-lab that I have learned from in my action researcher training, could be described as a modern branch with a great deal of affinity with the laboratory theatre tradition. Within the context of theory U, the concept of Living Labs “originated with MIT’s William Mitchell. Living Lab serves as a research methodology for sensing, prototyping, validating, and refining complex solutions in multiple and evolving real-life contexts.” (Scharmer, 2009 p. 213). Scharmer makes a note that besides having become a well spread form of working it is applied in Sweden and Finland where “communities and municipalities are forming Living Labs as hot spots for technological, cultural, and social innovation” (2009 p. 213), which could very well be a way of describing the activity within the conference described in the introduction. These phenomena have acted as a mirror for me, through which a reawakened understanding of the theatre laboratory root in applied theatre comes into a new light. In this perspective it would be fair to say that the Swedish form of drama pedagogy, can be understood as a radical and modern cutting-edge approach, rather than a historical dinosaur from the 60-70s. As said in the first part of the introduction, theory U is both a framework, method and way of being, that sees the social system “as a function of the quality of awareness, attention, or consciousness that the participants in the system operate from” (Presencing Institute, 2016).

Social Presencing Theatre (SPT), developed by Arawana Hayashi, is of special interest and has its definite affinity with the laboratory theatre although it emphasizes an awareness-based dimension. I will here choose to include a longer quote to describe this method, to enable the expression of its voice formulated from its own field, and yet be able to hear its resonances with what has just been displayed about the ATD field. Anyone who has worked with Boal’s (1995, 2002) combined exteriorly and interiorly oriented methods, working in slow motion, dynamizing internal and external relations in frozen and moving sculptures to be reflected on, or using yoga, breathing, mindfulness, tai-chi, buto training, in sensitising and training the social/aesthetic actor in the art of individual and collective improvisation (Zarilli, 2002), can probably get a sense of “practical belonging”:

Drawing on the arts and contemplative traditions, SPT brings body-based, experiential learning into individual, organizational and social change efforts. It quickly generates information about patterns and relationships that are “stuck” in a system and offers methods for prototyping emerging futures that promote the wellbeing of all stakeholders in a system. This is not “theatre” in the conventional sense but uses simple body postures and movements to dissolve limiting concepts, to communicate directly, to access intuition, and to make visible both current reality, and the deeper – often invisible – leverage points for creating profound change. (Presencing Institute, 2016)

Thus, the root of laboratory theatre in this quote is multicultural and multidisciplinary, as well as practice-based rather than text and theory-based. It has an intimate relationship with mime and dance as well as spiritual based training forms such as yoga, tai-chi and martial arts as part of training an embodied polyphonic and centred capacity for attention, awareness and presence. It is influenced but not identified with avant-garde, a professionalization crossroads of horizontally, flat organised and democratic group theatre as well as master-disciple heritage, neighbour with the art theatre but a “third form” other than the institutionalised forms of specialised actor training and performance rituals (Barba, 1999, Zarilli, 2002 , Lagerström, 2003, Schino, 2009, Rasmussen, 2014).

The interrelations between ATD and SPT theatre as a meeting at a new frontier of applied theatre, will be furthered as a common thread in the practical work, as the method I have developed in this work can be understood as a researched based applied theatre practice in conjunction with a participatory art- and consciousness-based action research perspective. Last, I have formulated some of the mutual contours of insight, or practical identities of belonging, at play in the two fields.

### 2.3. Extended epistemology

There have been many attempts to capture this inter-dynamic between aesthetic, heightened awareness, practical/physical, reflective and verbal modes, which is also absolutely at work in ATD, in SPT and in many other attempts to create deep and transformative qualities in both education, professional and organisational development as well as research. A very important contribution and epistemological display for this need is made by Heron (1996) and Heron & Reason, (2008), in the formulation of an extended epistemology, which is also connected to the research approach of co-operative inquiry (Heron, 1996). I will introduce it here.

Within the field of action research, one speaks of learning, knowledge and knowing in terms of an *Extending epistemology within a Co-operative Inquiry* (Heron & Reason, 2008), an expanded form of knowledge creation, in the sense that; “The radical epistemology discussed here is a theory of how we know, which is ‘extended’ beyond the ways of knowing of positivistic oriented academia” (p. 367).

In this understanding and concept of learning and knowledge producing processes are included cognitive and non-cognitive abilities, experience-based learning, creative presence, art-based and practice-based knowledge forms. It is described as an organic dynamic between four differentiated forms of knowing - “extended - or what researcher term, ‘ecological’ – epistemology is embedded in or protected by many theatre practices. It needs to be recognized as a significant epistemology, serving also as a base for research and methodology, and is rooted in the arts movement itself” (Rasmussen, 2014, p. 21).

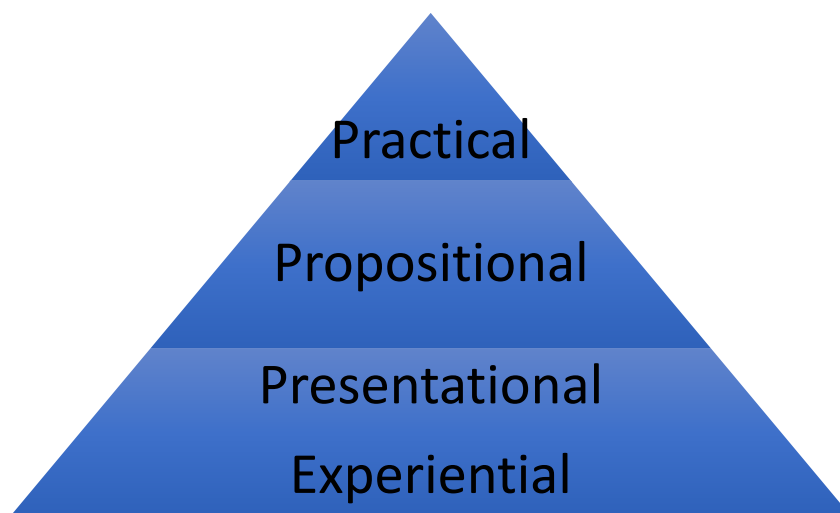


Fig. 3. Extended epistemology.

Experiential knowing is the foundation of all the other forms- the person experiences a felt encounter, which is grasped and presented intuitively, expressed propositionally and extended into practical action. Action creates a new experience a new experience of felt encounter and the cycle begins anew. Practical knowing is deemed to be the “higher branching and flowering out of, and bearing fruit of the lower” (Heron, 1996).

The four ways of knowing can be briefly defined as follows, both in terms of process and outcome. **Experiential knowing** is by being present with, by direct face-to-face encounter with, person, place or thing. It is known through the immediacy of perceiving, through empathy and resonance. Its product is the quality of the relationship in which it participates, including the quality of being of those in the relationship.

**Presentational knowing** emerges from the encounter of experiential knowing, by intuiting significant form and



process in that which is met. Its product reveals this significance through the expressive imagery of movement, dance, sound, music, drawing, painting, sculpture, poetry, story and drama.

**Propositional knowing** ‘about’ something is intellectual knowing of ideas and theories. Its product is the informative spoken or written statement.

**Practical knowing** is knowing how to do something. Its product is a skill, knack or competence – interpersonal, manual, political, technical, transpersonal, and more – supported by a community of practice (Heron, 1981, 1992, 1996a). (Heron & Reason, 2013, p. 367)

Heron and Reason state that all four forms of knowing exist dynamically in a knowledge creating whole that is played out collectively and socially. “Everyone naturally employs these four ways of knowing and tacitly interweaves them in all sorts of ways in everyday life” (Heron & Reason, 2013, p. 367). When it comes to using this innate ability in a researching mode, the difference is said to be that:

In co-operative inquiry they become intentional, and we say that knowing will be more valid if the four ways are congruent with each other: If our knowing is grounded in our experience, expressed through our images and stories, understood through theories that make sense to us, and expressed in worthwhile action in our lives (Heron & Reason, 2013, p. 367).

#### 2.4. Aesthetic learning processes

When it comes to art-based institutionalised learning, a lot of understanding is formulated in relation to what is called aesthetic learning processes. I will only lift some chosen perspectives and concepts. Lindström pre-supposes that art methods are often involved to facilitate deep learning not just in arts, but also across the curriculum in schools and higher education, since it was introduced in the Swedish context over 15 years ago. I agree when he ascertains that the institutional framework influences the understanding, and that its level of apprehension of aesthetic learning processes is often reduced. Learning through a more pronounced use of and understanding through the senses is one connotation, as it is connoted with the Greek concept of *aisthe* (Lindström, 2012). Or it can be minimised and disembodied to just a theoretical, text-based analysis *about* senses. Lindström supports his extended and more profound understanding, with the differentiation between modest and radical aesthetic experiences, developed by Lena Aulin-Gråhamn (2003) in connection to an art-based education of teacher training at Malmö University, with the support of Jan Thavenius (Aulin-Gråhamn & Thavenius, 2003; Aulin-Gråhamn, Persson, & Thaveius, 2004). Taking part in several of their seminars helped me to pronounce aesthetic learning in a new contrast. As they identified it, it can move from a decorative and spontaneously fun experience, that illustrates

“a given body of knowledge”, to include the curiosity and creativity, contradiction and uncertainties of a mindset that is also critical, and questioning the world in a democratic, publicly open and expressive spirit. In Aulin-Gråhamn and Thavenius (2004, p. 120) words “radical aesthetics should not exclude what is fraught with conflict or unpredictable. It should challenge conventions and routines by making familiar things appear unfamiliar, shifting perspectives and turning things upside down.”

Lindström (2012) conceptualises a framework for aesthetic learning as an interface of two different dimensions residing in the qualities of goal and means, result and process as he also termed it in other contexts. In this he points at a possible balanced way of pursuing, that does not get caught in the simplification of black and white dichotomisation but allows for the methods of arts to be applied in situated manner in its fuller spectrum. Goal orientation is either convergent or divergent. The means are either medium specific or medium neutral.

Convergent learning is goal-directed, focused and rational, while divergent learning is explorative, open-ended and intuitive. [...] Medium-specific learning emphasises the forms of representation, for example words, pictures, algebra, dance. Medium-neutral learning emphasises instrumental aspects of learning, such as academic achievement or personal development. (Lindström 2102, p.166)

Combining these dimensions allows him to arrive “at a suggested definition of what is meant by respectively and simultaneously learning *about*, learning *in*, learning *with* and learning *through* the arts” (Lindström, 2012, p. 166).

Table 1: Four ways of learning art

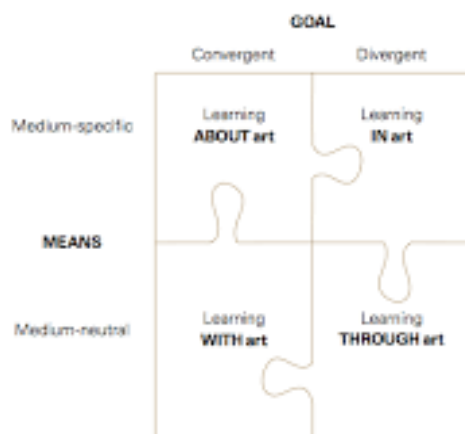


Fig. 4. Balanced approach (Lindström, 2012, p. 169).

It addresses questions about how challenges that are structural, social, cultural and systemic in nature can be interlinked with the nature of transformation in individual and collective situated processes. I agree with Eisner (2000) that arts can inspire educational re-cultivation and models of:

... what educational aspiration and practice might be at its very best. To be able to think about teaching as an artful undertaking, to conceive of learning as having aesthetic features, to regard the design of an educational environment as an artistic task-these ways of thinking about some of the commonplace of education could have profound consequences for redesigning the practice of teaching and redesigning the context in which teaching occurs. (Eisner, 2002, p. xiii)

## 2.5. What the arts can teach education

Eliot Eisner has been an influential figure in writing about how the arts can develop education and learning. For me he forms part of the same “transformative progressive canon” as John Dewey. He shows the arts have an important role in transforming our consciousness and that “education is the process of learning to invent yourselves” (Eisner, 2002, p. 1). In an article he claims that art has distinctive and qualitative ways of thinking and he asks what “these artistically rooted qualitative forms of intelligence” are? (Eisner, 2004, p. 4).

Eisner has formulated an answer in which he discerns six *qualitative intelligences*. One of them has a clear connection to the shift in focus from the traditional to the progressively transformative. He illustrates that within the arts the aims do not sanctify the means in a result fixated way. Instead the process/the means are in themselves goal-orienting and lead to a practice of what Dewey called “flexible purposing”. I interpret that “flexible purposing” can be connected to improvisation.

In the arts, ends may follow means. One may act and the act may itself suggest ends, ends that did not precede the act, but follow it. In this process, ends shift; the work yields clue’s that one pursues. In a sense, one surrenders to what the work in process suggests. This process of shifting aims while doing the work at hand is what Dewey (1938) called “flexible purposing” (Eisner, 2004, p. 6).

Eisner shows that flexible purposing is opportunistic, not rigid in its relation to predefined aims and therefore “capitalizes on the emergent features appearing within a field of relationships”, and therefore “thrives best in an environment in which the rigid adherence to a plan is not a necessity”. He even means that getting stuck to the plan can create hell especially in educational contexts (Eisner, 2004, p. 6).

A second qualitative intelligence is about being able to compose together qualitative relationships in a meaningful and appropriate way. A third touches upon the fact that form and content are not separable and that therefore what is said is intrinsically interconnected with how it is said or expressed, just like the insight in theory U, about the importance of from where we are attending. This Eisner suggests is closely related to the fourth qualitative intelligence; not all knowing can be articulated in a propositional – rational lingual – form. In other words, our cognition, our knowing and know-how, transgress the limitations of written language. This I see is linked to the issues of measuring and assessing knowledge. The Swedish School Ministry (2013) places attention to the connection between cognitive and something defined as non-cognitive abilities, and how the inter-dynamic connection between them are crucial for most of the abilities and competencies that are important for succeeding in education and working life.

A fifth qualitative intelligence through which the arts, according to Eisner, can inspire in education is about the ability to creatively use limitations and possibilities in physical material as well as physicality at large. The limitation and possibility of the physical parameters are used creatively. The sixth qualitative intelligence that Eisner mentions is connected to the inner motivation and joy that creating and creativity promotes by itself. The motivation and the creative joy are enforced by the challenge that the process holds.

## 2.6. Cultivating education and innovate new practices in the midst' of disruptive changes

I have had a broad reading of literature and research in search for a deeper understanding about the possible nature of transformation connected to the interrelation connectivity between agencies and context in adult learning, and what ATD can potentially offer, in this matter. My context of understanding, enforced by the triangulation, has become intimately interlinked with the complexity in challenges that the educational arena face, together with other arenas, as embedded in a society in the midst of what has been called disruptive changes (Scharmer, 2009).

### 2.6.1. Our times

The scholar, writer and cultural critic Sardar (2009, p. 435), calls our times post-normal “the in-between period where old orthodoxies are dying, new ones have not yet emerged, and

nothing really makes sense.” In a speech from 1994 by the former Czech president Václav Havel, he described our historical time as a “transitional period, when it seems that something is on the way out and something else is painfully being born. It is as if something were crumbling, decaying, and exhausting itself - while something else, still indistinct, is rising from the rubble” (Havel in Scharmer, 2009 p. 1). Illeris (2014, p. 2) points at the same phenomena with the help of key words from the sociologists Giddens, Beck and Bauman and their ways of painting the current conditions of society. Illeris says that he wants to create a wider and deepening understanding of both the conditions and demands “that are involved in more advanced and personal life-long learning, development and self-perception, and which are posed at all of us in the ‘liquid’ and globalized ‘risk’ society of modernity”. The sociologist Bauman (2001) in the context of his concept “liquid modernity” (2000) discusses that it is in keeping with the globalised world to abandon the understanding of identity as inherited or acquired in favour of “identification, a never-ending, always incomplete, unfinished and open-ended activity in which we all, by necessity or by choice, are engaged” (Bauman, 2001 p. 129). Bauman’s thesis is summoned in a review by Cumming’s (2001) saying “that we have moved from a solid to a fluid phase of modernity, in which nothing keeps its shape, and social forms are constantly changing at great speed, radically transforming the experience of being human.” Connotations to all these expressions become very clear in qualities that describe the experiencing within the nature of the aesthetic field of applied theatre activities.

It resonates with Hughes and Nicholson’s (2016, p. 3) formulation of a transition from identity to points of practical identifications and belongings in a new inter-dynamic ecology of practices in ATD. Nicholson sees a shift into a relational ontology in theatre, that responds to our times by an emphasised understanding that “changes as integral to relational bodies and everyday life invoke networks, assemblages and flows rather than structures and frameworks, made up aesthetically and contingently as memory, forgetting, imagination and perception” (Hughes & Nicholson, 2016, p. 252-253). Nicholson discusses the possibility of immediacy in inter-relational affect that this can bring about, and with the help of Dewsbury (2012, p. 74) she makes an expanded definition of agency as “not discretely distributed between the human and the non-human; rather it mutually comes about in the immediate material constitution of any experiential encounter.” I will connect this to the possible shift into a paradigm that can hold a systemic view and understanding of embodied consciousness, and it resonates with understandings by N. Bateson, who also talks about the paradox of agency in the same spirit.

N. Bateson even questions the denomination of agency in that it again makes the connotation of a participant being an isolated “part” of a system, rather than a participatory entirety with integrity within an interchanging whole, and she seeks another version of the will and agency, in the same spirit that I have been seeking, with the help of theatricality. N. Bateson (2017b p. 174-175) suggests that it might be like “the unique arrangement that each person learns to live within. Proclivities and aversions, aptitudes and challenges all form an aesthetic of learning and mutual learning that we might call ‘character’”.

#### 2.6.2. The qualities of changes and strategies to meet them

In the meta-framework of theory U, one entrance of awareness of how we fail to meet the challenges we are facing is to take notion of the paradoxical fact that our results in organisations, institutions as well as personal efforts to meet often contradict our good intentions (Scharmer, 2009).

#### *A third pathway - from superficially reactive dynamics to profound co-creating orientations*

Senge in a foreword to Scharmer (2009, p. xii) refers to two predominant strategies and views that characterize reactions to the unfolding environmental and social breakdowns that he finds “evident in climate change, political paralysis and corruption, spreading poverty, and the failure of mainstream institutions of education, health care, government, and business: ‘muddling’ through’ and ‘fighting back’”. He states that the rich world’s reactivity involves keeping the status quo and an almost superstitious faith in new technologies to save us. While the part of the world excluded from resources demand a new social and ethical order and fight back “with anger of having lost control over our future”. Senge suggests that the differences are at the surface in these strategies and that Otto Sharmer’s Theory U embodies a third view, one that he believes is growing around the world. “This view holds that the future will, inevitably, be very different from the past, simply because the predominant trends that have shaped global industrial development cannot continue. We cannot continue to concentrate wealth in a world of growing interdependence” (Scharmer, 2009, p. xii). The same coherence of impossibilities is evident in relation to waste, toxin and environmental issues. Second, he suggests that the view pronounces that as the dominant trends of the industrial age are based on human habits, not physical laws, we are not powerless when it comes to altering them.

These habitual ways of thinking and acting become embedded over time in social structures we enact, but alternative social structures can also be created. Achieving the changes needed means nothing less than “creating the world anew”, based on a radically different view, as you will see below, of our

collective capacity to, as Martin Buber puts it, “Listen to the course of being in the world... and bring it to reality as it desires (Senge in Scharmer, 2009, p.xiii).

Senge further shows that one area of inspiration, in which this capacity is cultivated is the arts; “The knowledge deeply embedded in the creative arts and, though rarely spoken of, defines those moments ‘where there is magic in the air’ in theatre, music, dance, and sports” (Senge, 2009, p. xi, in Scharmer, 200). He argues that these creative processes that bring forth new realities play no lesser role in science and that all discoveries take on the form of an inner and deep journey. Otto Scharmer suggests “...that the key to addressing the multiple unfolding crises of our time – and the future course of human development – lies in learning how to access this source of mastery collectively (Scharmer, 2009, p. xi).

In the challenges of cultivating future oriented educational cultures, there is still guiding powers in John Dewey’s (1997, p. 3) words.

It is the business of an intelligent theory of education to ascertain the causes for the conflicts that exist and then, instead of taking one side or the other, to indicate a plan of operations proceeding from a level deeper and more inclusive than is represented by the practices and ideas of the contending parties.  
(Dewey 1997, p. 3)

His insights seem to be in alignment with the strategies of the third ways to our challenges, and it holds another figure of thought that pronounces a gearshift from polarisation of either or to both and. It resonates with “not just muddling through” or “fighting back”. It is a gearshift from oscillating reactively in problem solving from a habitual frame of reference to orient yourself into creating the new as Fritz (1989) an artist and teacher of strategies of creating that I will introduce further puts it. He suggests that it is a shift from a reactive-responsive orientation to an orientation of creating as part of a transformative dramaturgy. Fritz (1989) articulates this further as the difference between problem solving and creating. “There is a profound difference between problem solving and creating. Problem solving is taking action to have something go away, the problem. Creating is taking action to have something come into being – creation” (Fritz, 1989, p. 31). And in the same kind of realisation as Dewey, he says that learning from an orientation of creating is therefore very different from one that gets stuck in oscillating between the reactive-responsive push and pull (Fritz, 1989, p. 31). In theory U this will be referred to further as two different forms of cognition, learning framed by downloading *past* experiences, analysing and reflecting on

them to plan new action, and a deepening journey that allows you to “learn from the *future* as it emerges”.

This ability to shift the conditioning grounds from where something new can grow, I understand is part of the “tax”, in Dewey’s (1997) perspectives in cultivating a new educational paradigm that fully institutes the new (compare to orientation of creating), not merely reacting with avoiding the old (compare to reacting) or resisting the new (compare to responsive). He tries to identify the principles and premises that hold and create conditions for a deeper underlying understanding about the new, applied into performative action. The abilities Dewey identifies that will enhance an appropriate paradigmatic shift, are related to understanding education built on experience, and a socially interactive and co-creative form. He argues that it should create premises for qualitative experiencing and social relational inter-active activities. It should carry self-regulating constructive social control, by allowing everyone to contribute in relation to the greater whole of the group and a deeper and meaningful learning. The rules of engagement cannot be subjugated to someone else’s personal will or unreflect routine forms of learning without fresh purpose. Learning experiences should promote a continuous drive for further co-constructive learning and co-empowering relationships. That is perceived as even more important for developing a long-term sustainable motivation to learn, than to get the right short-term answers appropriate to the assessing system (Dewey, 1997).

Facing the “post-normal” times as suggested by Sardar (2010, p. 435) means facing; “complexity, chaos and contradictions. These forces propel and sustain post normal times leading to uncertainty and different types of ignorance that make decision-making problematic and increase risks to individuals, society and the planet.” Sardar argues in a similar way as Senge, that profound creativity and a spectrum of imaginations are suggested to be the “unique”, beyond the normal response that stands a chance against this (Sardar, 2010, Montuori, 2007). Anderson (2014, p. 110) with the help of Sardar’s concept speculates “on how the qualities inherent in drama education and applied theatre might form responses to post-normality [...] reflections about the place of drama education and applied theatre in a world dominated by complexity, chaos and confusion.” I am certainly joining this aspiration. I ask with the help of the title of the work of Douglas & Brown (2011) “How can we cultivate the imagination for a world of constant change”? How can a new culture of learning emerge?



Is it possible that we can learn to be playfully flexible in our character, yet be even more authentically us?

## 2.7. Socio-re-cultivating new interfaces of practice-based research, system thinking and learning

One can take different approaches on how to view research into education connected to curiosities and challenges that one perceives important. I have asked myself what the importance can be in terms of needs in education, professionalisation and ways to research, to cultivate the capacities involved in deep and transformative learning with the interfaced ADT capacity building of presence. One important feature is that it accesses and includes trans-contextual, critical and creative awareness and interconnectivity of one's own agency and partaking in the contextual whole. One definition of innovation might be catalysed when that is combined with the re-framing by imaginative co-creation of alternative realities and engagement of the art of spontaneous immersion and emergence. What role can that have in cultivating the inner abilities for the actor and his/her agency in re-cultivation? How can that be interconnected to systemic demands?

### 2.7.1. Systemic demands on research in educations

In the spirit of sustainable systemic thinking Fullan (2002), argues that our current educational challenges, involve both restructuring and re-culturing. He articulates a model of thinking he calls *Three Stories of Education Reform* (2002, p. 2), that includes narratives of different relational and contextual dimensions of the whole. It contains an inside story that focuses on the internal dynamic of the educational setting. It holds an inside-out story of “what effective schools do as they contemplate the plethora of outside forces impinging on them.” The third outside-in story captures” how agencies external to the school organize themselves to be effective in accomplishing large-scale reform at the school level.” Taken together he means that these “three stories provide a powerful and compelling framework for accomplishing education reform on a scale never before seen.” (Fullan, 2002, p. 2).

Taking part in education and professional work in different roles and at the same time critically scrutinising and creatively innovating the institutionalised educational or organisational culture is a complex task. The same equation of challenge and transformation I perceive is sought by Kemmis et al (2014, p. vi) in *Changing Practices, Changing Education* in what he would call the education complex: learning, teaching, professional learning,

leading, and researching. That also points at a possible effectiveness in the exploration of how to build and make use of relational links in a theorising practice, between the art of education, researching embedded in co-creating knowledge and enhanced capacities. It is the same complex purpose that I want to apply for ATD involvement in this study.

Kemmis (2010, p.10) refers to the connection between research, praxis and education in pointing out two main purposes as guiding and developing, two dimensions that indirectly upgrade research to both contributing to praxis and praxis development per se. The first one is to support educators to guide their conduct of professional development as part of developing the educational praxis “in ways that will help them to be better educators for their times and their circumstances (Kemmis 2010, p.10)”. The second is to re-cultivate education in enhancing professionals to “a more self-conscious understanding of the ‘history-making’ significance of their collective educational work (both for the profession itself and for the people and societies they serve through education)” (Kemmis, 2010, p.10). The function of leading education and/or research then expands beyond the function within a specific leadership role to include participatory co-involvement that is distributed in a role-interdependency between educator, student, professional leadership roles and employees. If allowed and organised for, everyone in his or her role, more interchangeably can become involved in teaching, learning and researching. Kaupferberg’s (2007), introduced concepts of learning through different creative regimes between different professionals in a hybrid modernity is of relevance here.

The frame-work of theory U (Scharmer, 2009), that has been briefly mentioned as a key perspective in this study, and will be more fully introduced step by step, suggests establishing a tri-directional “advanced social science methodology that integrates science (third person view), social transformation (second-person view) and the evolution of self (first-person view) into a coherent framework of consciousness-based action research” (Scharmer, 2009, p. 16). It relates to these three stories and explores the possibility of transformative change from within the participants’ and role-players’ own consciousness- and awareness based first-second- and third person perspective. The concern about reforming strategies has to do with the risk, that they unconsciously create changes that uphold the old system within the new, as the minds and habitus of the participants themselves, as constitutors of the system do not really change. There are studies that serve in identifying the problems of the status quo, but cannot really affect it in practice, as it is not intervening in a way that “changes the system” or

applies research into practice. In Lewin's (1997) perspective, nuanced and developed in the insight of theory U, changing yourself as a participatory agent of the system, is a direct way of knowing something "transformative" about it.

To meet the complexity in systemic challenges that education and society are facing, Scharmer (2009) argues that vertical literacy, in terms of adult learning by engaging in a deeper immersive awareness and sensemaking, is important because it can include *emergent complexities* as a source of spontaneous action for expansion. The approach is identified by Scharmer (2009, p. 50- 51) as exercising a differentiating profundity in relation to complexity, compared to reacting with quick fixes on surface symptoms of an iceberg, by operating on existing habits and routines that reduce the embracement of complexity. Redesigning policies can change the underlying structure and processes by opening up for what he defines as a *dynamic complexity* to shape changes. By reframing values and beliefs, which is changing the underlying pattern of thought, a *social complexity* can be involved. But to regenerate transformation of the whole is recognised to require a connection to the source of commitment and energy in individuals and groups that "are the system", that can make allowance for co-creating in *emergent complexity*. For the most direct way to transformative changes in any area or context of complexity in society, is suggested to see through our own way of seeing and acting, and to get to the root of these four layered entwined qualities of changes.

One strategy of affecting a system from this level of insight is to co-design micro processes with participation of representatives from within a system that have the mandate to affect it, by emanating changes, rooted in their own transformative learning process. This corresponds to the insights from the theatre laboratory tradition in the field of theatre, which is in interconnecting resonance with what is explored in the social technique of SPT. Modelling situational processes with the help of ATD in the interfacing frontier and horizon in this spirit is where the study hopes to contribute.

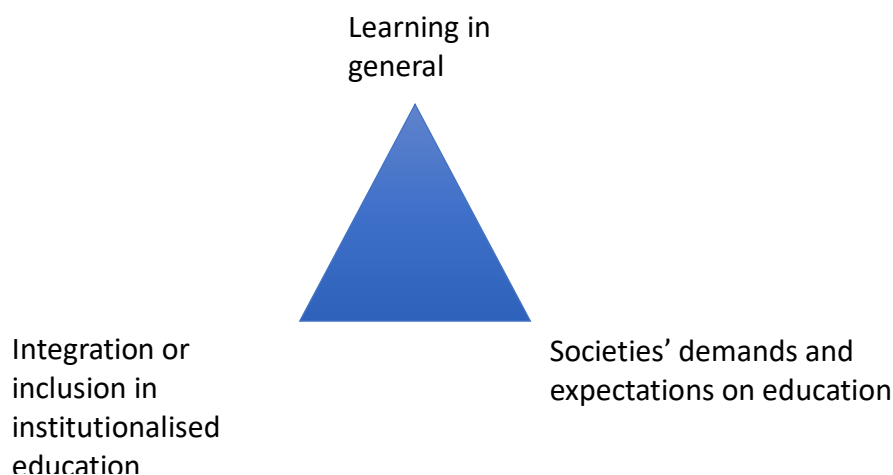
Another gap that the study aspires to fill is identified by Fullan as a need to develop an action poetic language to support individual and collective leadership to develop long- and short term sustainable "Turnaround Leadership" (Fullan, 2007), by becoming "system thinkers in action" (Fullan, 2006). He identifies a lack of understanding in relation to this potential "The particular pathways to collaboration in new situations remain obscure", (Fullan, 2000 p. 3).

Scharmer (2009) identifies something similar as the challenge when he talks about catching transformation and co-creation in flight.

### 2.7.2. Metaphors for learning and cultivating education

Referring to Säljö (2009), in order to better understand the accuracy of the norms and attitudes of educational training and cultures, and to be able to value the different skills, abilities, capacities and forms of knowledge that are exercised and aimed at, there is an important triangulation to be done. This triangulation is between learning in general, learning formed by institutionalised education and the demands and expectations of society on education and learning.

#### *Evaluating metaphors of learning and their capacity trainings*



**Fig. 5. Triangulating metaphors for learning.**

The triangulation from Säljö (2009), I perceive in a spirit that profoundly wishes to co-create new educational cultures rather than just non-critically react or adapt to trends that arise, or superficially reform. He highlights the difference between information and knowledge and knowing. He analyses how historical patterns of institutionalized formation of education have been impacted by specific needs of certain forms of knowledge or skills in certain arenas of society, into tandem with fostering qualities and values for human citizens in society. This has given rise to different metaphors of learning in different times. He suggests that the triangulation can be helpful in discerning the functional values in new skills, competences or ways of learning, understanding and knowing; what he refers to as “epistemic practices in the complex society” (Säljö, 2009, p. 30). He also recognises that:

An important element of such a transformation of assumptions within the system is the formulation of new metaphors of learning in institutional settings, metaphors that emphasize the productive and consequential side of the nature of learning and doing". (Säljö, 2009, p. 30).

There might or might not be a difference between informal knowing and knowledge, and what is cultivated as a specialised and institutionalised format of knowledge and knowing. A second perspective that falls out from that is the discernment of how the cultures and pedagogies of institutionalised education support, underpin, twist or make difficult the dynamics or "naturally inclined" learning strategies, to the extent that they exist. The professor in cognitive science, (Gärdenfors, 2010, p. 17), is of the opinion that "there is a lot to get from how informal learning happens when it comes to create a functional and effective formal teaching", especially the collective forms of learning. Interesting examples are shared by Thomas & Brown (2011, p. 24-25) in *A new culture of learning: cultivating the imagination for a world of constant change cultures*. His students at the University take initiatives that turn his world upside down, when they insist on cutting the theoretical lecturing in favour of social interactive learning. They interconnect their informal social platforms of gaming virtually and lajvs (playing out fictional worlds for real), by staging fictional processes and conclusions based on the course content. They totally change the traditional interactional sociality by engaging the content with other sensitivities and in trans-contextual spaces. But to his surprise, they do after the practically-, aesthetically based processes' in combination with reading literature, even write very good academic reports about it. This strongly resonates with strategies, successes and clashing experiences that I referred to with the narrative about cultural pedagogy in the coming auto-ethnographic case.

Educational formal cultures, if they do not expand beyond their historical limited habitus, risk losing their justified ground and young people that are educated by them (Falk-Lundqvist, Hallberg, Leffler & Svedborg, 2011). Can it be that by insisting on upholding old ways of performing education, education itself becomes its own worst enemy? How can a re-cultivation of educational cultures take form by including the initiative from participants and new generations, rather than insisting on integrating them into the old system?

Becoming aware and informed by reference points for this triangulation is a contribution this thesis aspires to make. I am holding the attitude and approach that education itself can play a

co-creative and catalysing role. This might need to include shifts in paradigmatic framing that can radically include both performative and conceptual understandings of how to critically transform the very premises for what and how we organise education, pedagogical methods and trainings as such.

In this thesis the triangulation is focused around the learning framed by ATD in conjunction with theory U. As the study will be operating in contexts that are cultivating their educational strategies in some sort of relationship to entrepreneurial learning and social innovation the interconnection between those concepts and the arts, as well as the implementation of the concept of entrepreneurial learning in Sweden will be introduced.

## 2.8. The interconnected soils of art, entrepreneurship and social innovation

Entrepreneurship and art as well as social innovation and the ideas of working in Labs, have different forms of applications that widen and intersect their meaning, and are therefore as concepts windows through which the study opens to consider change in education and society. To consider bridging missing links between the entrepreneurial, the innovative, art and creativity in relation to sustainability in practice is what this study and the cases focus on.

The position of the arts within education has a longer history than the entrepreneurial, and to interrelate them in this study has a wider purpose than comparing, arguing or just defining them in and by themselves. I am interested in making transparent possible critical perspectives, as well as possible underpinning relationships of the notions and practices of art, and entrepreneurship in education and relating these to the concepts of innovation, creativity and creating. I ask if there are affiliations that underpin all these notions, and what their relationship to transformability and its dramaturgy in change of educational practice can be?

Entrepreneurial learning and holistic learning in ATD are two metaphors for learning that I suggest are part of a flora of metaphors that in different ways try out in action and practice; “new epistemic practices in the complex society” as a way, according to Säljö (2009, p. 30) to transform assumptions within the educational system by applying what emphasizes “the productive and consequential side of the nature of learning and doing”.

### Innovation

In the new Swedish governmental innovation strategy, the word innovation is said to “depict

both the process of creating new solutions, as the result of the process, that is the new solution” (Government office of Sweden, 2012, p. 9), and to envision a new topography of innovative collaboration between different actors and stake holders in society, where the public sector of education is to create new relationships: “public organizations and their partnership with private and third sector through becoming more innovative deliver societal services with high quality and effectiveness (Government office of Sweden, 2012, p. 13).

The government’s innovative strategy is one perspective from which to interpret the function of and entrance of entrepreneurship within the educational system. Siri Mayer is a professor in art history and the author of “The Innovative Human Being” (2007). She has written an anthology contribution emerging from a research conference on Pedagogical entrepreneurship in Bodø, 2008. She argues that politicians worldwide often use new vocabulary to form innovation strategies and programmes for different sectors in society, and to take a stance in the competing global market to move out of financial crises. She critically asks: “But if we look away from the rhetoric, do we have an insight and will to create something new? A strategic effort for innovation, the prerequisite is that decision makers on all levels know what a creating human being is, or how one is to understand those processes that lead to innovation” (Meyer, 2009, p. 67, *my translation*). She continues by noticing that very little is articulated about this or how to build capacities for the call for collaboratively being able to create, mobilize for and grab opportunities, and actualizing the new. She sees a need to “create a language for innovative processes and to develop analytical tools to describe conceptual emergencies and processes of learning” (Mayer, 2009, p. 67, *my translation*), in this respect. This is a very radical and helpful question that can re-direct the focus to what rhizomatic interconnectivity there might be underneath the concepts or notions of creativity, art, innovation or entrepreneurship.

Innovation and creativity in pedagogical and educational contexts, is also critically investigated in the field of pedagogical entrepreneurship, as possible economically value driven incentives (Skogen & Sjövall, 2009). These critical insights or potentials do not automatically correspond to what is happening in practice under the umbrella of notions of being innovative, entrepreneurial or even creative in education and society.

### Entrepreneurial perspectives

One of the strong motives for introducing the entrepreneurial perspectives into the field of education is connected to meeting the needs of a future labour market and international competition, that is more unpredictable than ever and where entrepreneurship - or the power of initiative and being enterprising, alongside being creative – are identified as key competences among others by the EU. In a study including 4475 youth in 12 countries called DICE (drama improves Lisbon key competences in education), drama pedagogy improved most of the key competences in which the entrepreneurial one showed that engaged in drama and theatre the participants became more innovative and they actualizing more in practice, showed more engagement and planning for the future (Eriksson; Heggstad, K.M., Heggstad, K., Cziboly, 2014).

Lewis (2002) in relation to earlier OECD descriptions of enterprise underlines the development of “a group of qualities and competencies that enable individuals, organisations, communities to be flexible, creative and adaptable in the face of rapid social and economic change” (Lewis, 2002, p. 1). The broader categorisations emphasise a fundamental change of mindset where, “an overarching goal becomes that of fostering the development of a mindset, which is conducive to entrepreneurship and to entrepreneurial behaviour” (OECD, 2009). The potentials with new concepts still need to be weighed against risks with uncritical relationships with modern trends as identified by Säljö (2009 p. 29). He mentions the possible misuse of employer power in focusing on promoting entrepreneurial and innovative skills in education in relation to globalisation and the labour market. He notices the call for a “flexible and a dynamic workforce that can respond to changing conditions of work through innovative practices”, in the name of the dynamics of the “so-called knowledge or information society”. The downside consequences of this direction are highlighted by Säljö with the help of Engström, who recognised the entrepreneurial mindset as an altogether other activity system with other purposes than the educational one.

The notion of entrepreneurship may be embedded in different representations of the relationship between learning and/or schooling and other sectors of society. At worst, a strong emphasis on such skills implies using criteria for organizing and evaluating education that are drawn from other activity systems (Engström, 1999). This implies that schooling and education are evaluated without considering their role in society, which is different from that of production. (Säljö, 2009, p. 29)



In a critical example Säljö portrays how the construction of education becomes equal to any other commodity to be sold on a market. Thatcherism in the 1980's in the UK and Reaganomics in the USA shifted the ideals and assessment for education from "active citizenship in democratic society" after the second World War, to serving the needs of a market in a neoliberal ideology. An evidence for this miss-match he says is the "introduction of comprehensive and quite expansive, accountability systems through local, regional, national and international tests" as the 'output' of such systems is measured in terms of performance in standardized tests, whose relevance for performance in other sectors of society remains unclear in many respects." (Säljö, 2009, p. 30).

Säljö (2009, p. 30) argues that interest in innovation and entrepreneurship at its best can connect education and society in new empowering ways where the focus of education's functional interrelationship between individual organisation and society can be shifted to "reflect functional types of knowledge in new configurations of social life [...] We may develop new ways of learning and knowing, whereby what I will refer to as epistemic practices in the complex society are brought to the centre of attention." In this study the use of the framework of Theory U and the focus on a deeper awareness, mindfulness and creative use of consciousness, specifically in art-based ways of knowing and creating, is one attempt to contribute to such a shift in understanding.

## 2.9. Entrepreneurial learning in Sweden

At Umeå University several teachers and researchers have been part of initiating and following up the development of entrepreneurial learning and pedagogy (ELaP) in the Swedish school context (Falk-Lundqvist et al, 2011, p. 18, Swedish School Ministry, 2010). They mean, that school has traditionally been a place for instrumental learning aiming at moulding a future professional worker, but also to foster responsible citizens. In short, school attendance has historically had the purpose of educating self-disciplined industrial workers, public servants, academics, researchers.

Since 2011 entrepreneurial learning as an attitude and way of working is written into the policies and curriculums as something to permeate education (Swedish School Ministry, 2011). One of the intentions with the introduction of ELaP as a common thread through school attendance has to do with the notion that we need to educate young people for meeting with yet unknown and therefore unpredictable future working (Swedish School Ministry,

2011). One is then imagining a future that consists of working conditions and professional roles that do not even exist today. But the attitude, rather than a pre-conditioned entrepreneurial attitude about businesses, is that it could mean that young people themselves need to be part of interactively creating their own occupations within the new contexts that arise, which might be exactly what they will do if we let them.

Martin Lackéus (2013) is a doctoral student in entrepreneurship, and he has gone through over a thousand different publications that touch on entrepreneurial learning and entrepreneurship education. He places EL as a progressive element in the “many hundred-years-old battles over the school”. Säljö (2007) also emphasises the theme of the contradictions, the perspective of different views on knowledge that have had political, ideological and economic signatures. The battle about the school has mainly been between the traditional and progressive teaching and learning models (Säljö, 2007, p. 7). Lackéus means that entrepreneurial learning can be interpreted as another initiative with roots in the fundamental ideas of progressivism – project- and process based and subject integrated group teaching, which can explain why many teachers recognize” the old in the new”, under the surface of the concept, even if it’s connection to entrepreneurship also implies some important novelties.

Lackéus shows that these originally progressive ideas, in these current times, have strong support from constructivism. Lackéus also argues, with references to Jefferey & Woods (1998) and Falk-Lundqvist et al (2011), that there is a resistance. The way of working can come into collision with the current societal trend towards more centralised and standardised content in the curriculum, national tests and quantitative evaluations of learning criteria. (Lackéus, 2013).

In entrepreneurial learning and pedagogy (ELaP) one focus that is being developed is on letting the learner re-connect to the inner motivation, curiosity and creativity that is the driving force for learning as well encouraging the learner to open up for the new. It is about being allowed to nurture your dreams through daring to take initiatives and being allowed to create. For the teacher it is about taking the role of the one who creates a space – to rake the circus ring – for reciprocal listening and it is about creating conditions for interactivity with the point of departure in the life-world of the pupils and the students, as well as organising the learning process organically in connection to that (Falk-Lundqvist et al 2011, p. 14, 30-33).

Besides subject integrated and thematically organised learning processes, concrete relationships to the surrounding world embedded in the activities of learning are experienced as if the project of learning is “for real” and is actively included. This has been shown to give a powerful context of meaning and framing to the learning process that supports both self-disciplining and self-organisation. Subject knowledge and the knowledge aims are subordinated and integrated into the context rather than being de-contextualized, separate and compartmentalized. Teachers and pupils become co-workers and co-creators in concrete learning projects and “life missions” where the learning emerges organically and is allowed to formulate the end result. The participants are no longer in the given roles of provider and doer in fictive and result fixated tasks and homework. The role of the teacher and the pupil/student, as well as the very conditions and rules of engagements in the school culture are changed. (Berglund & Johansson 2008, Skogen & Sjøvoll, 2009, Skolverket, 2010, Falk-Lundqvist et al, 2011, 2013, Lackéus, 2013). In some examples, the visions of Dewey’s intelligently organised socio-culturally interactive and experienced based educational culture seem to be actualized in full scale and modern forms. In others, the process of introducing entrepreneurial learning led to complications, misinterpretations, resistance and difficult tensions that are not so easily solved into constructive processes (Leffler, 2014).

There is an on-going debate and process of “consecrating” the concept into the educational culture. The definition below, translated and used by the research council Nutek, has initially been used to inspire a broadened entrepreneurial attitude and approach within schools.

Entrepreneurship is a dynamic and social process where individuals, alone or in collaboration, identify opportunities for innovation and act upon these by transforming, for example, into practical and targeted activities, whether in a social, cultural or economic context”. (European Commission, 2006, p. 20)

Summary chapter two.

In this chapter the contested aesthetic/social field of ATD has been approached as an ecology of practices with emphasis on its roots in the devised laboratory, third and avant-garde theatre intrinsically present in praxis of community theatre and drama pedagogy (drama in education and aesthetic learning processes). Some differentiations in practices of belonging relevant for this study have been singled out, including connections to the socialisation of my own professional background in the field. The contours have been made out, of how ATD-

practices can activate an inter-dynamic and extended epistemology of experience-based, presentational, propositional and practical knowledge processes with collaborative researching dimensions. It has been interconnected with new horizons of practices of co-creative professional regimes in a modern hybridity of working in Labs. Specific interest has been given to the way of being and attending through the consciousness- and action-research-based analytical frame of our structural field of awareness in Theory U, its social techniques for profound social change and the affinity with ATD in Social Presencing Theatre. Some indications are made of the performative ecology in different praxes, specifically devising processes. It will be carried over and continued in chapter 3.

A gleaner has been made into the social/aesthetic field of education and professional development on how to re-cultivate education and innovate new practices in the midst' of disruptive changes in our times. The roots in socio-cultural progressive and systemic third path views on how to participate in and handle complexity in developmental processes has been interconnected with new horizons and metaphors in entrepreneurial learning and pedagogy, social innovation and entrepreneurship and advanced social approaches to research. Otto Scharmer's (2009) model of a tri-directional "advanced social science methodology that integrates science (third person view), social transformation (second-person view) and the evolution of self (first-person view) has been put in dialogue with approaches from Fullan (2006) and Kemmis (2010).

### 3. Theoretical framework, braiding practice through literature and research

This chapter is opened with a section 3.1. with a methodological philosophical overview that contextualized the socio-cultural (historical) constructivist and systemic perspectives on knowledge, learning and research. It frames the ontological-epistemology tied to the holistic, art-based and transformative perspectives to adult learning. Section 3.2. holds general features in adult learning. Epistemological - ontological differences in constructivist approaches are lifted, as well as views on consciousness and resistances and motivation. A reconnection to the field of transformative learning and its open questions is followed by a sample of angles on the inquiring relationship to transformation in the field of ATD. In section 3.3. discerning paradigmatic gearshifts leads to a theoretical modelling. Core key elements are put on wheels, representing as Vygotsky suggests categorizations of inter-functional units, that do not take away the characteristics of the whole, as opposed to a more rational, mechanistic and

decontextualized modelling of parts and the whole. Thematic wheels with key concepts from different perspectives keep building throughout the chapter a meta-analytical frame for the holistic perspective in ATD practice. In sections 3.4., 3.5., and 3.6. three meta-analyses of possible transformative dramaturgies and meta-understandings are captured. The first is the sociocultural constructive perspective based in Vygotsky's understanding with an emphasis on angles of holistic art- and -consciousness, capturing his view on the knowledge process anchored in characteristics of play, meaning -making and creativity (Vygotsky, 1925/1971, 1934/1999, 1972/2013, 1978/1980, John-Steiner, Connery, & Marjonaovic-Shane, 2010). It includes the ongoing critical dialogue with more rational and empirical approaches to social constructivism (Vygotsky 1934/1999, Säljö, 2013, Anderson & Björkman, 2017). The ATD section, contains both a mapping of its performative ecology, mostly anchored in O'Toole's display of the *Process of Drama* (1992) and suggested transformative dramaturgies and understandings from Boal and Bolton. The contextual background of theory U and its core transformative understandings are presented, with associated voices. In section 3.7. the theoretical dramaturgies of transformation as embedded in selected features of ATD practice are explored. A methodological common thread framing the transformative interface of learning, co-creation, pedagogy and research interconnects this chapter and chapter 4.

### 3.1. Theoretical container for transformative dramaturgies in the socio-aesthetic field of practice

The theoretical lens through which I am looking is triangulating socio-cultural constructivist, ATD-based and systemic theoretical perspectives, and its practical applications. I am not looking for the similarities and differences in a simplified comparison. I am aspiring to illuminate the performative ecology, conventions and researching dimensions in ATD in ways that make its transformative learning features come alive.

#### 3.1.1. Epistemological - ontological framing

The theoretical-philosophical lens will methodologically frame the extended epistemology identified as embedded in ATD-practice and hoist an ontological paradigmatic sail wide enough to catch the winds of both individual and collective holistic and transformative learning, co-creation, art, pedagogy and research. There is an undercurrent of critical awareness and reflection made visible. The research methodology will use a combined first-, second- and third person perspective which is punctuated and accentuated in small samples from the waste fabric of traditional options.

### *The Socio-cultural historic relation to constructivism and phenomenology*

The social constructivist perspective has its root in the phenomenological and hermeneutic perspectives (Gustavsson, 2000). It works with the understanding that reality in society is a social construction that can be re-cultivated. Society is neither reduced to the subjective view on everyday life or objectified knowledge from observable patterns of how the construction seems to play out. The social reality is constantly co-created in meetings face to face in which we can perceive the other, recognizing ourselves in the other or discover an estrangement far from our own understandings. When we typify the differences and they are repeatedly reproduced and internalized, images of objective patterns as different roles and groups in society crystalize. “From the point that we execute a certain intended and conscious action until it becomes a role that we play, our intentions will be transformed to something external and general. The intentions become “externalized” into roles and are thus given an objective characteristic” (Gustavsson, 2000, p.78). In this sense we as social reality are neither purely subjective or object and both. From a socio-cultural Vygotskian position, the understanding is that our subjective socialization originates from an osmosis with the socio-cultural and biological fabrics that constitute what we internalize (Vygotsky 1978/1980, p. 56), and yet our reproductive ability is intertwined with our creative imaginative one and we can therefore co-creatively and collectively re-model ourselves. In a socio-cultural sense the ATD-field is explored as a potent generative practice field in which you can become aware of and externalize the internalized patterns of understanding and behavior in roles and forces, making them intra- inter- and trans-subjectively transparent. You can playfully transform - reconstruct and -re-cultivate - these individualized collective patterns, full-scale, especially in the phenomena of metaxis. Theatre and art, I recon is seen in Vygotsky’s view (Vygotsky, 1925/1971) as a multi-mediating, multi-contextual, multi-dimensional tool that can activate socio-cultural re-cultivations.

A socio-cultural view on research-based ATD is thus part of a “science that inquires how individuals and collectives acquire, develop, and keep alive societal experiences”, and tries to find “the characteristics of learning and to understand those incidents and contexts where individuals and collectives change their way of handling their surrounding world and how they understand it, those situations in which they transform themselves and the world they live in” (Säljö, 2013, p. 20-21). The formulation of a third path from a socio-cultural perspective, and its critical dialogue with “pitfalls in the rationalistic respectively empirical

traditions” is touched upon in chapter two. It implies that the socio-cultural constructivist perspective is not “universal or does not study “Learning and Development in a generalized sense” (Säljö, 2013, p. 21). The generalizing constructivist perspectives often create normative concepts of adult and mature learning and knowing as end-results in developmental understandings, containing universally definable stages of development, which do not consider the socio-cultural differentiations in that formation (Säljö, 2013). I will not totally avoid other constructivist or objectifying observations and understandings. I will treat it with creative reservation of interpretation as an impermanent understanding in relation to what seems permanent as pattern observable to emerge and be objectified in certain socio-cultural contexts. Or, as a post-structuralist voice would say.

Post-structuralists, in general, rejected the idea that we could examine a static structure of differences that might give us some point of foundation for knowing the world. Poststructuralism sought to explain the emergence, becoming or genesis of structures: how systems such as language both come into being and how they mutate through time. (Colebrook, 2002, p. 3)

This shift in understanding does create a paradigmatic shift in an ontological-epistemological positioning and ways of analyzing things, which Vygotsky (1934/1999, p. 89) so elegantly demonstrated in the critical dialogue with the work of Piaget. He shows the different outcomes from the different interpretations that he and Piaget make regarding children’s egocentric talk. Ego-centric talk is where the child talks to him/herself out loud, sharing intimate facts and fantasies with dreamy logics in the same breath, explains or seeks a dialogue with another person, the artefact or the environment, to co-creatively learn by discovering, trying out how to solve a challenge, to traverse a zone of hopefully proximate development. They both observe the child talking to itself out loud. For Piaget the child is “childish” and self-absorbed in a devalued sense compared to grown up rationalities and reasoning. Piaget saw it as a transient stadium in the child’s development towards matured adult rational logical thinking. For Vygotsky the talking out loud is a way of intermediate learning and does not go away as a function or is childish, but rather evolves and gets internalised in adult behaviour. The conversation in a *syncretic* mode (where the subjective relationship among things is the base and frame of understanding), develops into a mode of dialogue that becomes more *complex*. There the understanding might still be articulated in an everyday sense in which one can understand the property of things maybe without being able to explain them, as compared to a development into a more consciously *conceptualized* and scientific way (Vygotsky 1934/1999, p. 12-13). Vygotsky saw the ego-centric talk as “a

transient form on the road to internal and external language, between social language and individual” – and thus also autistic – thinking language” (1934/1999, p. 89). Vygotsky argues that “Thus we see how different one will paint the image of development, depending on how one perceives the point, from where one is trying to recollect the whole image of it” (1934/1999, p. 89). It is very similar to G. Bateson’s systemic way of asking “what is the pattern that connects” (2002, p. 7). Lindqvist (in Vygotsky, 1934/1999) points out how this has bearing on the understanding of Vygotsky’s proximal zone of development (PZD), and how pedagogically scaffolding learning leads to development, here maybe in the sense of how learning leads to the meta-learning in itself. In ATD role-taking, sub-texts in theatrical terms can represent that egocentric language silently internalized. It can in exercises deliberately be outspoken again, and therefore help access an awareness and play with our conditioned thinking.

Vygotsky’s view on our socio-environmental relational embeddedness agrees with Merleau-Ponty’s understanding of our consciousness’ undivided union with our surrounding. An interlaced experiencing of neither subject or object – as an embodied interactive and relational awareness – operating from in-between the subject and the objectified world as a psychological and physical unit, (Sartre, 1991, Gustavsson, 2000), in which we “experience and are experienced. This circular relationship applies to our perception toward others, but also to ourselves” (Gustavsson, 2000, p. 74). In this operating from the in-between, Merleau-Ponty (1945/2006, p. 158, 1945/2009, p. 212-213) gives the aesthetic expressiveness the same co-creative substantiating power to the inter-dynamism of socio-cultural reproduction and creative imagination as Vygotsky (1930/2013), or Boal (1995), and also suggested by Sharmer (2009): “Aesthetic expression confers on what it expresses an existence in itself, installs it in nature as a thing perceived and accessible to all, or conversely plucks the signs themselves – the person of the actor [...] and he means that “No one will deny that here the process of expression brings the meaning into being or makes it effective, and does not merely translate it (Merleau-Ponty, 1945/2009, p. 212-213). This is explored further in section 3.5.

I question both the subjectivist interpretation of phenomenology as a solipsism in which knowledge and knowing is solely a result of our perceptions in which the I, self, ego create the world as an interpretation (Gustavsson, 2000, p. 73), and on the other end - the objectified rational positivistic and materialistic empirical view on knowledge. I suggest that dual and



polarized positions are inquired through an interactive (Eisner, 1997) and co-creative approach in which the aesthetic way of knowing play an important role. The socio-cultural historical perspective allows for and asks for an openly divergent de- and re-constructive thinking process concerning development within an “undividable and interconnected reality” that we are ultimately talking about, rather than a normative convergent reductionist rationality (Gustavsson, 2000, p. 96).

The phenomenological intra- and inter- subjective perspectives in which we can observe ourselves and reflect, in action or afterwards (Schön, 1983) will be used in the practice-led interfaces of co-creative learning and researching framed by ATD. The critical depth in our reflection is scaffolded by the co-creating processes in ATD that consciously need to de- and co-construct socially contextualized interactivity through situated role-play. We can discern our own subjective perceptions as well as their socio-culturally conditioned and internalized co-constructions, and the premises that govern them. In enacting one can make the whole spectrum of interrelated interconnections intra- and inter-subjectively transparent and experienced. It is the definition of critical reflection in transformative learning, to make transparent the premises that frame the creation of perception of the content. To support the critical perspective, I will not bring in a full spectrum of Foucault’s thinking to underpin my critical lens and its relationship to power. I will though borrow as a point of reference, his three nuances of “procedures of exclusion that cut people off from what is normative: the forbidden word, the separation of insanity from the rational and will for truth. The social preclusion is followed by a transformation of the human being in itself”, resumed by Gustavsson (2000, p. 86). Gustavsson lifts Foucault’s understanding that the preclusion and making us invisible to our own co-creation of power-over and -under relations has many knowledgeable strategies. Our internalized self-regulating preclusion is one (the cups in the head, in Boal’s notion). It often follows the manuscript of hidden agendas of power- and greed that creates “regimes of truth” or discourses that we automatically fall into, or easily becomes aligned to, as they get institutionalized and internalized. Those, he suggests, are the worst blind spots. What is not possible to share and becomes tabu in a sociality is of course what starts to exclude and separate and become a silent discourse and can lead to the polarization of insanity as the chaotic unspeakable and undoable, and controlled selective and disciplined pattern as the norm. I will not strictly follow the demand on method that Foucault postulated as breaker point in a norm-critical awareness (Gustavsson, 2000, p. 87-90). I will though, see the ability in the socialites co-created in ATD-practices to create - intra- inter- and

trans subjective transparency of hidden or silenced agendas, and invitation and allowance of differences, “crazy spontaneity” and caprices, individualized or collective - as signs of social sanity, co-empowering equality, inclusion and expansions into multiple or fluid truths.

#### *Systemic view, action research and the connection to art-based methods*

One purpose of triangulating theoretical perspectives is to invite expressions of ontological and epistemological expansion and helping to embrace interconnectivity between individual, collective and contextual transformation from a perspective of an art- consciousness- and research-based practice. The systemic perspective in dialogue with perspectives of social-cultural and ATD allows identification of the interconnected influence of individual and collective internalized implicit and explicit patterning as a co-creative sculpturing gestalt. It more clearly illuminates the complexity of the co-creative collective processes in its immersion and emergence in a present now and over times, experienced as an individualized collective field of consciousness, a bit more speculatively shared by (Bache, 2008) at the end of this chapter.

The traditional position of system theory grows in disciplines with research into tele-techniques, cybernetic and operational analyses in the late 60s. It took a break with positivism and tried to capture how systems in terms of “a group of objects (natural or artefacts) interact” (Wallén, 1996, p. 28) as a whole. In eco-system theory for example the groups of elements are yet differentiated and sometimes hierarchically structured as a tree, a bosket, a forest a bioregion etc. The units and groups, however, are openly nested entities where the whole becomes more than the sum of the parts. “System thinking emerges thus from a need to follow, understand and plan for growth and change in complex contexts where multiple factors interact” (Wallen, 1996, p. 29) in a non-linear and sometimes seemingly irrational and paradoxical way (see also the concept of panarchy and transformation in human and natural systems according to Holling (2001, Gunderson & Holling, 2002), and Wilbers, (2000, p. 70) concept of an Integral vision). “Cause and effect-explanations are insufficient, when there are multiple co-operating causes (which leads to multiplier effects or re-enforced effects: synergy)” (Wallén, 1996, p. 30).

The system thinking connection to hermeneutics and phenomenology has emerged in studies with a focus on how “experiential aspects and meaning affect the interaction between different human beings” (Wallén, 1996, p. 31), still interacting as a whole group embedded in

different contexts over time and space. For example, in family therapy, there was a growing understanding that it does not help to treat only the individual, as what needs to be clarified is how the different roles and patterns oscillate in possible structural conflicts or double bounds, that operate cross-scale over different internal and external structural and nested levels and /or contexts (Watzlawick, Weakland, Fisch, 2011). I love you and I want to marry you, but my religion forbids me. I am your mother, and I want you to be willing to make your bed, because you want to (Watzlawick et al, 2011). These are typical paradoxical situational double bounds in which the reference points for contradictory wishes, wills, motives and incitements, originate in totally different and incompatible internal and external socio-cultural contexts and value systems. This complexity comes into play in ATD processes in the aesthetic doubling when the fictional and social realities are made transparent and engaged by being co-constructed, enacted and reflected upon.

Allern (2003, p. 404) also shows that G. Bateson's communication theory is relevant for the communication situation in drama which holds "a constant and dynamic exchange between different patterns of interaction. This is similar to what Bateson calls double binding, i.e. a paradoxical situation in 'close relations' where all the time one needs to define the relationship anew in order to be able to clarify it". The micro-situations of close relations in drama and life are also embedded in structuring meta-forces, implicitly and/or explicitly expressed in status- and power relations that represent conservative and/or progressive positionings on a socio-cultural normative and conditioning level of the drama. It applies to how we are generally culturally conditioned by the societal mind-body-complex, and how those patterns can be discerned or even re-cultivated in temporary ensemble group processes. Linds (2006, p. 114-115) in discussing the phenomena of metaxis from an embodied consciousness perspective, phrases it as: "the body is not an object, but a grouping of constantly changing lived-through meanings. Self-observation through metaxis allows us to see knowing as it is enacted in each moment of the present, not as something which already exists". Linds concludes that through "metaxic action, our bodies become generative sites of knowing; learning is tangible and available for future exploration".

#### *Hermeneutic and phenomenological roots*

In an inter-disciplinary qualitative approach and method as developed here, there are roots in the traditional hermeneutic and phenomenological perspectives and traditions. The process of analyzing and interpreting data, zooming in on detail, and back to the bigger picture, is

applied. It will be embedded in the dynamic of action-research cycles or devising processes, in the fictional, narrative framing, and improvisation and co- constructions of scripts as an embodied collective analysis, as well as processing data material in the writing up phase. A phenomenological first-person self- awareness, observation and reflexivity are actively made transparent, with the help of the embedded inter-dynamic of enactment and reflexivity used in ATD methods, and with the help of social techniques of an aesthetic and mindful character as, for example, the narrative aspect displayed above.

Theory U is rooted in the tradition of systemic thinking, action research and group dynamic and research pioneered by Kurt Lewin's social field theory (Lewin, 1943) and then further developed within the academic culture of MIT. The obvious turn towards the interconnection of systemic understandings to the human ways of knowing and understanding through perceptions, cognition and consciousness comes with the work of Maturana & Varela (1980, 1992). The alternative perspective they presented realized a shift into a holistically differentiating position that "conceives of living systems in terms of the processes that realized them, and not in terms of the relationship with an environment" (Maturana & Varela 1992, p.12). This is opposed to the reductionistic understanding of things, as separated parts influenced by a context of the whole. In this paradigmatic shift, the part is already a participatory interconnected representative whole of the entirety it is constituted by. The realizing, self-organized process that transforms it is called autopoiesis, which is a systems ability to self-sustain and maintain itself as an integral whole under processes that involve changes of both first and second degrees (see section 3.3.4).

I see a very concrete translation of the understanding of autopoiesis into ATD- laboratory and Social Presencing theatre (SPT) in building generative fields of practices in the use of individual and group improvisation, and training actors and ensembles. Autopoiesis is noticed by Østern, (2014, p. 21) to be used by Fischer-Lichte, (2008, p. 39) in describing the self-enforcing and -generating energy and intensity that is built in a collective embodied performative process, where the shared bodies and shared spaces of audiences and actors create a co-present spectator-actor space. Audiences re-enforce the process on stage seen as "shared bodied, shared spaces" – "enabling a fundamentally open, unpredictable process to emerge as the defining principles of theatrical work" (Fischer- Lichte, 2008, p. 39). Linds (2006), uses the autopoiesis concept to create a deeper understanding of Boal's theatre of the oppressed.

The autopoiesis concept frames the relationship between the agency and the context as one whole, yet interchangeable gestalt that includes not only the social but also the environmental context. If we look under not only the tacit, but also the tangible surface in relation to nature who are we as an apparent single object or individuals? N. Bateson expresses the experiencing when she contemplates inter-relational interdependencies: “I live in a body that internally requires co-existence with more than 10 trillion organisms, while externally my survival is ecological, emotional and cultural. I am not an isolatable specimen” (N. Bateson, 2017b, p. 160). For this she suggests the notion of *trans-contextual* descriptions, to open up new pathways to “better understand the interdependency that characterizes living (and arguably) non-living systems” (N. Bateson, 2017b, p. 79). N. Bateson cites her father G. Bateson in *Steps to an ecology of mind* (G. Bateson, 1987), when he coins the word trans-contextual and describes its contextually nested reality in this way “Exogenous experiences framed in the contexts of dream, and internal thought may be projected into the contexts of the external world”, and she means that he mistrusts us to seek for this trans-contextual interconnectivity, partial explanations in learning and experience (N. Bateson, 2017b, p. 79).

N. Bateson underlines a final point about this cosmic soup or system we constitute, and it is that it is never “not” learning, as it is a participatory, interrelated multi-contextual whole. Learning is not in itself connected to good or bad outcomes. *Vitae* she suggests is a better word for the part – because the thinking of parts and wholes blinds us to the developing interactions that take place in life. “The ‘parts,’ like members of a family, organs in a body, or species in a jungle, exist – inside – and are integral to – larger evolutionary processes” (N. Bateson, 2017b p.169).

As a verb and a noun for defining learning from understanding connectivity and interdependencies, she suggests the notions of *symmathesize* and *symmathesy*. She makes a combination of the Greek words *syn/sym* (together) and *mathesi* (to learn), and with that she creates *symmathesy* (learning together) and a working definition:

*Symmathesy* (noun): (Pronounced: sym-math-a-see)

1. an entity forming over time by contextual mutual learning through interaction. For example, an ecosystem at any scale, like a body, family, or forest is a *symmathesy*.
2. the process of contextual mutual learning through interaction.

Symmthesize (verb, intrans): to generate contextual mutual learning through the process of interaction between multiple variables in a living entity. (N. Bateson, 2017b p.169).

In all, learning can be understood from different degrees of complexity. How to access the experience of greater complexity is at the core of this inquiry, and Buber's sharing of his contemplative relationship to a tree will serve as one model for now.

In this internal flexible movement from where he is attending, experiencing and perceiving inside himself, he moves in-between relating to the tree as an objectified "that" outside himself, to a relational subjective "though" with multiple specific nuances looking at it with poetic intimate distance as an image. "I can look on it as a picture: stiff column in a shock of light, or splash of green shot with the delicate blue and silver of the background", and then he lives himself into the tree as a movement, "I can perceive it as movement, flowing veins, on clinging, pressing pitch, suck of the roots, breathing of the leaves, ceaseless commerce with earth and air – and the obscure growth itself" (Buber, 1923/1966 p. 7). He then objectifies it and withdraws himself from experiencing it in a now, reflects on it as an ecological specimen and sees the abstract laws of forces that uphold it, which could even be turned into mathematics. He defines what I will come to term a simultaneous, reflective, polyphonic and liminal attending and experiencing, when in the act of immersing yourself "into the living", you do not lose the ability to discriminate at the same time, you can have a "participatory observation that involves both awareness of experience while being immersed in it" (Marcel, 2003) as suggested by this definition of mindfulness. Buber experiences this as an act of both will and grace.

...that I in considering I become bound up in relation to it. The tree is now no longer It. I have been seized by the power of exclusiveness. To affect this, it is not necessary for me to give up any of the ways in which I consider the tree. There is nothing from which I would have to turn my eyes away, in order to see and no knowledge that I would have to forget. Rather is everything, picture and movement, species and type, law and number, indivisibly united in this event (Buber, 1923/1966 p. 7).

Referring back to an extended epistemology (Heron & Reason, 2008) alive in ATD, the permeating awareness qualities in the experience-based way of knowing as a knowledge form is the one at the bottom of the pyramid from which presentational full gestalts of the tacit dimensions emerge, and they can be verbalised into propositional logics and language, still all of it contained in a practice of now.

### 3.2. Issues of transformation in learning and ATD

This section first lifts general features in adult learning and then summons the contours and issues in the field of transformative learning and thereafter scan the question of transformation in the field of ATD.

#### 3.2.1. A theoretical platform for learning

The nature of learning as part of educating, teaching, professionalization and social change-making happens all the time in an intrinsic relationship with the exterior and interior conditions. It happens informally, formally, socially, on one's own, in nature, as a child, a teenager, as an adult and in growing old. It means that learning happens simultaneously in and over time, in a multitude of interconnected contexts and relations – in a symmathesy.

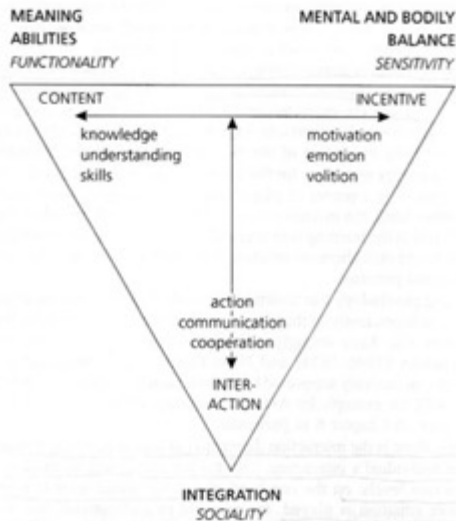
Illeri's synthesised constructivist meta-view on adult learning is a helpful entrance, to coordinate different understandings of how ATD possibly organises and activates a holistic and extended epistemology within a socio-aesthetic practice field and pedagogy, underpinned by socio-cultural and systemic oriented perspectives for activating transformative learning. Illeris (2009) in *Contemporary Theories of Learning* identifies 16 different approaches to and theories about learning that stem from different epistemological platforms that have been articulated since 1990. He argues that:

Some of them have been overtaken by new knowledge and new standards, but in general we have today a picture of a great variety of theoretical learning approaches and constructions, which are more-or-less compatible and more-or-less competitive on the global academic market." (Illeris, 2009, p. 7).

He makes clear there are many different forms of learning, knowing and knowledge, different theories organising the understanding of it in different ways, as well as pedagogies to apply for them to emerge. Yet it is from this broad spectrum of understandings of this very complex undertaking that he has made a basic model of human learning. It will be presented here as a corner stone in an overall map of reference for learning. From the 16 different authors, what will essentially be harvested are the core elements and dynamics involved in adult transformative learning as a type of deep, transpersonal, significant learning. Different perspectives on the question of what it is that gets transformed – identity, consciousness, frames of references - in that type of learning will also be kept alive.

*Processes and dimensions of learning*

Illeris (2009) crystallises the core understanding of learning by highlighting two basic processes and three dimensions of learning.



**Fig. 6. Three dimensions of learning** (from Illeris, 2009, p. 10).

He suggests that there are two different processes of integration that are at stake in learning, “namely an external interaction process between the learner and his or her social, cultural or material environment, and an internal psychological process of elaboration and acquisition.” (Illeris, 2009, p. 8). He implies that they are often focused on in a biased way in different theories, but his aspiration is to bring them into a deeper interconnected focus. That serves my purpose of better understanding how transformative learning can be activated from a holistic, interconnected first- second- and third person, and co-creating perspectives in a socio-aesthetic field of practice in ATD, underpinned by Vygotsky’s socio-cultural understanding.

In the pillar of the inner T is placed the tension of interaction between the learner’s interior (the top of the T) and exterior conditions at the root. On the interior top of the pillar is a balancing roof of the T in which the acquisition of emerging content of skills, understanding and knowledge is happening, underpinned by the incentives of motivation, emotions and volition interactively involved in action, communication and cooperation. This T is surrounded by a triangulated interconnection that in my understanding divides this inter-dynamic up into three dimensions of learning, Functionality, Sensitivity and Sociality. Illeris means that together they also serve as a definition for competencies. The knowledge,



understanding or skills are always emerging connected to the content of learning and are said to be acquired through a psychological process involving and integrating both the interior and exterior in the situation and context. The development of personal sensitivities is said to be the outcome of a mental balance of motivation, that is secured by feelings, emotions and volition as a provider of necessary mental energy for the process of learning. The sensitivities trained and engaged through ATD and the social techniques in theory U, I will suggest, can involve nuances and categories extended beyond conventionally articulated embodied, emotional and mental elements, with a dimension of holistic conscious, aware, and aesthetically art-based energetic and modes. The same goes for the faculties and socialites involved. The two dimensions of functionality and sensitivity “are always initiated by impulses from the interaction processed and integrated in the internal process of elaboration and acquisition. Therefore, the learning content is always ‘obsessed’ with the incentive at stake – e.g. whether the learning is driven by desire, interest, necessity or compulsion.” (Illeris, 2009, p. 10). This justifies the personal pedagogical entrances suggested in transformative learning. It is also said that:

The interaction dimension provides the impulses that initiate the learning process. This may take place as perception, transmission, experience, imitation, activity, participation, etc. (Illeris, 2007, pp. 100ff). It serves the personal integration in communities and societies and thereby builds the sociality of the learner. However, this building up necessarily takes place through the two other dimensions.

To highlight what sensibilities are consciously involved and trained, acquiring what kind of abilities and functionalities through what kind of sociality will hereby be a general perspective to compare different understandings and approaches to learning and pedagogies applied.

#### *Constructivist basis for different types of learning*

Illeris (2009, p. 12-14) talks about four different types of learning and different barriers, and resistances in relation to the big equation in learning. He refers to his concept of learning as basically constructivist in nature.

...it is assumed that the learner him- or herself actively builds up or construes his/her learning as mental structures. These structures exist in the brain as dispositions that are usually described by a psychological metaphor such as **mental schemes**. This means that there must in the brain be some organisation of the learning outcomes since we, when we become aware of – a person, a problem, a

topic, etc. – in fractions of a second are able to recall what we subjectively and usually unconsciously define as relevant knowledge, understanding, attitudes, reactions and alike. (Illeris, 2009, p. 12)

This is for me the boarder-line between a nondual embodied consciousness view and a dual one, but it is still like N. Bateson says, a convenient way to get an overview sense. Illeris, gives an account of the fact that these schemes are not organised in certain positions in the brain or as an archive but rather as ‘engrams’, “which are traces of circuits between some of the billions of neurons that have been active at earlier occasions and therefore are likely to be revived, perhaps with slightly different courses because of the impact of new experiences or understandings” (Illeris, 2009, p. 12). Subjectively we experience this when a theme or topic makes it easier to mentally recall earlier understandings or learning’s, if we relate it to a situation in which we have “recorded” the patterning. The qualities involved in a situation in themselves will therefore also trigger different thematic sensations for different people. He means that this relates to the dimension of content in learning. When applied to dimensions of incentives and interaction they are termed *mental patterns*. He also points out the important function of emotion and motivations in that they are organised in a similar way to help re-assemble earlier situational experiences linked to the theme. Why I chose to raise this in such detail is that I want to prepare the ground to make other connections it has to similar conclusions. The interactive engagement of emotion and mental processes is noticed by Vygotsky, but also nuances in another way (see below).

Marton & Booths (2000), have a more outspoken phenomenographic perspective connecting different types of learning and understanding to structuring principles in the consciousness itself, differentiating hierarchical degrees of learning connected to different ways of experiencing. They connect the organising patterns of the consciousness to an extended version of Gurwitsch’s (1964) concept in *The field of consciousness*, in which the ability to focus your experience and at the same time contextualize it, is of vital importance in optimal ways of learning. Gurwitsch indicates that organising principles imply that in a way we are conscious of everything all the time, but not to the same extent and/or simultaneously. He establishes a thesis that the total field of consciousness, when we focus our attention and experiences on something, displays itself into three interrelated domains that each exhibit a unique and specific type of organisation.

The first domain is the **theme**, that engrosses the mind of the experiencing subject, or as it is often expressed, which stands in the 'focus of his attention'. Second is the **thematic field**, defined as the totality of those data, co-present with the theme, which are experienced as materially relevant or pertinent to the theme and form the background or horizon out of which the theme emerges at the centre. The third includes data which, though co-present with, have no relevancy to, the theme and comprise in their totality what we propose to call the **margin** (Gurwitsch, 1964, p. 4).

Polanyi, (1966/1967) in his concentrated writing about the tacit dimension, gives a basic structure to the consciousness as two-folded. From having experienced something in its particularity and in detail, from indwelling with it, it becomes intimate to you – a proximity, but in order to perceive the whole of a situation, or a new situation, you let that knowing slip back into the unseen to be able to prioritise what is in front of you – or perceiving from the distal as he calls it. You still hold an awareness of everything that is present in a situation, and contextualize the situation with that implicit information, as well as with the explicit. In order to make the proximate and distal interconnect in meaning making, Polanyi means you have to dwell with things, rather than superficially scan them over. Dwell or linger with a theme, in order to create dimensional and contextual depth in your awareness, so that you can hold and create a trans-contextual interrelatedness between the different domains and contexts in which your consciousness has organised your specific profile (inner mind-scape) of knowing.

It now becomes a means of making certain things function as the proximal terms of tacit knowing, so that instead of observing them in themselves, we may be aware of them in their bearing on the comprehensive entity which they constitute. It brings home to us that it is not by looking at things, but by dwelling in them, that we understand their joint meaning (Polanyi, 1966/1967, p.18)

Vygotsky also sees the conscious process as a containing movement that transforms through several planes, in which the higher psychological ordering functions hold a complexity of inter-dynamic functional units – such as memory, attention, perception and others (Lindqvist in Vygotsky (1934/1999, p. 9). The creative imagination is based on two forms of interior emotional and exterior plasticity through changes in forms and material (Vygotsky, (1930/2013, p. 44), through the mediation of interior signs and exterior tools (Vygotsky, 1978/1980, p. 52). These are ways in which Vygotsky (1930/2013) sees the whole field of embodied and environmentally included field of consciousness becoming transformative in re-combining itself, in which the whole field of consciousness is interconnected all the time. From the perspectives of art and ancient cultural expressions, he includes subtle levels of

rhythms and vibrations as used in sounds in spiritual performances, “he ascertained it was not coincidental that ancient people viewed rhythmic patterns as an archway into mystical worlds (Connery, 2010, p. 20). It associates with the understanding of ritual transformation (Østen see below), in which form and structure dissolve itself and re-constitute as an integral whole in the organisation of sense of self and the world, which is the aesthetic creative power of actualization as an art in itself, made social. This consciousness raising, contextualizing, re-combining and dynamizing process of zooming and immersing into and emerging and distancing out of will in Boal’s ATD terms be called micro-telescoping further down.

This thesis will bridge this understanding to other definitions of the social field as an interconnected field of consciousness. As in in theory U, that gives it a four-folded structure of attention, which are used for individual and collective learning. Gurwitsch’s perspective suggests the appropriateness for learning through holding a collective thematic focus, and yet explores the different associations in the thematic field that it brings up for everyone. It resonates with the social techniques used in ATD, which are thoroughly covered from Polanyi’s perspective in work as Lagerström (2003) and Ahlstrand (2014). In ATD processes there is almost always a thematic weaving throughout the different phases of warming up, exploring deeper and then drawing conclusions, that hold a container for this form of contextualising exploration, which will be connected to breaking your own habitual patterns of perceiving, when you want to learn something new. I associate it with the understanding of N. and G. Bateson where a greater complexity, will open up for conscious and “unconscious” interactive double bounds to be contextualised, reframed and re-combined. Ahlstrand (2014) draws her conclusion from her study about tacit knowing and listening with the body in teaching theatre in the upper secondary school. She concludes that what helps the training of this zooming in and out, or shifting gear between different qualities of attending, is creating a movement from focusing on the details (that can paralyse the learning), to variations by contrasting the specific and then stepping up onto the stage to give something a full gestalt again. “In that way one has helped the students to deepen their workmanship about the phenomena and possibly bridge over the gap from the space of practicing to the stage room” (Ahlstrand, 2014, p. 214). A similar flexible movement, will be discerned in this study, connected to applied adult transformative learning.

### *Different types of learning*

Illeris (2009, p. 13) discerns four types of learning that are built on the premises that the mental schemes, engrams and patterns once formed can include new impulses in the mental organisation. It is built on the concept of learning by Jean Piaget. "...four different types of learning which are activated in different contexts, imply different kinds of learning results, and require more or less energy". I will just name them here as: *cumulative or mechanical learning* that establishes schemes and atomised ways of knowing, *assimilative learning or learning by addition* that adds into existing patterns and *accommodative or transcendent learning* described as relating to something happening which one does not really understand because of lack of already established patterns or schemes of understanding.

*Transformative (Mezirow), significant (Rogers, 1951, 1969), expansive (Engeström, 1987) or transitional (Alheit, 1994) learning*, is a fourth type that is said to have been pointed out in the last few decades (I read it as a notification of the different paradigmatic nature of understanding, described above, that filters the different constructivist perspective). It is here described as more far-reaching and emerging in special situations and;

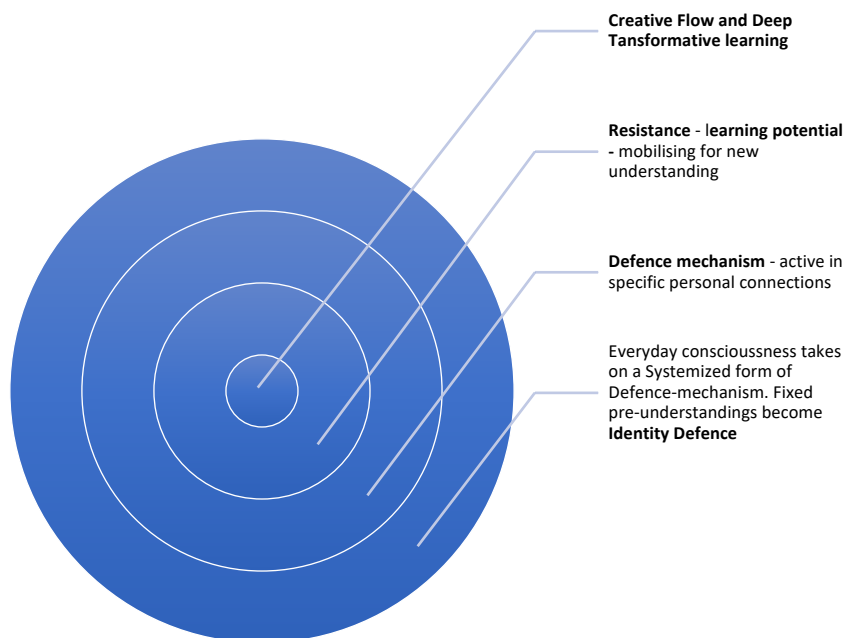
...implies what could be termed personal changes, or changes in the organisation of the self, and is characterised by simultaneous restructuring of a whole cluster of schemes and patterns in all of the three learning dimensions – a break of orientation that typically occurs as the result of a crisis-like situation caused by challenges experienced as urgent and unavoidable, making it necessary to change oneself in order to get any further. (Illeris, 2009, p. 14)

This is said to be experienced in an almost physical way and requiring a lot of mental energy but dissolving in a sense of relief or relaxation. It is both profound and extensive. The two most common and everyday forms of learning are appointed to the assimilative and accommodating types. This binary distribution is cross-referenced to other well-known differentiating concepts as; single and double loop learning by Chris Argyris and Donald Schön (Argyris 1992, Argyris and Schön, 1996). Per-Erik Ellström's (2000) notion of adaptation-oriented and developmental-oriented learning is mentioned together with Lev Vygotsky's idea (1978) of a transition into the zone of proximal development as a form of accommodative learning (Illeris, 2009, p. 14). This keeps the question about what it is that gets transformed in transformative learning alive, and what role the structure of our consciousness plays in that. What a flexible movement and gear-shifting of experiencing within and integral spectrum of dual and non-dual paradigms can mean continues, which I

interpret the Vygotskyan position in relation to Piaget's to represent. The next section focuses on the function of resistance and motivation.

### *Barriers, resistances and shifts in consciousness*

Illeris first talks about non-learning, learning that does not happen as intended, or mis-learning that can take place because of sheer misunderstandings, lack of pre-knowledge, concentration or other practical reasons. He means that more than previously both types “have a background in some general conditions that modern society creates, and in some respects the investigation and understanding of such a process are definitely as important as more traditional learning theories to understand what is happening and to cope with it in practice” (Illeris, 2009 p. 15).



**Fig. 7. From defence mechanism, to resistance, to flow in learning. (My illustration inspired by Illeris' understandings (2009, p. 14-16).**

We are constantly faced with an overwhelming number of influences and complexity in our everyday life world today, often filled with rapid changes, and life-long adjustments. Illeris argues that this leads to *defence-mechanisms* that are usually triggered in specific personal circumstances and can move on to a general stand-by position, in which we are not receptive to new input. By this I understand that one holds on to different pre-determined themes as one's identity in the everyday consciousness and a kind of “semi-automatic sorting mechanism” is developed that cements already-existing understanding by rejecting or distorting whatever does not correspond to it. A strong source of overload is identified due to

endless re-organisations and changes in workplaces. It evokes a sense of helplessness in relation to “consequences of the decisions of those in power who encroach on one’s life situation and possibilities” (Illeris, 2009, p. 14-16). When there is a radically changed situation, like unemployment or separation, a genuine *identity-defence* can mobilise itself. When it comes to educational situations that confront this, a deep *ambivalence* can occur that holds inner opposing wants and desires in a conflicting tension. In all such defence situations, he states that “learning is obstructed, hindered, derailed or distorted and it is not possible for the learner to break through the defence. The task of a teacher or instructor will often be to support and encourage such a breakthrough before more goal-directed and constructive training or education can take place” (Illeris, 2009 p. 16). All of these barriers, Illeris suggests demand new pedagogical approaches that teachers are usually not trained for, as they require a “more-or-less therapeutic character to break through, usually by a transformative learning process” (Illeris, 2009, p.16). This could be valid as one frame of interpretation of my first examples of resistance and transformation in my students in the introduction.

In the educational processes in the cases presented in this work several of these barriers and pedagogical challenges could apply to many of the participants’ situations, in which different applied drama and theatre tools together with emphasised awareness-based strategies are explored to support the transformative process. The serious playfulness, reciprocity and voluntarism and several similarities to play will be lifted as an important factor to establish a sociality of trust that can at times address these defence-mechanisms. There are sometimes subtle differences between defence mechanisms already in place and mental resistances that arise as an active response to not accepting or understanding something in the learning process which can promote a deeper mobilisation of energy and potential for transformation or accommodation if used constructively. Resistance in everyday life is also seen as;

... a most important source of transcendent learning, although it may be both inconvenient and annoying, not least for teachers. In any event, today it should be a central qualification of teachers to be able to cope with and even inspire mental resistance, as precisely such personal competencies which are so much in demand – for example, independence, responsibility, flexibility and creativity. (Illeris, 2009 p. 16-17)

Working with raising conflict or dilemmas is seen “as effective but demanding techniques in some particularly challenging educational situations” (Illeris, 2009, p. 16-17). Both the internal and external societal and cultural conditioning factors are observed as moulding

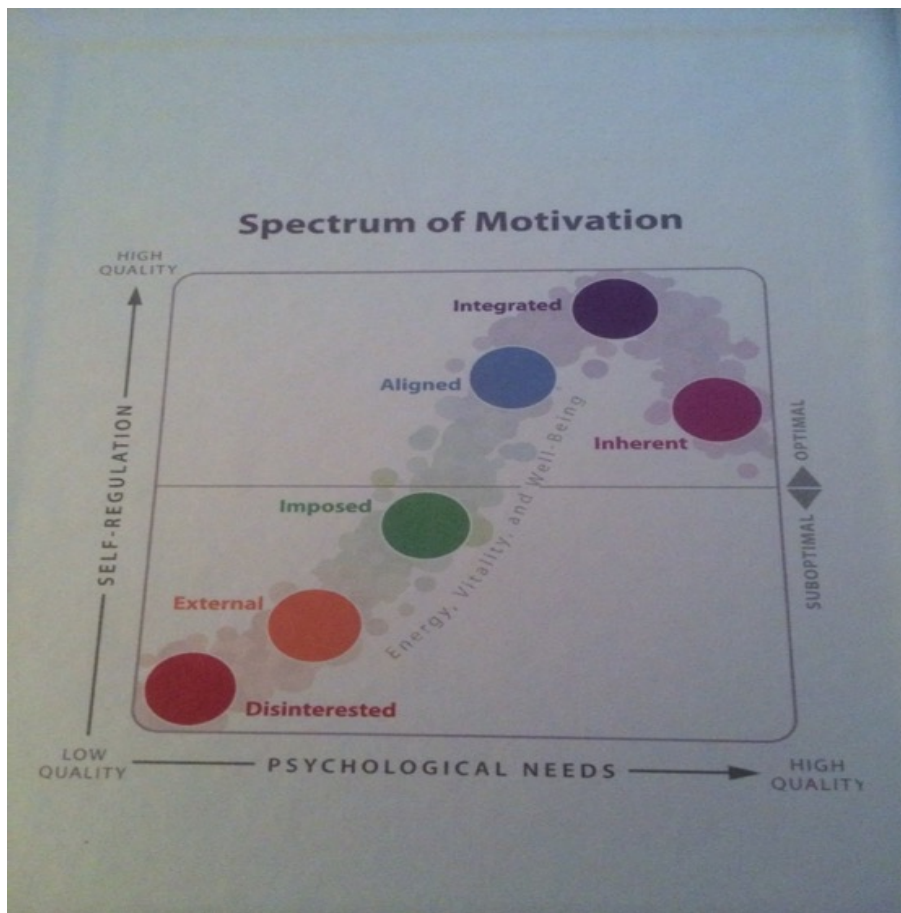
influences on learning processes and capacity building, and the ability to learn in a way that can transfer capacities across borders of contexts. To take on these kinds of challenges and cross these forms of interior borders, will now be connected to how we can get access to our deepest motivation and driving forces.

### *Motivation*

Motivation is such an essential part of understanding learning and how to organise and cultivate for learning in optimal ways. It can also be seen in relation to interior or exterior driving forces. Susan Fowler (2014) discusses the different qualities of motivation and how the skill of shifting between them can be part of a transformative agency in learning. In *Why motivating people does not work, and what does*, (2014) she turns the question about motivation up-side down in a fresh way, counteracting the question formulated by Gärdefors (2010) “How does one create motivation in formal learning?” Fowler suggests that asking how you can motivate people, from the assumption that they are motivated or not, is the wrong question. She concludes that people are always motivated, but that the more accurate question is by what are you motivated and why?

She then draws from 30 years of research on motivation to outline different optimal and sub-optimal qualities of motivation that correspond to the classical notions of intrinsic and extrinsic motivation (Ryan & Deci, 2000, p. 55). The most basic distinction is between *intrinsic motivation*, which refers to doing something because it is inherently interesting or enjoyable, and *extrinsic motivation*, which refers to doing something because it leads to a separable outcome. Fowler relates her findings to a spectrum of motivation that moves, and can be a flexible movement, from suboptimal to optimal and is related to higher or lower qualities of self-regulation as well psychological needs.





**Fig. 8. Spectrum of motivation.** From Fowler (2014, Introduction, Copyright Fowler, Facer & Zigarmi)

The suboptimal motivations are defined as *disinterested*, *external* or *imposed* motivation, and are related to motivating strategies that she calls “beating people with carrots”. She gives hard evidence for their short-term, ineffective and even undermining effect on human performance, and resembles it to feeding people trash food.

The optimal qualities of motivation originate from; 1) alignment with superior purposes in life, called *integrated*, 2) connected to significant values for the learner and the learning, called *aligned* 3) just for the fun of it, called *inherent*. They are presented through how they are connected to the satisfaction of three psychological needs (autonomy, relatedness and competence - ARC). This applies to Illeris’ psychological processes of acquiring. They are presented through how they are connected to the prerequisites for building the capacity of motivational self-regulation through mindfulness, values and purposes - MVP. This will be applicable especially to the perspective on learning that takes in awareness-based understandings, personal experience and involvement, creative flow, curiosity, play as well as critical thinking. These two axes can be related to Illeris, in that if you have a sense of volition

it gives you a sense of autonomy which is connected to a feeling and motivation of meaningfulness in itself. The relatedness also gives a deeper meaning and motivation, in that what you do matters for something greater than yourself. The sense of competence that is related to inherent motivation I associate with Vygotsky's proximal zone, as well as the vertical qualities to his understanding of volition, play and the use of creative imagination. Fowlers reasoning is also very akin to the conditions that Mihaly Csikszentmihalyi identifies for the notion of flow – “the state of mind in which people are so absorbed in what they are doing, that nothing else seems to matter; the experience in itself is so enjoyable that you want to continue doing it even if the price is high, just for the joy of doing it” (Csikszentmihalyi, 2003 p. 20). He means that flow is related to a certain order in the consciousness, or when we can master our interior and exterior challenges. It appears when you are challenged in a way that is a stretch but clearly framed and within reasonable reach, when the “attention – is invested in realistic goals and when the person's ability matches the possibilities of action (Csikszentmihalyi, 2003, p. 23, *my translation*). It puts your full engagement into a creative and creating flow that “fills your mind in a mindful” way because it is demanding in a deeply meaningful way.

### 3.2.2. Transformative learning and its challenges

I made a short introduction to transformative learning in chapter 1, mostly drawing from the understanding presented by Mezirow & Taylor (2009) and summarised in the two first chapters. I will here pick up that thread and develop it with further perspectives of transformative learning as part of general understandings of learning.

The six core elements and some of the general characteristics and challenges of the transformative have been introduced. Important ATD-interrelated recognitions are formulated in the theory itself. One is making use of individual and collective *personal experiencing* by bringing in the past, memories triggered in the moment of the current, as it works as a means of letting participants engage in what matters for them (problematic, intriguing or exiting). It creates self-motivation and purpose and is seen as *pedagogical entrance points*. The subjective, first person material are said to be interlinked with the ability to analyse *in dialogues* and *reflect critically* with depth to make transparent and de-construct social reality in co-constructing new alternatives.

...a consequence of this direct and intense experience is often an emotional one, promoting critical reflection and in this case leading to empathy. [...] It is this interdependent relationship between experience and critical reflection that potentially leads to new perspectives. (Taylor, 2009 p. 7)

The theory and understanding of critical reflection have evolved from originally being connected to a rational approach to learning, which I would suggest resonates with a more traditional academic environment and instrumental view on teaching and learning.

Transformative learning “may be understood as the process of using a prior interpretation to construe a new or revised interpretation of the meaning of one’s experience to guide future action” (Mezirow, 2009, p. 22). In this respect it sees the transformation of problematic frames of references as a necessity and means that it is of vital importance to make the frames:

...more inclusive, discriminating, reflective, open and emotionally able to change. Frames with these characteristics are more likely to generate belief and opinions that will prove truer or justified to guide action. A frame of reference is a predisposition with cognitive, affective, and conative (striving) dimensions. (Mezirow, 2009, p. 22)

The new recognition is that “it is the affective ways of knowing that prioritize experience and identify for the learner what is personally most significant in the process of reflection” (Taylor, 2009 p. 4). It is in agreement with the Vygotskian understandings of how the emotional aspect is inseparable from, and at the root of thinking, of the mental aspect (Vygotsky, 1934/1999). This is one insight that has invited the elements of holistic orientation, authentic relationships and awareness of context to expand understanding and didactic performance. The awareness in the socio-cultural field of internalization and externalization and undividable relation to the biological fabric of who we are, embraces how the interior and exterior environment of the learning situation itself can come into play, premediated as a generative field suggested by Sharmer (2019). The holistic orientation in ATD invites the same full spectrum of the human condition and expression to participate. It is identified in transformative learning that a “...less analytical perspective of dialogue requires a more holistic orientation or approach to transformative learning, where the learner and the educator engage in other ways of knowing (Taylor, 2009, p. 7). I read extended epistemology as in an ATD social/aesthetic field of practice. One spectrum of didactic performance and ways of knowing that the holistic orientation is referring to are all expressive art forms as well

as their applied pedagogies. It includes use of myths, fables, allegories and metaphors.

Conclusively summoned with the help of Yorks & Kasal (2006 p. 46) as:

Presentational or expressive ways of knowing are about inviting the whole person into the classroom environment, we mean the person in fullness of being: as an affective, intuitive, thinking, physical, spiritual self. (Taylor, 2009 p. 11)

This spectrum of human aspects; emotional, mental, physical, spiritual/existential as well as the sexual/energetic life force energy will be captured in an inter-functional unit on a wheel. It is a more general definition of presentational ways of knowing but can be included in the introduced definition of presentational knowledge in Heron & Reasons's (2008) understanding of an extended epistemology.

These methods of education are said to provide the psychological and socio-cultural dynamic in individuals and groups that can establish that difficult dialogue with our sub- and unconscious aspects that are said to communicate through images, emotions and actions. In referring to Dirx (2006, p. 22), even resistance to learning is said to potentially make visible and initiate a process of individuation – “a deeper understanding, realization and appreciation for who she or he is” (Mezirow, 2009, p. 18). The art-based didactic forms are said to give space for an experience-based exploration that can render conscious one's own meaning making, plus make it concrete through repetition and representative gestalts. To engage the learning in the depth of transformation is also understood to involve the tacit unconscious and this means that, not just individually, but also collectively inter-subjectively transparent as well as involving transformative links to the social and societal levels of osmosis (for how the performative ecology of ATD embrace this, see O'Toole's model of Dramawise, in section 3.5.1). In one study using the aesthetics Butterwick and Laurence (2009, p. 36) single out three elements that they mean theatre can do to enhance transformative learning; it “as an embodied practice, taps into knowing that is not yet available to us on a conscious level” and secondly it makes our inner stories shared and public in ways that let us “open up to ourselves and others to reconsider the meaning of our experiences, and thirdly, by becoming evident “we can engage in rehearsal for action to change injustice.” The quality of authenticity plays a functional role in establishing the trust between participants and practitioners to set out on such a journey of discovery. To succeed with a holistic orientation that uses expressive forms, the demand from the educators is said to be that they are prepared to:

Work on their own holistic awareness, creating a learning environment conducive to the whole person's learning (for example, by adopting rituals or creating community), and modelling emphatic connections of learners' experiences through expressive activities, for example storytelling and cooperative inquiry. (Taylor, 2009 p. 11)

This has been applied in various ways in these case-studies. An interesting perspective on authenticity is lifted by Jensen (2014) and Jensen, Bertelsen, Juul, Stubberup, Høeg and Hildebranth, (2015), as one of the core abilities in pedagogical relational competences and self-agency. They define it as inherited capacities to be “remembered” and recognised rather than learned. It is connected to the self-regulation of the breath and body activity that opens the heart, which naturally expands into openness in relating with presence. That in turn allows for creativity and playfulness and underpins the flowering of meta-awareness. The use of embodied presence and empathy intrinsic to authentic relational competences in pedagogy, is identified as important to a future oriented educational mindset. This relates to the capacity to emanate trust connected to the ability to create the quality of symmetric relating even within asymmetric power-relationships such as teacher and student, which was lifted as an important aspect of transformative transform. Transmitting trust by being present in an embodied way is understood as a cornerstone to genuinely and professionally being able to include others, despite social or professional position, and invite sharing from everyone's own edge, vulnerability and interest. Especially in these times, when the traditional authority in the teacher role, by social and culture positioning, is fading (Jensen, et al 2015). Resemblances will be easy to identify with the meta-transformative understanding in ATD and theory U', in how one trains one's sensitivities and socialites. These inter-dynamic competences are consciously engaged in the art of theatre and ATD, both in learning, teaching and creating modes, and is definitely the core capacity trained to execute in the art of researching and innovating through social presencing theatre.

Some of the requested future research that is called for from the context of transformative adult learning resonates with this study in how it is activated within ATD process'. How to understand the transformative nature across trans-contextual interconnectivity of the individual, collective and /environmental, and the role of consciousness and other factors in it. The importance of the personal experience in pedagogical entrance points and the qualities of reciprocity in all participants' relations. How the use of imagination, aesthetic forms of expression (presentational) embodied awareness, affective - mental interconnectivity and

intuition are linked to involving the tacit and unconscious part of our consciousness, in de- and reconstructing conditioning and meaning-making is another.

It is an evolving theory in a community of a researching field. For the core elements to have coherency, a practitioner was said to need the support of a theoretical framework in applying them (Mezirow & Taylor, 2009), and the development of a theoretical framework is also a target of my research. As displayed, the merging has happened between two different perspectives on transformation. Firstly, there was focus on personal transformation and development from a subjective and intra-subjective perspective where the primary analytical unit studied is the individual. The other perspective has approached transformation from collective, inter- subjective and structural perspective. In this continuum of exploration, the theory actively integrates a dialogue with new interpretations, extended understandings, precisions, differentiations and uses. The assembling potential that stems from an overall inclusion of these directions, building further understandings of the coherence of the transformative nature that crosses the individual, collective and trans-contextual whole, is the most relevant and interesting perspective of this work. The socio-historical Vygotskian inherence of interrelating elements in intrinsic inter-functional units and dynamics, in dialogue with art- and awareness based theoretical frameworks of ATD and systemic approaches will assist in building further understanding of the coherence of the transformative nature across the individual, collective and trans-contextual whole relevant for this work. As the foundation of the socio-cultural or socio-historical perspective comes through to me, the individual development is driven by learning that is rooted in and inseparable from the socio-cultural grounds and fabric it emerges from. The embodied, biologically embedded consciousness is the container for the inter-dynamic functions of higher psychological orders that initially internalise these conditions by unaware osmosis by being of and living in the social, cultural, societal and environmental world (Vygotsky, 1934/1999, 1978/1980). The human embodied consciousness is also, in the view of Vygotsky and Boal, capable of discerning how it influences, sees and becomes aware of itself, imagines alternatives and actualizes them – a full transformative circle of creative imagining that transubstantiates into a new reality (Vygotsky, 1930/2013, Boal, 1995). The systemic perspectives I lift, are to increase the grasp on how to understand and access the experiencing of the transformative nature.

Further questions asked are; "How are educators conceptualizing the purpose and practice of fostering transformative learning? What are effective practices for promoting transformative learning in formal and informal settings? How do the teaching settings shape the practice of transformative learning? [...] What are the risks, challenges, and caveats when practicing it? (Mezirow & Taylor, 2009, p. xii). There is an active integrating dialogue between different fields of practice and theoretical perspectives that expands, differentiates and refines the theory.

Finally, a burning question is asked from a collective field of writers in Illeris (2009, 2014); what is it that is actually transformed in transformative learning? Some indications from Illeris (2014) suggest that the identity and the re-organisation of the Self, is only one aspect of the answer. The same question about what is transformed in ATD is asked in the field of ATD (see below).

### 3.2.3. Transformation as a concept, capacity and process in ATD practice

In ATD, change and transformation is a constant, and relating to its nature, is embedded in a spectrum of perspectives through which one can understand ATD conventions, attitudes and approaches. What are the kinds of changes or transformations, in relation to what kind of learning or social change for example, can be claimed to happen in ATD processes? The consequences of its influence are hard to establish, as in any other field of practice (Østen, 2011, p. 60). Here, the purpose is not to find proof of a certain form of transformative results happening in and through ATD practices, but to establish different possible aspects of and perspectives of reference points. Further down, the more specific views of Bolton and Boal, on the transformative process through the use of a social-aesthetic field of theatrical practice will be elaborated upon.

When Anna-Lena Østen in the book *Key concepts in Theatre/Drama Education* (2011) analyses the concept of transformation, she uses a series of references, some of which I have visited in more depth in my own reading and some not. She touches upon the perspectives of change and *transformation of a person's identity, by altered states of awareness, consciousness and being*, as it happens in ritual (Turner 1982). There is a notion of *transportations*, changes in understanding and experiences through the impact of theatre, performance and performativity. These give you a ride into a burgeoning new reality. However, this might not alter or transform your whole identity or world view immediately.

They can lead to eventual transformations (in the sense of not being reversible) as an impact of a deeper transformative power in theatre and performance that includes both audiences and performers (Schechner, 1985, Fischer-Lichte, 2008). *A series of transformations and changes* are referred to in learning in art, ATD and in general. They are connected to the blueprints, conventions and capacity building in the productive and creating process in art and therefore also linked to aesthetic theories such as experience.

The use of creative receptivity of emotional and sensuous content is elaborated through interactive poetic, dialogical, playful and organically intimate modes into aesthetic activating expression (Dewey, 1934/1980). The strong inheritance from devising processes and embodied ensemble methods in theatre are underlined as possessing transformative properties (Fischer-Lichte, 2008, Nicholson, 2005). Neelands (2004, p. 49) identifies a common thread of faith running through from Brecht and to Boal further to Brook and to Bond “in the idea that through artistic transformations of the stage, society itself can be changed.” I showed in the introduction how Zarilli (2002) recognises that theatre and actors, just like society and human beings, are processual and under socio-cultural construction. “Theatre making is perceived as an influential co-creative power not naively separate from everyday historical or political reality [...] which helps constitute, shape and affect ‘selves’ as well as historical events and relationships” (Zarilli, 2002, p. 1-2). Nicholson (2005, p. 9) ascertains that traditional Western theatre is riding in tandem with a socially critical theatre practice that has the power to renew how theatre co-creates innovative views of the world. She calls for the practice-based consequences of that insight, as she refers to Brecht, “...there is ample evidence that theatre can be a place where it is possible to imagine the world to be different. This involves new aesthetic strategies and forms of theatre; as Brecht understood, new artistic methods are needed to represent changing social circumstances” (Nicholson 2005, p. 9).

Nicholson (2005) drives the scrutinizing question of what is transforming, if it is transforming, by and for whom in ADT. She raises a *critical perspective* on power, voice and agency, and especially in participatory and socially engaged theatre that can bond the power of “the relationship between theatre practice, social efficacy, citizenship and community building” (Nicholson, 2005 p. 2). She emphasises the more open notion of transportation for defining what is happening in ADT. *A progressive or deepening of a series of transformations* are pointed at through a difference between *qualitative changes* of theme and form, *quantitative changes* in understanding phenomena and the more *fundamental structural*



*changes* that alter understandings of self, others, context and life (Sava, 1994 in Hughes & Nicholson (2016).

#### *Transformation and transportation of social and cultural identity*

A ritual perspective on social collective processes, from ethnography and anthropology is lifted with the help of Victor Turner's work and references in; *The ritual Process* (1969/1995) in which Roger D. Abraham's definition of the essence in a dramaturgical ritual progression is harnessed:

Separation from the everyday flow of activities, a passage through a threshold state into a ritual world, where the structures of everyday life are both elaborated and challenged, and a re-entry into the world of everyday life. (Østen, 2011, p. 59)

In socially staged rituals of passage, the concept of liminality, a socially de- and reconstructive process between and betwixt in "communitas" is intentionally staged to provide an irreversible transformation of identity. It is also embedded in the basic dramaturgic understandings of theatre as it is derived from rituals in ancient Greece as referred to by Nygaard (1995).

There will be an analytical focus on these basic dramaturgic progressive patterns and structuring principles for transformative processes of change to lift and recognise in theories and practice of both learning, ADT, creating, creativity and social change. What is in operation in this restructuring deepening and expanding passage is what I will attempt to establish some frames of references for, identify and gain further understanding about in this theoretical-practical research. In the work with the Greek myth of Theseus in the case with the professional testers, the labyrinth becomes a symbol that holds and is opened as a transformative learning journey where the world becomes turned inside out.

Østen further articulates differences that Turner identifies in his dialogues with Schechners work *Between Theater & Anthropology* (1985). Turner means there are differences between cultural ritualistic transformation that are aimed at *transforming people's social status or identity*, and the ones taking place in performative approaches (as referred to above) as well as the intersectional participatory roles and qualities in relating in social processes of ritual, theatrical art, education and research. One is that anthropologists observe and performance directors in this case, interfere and metaphorically are said to rub together the past and present

of social and individual experience to bring forth “a new fire of meaning” (Østen, 2011, p. 59.) Performances might produce the power of transportations just as well as deeper transformative ritual effects. Both audiences and performers are participating in both transportations and transformative “altered states of being” in theatrical performative events. When considered the difference in qualities of transformative and transportive changes, it is said that accumulation of transportation may lead to transformative changes, but it is not thoroughly discerned how. A speculative perspective can be that when the three-way directional relationship between actor- spectator and dramatic narrative moves into a more intimate, participatory and reflective social whole as in many of the ATD practices, the power of the ritualistic form of changes as well as the performative - transportive and transformative changes – might both be scaffolded, made transparent and blur more easily. Theory U will be a lens to enlighten this, with its emphasis on transformation as an interconnectivity of Self, group and society as within an awareness-based structural field of attention. Scharmer inquiries into how transformation can depend on re-cultivation of the inner conditions and the capacity of a vertical literacy that changes qualities of attending from reduced to expanded inclusion, where profound transformative changes may emerge (Scharmer, 2009, 2019).

Neelands, (2004, p. 50) expresses that it is difficult to know if “artistic transformations (as becoming another character or role in another time, space and place) can be said to also affect the broader socio-cultural domain.” He asks: “What are the 'certain conditions' for results and how are they formed? What is the ground, the context that might best be suited to the possibility that through experiences in drama young people and their societies might also be transformed in a social and in a geo-political sense?” (Neelands, 2004 p. 50). Transformative changes or “miracles” as something out of the ordinary, he explains, become ordinary or even to be expected in ATD, if pre-conditions are shifted, where “local instances of personal change and transformation can be claimed”. He identifies three pre-conditions. The first precondition Neelands (2004, p. 52) points to, goes through the filter of Foucault (1980) and it “forms around a commitment to artistic/pedagogic positions that insist on a change of balance and contra-flow in the normative 'knowledge/power' equation”. The second pre-condition is related to not accepting certainty and completion as a solid non-changeable reality, but in my understanding rather a temporary perceived and repeated pattern. That implies a shift of focus in understanding identity as a fixed whole, suddenly turning into another fixed whole. However, if it is understood as something fluid, flexible and liquid, and under constant change, the miracle Neelands suggests, can emerge as a natural emergence.

The third pre-condition state that is more likely to affect transformation of self as an integral transformation of the social and societal, he suggests is, “if drama is seen as part of the social space rather than outside of it or removed from it” (Neelands, 2004 p. 50). Expectation that drama will be used to explore, question and comment on the social world, will cultivate the pre-condition for personal and social transformations through drama. He calls the pedagogical alternatives that lock the drama-experience out from the wider socio-cultural lifeworld of the participant and into a more artistic and technical focus “intra-aesthetic”. He calls the other approach “para-aesthetic” with pedagogical positions and desires “which acknowledge the social/artistic dialectic, which are intended to develop a broader range of social and cultural learning”. It is compounded by intentionally locating oneself “in the shifting borderlands of the social/artistic in ways that blur or confuse the comfortable and leisurely distinctions between art and work, aesthetics and politics of Western sensibilities. (Neelands, 2004, p. 51). A cultivation of all these preconditioning qualities are to be incorporated into the sensitivities, functionalities and socialites of ensemble training. This is a co-creating, inherited from the characteristics of devising approaches in the roots of the theatre laboratory and third space theatre traditions, and carried over into the ATD field. Neelands’s figure of thought resembles the understanding of the difference between modest and radical aesthetics (Aulin-Gråhamn & Thavenius 2003; Aulin-Gråhamn et al. 2004). O’Toole discusses in detail the transformative or transmitting effect from the fictional context to the real context and vice versa in the dual and yet essentially independent phenomena of metaxis, as does Boal and Bolton. He means that there is “often confusion and controversy among practitioners and audiences, particularly in the more extremely processual forms of drama”, and that for dramatic experimenters there has been an interest since the 60s, “whether there is a twilight area between drama and reality”, that gives residual or operative traces and effects (1992, p. 15). I will draw further from his studies and elaborate on metaxis from different sources further on in this chapter.

The drama-inspired processes in the cases of this work involve what Neelands calls a counter-cultural and transformational paradigm of artistic practices, which he states, “echo in the 'emancipatory' pedagogy of Freire”. I suggest that the practice-led action-research approach and the focus on transformational learning in turn echoes his suggestion that “transformations' are more likely to occur in artistic and pedagogic positions that are intended to produce change”. (Neelands, 2004 p. 51-52). I will come back to how he connects this to a sense of I and self and community. I see an expansion of this understanding and a possibility

to accentuate the indirect interconnectivity between individual, collective and societal transformative learning directly, if put in dialogue with what Scharmer (2019) identifies as the fourth teacher in cultivating generative fields of co-learning in which also action-learning is added and change intended. If ATD-practices can train you intra-and/or para-aesthetically, and in that expand the span of contextual inclusion that you train yourself to hold, together with others, as the vertical literacy Sharmer identifies, it will of course have a stronger interfacing effect if you expand the setting of the process to be staged in social and societal contexts.

Neelands further makes an interesting de-dramatization of drama and a meta-point on its transformational potentiality. He argues that cultivating a socially committed pedagogy, affirming the para-aesthetic and inviting participant realities as open-ended and co-creative rather than “domesticated intra-aesthetic” is what might alter in drama the sense of personal and social transformation to become “the rule rather than exceptional ‘miracles’” (Neelands, 2004, p. 47). The problem that Neelands identifies is in the ways of “theorising the possibility of personal and social changes and transformations through drama experiences in ways that go beyond advocacy and rhetoric and which acknowledge the relativism of context.” With the help of Geertz, Neelands (2004, p. 49) acknowledges that “In other non-Western cultural systems there may be no such 'division' of consciousness; the aesthetic is subsumed in the social” (Geertz, 1975, 1983), as argued by Scharmer above. I appreciate that line of thought a lot and I will connect it further to the ontological gearshift from dual to nondual experiencing that is identified in systemic perspectives. Theory U, as noticed by Neelands (2004, p. 49), in the field of drama falls into the long tradition in Western modernity “ascribing personal and social transformations to drama and other kinds of 'artistic' experiences”. In the concept of presencing in Theory U, the gearshifts from experiencing division or non-division are connected to a deepening movement within our structural field of awareness, from where inside ourselves we can access experiencing. To explore how that movement is possibly scaffolded and perceived in social/aesthetic practice fields framed by ATD, is one direction in which this chapter is heading.

3.2.4. Summary of section 3.2.1-2. and questions to be further theoretical-practically explored  
How to interconnect individual, collective and contextual dimensions of transformation, and how the social/aesthetic theorised practice field might scaffold that, is being elaborated and put under scrutiny both methodologically and in practice within the field of transformative

learning and ATD. The transformative learning field invites the holistic orientation and extended epistemology of ATD as a potent mediating method and approaches that can raise awareness and sensitise participants individually and collectively with personal pedagogical entrances. It can co-frame critical analytical reflection and creative emotional and embodied enactment in the crucial ways called for. It can create intra- and- inter-subjective transparency to engage socio-culturally internalized habits with aesthetically communicating, mediating and re-cultivating tools, engaging problematic frames of references and negotiating values and preconceptions.

Pre-conditions within drama to trans-contextually interconnect the focus, are identified, as in transformative learning, to include in the purpose, to promote change in affinity with para-aesthetic social and societal focus, as well as “to change the balance- and contra-flow in the narrative of knowledge/power equations”. The question of what is transformed is alive in both fields. In the ATD-field, it is suggested that more superficially immersed experiencing can create discrete senses of transportations and be accumulated or transgress into deeper ritualistic effects of irreversible transformations of people’s status and identity. *A progressive or deepening of a series of transformations* are pointed at through a difference between *qualitative changes* of theme and form, *quantitative changes* in understanding phenomena and the more *fundamental structural changes* that alter understandings of self, others, context. A dramaturgical progressive sense, inspired from ritualistic understanding of a transformative journey beyond the ordinary and back, is carried over to the next section as a blueprint and grammar to put in dialogue with other theoretical understandings. It relates to the third precondition that will be more deeply investigated, the ontological gearshift from understanding and experiencing reality as stiff permanence to a relative impermanence. It will be inter-related with the liminal space in the in- between and betwixt in further understanding depth and multi-dimensionality in transformation. The qualities of the socialites and ambiance in the learning environment and learning culture as well as its full scale of performative ecology, including the potential in the phenomena of metaxis that ATD can provide will be further elaborated upon.

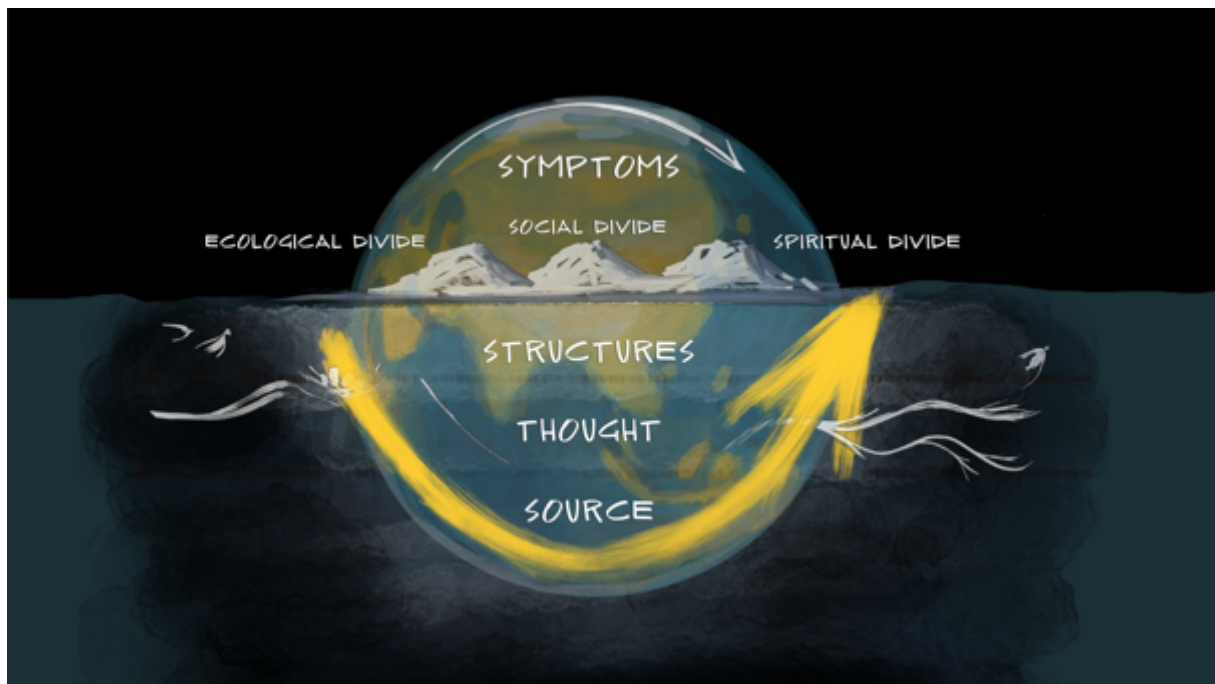
I will continue to ask; how socio-cultural, ATD and systemic theoretical perspectives underpin applications in a socio/aesthetic ATD-based practice field applying the holistic orientation with its performative ecology engaging an extended epistemology? How can that

scaffold transformative learning? How can theoretical underpinnings help the practice to co-creatively articulate and actualize full circles of transubstantiations when appropriate?

### 3.3. Paradigmatic gearshifts and theoretical modelling

Methodologically, in order to capture the holistic interconnectivity of first-, second- and third person, I specifically seek to capture the gearshift from reductive dual and polarized to an inclusive non-dual implicit-explicit generative thinking and experiencing. From either or - to both and, from a fixed sense of division and separation to a differentiated undivided participatory whole and its ontological-epistemological implications. It indicates a shift of understanding from the explicit surface of the iceberg to include the implicit depth under it as one gestalt (a general model used by theory U). It represents the meta-understanding of this shift from a biased positivistic empiric science of quantitative measures observing the surface to the total inclusion of the implicit explicit mind- and landscape. This is like a socio-cultural (historical) or holistic consciousness-based systemic perspective, underpinned by the floating post-structuralist general thinking.

#### 3.3.1. The Challenge of modelling a map that is not reality



**Fig. 9. The iceberg-model. The image of the Iceberg model is from the U-Lab course material (2017), made by Kelvy Bird.**

The iceberg model suggests that beneath the visible level of events and crises, that are symptoms of systemic failure, there are underlying structures, paradigms of thought, and a source that is responsible for creating them. In the framework of theory U (Scharmer, 2009,

Presencing Institute) there is a systemic view that summarizes three unsustainable divides of our times; an ecological divide, a social divide and a spiritual divide.

While the ecological divide is based on a disconnect between self and nature, and the social divide on a disconnect between self and other, the spiritual-cultural divide reflects a disconnect between self and Self – that is, between one’s current “self” and the emerging future “Self” that represents one’s greatest potential. (Scharmer & Kaufer, 2013 p. 4-5)

The divides are defined as interconnected symptoms of underlying malfunctioning structures and paradigms of thought in which we are all embedded. The failure or non- alignment with the whole in these paradigms of thoughts, creates structural disconnects in all areas and activities in society. This emerges through us as we “are the system”.

If what is under the iceberg is ignored, it becomes like blind spots, that will keep us locked into re-enacting the same old patterns. It acts out through our individualized socio-culturally internalized (sub-conscious) conditioning as well as on a collective structural level in our culture and institutions. Understanding the source, the origin of emergence in post-structuralist terms, at the bottom of this metaphorical U, and how, like in transformative learning we can re-cultivate ourselves from source, is one of the important imaginings in this version of the modelling (Working material, U – lab course 2015).

Identifying and engaging a shift in underlying structures and paradigms of thoughts is related to identifying the paradigmatic patterns of thinking. In the work; *The systems view of life – A unifying mission*, Capra and Luisi (2014) sees the new emerging scientific conception of life as shifts from a mechanistic and reductionist, to a holistic or ecological perspective.

The basic tension is one between the parts and the whole. The emphasis on the parts has been called mechanistic, reductionist, or atomistic; the emphasis on the whole, holistic, organismic, or ecological. In twentieth-century science, the holistic perspective has become known as “systemic” and the way of thinking it implies as “systems thinking”. (Capra & Luisi, 2014, p. 4)

In N. Batesons, (2017b) sharp, factual and poetic writing about system thinking, learning and living she argues that; “The preference for the safety and surety of the division implicit in ‘parts and wholes thinking’ is not a crime; it gives the illusion of making life easier to make sense of and to control” (p. 158). But she means that in modelling and defining learning and

knowledge, the clarity that boxing in parts, compartmentalizing and - “drawing divisions between natural processes, between cultures or between disciplines” - can obscure a complexity and create muddles on other, per se, interconnected levels, that are in the end needed to make sense of ourselves and learning” (N. Bateson, 2107b, p. 159), read learning as in symmathasy.

One of Vygotsky’s critical insights emerging from his analysis of the constructivist work of Piaget makes apparent the deceiving nature of confined and reduced dual empirical/idealistic rooted ways of thinking theoretically, through the mindset of positivistic empirical biases, applied to the more complex holistic human condition. The different understandings of the constructivist perspective become evident. Vygotsky reveals further from that, how trying to derive human functional understanding from separated parts of a whole as in a mechanical or chemical analogy, misses the deeper and more trans-contextually inclusive and expanded organic and intrinsic inter-connectivity in development or growth as well as learning over time and space (Vygotsky, 1934/1999). Reducing water to chemical components of oxygens and carbon will not make you understand the flow of water or what water is or does. In Vygotsky’s critical discernment characteristics of such a reductive analysis is that it “obtains products that in its kind differs from the analysed unit – elements that do not contain the properties that are characteristic for the unit as such, but own a full range of new properties that unit would never show” (Vygotsky, 1034/1999, p. 33, *my translation*). He means the same thing will happen if complex psychological process or language is broken down to just elements.

I am aware of this challenge and complication if you want to model something that captures anything, and yet it helps us mediate new understandings. Theory U is one example, that I will use. It imagines a progressively deepening learning journey, through the structural field of awareness as a movement descending the left side and ascending the right side of a U, which can give you a sense of stages of development over time in a certain order, and yet Scharmer, asks us to perceive it as if “it works like a matrix, that it works as an integral whole, not as a linear process [...] You could think of the U as a holographic theory: each component reflects the whole, yet in a very specific and particular way” (Scharmer, 2009, p. 44). It can be problematic or not. It is yet a very helpful tool.



Andersen & Björkman (2017, p. 53) argue and I agree, when they in relation to the tradition of *bildung*, discuss Keagan's five orders of ego-development, in which Keagan indicates an objectified sense of development towards maturity, that it is appropriate to acknowledge that it is "widely discussed whether such stages or clearly distinguishable orders of mental complexity actually exist and whether development happens in such steps, or whether development is continuous and the complexity of mind increases smoothly". Vygotsky's understanding of development of psychological higher functions, as a "series of qualitative transformations" is interesting as each "of these transformations provides conditions for the next stage and is in itself conditioned by the proceeding one, thus transformations are linked like stages of a single process, and are historical in nature" Vygotsky, (1980, p. 46). This is how I will choose to see stages/phases when I am aspiring to capture progressive movements in processes, that do not necessarily have a linear causality, but yet proceed with a flexible purposing process over time and can be presented over a timeline with qualitative transformations. And I agree further with Andersen & Björkman (2017, p. 53) that it is contested whether complexity of mind (Keagan) progresses in this particular way in all cultures or if the model (and models in this work) just reflect how we mature in the West. Finally, it might not be that "specific parts of each order of complexity always fit into the same order of complexity in all individuals".

What Vygotsky suggests from a socio-cultural perspective, as an approach to analyse and model, is that you divide a complex coherence into units. With units he means such a product that owns all the fundamental properties that features the whole, and that are indivisible living parts of that unit" (Vygotsky, 1034/1999, p. 36, *my translation*). Vygotsky also suggests that qualities are what interlinks inter-functional dynamic units into co-creating meaning or whole gestalts of interconnectivity. A way of modelling the human and her socio-cultural environmental complexity and her aesthetic performative ecology, in inter-functional and inter-dynamic units that keep the characteristics and can be associated with each other into flexible meaning- and sensemaking will be suggested below. The modelling will be in wheels and keys,<sup>1</sup> in which the key elements are not reduced to separate parts but are participating key

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<sup>1</sup> I have used the wheels and keys extensively in my life training and learning in different settings. Everything from the entrepreneurial chaos-pilot context in Switzerland called counsel-guide-training that use them for both personal and organisational learning trainings, to my pedagogical role in 17 years of personal development programmes using nature as a teacher. My incorporated understanding will shine through and I owe gratefully my way of understanding wheels and keys to the way they have been taught to me. In this context my aspiration is not to bring in the whole life wisdom and underlying

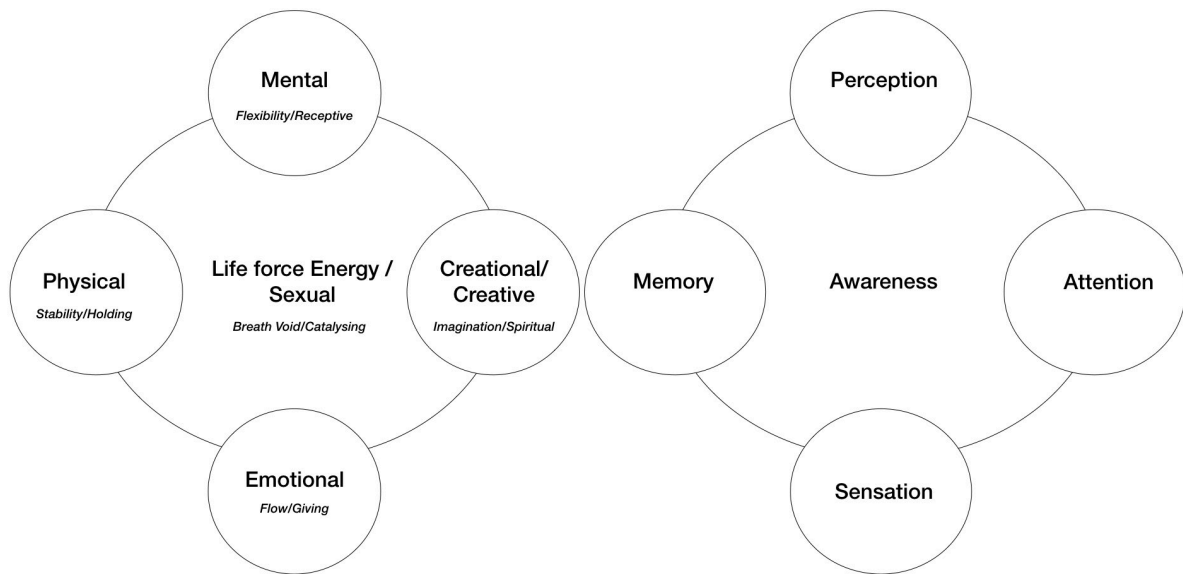
holders into the whole. The inspiration to this modelling comes from a non-Western culture, the Native American Indian traditions that organise their key insights on wheels in cardinal and non-cardinal directions to interrelate understandings of the interdependencies of the human nature as an intrinsic function immersed in nature itself. That allows for interrelating dynamic functional units in nature and the human nature in an inter-associative way. A similar attempt is done by Joe Norris (2011), in determining the quality of merit, research and instructions in arts-based projects. He does that together with Paula Underwood (2000) from her Iroquois perspectives on the “Great Hoop of Life”, the collective wisdom being organized on Wheels. Different undercurrent qualities coloring each direction and organising different dimensions of different themes in corresponding associative conversations. Norris means, referring to Maruyama (2004) that it provides a ‘polyocular vision’. In placing different inter-functional keys “one can simultaneously map these four dimensions of art-based projects. Unlike a geographic position, however, in which an object or person can only occupy one position at the same time, in this framework, an arts-based project can be moving ‘towards’ all points simultaneously” (Norris, 2011, p. 2). This modelling uses the same principles in a more nuanced way.

### 3.3.2. Trans-contextual Modelling of inter-functional units through wheels and keys

To demonstrate the modelling of one categorization I take the five human aspects as one inter-functional unit that is holistically involved in ATD. The different aspects are different keys on a wheel, beside that wheel there is a wheel with the keys to the inter-functional dynamic unit of Vygotsky’s higher psychological functions.

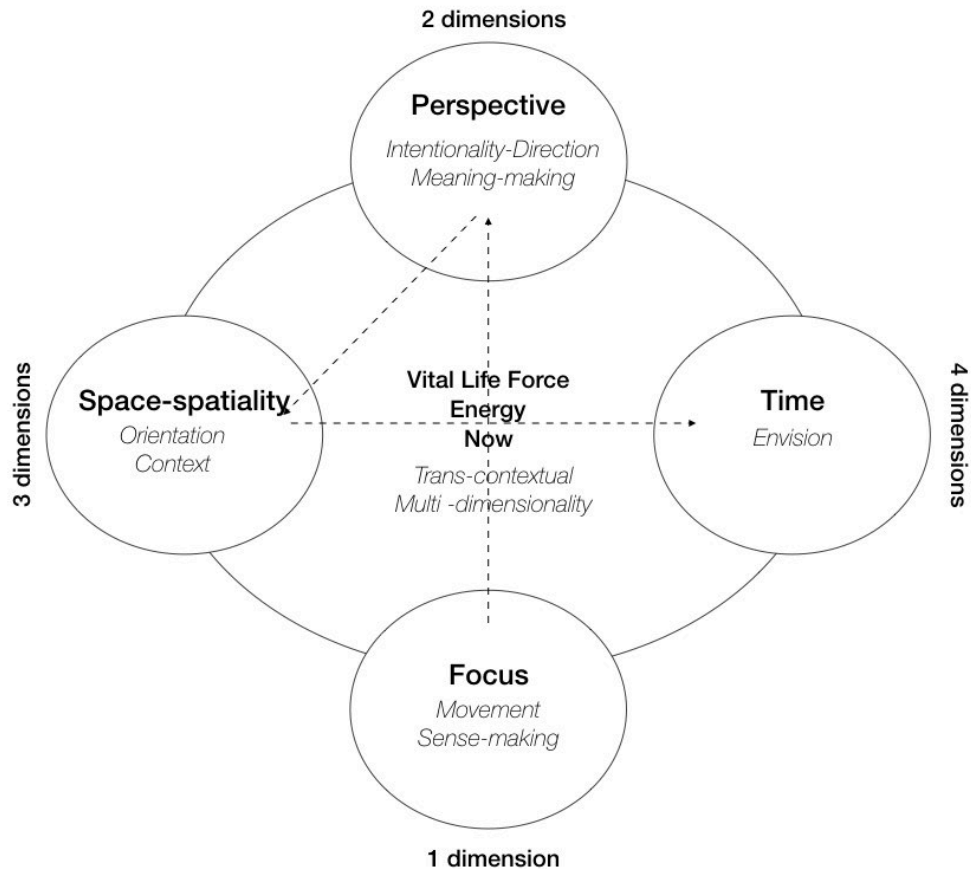
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worldview from these contexts. I am primarily interested in the organising principles of the modelling. Some wheels and their key qualities, like the five human aspects and keys to engage resistance and challenges, presented later, are inspired by that worldview. But all keys and wheels will likewise be anchored in references to the theoretical-practical understandings presented and of interest to this thesis. Some further references are: (Plotkin, 2008, chapter 3, Reagan, 2009, Terra Hawk, 2018). ee also Bateson “The pathology of our wrong thinking by which we are all living, can only in the end be corrected by an enormous discovery with those relationships that makes up the beauty of nature [...] aesthetic is a response to relationships”. (G. Bateson in N. Bateson, 2017b)



**Fig. 10. Five human elements and Vygotsky’s higher psychological functions and a multidimensional**

The keys in the different directions are placed in accordance to suggested resemblances in qualitative properties (rather than discrete quantities). In this case the human five aspects have been given different qualitative properties, that when associated with the keys in another wheel can start to suggest sense- and meaning-making. As in the south of the wheel, the emotional quality of giving and flow can be associated with emotions giving a connection to the whole and put things in e-motion, which is the property in a sensation and helps us to start to give sense to something. If we add a third wheel that contains an inter-functional unit of dynamization of dimensions into the conversation with a certain movement between the keys, it creates a meaning-making narrative.



**Fig. 11. Dynamization of dimensionality.**

The emotional interconnection in communication creates a focus and movement of interconnectivity, we are touched. Depending on intentions in and perspectives on a situation (north aspects and qualities) we will be receptive to a certain mental perception and meaning-making that directs us. The perception will be coloured by - if we bring the keys and qualities of the west into the dynamic - internal memories and external stimuli that put us in the physical space and hold a stability for us in who we are or were, at a certain time. It contextualizes the current sensations and perspectives into a perception, that can flexibly change if re-framed and oriented differently. If we are creatively communicating with ourselves and the world our attention will bring in the east as creative imagination of “what if” we envision something. Imagination lets us experience over time. It attracts our attention into an expansion and put it in a generative tension with “what is” - our prior situated experiences up till now. With imagination we can then creatively relate to the past over time, in the Now which will be in the centre of all wheels. The centre brings in the energetic qualities of life force energy and breath into the equation that catalyses all the keys and direction into a multi-dimensional sense of the whole. If you go from one direction to the other, you will always pass the centre, from which you hypothetically have access to all

directions, simultaneously or in another order, and in a quality of trans-contextual openness (see section 3.5.1. Multidimensionality).

It means different individual experiences might have different choreographies in the inter-functional dynamic. For someone, or as a collective focus, it might start with a creative image, that triggers a memory that awakens a sensation and emotion, and therefore you start to think about something. There will be this basic movement within some wheels that represents a suggested progressive dramaturgy, but that is not cut in stone. It can take into account a flexible individualized or situational movement, as described in Buber's experiencing, shifting between different qualitative ways of attending, that will be recognizable in the differentiations of the direction. Socio-cultural invariances can also be included (as for example some suggestions from the Native American Indian worldview). One principle understanding applied in focused choreography and dramaturgy, as well as in chaotic patterns or any living process, is that energy follows attention (Scharmer, 2009), which means we can structure attention sequences and focus, exploratively, artistically, pedagogically, ritually, with "flexible purposeless", etc. I will especially try to catch possible transformative dramaturgic progressive movement in different theoretical approaches, such as Vygotsky's cycle of creative imagining, Boal's understanding of transformation in the socio/aesthetic space of theatre and applied theatre, and Bolton's understanding of a deepening emotional and aesthetic engagement in stepping into a drama process. Different components from different theoretical reasonings will be put on wheels to allow an inter-dynamic and associative dialogical meaning- and sensemaking. Another principle with the wheels and keys is that one key, for example attention, as one of Vygotsky's higher psychological functions, can in itself be micro-scoped into a wheel of nuances (see section 3.5.1). This will build up a mandala of wheels and keys into a multi-perspective analytical frame.

### 3.3.3. Difference between change and transformation

Another kindred understanding of how the difference between change and transformation can be defined with the help of the same principles of understanding as Vygotsky's is displayed in the work *Change – Principles of Problem Formation and Problem Resolutions* (Watzlawick et al, 1974/2011). It focuses on revealing the very nature of change itself, both questions about how change occurs spontaneously and how it can be promoted. The authors of the book were all part of the so-called Palo-Alto group at the Mental Research Institute in the 1960s-

80s, focusing on human communication research through couples and family therapy “under Gregory Bateson’s theoretical and Don D Jacksons clinical direction” (Watzlawick et al, 1974/2011, p. 11). They were all initiated into the practice of hypnosis therapy and familiar with the research of Milton H Erickson, a psychiatric specialised in hypnosis and family therapy. Bateson later assembled Erickson with John Grinder and Richard Bandler. Through modelling his work, the two of them created the first platform for NLP (neuro-linguistic programming) (Bandler & Grinder, 1979, 1982, Tosey, 2006 p. 1). They were all spurred on in their own professions by the same challenge as Sharmar formulates in theory U, and the sociocultural and other perspectives calling for as a third pathway to include the dual oppositions generatively, but not get caught in conflicting reductions; How is it that undesired situated results keep happening through some kind of interlocking patterns in groups, cultures and systems as they remain reproducing the same quality of results, in spite of all good intentions and actions to change? With the help of two fundamental theories the book defines the difference between changes of a first degree that follow the principles within the Mathematical Group Theory and changes – or rather trans-contextual transformations - of a second degree that can be underpinned by the Theory of Logical types.

The mathematical group theory stipulates a variation of changes in and between a group of elements, or within a system as a first degree of changes that only creates internal changes within a system (that is, groups of categorised elements) that in itself stays intact- from its own frame of references. This involves on the one hand one quality of pertinence (a degree of permanence) that maintains the over-all status quo, and on the other hand a quality of change that can create variations within this invariance. For example, a person’s self- and worldview can be self-absorbed in an ego-awareness, which could be defined as allowing for new variations of perceptions of something to emerge, but they are governed by the same premises- structure of thoughts, discourse or frame of references. This mirrors the paradigmatic shift in understanding the impermanence of which seems permanent, but also brings to light how yet discrete elements make up discrete inter-functional units as a system. Referring to Sialaff (1956), the theory is said to, ”’just deal with elements and relationships’ and can therefore, thanks to its structure, treat dictums and methods of the most different mathematical (and non-mathematical) areas if only they have the same logical structure” (Watzlawick et al, 1974/2011, p. 18.)

The foundation for the definition of a group is the notion of an amount that is sometimes also called a system. An amount is compounded by elements, whose kind or constitution are principally of no significance. By this is only meant that elements can be things, speeches, concepts, organisms, happenings or whatever other form of data. (Watzlawick et al, 1974/2011, p. 19)

The second degree of changes refers to shifts from one reference system of internal logics and class of categorisation to another and is underpinned by the Theory of logical types (referring to typology of logic, in the meaning of Whitehead and Russell's *Principia Mathematica*, (Watzlawick et al, 1974/2011, p. 21). A change of a second degree involves and illuminates another set of qualitative inter-dynamics of changeability, alterability as well as permanence, abidingness, and being involved. It involves what I have up to now been pointing at as a transformative change, shifts or jumps between different abstract and hierarchically related levels of categorisations – dolls within dolls. This shift can happen if something is added from the outside of the initial frame of reference, or if there is a seed for shifting perspective inherent, in respect to the internal logics that rule an entity, group or defined part of a system. That is, if the rules of engagement allow for rules - relational underlying principles - or elements to be changed.

A little story from the book of the Master and Margarite in which Pontius Pilate's worldview is depicted as him understanding himself as a man of power over life and death. He speaks to Jesus, before his crucifixion, and tries to make Jesus understand that he does not want to kill him, and he wants Jesus to renounce being the king of the Jews, or say that he had been lying... or different versions of the same underlying discourse, so that they can both come out alive from the situation drama. Jesus' answer is something on the lines of; I am sorry, but I do not think you understand, that you are not the ultimate one pulling the strings. This is an example of a variation of changes within the first degree in Pilate's worldview or frame of references, and a sudden shift to a second degree of solution by totally other framing worldviews. It is a classic example of re-framing (Watzlawick et al, 1974/2011).

As I will suggest further down the rules of play and improvisational flow in metaxic spaces of “what is” and “what if” ask for both the ability to stay within the same frame of reference with variation, but also to be able to re-frame. Hence in a systemic view that involves different systemic levels (Holling, 2001, Wilber, 2000), and a need for transparency and openness between nested dimensional levels, groupings or contexts, a transformative shift can

then be defined as a shift in understanding defined from one frame of references to another frame of references. Bateson terms it, a trans-contextual locus of operandi that can engage several frames of references in a spontaneous stream of re-combination in-between them, as Buber demonstrated, which is my understanding of how double blinds, paradoxical conflicts between different internalized contexts are held in place and respectively released as reframing irrational jumps.

One important fact being considered and revealed in many facets is; that studying change without incorporating its relationship to “what does not change” is one of the biggest sources of confusion and formation of problems and paradoxes. It can give rise to misleading attempts that block out actualization of real resolutions and solutions in all kinds of processes, including learning and creating. Impermanence and permanence, becoming and being, changeability and durability, variations and invariance therefore need to be treated and understood as one inter-dynamic gestalt (Watzlawick et al, 1974/2011, p. 7).

Whether the changes are evanescent, permanent or evolve into other changes is of vital importance in any understanding of human behaviour for the self and others. I have viewed much of what I have done as expediting the currents of change already seething within the person and family – but currents that need the ‘unexpected,’ the ‘illogical,’ and the ‘sudden’ move to lead them into tangible fruition.

(Erickson in Watzlawick et al, 1974/2011, p.xiii)

For a clearer understanding of how shifts between one transformation to another transformation occur, there is, I suggest, an implicit quality of non-changing awareness active, that can serve as a contrasting backdrop as a still sense of witnessing and observing, but also in immersed and blurred experiencing as a permeating presence (I will come to use the term omni-present and omni-directional for the quality of attending demonstrated by Buber, together with the notion of I-and-No I, from the Buddhist zen-tradition “The true self is thus a “non-self” (Skt *anātman*; Jp. *muga*) that awakens to its “formlessness” Davis, 2013). This point is important to make explicit in order to see the logic, in the full gestalt of change, transformation, permanence and impermanence in the sense of I in relation to the self, the other the collective and the context. An analogue definition from the field of geodesy is that “a transformation is a conversion from one set of coordinates to another set of coordinates (lantmateriet.se), and the *converter capacity* is what is being explored as a “transformative agency”. This requires an awareness of the whole, an unchanging point of engagement that can contain and contrast the immersion and emergence of these two sets or several frames of



references embedded in each other cross-scale. These shifts can be easy to identify theoretically but can become tricky in practice. Understanding the nature of the differences and how to approach an engagement with these different inter-dynamics will be crucial to both discerning how problems and challenges in educational situations and cultures take form, as a lot of “changes” are promoted, but often do not change the frames of references, or underlying paradigmatic premises that create the problem in itself.

A system that may run through all its possible internal changes (no matter how many there are) without effecting a system change, i.e. a second order change, is said to be caught in a *Game Without End* (97). It cannot generate from within itself the conditions for its own change, it cannot produce the rules for the change of its own rules. (Watzlawick et al, 1974/2011, p.23).

This specific paradox in our human behaviour is more at the core than ever in our historical challenges as a human race embedded in “different systems of interaction”. It might be a reason why a possible “transformative agency”, with meta perspective that can see one self, interconnected to different frames of references of a whole might be crucial to include as a faculty in learning itself, as in Scharmer’s vertical literacy (Scharmer, 2019), that I will come to see as a multi-dimensional centring flexibility in a transformative agency.

“The *one way out* of a dream involves a change from dreaming to waking” (Watzlawick et al, 1974/2011 p. 12), and will be a second-order change, a change of change. To be awake, or becoming aware of oneself socially, culturally or existentially, will then no longer be part of the dream, or a blind form of individual or social identity. It will be a change into another state, or place of origin in one’s way of experiencing. Second-order changes can also happen spontaneously in our every day. “People do find new solutions, social organisms are capable of self-correction, nature finds ever-new adaptations, and the whole process of scientific discovery or artistic creation is based precisely on the stepping out of an old into a new framework” (Watzlawick et al, 1974/2011 p.12). ADT processes presented in more detail later, do this, especially in the phenomena of aesthetic doubling or metaxis in role-taking, explored from the liminal space in-between and betwixt which addresses the activation of the function, faculty and understanding of a transformative agency. Story-telling or the use of metaphors in process drama can be a didactic vehicle, in which you can become aware of yourself, as yourself or as another, as well as you and the other in context- as one kaleidoscopic gestalt, making explicit what changes and what does not. It involves shifting between frames within

frames, and constantly changing rules of engagements and elements involved. Analysis of the logics, classes of elements involved in the performative ecology of ATD and its rules of engagement through which the awakening or meta-awareness can happen is coming.

Fritz (1989), made the distinction between a reactive-responsive oscillating to a creating orientation, in which creating is of a different nature than problem-solving. Problem-solving that brings in solutions of first degrees, created from the original frame of references, does not “change anything”, but adds new problems. These are termed hydra-problems, in which cutting of one snake head from the mythic hydra makes more of them grow out (N. Bateson, 2017a). He defines the transformative reframing process in a creating process as an initial structural tension between current reality and a vision (“what is” and “what if”), that is important to keep “in tension” as it will seek resolution. Just as one in drama keeps up the tension, between different forces to generate curiosity and dramaturgic driving force. This so that what Fritz calls the structural conflict (double bond, or oscillating problem solving), that keeps you from transforming into an evolution of greater complexity of yourself, does not collapse to revolve (revolve you into an alternative of a first- degree of yourself). The vision will rather give you courage and motivation to face the unknown and make you transform by being embraced by a senior structure (a vision or sense-making with a re-organising principle, anchored in a deeper life-purpose). A structure that is senior to the structural conflict has two properties; “it incorporates structural conflicts into itself” (the crucifixion lives within me), and “it transposes a complex structure into a simple structure” (Fritz, 1989, p.114). This is a play with the transformative vision of Jesus in the story; *being nothing I become everything, the ultimate power of god as I am his son as I die as a person and become one with life that is also death, I will live again and again in an infinite now*. A last contrasting and very down to earth example of reframing in action in children is given by Vygotsky, showing how these functions exist in our psychological functions even if we are not aware of them in a conscious explicit way. A child is drawing a picture of a wheel on a train, the pencil breaks. First the child is observed, forcing the broken pencil into the page, which causes the wheel of the train in the painting to be partially destroyed. The child’s re-framing visionary resolution to this structural conflict now existing between wanting to draw a train and a broken wheel is to embrace the situation with a senior structure, containing the structural conflict in itself, by saying that the train is in a repair-workshop (Vygotsky, 1934/1999).

### 3.4. Socio-cultural characteristics and its transformative dramaturgies

In Vygotsky's view, he is socio-culturally and historically aware, the knowledge process is seen as an inter-dynamic "in- tension" between reproduction and creative imagination, in which the learning leads the development. Our psychological processes have social interactive (biologically embedded) origins. What happens between us and others comes first, and then internalizes as an intra-psychological process in our irrevocable independence with the social and environmental world that constitutes us. "Imagination as psychological function located in the core of learning and development, also originates within social interaction and cultural-historical moment of a child's development" (John-Steiner et al, 2010, p. 6). We broaden our own horizons just as much through our own direct experience as though the imagination of others' experiences, descriptions and imaginations, and especially through art as a transubstantiating ability (Vygotsky, 1930/2013). I have in the former chapters, and sections, tried to show how other systemic, relational and aesthetic understandings support and are in dialogue with this integral worldview.

Vygotsky studies the "psychic processes and their complex functional system and he did it, as indicated before through relating different functions to each other (attention, memory, perception etc)" [...] and he means that the process of consciousness "is a movement, a transformation on several planes" (Lindqvist in Vygotsky, 1934/1999, p. 9, see also Watzlawick et al, 1974/2011 Holling, 2001, Wilber in section 3.3.3). He suggests a dialectic relationship between functions and levels within the containing consciousness, that include our social and environmental osmotic embeddedness, that work through an integrating principle in which the psyche has a meta-function. The relational understanding and experiencing from in the in- between of the different functional units, is what is of predominant significance, not as in other psychological theories, the development of particular functions in and about themselves. "Memory for example has different functions at different ages and functions in different ways in relation to attention as well as perception through the course of development" (Lindqvist in Vygotsky, 1934/1999, p. 9).

From Vygotsky's critical understanding of mediation, that our direct experience of the world is mediated by outer tools and inner signs, which are psychological tools, I will especially contemplate ATD as a possible inter-dynamic sign-tool complex in itself. John-Steiner et al (2010, p. 7), cites the connoisseur James Wertsch (2007, p. 178) when he catches the core of mediation in saying that "it is because humans internalize forms of mediations provided by

particular cultural, historical and institutional forces that their mental functioning is socio-historically situated”, which is a similar awareness as presented by Foucault. John-Steiner et al (2010, p. 4) also notice that many scholars selectively emphasise within the cultural historical tradition how language is central to thought. But they “pay limited attention to symbolic systems and other semiotic means”, and they suggest a more cognitively pluralistic theory that can include an ecology of systems of representations such as “mathematical symbol systems, maps, artistic sketches, sign language, imagery and musical notes” which are socio-culturally embedded in the experiences that pattern and frame situations of knowledge creation. With some of the socio-cultural and historical influences on ATD formation of socialites, sensitivities and functionalities shared in chapter one and two and further on, the aspiration is to be able to perceive the interactive cases as possibly “re-cultivated” by the historical and personal qualities in ATD as a generative socio/aesthetic mediating practice field. My aspiration is not to capture the entirety of the socio-cultural historical understanding, but to put my ear onto its ground to catch the rhythms, sounds and specific music that can dance and interface with the transformative learning dynamics in the ATD, and systemic field. Some further Vygotskian concepts assembled by John-Sternner et al (2010), as perezhivanie, the zone of proximal development (ZPD), movement, impermanence and a holistic view over time and space as the heart of development and change, play, meaning-making and creativity, is a guideline. A dramaturgically progressive but flexible movement within a unit of inter-functional keys to such a transformative process I have gathered from Vygotsky’s full circle of creative imagination (Vygotsky, 1930/2013).

#### *The dramaturgy of transubstantiating transformation between reproduction and creative imagination*

Vygotsky describes a generative circle between reproduction and creative imagination that can lead to a full transubstantiation of reality. I here put its key qualities on a wheel, juxtapositioning previously introduced wheels of human aspects, Vygotsky’s higher psychological functions and dimensional dynamization, and another wheel imagining different cardinal qualities already established, underpinning different mediating tools and signs, as for example putting intellectual concepts and theoretical modelling in the north, underpinned by mental and mind qualities. I put artefacts as exterior tools in the west associated with the physical space and the interactivity with the environment, etc.

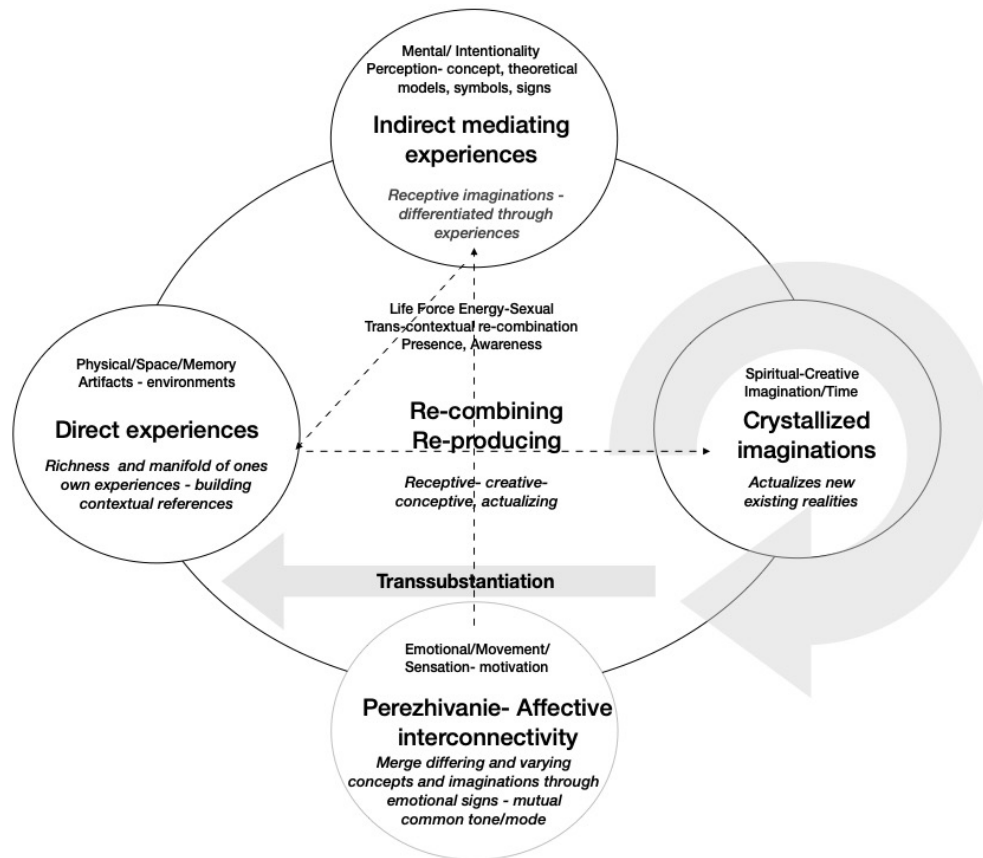


Fig. 12. Vygotsky's (1930/2013) full circle of creative imagination.

In a full circle of reproduction and creative imagining, Vygotsky sees four important inter-dynamic keys that lead to a transsubstantiating re-combination of experienced reality and knowing. The first one, placed in the west, is that “the richness of the imagination’s creative properties are directly interdependent on the richness and manifoldness in the human being’s earlier experiences, as it constitutes the material out of which the imaginative constructions can be built” (Vygotsky, 1930/2013, p. 19), and it puts it together with memory as a containing dynamizing but plastic property together with west of the juxtaposed wheel. He illustrates that this holds a complicated relationship to a second key placed in the north. It is the engagement in “the imaginative constructions and complex phenomenon in reality shared by others”. When you read a display of someone’s studies and/or experience of the French revolution, for example, it does not recreate what I have already experienced, but creates new re-combinations with a huge register of trans-contextual references in me in dialogue with someone else’s imaginations (Vygotsky, 1930/2013, p. 20-21). The north in other wheels carries properties of receptive mental openness and intentions, which can associate theoretical concepts and modelling as mediating signs, constructed by others in a research process.

### *Pedagogical dimensions*

In the north I have placed the core of Vygotsky's dialogical pedagogy, which interconnects it to all the other directions (which will become more clearly modelled in the next section). The pedagogical socially interactive approach to learning is anchored in the view that knowledge is socially co-constructed, by of doing together with others who already know or know differently. From the sociocultural perspective, learning leads to development through social co-operative interaction where someone who already knows or supposedly knows (most knowable other - MKO), helps the learning by modelling and completing, as in filling in (Holzman, 2010, p. 33-34). This is pedagogically translated into strategies of scaffolding in which a pedagogical interactivity consists of organising an experience-based activity in which the learner can discover how to learn by the modelling of and completing with others. Once the know-how becomes internalized, or by discovering new ways of creating, learnt, the learning moves into a more independent varied option (John-Steiner, et al, 2010, p. 9). John-Steiner (2010) suggests this concept has been broadened into something that applies to the holistic approach in this context, to "include peer-based reciprocal assistance including 'all aspect[s] of the learning-acting, thinking and feeling' (John-Steiner, 2010, p. 9). This is the zone of proximal development (ZPD) in which a too small challenge will not be stimulating enough to keep you interested, and a too big one can cause you to give up and lose self-confidence (see also the concept of flow in adult collaborative learning (Csikszentimihalyi, 2003)). Lindqvist (in Vygotsky, (1934/1999) suggests that the origin of the concept of ZPD in Vygotsky's thinking is linked to scaffolding the process of contextualizing first order of knowledge, understandings based in everyday life contexts, to a second order of scientifically developed understandings and concepts. This is very much the nature of the learning process in these cases, including the scaffolding by the social/aesthetic frames.

In the pedagogical process modelling or co-completing by practically showing as well as explaining, a collaborative and co-operative dialogue enables the learner to be able to imitate and internalise the pathway to understanding know-how, and to guide and regulate one's own performance. This is a first step, as well as breaking down the process into small steps building competence and confidence, cultivating the use of internal signs and external tools to help organise higher psychological ordered functions, into abilities and new strategies in learning, interdependently (Vygotsky, 1934/1999, Connery et al, 2010). The role of continuous playfulness and the use of creative imagination interrelated to earlier experiences, is where his understanding interconnects with adult transformative learning, in re-cultivating

your internalised perceptions and the structural premises that generated them. Organising collective and socially interactive environments for learning are needed where the other, not just the teacher can become part of a continuous re-cultivation in learning. Just as in play, the more experienced (MKO) can also find his/her PZD. In order for this to work “scholars have come to identify that the co-construction of new ideas includes the sharing of risks, constructive criticism, and the creation of safety zones” and living temporarily in each other’s realities “they draw on their mutuality as well as differences and background knowledge, working style and temperament” (John-Steiner, 2010, p. 9).

The third key is the function of emotional interconnectivity through common emotional signs, placed in the south in association with the human aspects wheel and dynamization of movements and motivation as a function. Images, he suggests, evoke a certain feeling and mode that gather a sensation and the “affective similarity unites and ties together different perceptions (Vygotsky, 1930/2013, p. 23). This is what Heathcote calls the human brotherhood code (Wagner, 1992). Finding this code means that different personally engaged entrances to a theme can create an expanded interconnectivity in the group and a collective thematic focus. Vygotsky differentiates that from the quality of associations “founded on closeness and resemblance, which is a repetition of the experience due to resemblance in an intellectual regard” (Vygotsky, 1930/2013, p. 23), a quality in the north. This is where the importance of emotional imaginative engagement and *perezhivanie* – translated as “lived emotional experience”, in learning comes into the picture. This is because the mental parallel association holds a quality of sympathy and distant adhesion between forms of thinking that in themselves stay intact. Emotion, on the other hand invites us to become empathically in report with and in touch as we engage with the view of the other. That opens us from within into a plasticity in an individual and collective quality of imagination that is cohesive, which can transform the form of our thinking perceptions, in the way Vygotsky insisted that thinking is rooted in emotion. Vygotsky appropriated the term *perezhivanie* from Stanislavski’s work with actors preparing role-taking by using pre-lived experiences (John-Steiner, et al, 2010, p. 8) and it is highly relevant in the field of drama pedagogy (Hallgren, 2018). This creates pedagogical transformative learning entrances.

This leads to the fourth key, that is related to art as an imagination that can transubstantiate. Vygotsky suggests “that an imaginative creation in itself can manufacture something completely new, that does not exist within the human experience and does not correspond to

any real existing thing. Likewise, this “crystallized” imagination starts, once it has taken an external gestalt, materialised and become a thing, to exist in reality and influences other things (Vygotsky, 1930/2013, p. 25). This is where a full circle of transubstantiation into actualizing the imagined start, and a transformative generation between reproductions from the past blending with creative imagination becomes actualized learning. This leads a development through which a new future emerges. This transformative figure of thought will be found in Boal’s understanding of the transformative movement through the social/aesthetic space, as well as in Sharmar’s understanding of a deepening learning journey through the metaphor of a U. In the next section, the progressive inclusion of dimensionality may suggest a progressive dramaturgic narrative to this inter-functional dynamic, to allow for a trans-contextual playful re-combination of past and future, other’s imaginings, interior and exterior tools and signs. Vygotsky suggests that the nature of transformations, transfigurations in learning involves even subtler qualitative categories as rhythms or frequencies that de- and reconstruct our perception through our senses and incorporates and internalises them in an interconnectivity of reality through our embodied consciousness. This subtler core of transformation of substances he finds activated through the intelligence in arts and especially intelligently applied in other socio-cultural frames than our Western understandings (Vygotsky, 1925/1971, p. 218-219).

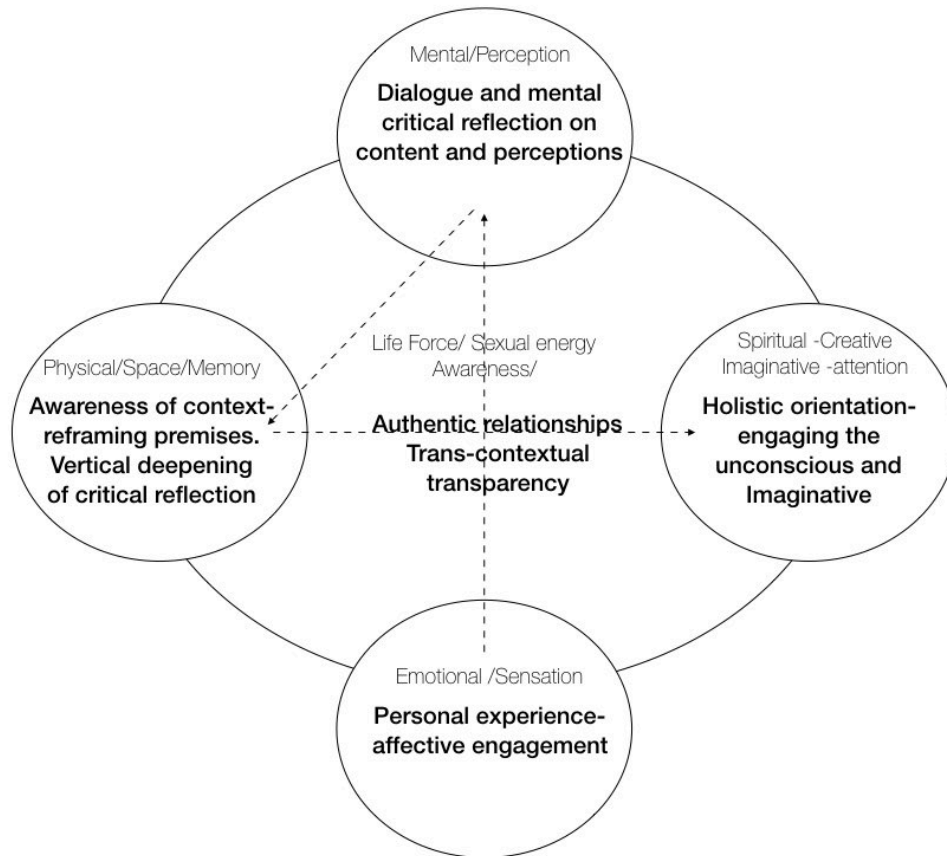
Vygotsky suggests that theatre is the one form of aesthetic practical arts that comes closest to providing a full circle of creative imaginations in which the transformative de- and reconstruction of sense- and meaning- making, view of oneself and the world and actualisation of new physical forms happens (Vygotsky, 1925/1971). In the tension between “what is and “what if”, lies a potential creational zone of proximal development (ZPD), as earlier lifted by the understanding of a creating orientation by Fritz (1989). As one of his experimental methods – the experimental genetic or experimental developmental method – (Vygotsky, 1978/1980, p.12 and 61), he initiates a movement in the learning process that provokes a development, through the same principle of creating a structural “in-tension”, by inserting a challenge that becomes a structural conflict that will seek a new way to come to resolution. One child that he observes, having inserted a conflict by secretly removing the blue pencil in a drawing task, explains to himself out loud that he wants to paint a blue sky, but he does not have a blue pencil. A new creative vision in action emerges for the child – inventing a way to blend the grey and violet to get blue, and a new mediated way to create what he needs (Vygotsky, 1934/1999).



Bridges between socio-cultural and transformative learning and ATD

In my interpretation, the Vygotsky's socio-cultural perspective of *learning leading development* already contains a historical and re-cultivating understanding of a process over time and space and understands the individual, collective, structural and environmental as an integral, interconnected and interdependent whole. The knowledge process is seen as an inter-dynamic "in- tension" between reproduction and creative imagination, where creative playful imagination relates to one's own experiences as well as mediating imaginings transmitted and lived by others, and/or mediated by tools and signs of material and immaterial character. The holistic and consciousness-based meta-understanding holds developments of higher psychological functions in which the presentational and art-based forms of knowing including an expanded inter-functionally dynamic epistemology. The integral use of internal and external, material and immaterial sign, tools and symbols is part of meaning-making and connected to activating higher orders of psychological functions as in the ATD-practices. The reproduction of "what is" – as in embodied memorized spectrums of experiences (that are originally internalized by mimicking and imitating socially modelled ways of being, by socio-cultural osmosis) are constantly re-combined in dialogue with the imaginative "what if".

This is a combination of these two sources, put together on two wheels (using the cardinals and centre), that can be associated with each other, combined with a third unit of elements – five human aspects.



**Fig. 13. The six elements in transformative learning placed on a wheel juxtaposed by wheels with Vygotsky's higher psychological functions and human aspects.**

The arrows suggest a process starting in the south with an emotional aesthetic and personal engagement. This opens participants up to share, meet and be able to complete and critically analyse the intra-subjective field of perceptions with others and their imaginations in the north. This can start to cultivate the centre of authentic relating to oneself and others. It becomes contextualized from the west and enriches our own experiences and memories. It deepens the critical lens by making collective socio-cultural patterns individualized or externally transparent. This governs the premises for awareness rising and changes in interpretations and perception. This experiencing and awareness is put in creative tension with the east, our collective power to re-imagine ourselves, our existentially deeper sense of purposes that will envision our expanded enacting of ourselves.

In transformative learning, it is in the combination of the holistic orientation, described in the introduction, including aesthetic presentational forms of knowing, using signs and tools that indirectly involve un-conscious memories as well as bending them associatively, that in transformative learning processes makes implicit material explicit for critical reflection. The

inter-dynamic of content, frames and the premises for frames that forms perception can be made transparent and possibly allow recombination and re-framing. An example of this is the participant referred to in the introduction who starts to see how the fictional frames, can trigger, bend and knead personal materials to be engaged for further re-sculptured understandings in a broader collective context. The deepening of critical reflection, rooted in personal affective and mentally embodied experiences are said to have three degrees, scrutinising content, and becoming aware of one's own perceptions about that content, but also what the premises for forming the perceptions are (Mezirow & Taylor, 2009). This is like the politician in the introduction, who suddenly with the help of a metaphorically expanded and "bent" image and narrative (cultural signs) sees his own role in the system in a new sense of participation. Following an identification of how his ignorance and approach has complied to the gaps in the system, and how he from that insight reframes and re-positions his own role and motivation for action. Seen through this analytical lens of transformative learning with a socio-cultural perspective on ATD, the *personal experience* related to with *authentic* openness and *dialogue* with others, can be *critically* made intra- and inter-subjectively transparent with the help of a *trans-contextual inter-connected awareness*. The *presentational/holistic orientation* becomes an important collaborating sign-tool complex in deepening the dialogue with hidden agendas, socio-culturing conditioning, as well as deeper personal purposes in the individualized collective field of consciousness – as a socio/aesthetic generative practice field.

### 3.5. Performative ecology and transformative dramaturgies in ATD

The learning opportunities in ATD as a social/aesthetic practice field are associated with the sociality in the generative field created by democratic, playful and reciprocal relating and volition in drama contracts. This has roots in the ecology of theatre practices where the traditions of laboratory and third-space theatre and its devising methods are historical socio-cultural active elements in the practice field. Of interest in cultivation of inner conditions for transformative learning and re-cultivation of learning environment - are aspects of sensitivities holistically engaged in improvisation and enacting activities, activating the phenomena of metaxis, polyphonic attention and inter-relations between the real and the fictional. Different faculties are activated and learned, also meta-cognition of learning to learn in itself. The multi-dimensionality and dramatic tensions used in dynamizing the socio-aesthetic space are vital points of contributions to an overall expanded understanding of

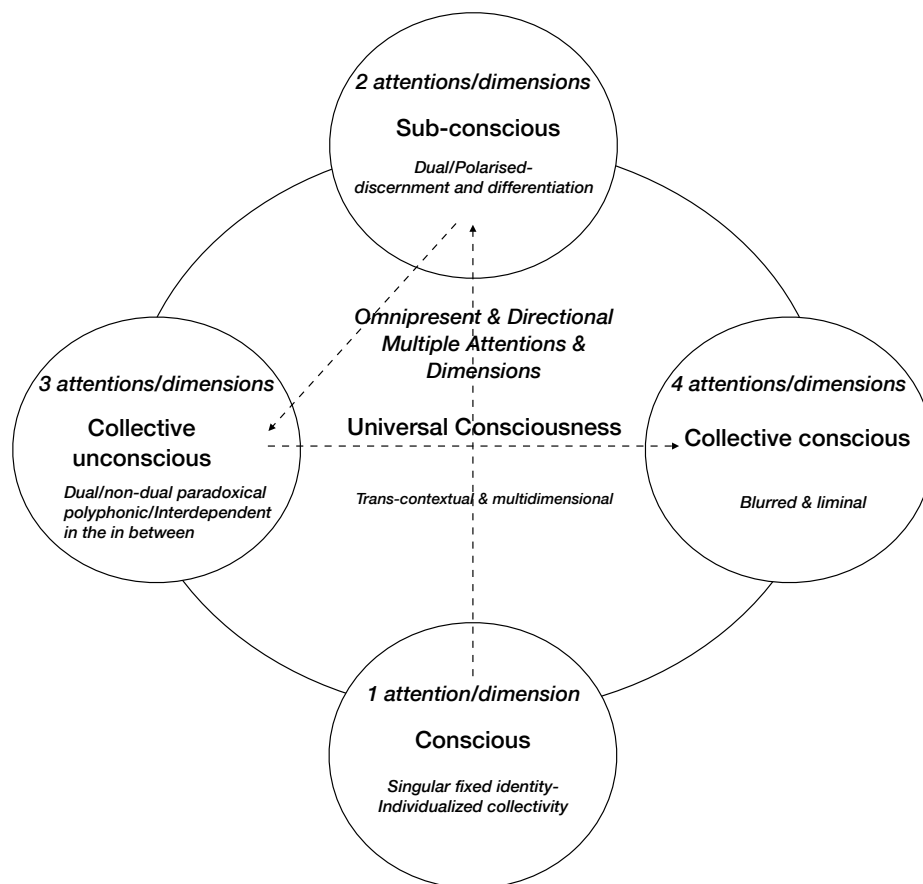
individualized collective transformative learning that I aspire to be articulated in this section, for further cross-referencing.

### 3.5.1. O’Toole’s contours of the performative ecology in ATD

The first characteristic of drama practice O’Toole connects to the aesthetic space of enacting, is the multi-dimensionality.

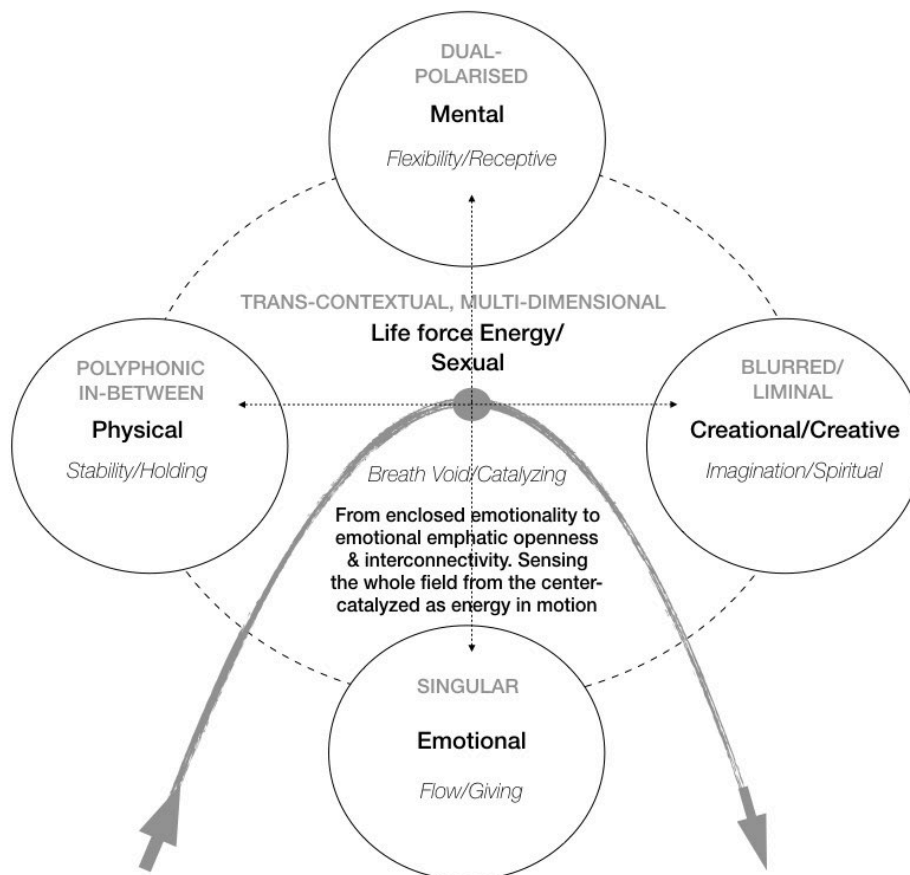
#### *Multidimensionality*

Drama “normally exists in physical action, in three dimensions, and in time – both in the moment, and in the passage of time.” (O’Toole, 1992, p. 7). I will elaborate on this, in order to land at a description of how a gradual multidimensional inclusion can be an underlying structuring principle for a dramaturgical progressive incorporation of a transformative agency. A transformative agency that can operate in the flexible and trans-contextual simultaneity demonstrated by Buber’s example, and indicated by reframing first degree solutions to second degrees, and embracing structural conflicts with senior structures, and how that can get activated and trained in a socio-aesthetic space.



**Fig. 14. Interconnection between consciousness, attention and dimensions within the multi-dimensional transformative movement of attentions. It moves from a singular to a dual polarized, to a polyphonic in-between that leads to a blurred and liminal that can hold a trans-contextual and multi-dimensional attention.**

The dimensions will be interconnected with degrees of attentions and dynamization and inter-associated with the higher psychological functions from Vygotsky and the five human aspects that will be approached in their ability to be more or less opened and/or closed, which will be further cross-referenced to understandings and modelling in theory U. I will interchangeably refer to you as a socio-cultural existential being, and the role/character as an aesthetic doubling. The discrete notions of consciousness such as sub-conscious or un-conscious, can be understood as something implicit that can also be made explicit. These within the structural field of awareness. The underlying understanding is that consciousness is conscious of everything the whole time, but our attention and awareness tele-microscopically brings certain things thematically into layered focus.



**Fig. 15. Depicting an emotional gradual openness as a gravitational movement to the centre within the multi-dimensional transformative movement.**

Our emotions are associated with one dimension and one point of attention with degrees of closeness and encompassing openness. As closed into itself you will as an individual have a sense of self-absorbed (ego-awareness in theory U) experience of SINGULARITY, separated from others in the space. Your emotional quality is often reactive, from within your own frame of fixed references. In Bolton's description it is described as attending artificially in the aesthetic space as you are not "living yourself into" a fictionally agreed frame that can encompass the other and another, but rather withdraw into your own frame of reference. Here that is depicted as experiencing and attending from the periphery in an enclosed circle. If the emotional quality is opening, you will descend or gravitate towards the centre of your structural field of attention (pre-juxtaposing the modelling of a U), and you will be able to sense the whole of the space as one energy in motion. As described when you can unify a space into a one-pointed singular interconnectivity, through individualized perezhivanie that creates a joint thematic understanding of something but from many differences. Here that is depicted as an ascending again on the U, expanding outwards in all directions, but now from the centre of a permeably openness (not enclosed) circle. In this attending you can trans-contextually have a sensed report and awareness of qualities on other wheels, in other people, other contexts, "imagining how the other or a tree feels", as well.

The mental aspect (imagine the same vertical gravitation in the model from the north) has been interconnected with two dimensions and two attentions, which is associated with the mental aspect of discerning and reflection, becoming aware of the relational and the other as POLARIZATION, contrast and differentiation. As a closed quality it will be experienced as polarized black or white, either or, you and me as separated. Me as a social polarized personality will be an I, un-aware of my blind spots that I download automatically which will be the term used in theory U. It will correspond to the subtexts, and internal contexts in a fictional character. But with a vertical literacy and an ability to open one's mental receptivity it becomes a generative ability for open dialogue, self-reflexivity. In dialogic communication gravitating towards the centre it generates multi-perceptiveness in all directions, attending from the centre and opening the contextual circle to other contexts.

In the west the physical embodied aspect is connected to the three-dimensional spatiality and three attentions which are necessary to be able to contextualize and orient yourself. The quality of attention here becomes POLYPHONIC. As a closed quality you will become reactive in the social space, not aware of the interplay between your own internal circles and

the social context you are in. This is where memory as a whole gestalt of who you are resides, made up by your past. In a fictional character your social position is defined and held and becomes thematically triggered by the context and contextual reality that triangulates your own social position and status-transactions. As an open quality, and from the centre, this is where you can attend POLYPHONICALLY from THE IN-BETWEEN. You start to perceive yourself as an individualized social and impermanent body. As Linds (2006, p. 114) referred to before suggests, “the notion of embodiment is central to understanding this in-between state because meaning emerges through the bodies acting in a metaxic space. Embodiment refers to the double sense of the body as living and the experiential structure or context of cognition where living is embedded. The body is not an object, but a grouping of constantly changing lived-through meanings”. As the dimensional expansion is progressive it spreads over the whole space, by keeping tensions between the discrete differences alive, but as one holistic gestalt. I let the one- and two-dimensional south-north represent the *individual axis*. West to east, three to four dimensions, that will include the fourth dimension of time represent the *collective axis*, in which the individual is embedded.

The fourth dimension of time in the east brings in creative imagination that can only operate over time, in which you become a timeless “what if”, and you are put in a generative tension with your past “what is” up till now. Therefore, the east holds our cultural memory and vision and our existentially expansional and purposeful imaginative power that gives direction to our re-cultivation. The presence of now, and the multi-dimensional presencing of the whole field will be experientially accessed from the centre. If you experience the east in a closed sense you will be in a “lala land” of fantasy and illusion, as opposed to real imaginative vision. You will be BLURRED. For example, as a dictator, believing and blurring into - as the sole imagination - a rigid fundamentalist belief system not receptive to any other life-views. But the BLUR can also become LIMINAL, and openly expanded in the sense that it allows you to transform into holding a greater complexity that is not a reduced reality. As an open quality interconnected to the rest of the directional qualities from the centre, creative imagination/vision will allow you to operate in the TRANS-CONTEXTUAL and MULTI-DIMENSIONAL LIMINALITY in which you are transformed interconnected to everything. It allows for transubstantiation, but you do not, like in Buber’s experiencing – have to give up any discernment, factual or differentiating awareness.

### *ATD as group-art*

The second characteristic of drama practice is connected to the co-creating in a collective practice field, as ATD "...is a group art, involving a number of people directly and indirectly in the action, with a number of different functions, taking part simultaneously as individuals, as sub-groups clearly identifies by function, and as a whole group within the dramatic event" (O'Toole, 1992, p. 7). This requires the above elaborated abilities to attend.

### *Three-directional relationship between actor/ensemble, audience and auteur of text-material*

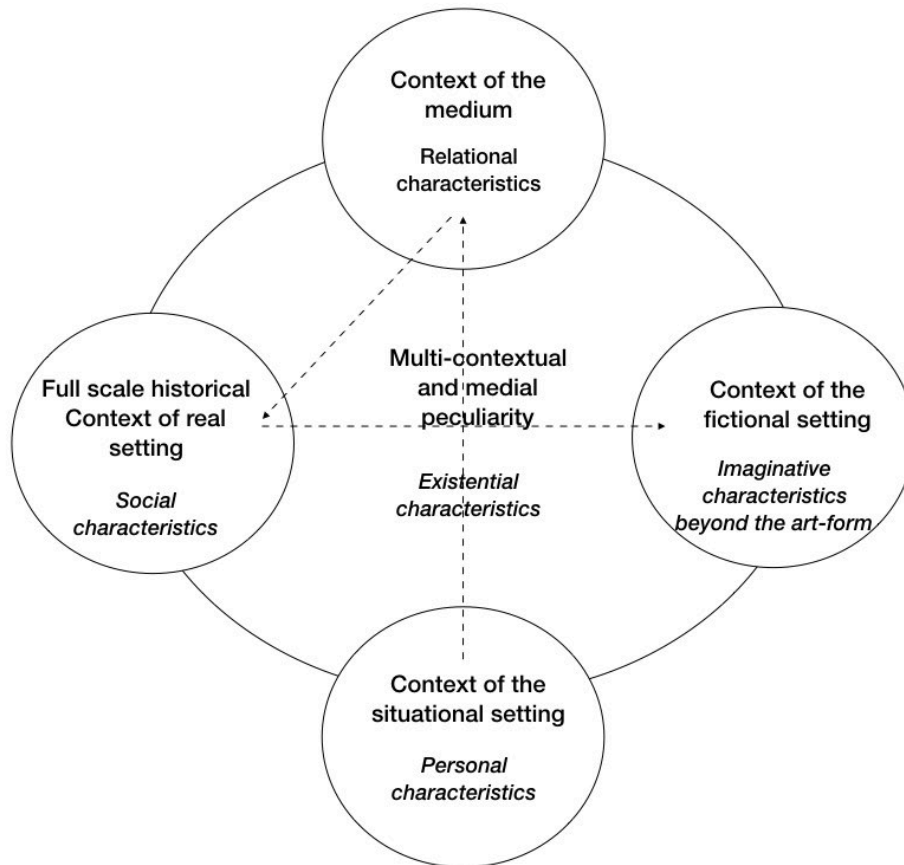
In the third characteristic, one makes flexible and inter-changeable the traditional three directional relationships between text (auteur), actor/ensemble and the audience. From a more direct communication between audience and ensemble in traditional theatre, new forms have arisen by making new contracts (as for example Boal's forum theatre), in which "this negotiability becomes palpable, and sometimes conscious", and in some conventions in the genre of drama in education as demonstrated in the introduction, "the audience become to a degree artists, and the notion of audience ceases to have independent identity as a definable function distinct from playwright and actor" (O'Toole, 1992. p. 7). This qualifies the practice field as a medium for a sociocultural re-cultivation that O'Toole connects to tribal cultural co-creative form, in the same spirit as Østen did to deeper ritualistic transformative qualities. O'Toole (1992, p. 8-9) lifts the example of Australian Aborigines, referring to Marshall (1992) "in which the audience is part of a simultaneously poetic, narrative, dance and dramatic event, and the event is seen as part of a continuous remaking of culture and history", and in this floating functional interactivity he suggests the terms participants and 'percipients' when some perform and the others in the group in that moment share their perceptions of what is co-created. Boal's (1995) term for this flexible transformation and combination of specialised roles that can subsume in each other is that they become spect-actors.

### *Drama as Multi-medial*

The fourth characteristic is the multi-medial complex quality that makes drama not possible to exactly reproduce. O'Toole (1992) defines the social and aesthetical spaces in theatrical drama applied to educational drama as a "multi-contextual peculiarity" (p. 6). Different contextual frames embedded in each other in which the dramatic inside meaning-making and its tensional relation to the social occur. The outer circle is the *real context* – it is the full-scale socio-cultural background, giving rise to the event of theatre or applied theatre and drama in education or elsewhere. The *context of the setting* implies that a theatre is a



supportive setting for working with a theatrical platform or stage, but any setting, like a classroom or a street corner can be conjured into a theatrical platform by social-pedagogical invitation or contract, and it can be used for different purposes. The *context of the medium* is the performance context. In theatre that is established by contract between actors and audience about the fictional reality that is being performed and watched, the platform in Boal's (1995, p.16) definition. On a "didactic stage" of applied theatre and drama the contract becomes an art for the whole group of participants that generates collective action and meaning making that must be agreed upon. In this agreement in applied theatre and drama the actor can be combined with the spectator in the same person as a spect-actor (Boal ), and even if some participants are performing and others are viewing and some can be in a pedagogically and/or researching guiding position – they can still do it in a collective framing that is co-initiated and co-created by all and for all. The enactment is then done with the purpose of coinciding with oneself and selves, individually and collectively – and be able to observe the acting and how it originates in oneself and as collective patterns and relationships as it happens. If a performance is created in such a process it can also be offered as performance for an audience and shift over into the more traditional contract. The *fictional context* is the context of the play or educational fictional scene or exercise that frames the thematic theme of exploration/learning (O'Toole 1992, p. 6-7, 51-52).



**Fig. 16. O'Toole's (1992) description of the *meta-contextual frames and mediums* embedding the fictional context of theatre and drama. The fictional context holds in itself tensions of personal, relational, social, imaginative and existential characteristics.**

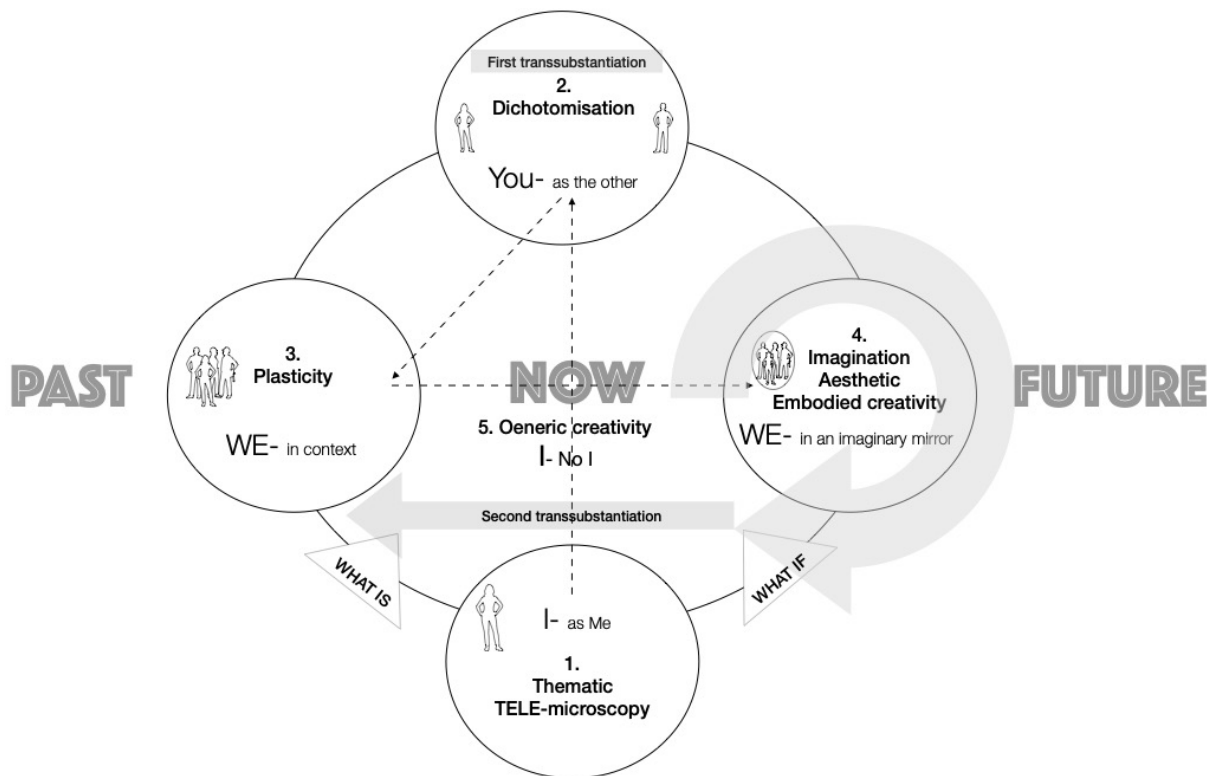
O'Toole (1992, p. 6) models an inter-dynamic of elements inside the drama or fictional context in which there is a *dramatic context* constituted by *situations and roles*, directed by *focus* and driven by *tension*. He means that they become explicit in *time* and *location*, through the medium of *language* and *movement* in order to create *moods* and *symbols* which together create the *dramatic meaning*. This could be a description or recipe for a socio-cultural re-cultivation of reality, as all the elements for learning that lead development are there. Roles with memories and passions, longing, motivation, visions of the future that “drive” them and put them into tensions in between what they are as a result of earlier socio-cultural manuscripts negotiating with the norms of a new socio-cultural context, a dynamic between re-production and creative imaginations. This becomes focused in contained dramatized situations that are made explicit by the time and location (as the fictional character is imagined, the metaxis puts it in tension with a social actor's memories and aspirations in life). The moods and the symbols are part of socio-cultural tools and signs, and higher psychological inter-functions are active. As the symbols and signs can be “opened” the

different personal and collective connotations can come into a dialogic re-combination. The multi- and trans- medial, and contextual interactivity activates on a meta-level the capacity to hold all the qualities of attention as singular, dual-polarized differentiating, polyphonic and liminal, trans-contextually onmi-present as one gestalt.

### 3.5.2. Boal's transformative progressive dramaturgy in the social/aesthetic practice field

Boal (1995) suggests that when we make images of our reality enacted in ATD, we first must make them autonomous transubstantiations. They must be enacted as a dynamized role, or a collective statue frozen in time and space, and made up of individualized - co-associated experiences. These work as a trampoline for imaginative co-reflections, or as when he develops a technique to externalize the internal circles of context into antagonistic forces in a drama, that you can observe as other participants enact your "drama of the cops in the head" (Boal, 1995, 2002). He means that we first make the images incorporate exterior structural oppression, as well as internalized conflict and in that "*the image of the real is real as image*", and then we must play with the reality of these images, bend them, exaggerate and dynamize them, play with them in its artistic embodiment as theatre and image (not conditioned by the social conditioned reality, as Vygotsky will postulate for play in section 3.7.1.). Having done that the actor must make "a second extrapolation, now in the inverse direction, towards the social reality which is his world. To embody the new, actualized in everyday or professional activity. *He practices in the second world (the aesthetic), in order to modify the first (the social)*" (Boal, 1995, p. 44).

This is my interpretation into a wheel of Boal's take on the inter-dynamic in learning that leads development in the social/aesthetic space, between "what is", as memories of past socio-culturally conditioned experiences, put in-tension with the vision of "what if", in a coinciding act with ourselves, as us or the other, seeing, theatreion - through a process of becoming aware and witnessing between this aesthetic doubling, or metaxis.



**Fig. 17. Interpretation of Boal's (1995) characteristics of a transformative transubstantiating movement within the aesthetic space.**

The transformative nature and its meta-dramaturgy in the aesthetic space is made up of what Boal (1995, p. 20-28) calls a *telemicroscopy within the framing pretext, dichotomisation, plasticity, total oeneric creativity and transubstantiation*. The process in ATD always starts with framing and focusing the process, involving all the individuals in the south. One can start with small micro-situations or from a meta-view. When the process moves into the north dichotomisation detaches you from yourself, the confined me contrasted by the other, and makes you aware of your inner horizon, of what you experience and perceive. You coincide with yourself and the other and the context, for example in enacting a scene on the theme you are exploring. Becoming aware of the west, the individual and collective de-construction of assumptions are supported by you becoming polyphonically aware of what experiences the situation calls into memory in your own mind, emotions and body (your internal contextual frames-subtexts). You can also be aware of how yours and the other's experiences as they share become part of greater social embodied and/or institutionalised patterned reality. As you can become aware of the difference between your own personally anchored content, and what

you suddenly say and do as a role character. You have made the first transubstantiation into a fictive whole. You dichotomise with the help of this contrasting experience, as well as expand in the plasticity of the imagination. Especially if you experience the qualities in the different directions from an openness in the centre. In this contrasting discernment your implicit blind assumptions can start to appear, and your creative choice has an open ground to emerge in. You can then by improvisation try out what you imagine you can think, express, enact. You are in real time as well as in a timeless travel in time, in a now in which the future nurtured, not conditioned by the past can emerge.

If you go deeper and deeper, the embodied individual and collective unconscious (peripheral) implicit habitual patterns can be brought into explicit transformative de- and reconstruction. This is another aspect of the *plasticity* of an aesthetic space in which you can with serious playfulness and imaginative creativity destabilize who you think you and we are. (This is a crucial quality and circumstantial point to understand, when discussing difficult barriers and resistances in the field of transformative learning further down, as the playfulness can often disengage the straight jacket of fear surrounding the difficult, vulnerable and hurt). Different parts, roles, as well as different forms of contextualization's, different frames can be played out re-framing the context differently in relation to each other. It allows for multi-dimensional kaleidoscopic shifts, and you can *telemicroscope* in and out thematically on what you chose in it. It points to an understanding of the social field as an interconnected, embodied and inseparable field of consciousness, a differentiated but intra- and inter-subjective undivided whole. To learn to build a capacity of participating as a transformative agency, will then suggest an ability to shift perspectives within and as well as in how you perceive and understand through different structures of awareness in the act of perceiving and experiencing in itself. When the experience deepens and expands, including several dimensions, the three dimensions of the space becomes included in the fourth dimension of imaginations over time by polyphonic and liminal, trans-contextual attention. You might start not only to coincide with what you experience and perceive, but how you perceive. You will eventually coincide with yourself as the awareness itself. This will be experience-based references that have implications for different ontological views. As you learn to experience from the gravitation in the centre, rather than identifying with and get locked in certain preferences of attention in different directions and peripheral positionings (as in the experiencing in the student that could not move between emotional engagement and analytical thinking in the same space), your fixed identity is gradually loosening, shifting and cultivates into an authentic sense of

Self as a multifaceted character, with a distributed identity of I- and No I. The flexibility in this movement is linked to the centred stability of non-changing awareness and presence and is a suggested understanding of how the capacity of a transformative agency emerges and functions.

Learning to experience the social field as an aesthetic and theatrically organised field, I mean can be understood in many ways as exercising a creative co-operation with underlying understandings of elements and dynamics of learning. It can be summarized as the co-creative transformative dynamic between the embedded and the emergent. In the reflexive analytical coordination of making the implicit, habitually established patterns transparent, there comes an embrace by the emergence of the spontaneous improvisational intelligence in which the re-combinations occur (rightfully hidden in the mysterious surprise of an oneiric quality) that the aliveness in an art- and awareness-based transformation incorporate. Boal, terms the centre quality oneiric- with dreamy qualities or a sense of total creativity. When we socially inquire into something as a group, the ability to access our open curiosity and deeper motivations (energy in motion and movement) and opening up to polyphonic attention and awareness, is dependent on building the social trust in the group. This, if we are to dare to invites our own genuine and profound contributions and yet become critically scrutinized by our own assumptions for re-cultivation (Boal, 1995). This includes some of the crucial elements in transformative learning according to Mezirow (2009).

### 3.5.3. Bolton's transformative dramaturgy with the help of degrees of entering into the fictional agreement

Bolton formulated the transformative learning function and the existential imperative of drama when it works as best for children (and adults I would add), and it is when;

*...it combines the element that partakes both in children's play and theatre, when the aim is to help children have insights about the emotions, attitudes and pre-assumptions that, before the dramatic experience, were too implicit to be able to be conscious about. [...] The aim is not about developing self-confidence, good postures, or even help the children express themselves. The aim is to help the children understand, so that they [...] can take in facts and interpret them without pre-assumptions; so that they develop an ability to identify with other people; so that they develop a set of coherent principles to live by. (Bolton, 2008, p. 22)*

Stepping into the drama together must be done by volition, agreement and negotiation. In Bolton’s theory of drama this contains opening up to immersing yourself and aligning yourself with a fictional frame together with others. He has detected a progressive deepening in the qualities of attending, similar to the movement in the other sections to create individual, collective and contextual meaning making. He emphasised it as a deepening of an emotional quality. The most superficially engaged quality of attending, corresponds to a peripheral emotionally closed quality described before, that he calls *artificial*. It hangs together with an equally closed mental quality in which you *reinforce* your own frames of references. The third quality he calls *clarifying* in which you start to open and experience polyphonically and can start to see yourself and your patterning contextualized by the whole. The fourth quality in which you have gravitated to the centre and can attend from an openness in all direction he calls *experimental* (Bolton, 2008, p. 55-58), in which you can experience *your own pure sense of self-expression in a New Key*.

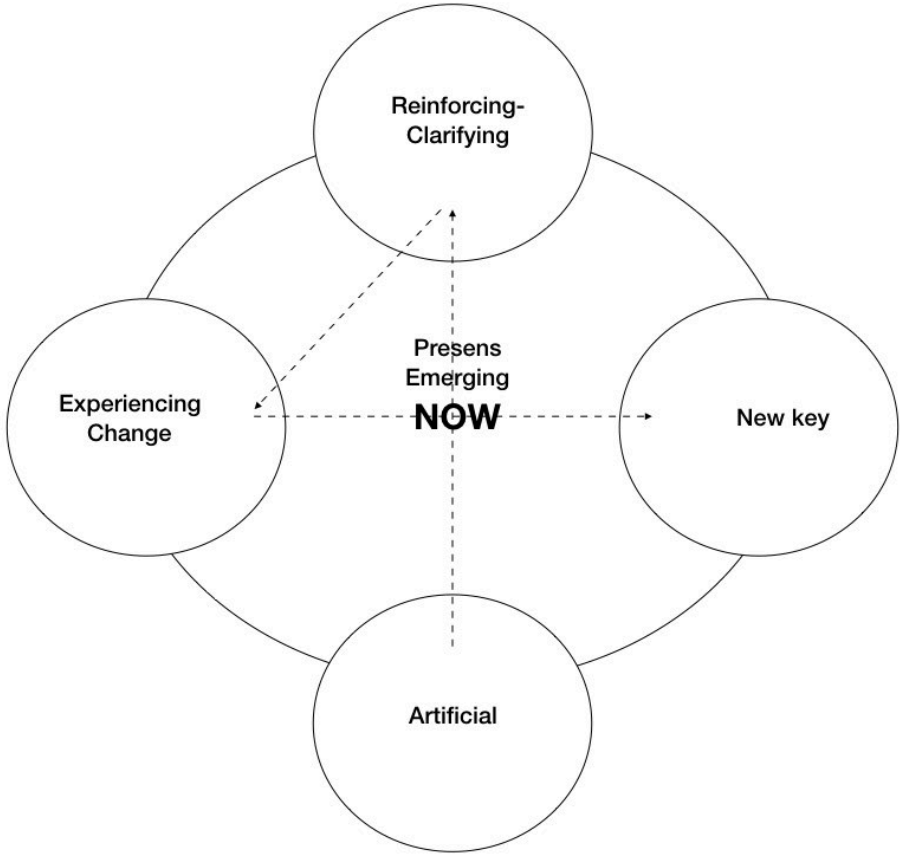
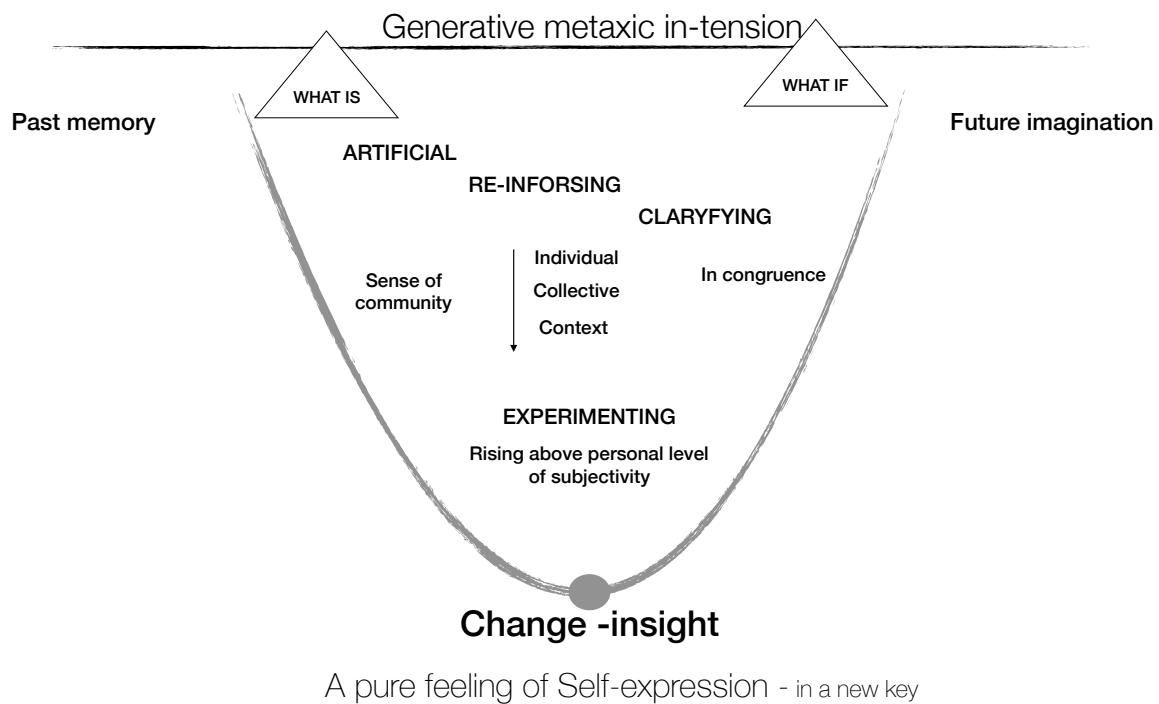


Fig. 18. Bolton’s (2008, p. 55-58) articulations of a deepening engagement in the fictional metaxic space of ATD, as a transformative multidimensional movement.

In a progressive movement you start in 1) *Artificial* self-absorbed participatory experience, with a reactive-responsive emotionality within an embedded belief-system as a singular space (described in the previous section). Meeting others from within this bubble of artificial play, will 2) *Re-enforce* one's own assumptions, or open up to 3) *Clarify* one's own position. Moving into a centring mental movement, if continued will open up for alternative views. From there, the opening is more possible. Starting so see oneself and one's own way of seeing, will invite the possibility to "co-inside with oneself", as Boal expresses it. 3) *Experimenting* can start with an unsettling or dislocation from one's own blind position. This can receive help through the contrasting (dichotomization) meeting with the others' points of view, imagining alternatives through the other, within the collective inter-dynamic in a focused context or pre-text or frame. It cultivates a "sense of rising above a personal level of subjectivity", as the aesthetic fictional space holds a plasticity where one is offered an ability to step into one's own enactment in a 4) "*sense of pure feeling of self-expression – in a new key*" (Bolton, 2008 p. 50).

This is all depends on you, just as in play, being able to step into the same agreed fictional frame as everyone else. In, for example, a process drama framed by little red riding hood, it depends that you are all in the woods, and you cannot be in the city or elsewhere in your mind. It means you have to deliberately go into a believed disbelief, and when "you live yourself into" this metaxic frame you become aware in a meta sense what that requires of you, and how you have to attend for that to happen. To become part of a fictional whole you as an individual step into a sense of personal feelings relevant for the fictive situation, in a *collective communion* that is in *contextual congruence* with the objectives of the fictional frame (Bolton, 2008, p. 50). This is of course what happens every day in our social contexts in which "we play ourselves", but we might not be in meta-awareness about it. This meta-awareness is of course a faculty and functionality embedded in critical reflection to de-construct socio-cultural conditioning in thinking and acting. As a function Vygotsky describes it in how it develops in children using auxiliary signs in which their practical intelligence makes them capable of: "recon-structuring their perceptions and freeing themselves from the given structure of the field", and in mastering this through the help of words as well as auxiliary signs in practical tasks in which the fusion of the sensory field and the motor system is broken and make new behaviour possible – the child is, referred to as aptly put by K. Koffka "able to determine for herself 'the centre of gravity' of her perceptual field" (Vygotsky, 1978/1980, p. 35).





**Fig. 19. Bolton's (2008) deepening U-curve of transformative movement of attention within an aesthetic metaxic space.**

This is the same movement, pictured like a deepening journey in a U (see below), where the metaxic tension I pictured at the opening in which the past is to the left and the future to the right, and you descend in the middle. In theory U the progressive movement will be depicted as descending on the left side and ascending on the right.

### 3.6. Theory U, as a socio-re-cultivating art- and consciousness based systemic frame

The same principles detected so far will now be interconnected with the understandings and modelling in the systemic contextual frame of theory U.

#### *Contextual background and introduction to theory U*

Peter Senge, an associate professor at MIT in USA and founder of Social Organisational Learning (SoL), is someone that together with Otto Scharmer and Joseph Jaworski the author of *Synchronicity; the inner path of leadership* (1996) and *Source; the inner path of knowledge creation* (2012) has laid the foundation for the work of theory U (Senge, Scharmer, Jaworski, & Flowers, 2006). It has followed in the footsteps of Kurt Lewin in the contributions

articulated by Edgar Schein (2017) and Peter Senge (2006) in the fields of learning organizations, organisation cultures, process consultation, research process, and career dynamics. Both Senge and Schein met within the frames of the work of Jay Forrester, who created the field of system dynamics, from which in 1972, the study and book *Limits to Growth* emerged. Inspirations from contemplative pedagogy and inquiry at the heart of higher education by Zajonc (2006, 2009, Palmer & Zajonc, 2010), enriches the work with new contours, together with many others with whom the broad exploration of the nature of presence and awareness (Senge et al, 2006), as the heart of change – making is explored. Insights from research in the field of design, mindfulness in dialogue with other spiritual practices and traditions, are recognised as valuable sources of understandings. Scharmer (2009) develops further in the book *Theory U- Leading from the Future as it Emerges* their understanding about a deepening learning journey forming a framework. As described in the introduction it is both a theoretical framework and development of practices for social techniques of change for individuals, organisations and social fields, in which the ways of transformative learning, performing and knowing in the arts play a vital role.

#### *Learning and creating through the arts and art of co-creation*

The art-based processes, despite their former low esteem in the rationales of traditional educational paradigms, have in many areas become a source of inspiration for learning, professional and organisational developmental processes. According to Senge, creating in art can hold transformative moments. Those are moments in which artists like scientists, in for themselves inexplicable and mystical ways, give themselves over and let go, in which something new and in order emerges. Senge quotes Picassos words for it; “the mind finds its way to the crystallisation of its dream” (Scharmer, 2009, p. xi) and states that real insights come through a deepened journey of connection. The deep U-dive as a learning journey.

#### *The deep U-dive as a leaning journey*

In the first steps of developing theory U, there was a series of over 100 interviews made (by Scharmer and Jaworski) with people who were in positions of leading very many different processes of change successfully, from multi-national businesses to grass-roots learning circles. The absolutely most pivotal and devising insight in the framework of theory U in relation to this theme is defined in reference to a quote from an interview with the founding head of the Economics Programs at the Santa Fe Institute Brian Arthur, in which he reflects on what makes a difference when it comes to acquiring profound change on a systemic level.

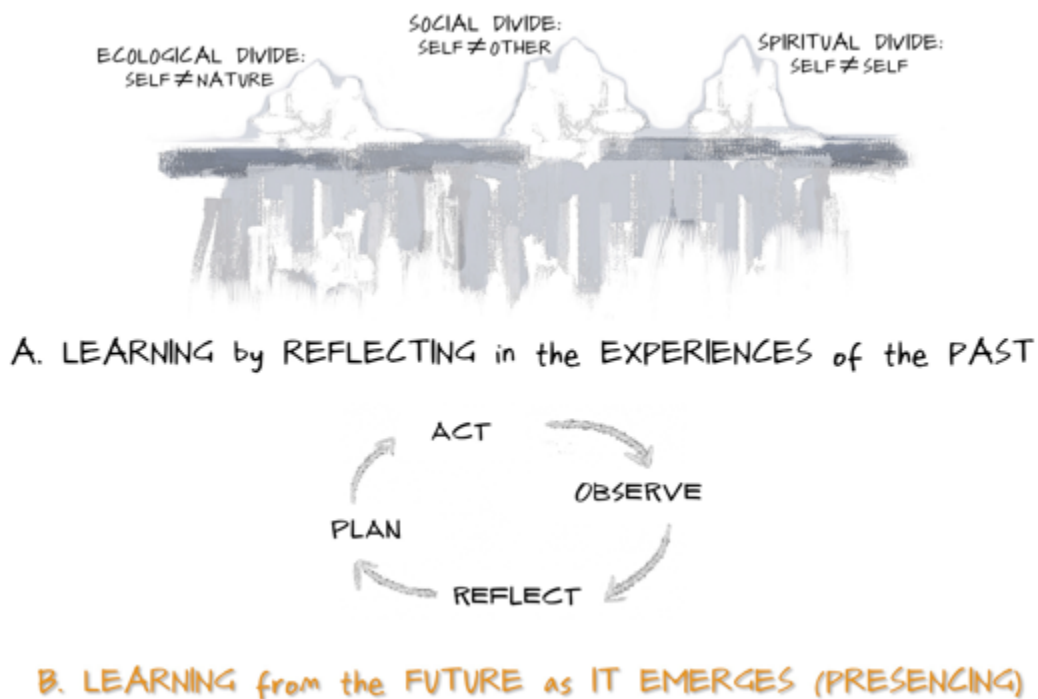


Fig. 20. Two sources of learning and cognition (Scharmer, 2107 in MITx u.lab: Source Book).

He formulated a view that holds two levels of cognition in operation, one that works with our conscious mind and one from a deeper level of knowing. One cognition operates blindly founded by the control of the past indirectly framing the experience you reflect upon, and the other one has suspended the past, explored it openly and creatively and is leaning into a spontaneously emerging future – recombining from a liminal centred openness. He concludes that, “what counts is where you are coming from inside yourself” (Scharmer, 2009, p. 31-32). He continues, “that the success of the intervention depends on the interior condition of the intervener” (Scharmer, 2009, p. 7). He then states that the outcome of a group effort depends on “the inner structure of attention” from where the group activity comes, and it governs its ability to see itself as a part of the whole (or integral participators), and therefore its ability to be partake in transformative change (Scharmer, 2009, p. 13). This understanding has been caught from many angles in the former sections, and has in turn, been inspired by this insight.

#### *A deepening journey*

The second form of learning in the framework of theory U, is related to a profound transformative learning journey in the sense that it is a journey that contains a cultivation of inner conditions.

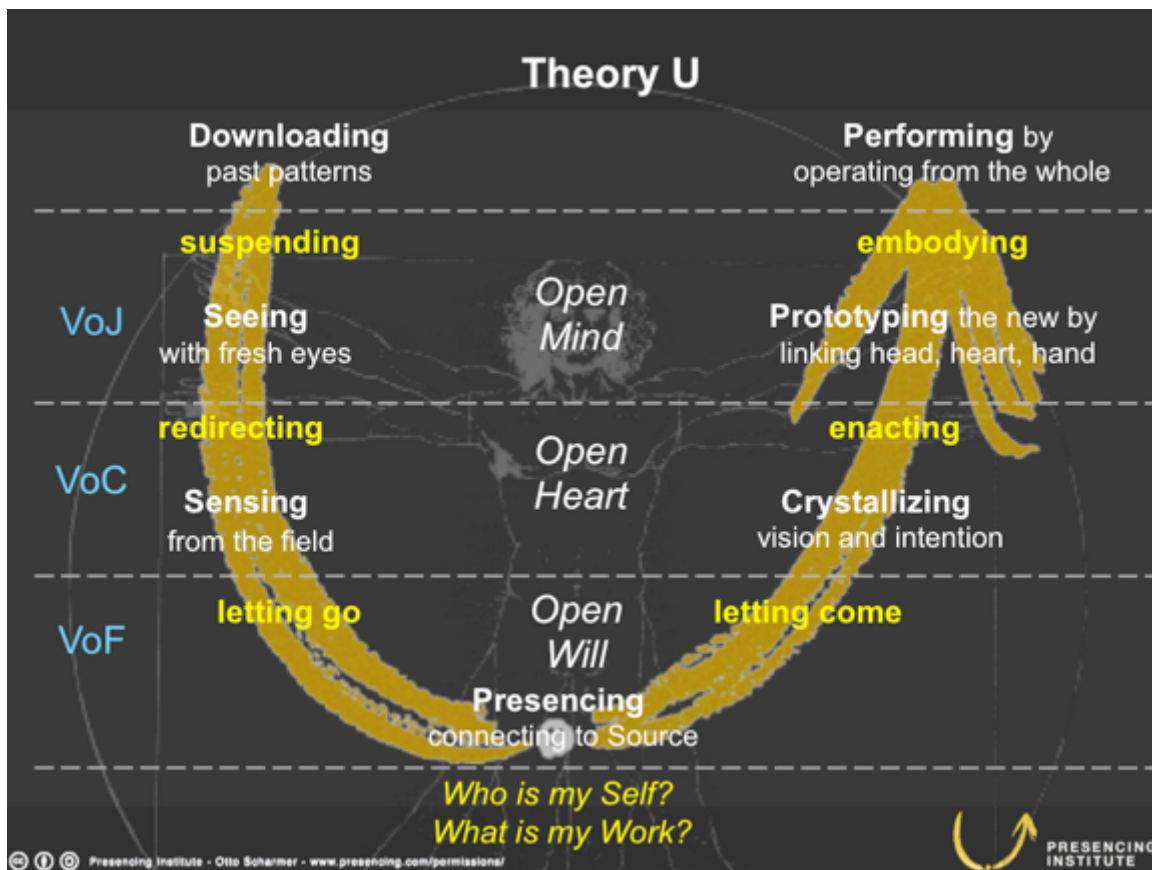


Fig. 21. Theory U, the deepening transformative movement through the u-curve (Presencing Institute, 2017).

The first version of theory U was based on further insights from Arthur containing a relation to “what makes a difference”. He defines three inner movement to engage in, in order to allow a new underlying structure to emerge. You observe, observe, observe, you retreat and reflect and allow the inner knowing to emerge, and then you act on it in an instant. Just like Chinese and Japanese artists he describes as sitting “on a ledge with lanterns for a whole week, just looking, and then suddenly they’ll say, ‘Oooh’, and paint something very quickly” (Arthur, in Scharmer, 2009, p. 33). So, the observing, that suspends the downloading from the past and makes you sensitive to the new seeing and underlying orientation that is emerging in connection to the new whole, is represented by the descending on the left side. Acting on an instant is represented by the term presencing. This is acting from source –the constituting source of the consciousness itself – interconnected to the whole field and letting that act become a first crystalized intention and vision that you make a prototype from. One active understanding is connecting presencing to your own individual driving forces as in being in connection to your deeper purposes in life. This helps you to be drawn to your deeper sense-making, gravitating to a centredness in connection to the whole. It absolutely includes shifting

form sub-optimal to optimal sources of motivation as Fowler (2014) identified, and from an orientation of problem solving to creating and co-creating, according to Fritz (1998).

It aspires to cultivate an open mind with curiosity that will allow you to suspend habitual downloading of conditioned patterns from the past and seeing with fresh eyes. To open a closed mind, you have to see through and let go of Your Voice of Judgement. The open curiosity cultivates an open heart with compassion that can redirect your attention into sensitising yourself through emotional engagement in yourself, the other and the contextual whole, so that you can sense from within the social field of consciousness. To open your heart the Voice of cynicism is identified as an obstacle, and a mode to shift. It cultivates a willingness to letting go of control and fear, in the sense of having the courage to be touched by and discover what is emerging through you, so that you can know in a deeper sense who you can be now, that also allows your work and participation to be part of changes that are in alignment with closing the gaps in the system. Like improvising from your depths. This is cultivating an agency that uses and trains certain sensitivities to acquire faculties that engage the function to gear shift the quality inside from where one is attending and therefore can affect how relating and interacting can contribute to transformative changes, and it requires or co-creates a certain sociality, as suggested in the former chapters can happen through the practice field of ATD.

When it comes to the actual depicting of a deepening and transformative learning curve as a U, it is inspired by different professional and scientific fields of knowledge, just as Illeris suggested in the initial diagram of a learning theory. Scharmer refers to that going down the left side of the U, has been inspired by the sensing and relating traditions in organisational learning, as appreciative inquiring, world-café method, to name a few of the variety of methods that are used and tried out. The bottom of the U, is said to be inspired by, relies on, connects and refers back to the various wisdom and mind-fullness traditions across cultures. As an actor in Social Presencing Theatre you are trained in slow-motional embodied awareness, individual and collective mindful improvisational exercises in which you observe your first-person self, the other as an interactive second person position and the contextual third person perspective. This is coupled with constellation methods, allowing system improvisation and seeing your own integral and transformative role over time and space.

Going up the right-hand side into crystalizing, prototyping, and embodying, the learning and concepts comes mostly from design thinking (Scharmer, 2009). It means that once you have been able to “be caught” by a “senior structure” (in Fritz’s term), like a seed vision informed by the whole, emerging through you and the collective, you take this crystallized imagination (like Vygotsky suggests), and you prototype it. It is a design term for the same principles as enacting in practice, in which you can try out how your idea can pragmatically come alive. To be able to embody a performative knowing from the whole, will be the same thing as transubstantiating in the former modelling. Theory U does not in the modelling make explicit how all the human aspects (the embodied physical for example) take part in both the descending and ascending in the transformative progressive dramaturgical movement, but implicitly use them all in almost all their social techniques. Which can be, if it is not 4-D mapping as they call SPT, to use the hands in making 3-D mappings in the form of material sculptures to capture impressions in plastic formation that invites collective dialogue and reflection, similar to aesthetic learning practices and socio-culturally using outer tools to represent inner signs. Implicitly I perceive very similar understandings underpinning the framework of theory as has been presented in former sections, but to explicitly understand the phenomena of metaxis, and the full performative ecology of the ATD-field, the modelling in wheel and keys has become a solution in dialogue with the U (I have exemplified how Bolton’s theory can be modeled in keys on a wheel as well as a mapping in U-formats, and how the deepening movement in the U-model can be incorporated in the Wheels and keys modeling in fig. 15). Theory U also uses different overlays in the same manner as you can juxtapose different wheels, in which the same unit of underlying inter-functional qualities is the blueprint. One that I have indirectly used is the one referring to qualities of listening that comes with the descending and more collectively inclusive field of attention. It has similarities with Bolton’s mapping, and will be included here, talking for itself.

## LEVELS of LISTENING

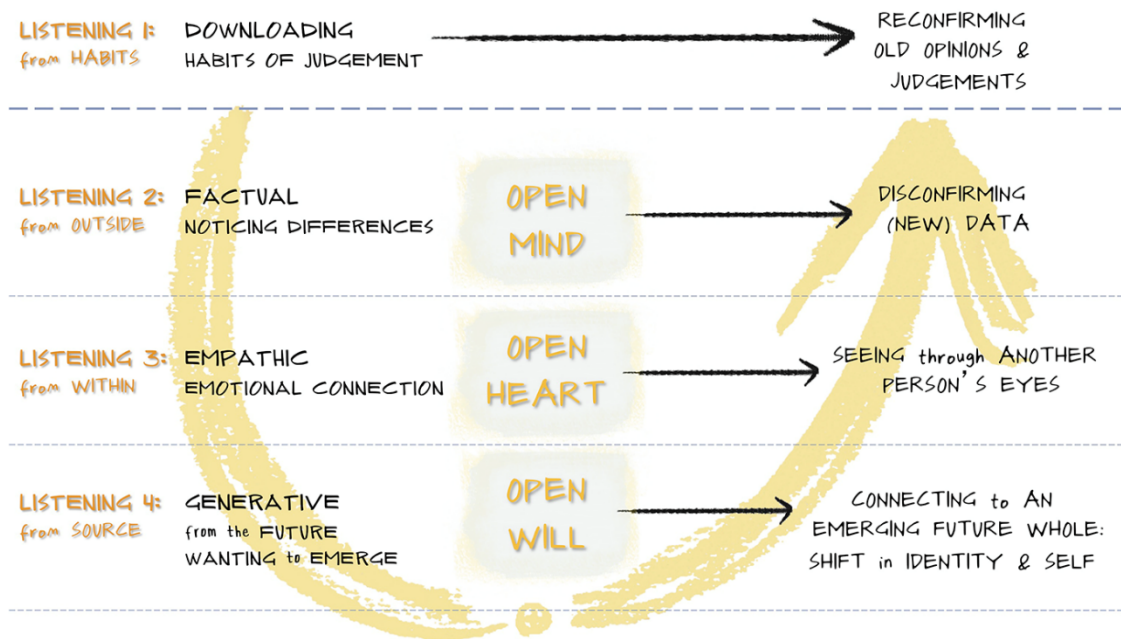
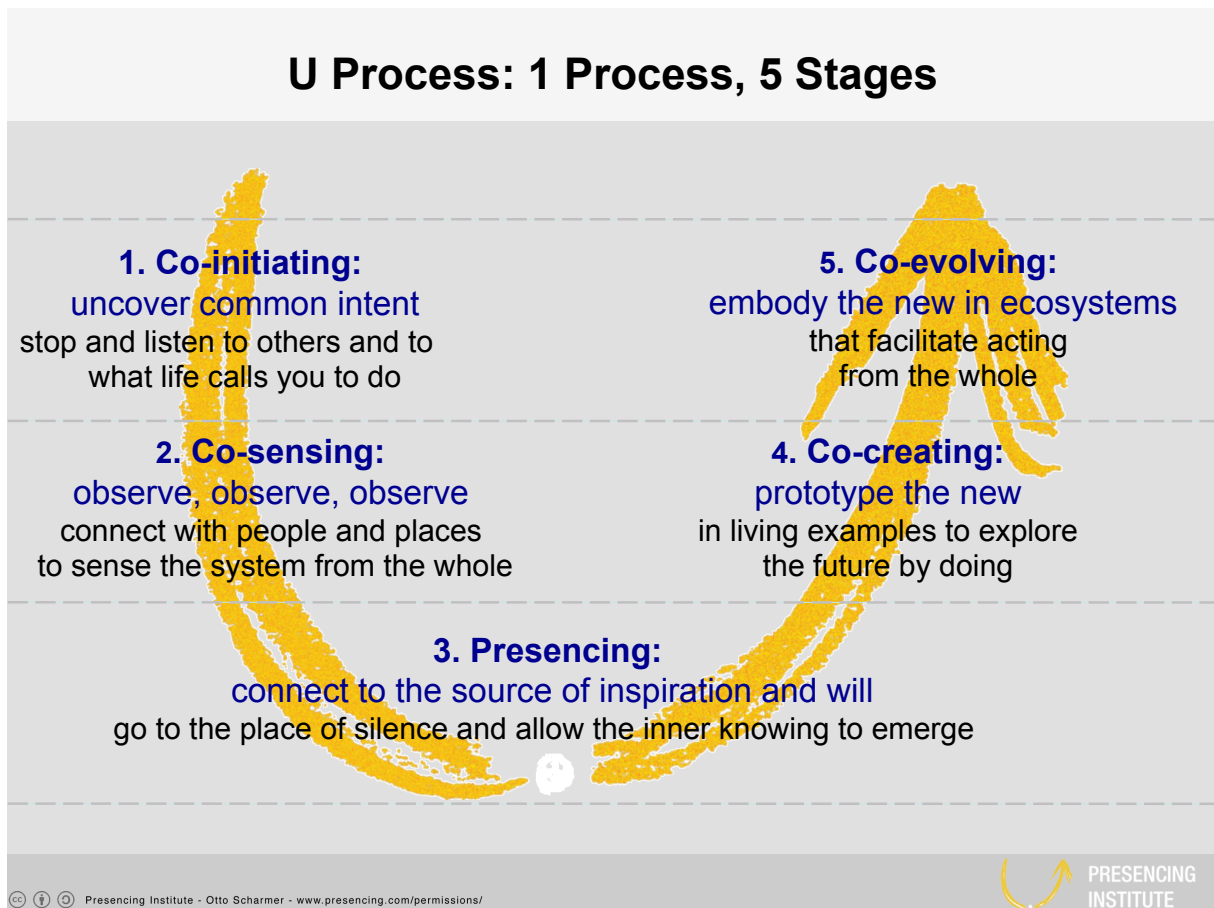


Fig. 22. Levels of listening (Scharmer, 2107 in MITx u.lab: Source Book).

A third overlay has been used as a way of framing the devising process in the cases in a timeline, in which these stages as one process are loosely applied, being aware that it might be a socio-culturally conditioned pattern.



**Fig. 23. U-process: 1 process, 5 stages. (Presencing Institute)**

Theory U has been inspiring in its emphases on action learning and developing a consciousness-based action learning method, which will be referred to in chapter 4.

Theory U is involved in discovering how to articulate and model paradigmatic shifts in experiencing. As noted before the modelling of the U should be perceived as if “it works like a matrix, that it works as an integral whole, not as a linear process [...] You could think of the U as a holographic theory: each component reflects the whole, yet in a very specific and particular way” (Scharmer, 2009, p. 44). I see that the U modelling is a very effective and flexible way to keep an awareness alive about the underlying understanding of the greater degree of complexity that is involved and at work. It can work as a blueprint for a transformative dramaturgy intrinsically present in consciousness and awareness itself. I have attempted to catch the sense of matrix and account for individual, situational and cultural variations in how the keys of inter functional units might be engaged through a more spherical imitation, and free dramaturgical options. But in the end a live multi-dimensional, -contextual and -modular theatre of perceptions might be what is aspired for in different ways.



Throughout this chapter I have continued to explore what premises allow for this improvisational and spontaneous co-creation of new experiences in a different key to come about in an ensemble of participants stepping into the play of drama. As a gathering understanding it can be connected to the flexibility in the individual and collective inclusive progressive multi-dimensional movement within the structural field of awareness and attention, into centring in a multi- and trans-contextual- medial- openness. To learn, train and become aware of this as a meta-ability is absolutely supported by the rules of engagement in play and ATD. Becoming centred or present in an emerging now, that is not dictated, but using the material of the past, letting it be encompassed by the vision of another reality in the fiction and imagination, I suggest will have to do with being centred, like an actor “in what does not change”, and therefore the focus-shift of both frames of references, and de- and reconstruction of content is possible if this is your locus of operandi.

These principles for shaping aesthetic theatrical expressive performativity with an internal and external inter-dynamic are all embedded in a devising process and the community theatre form in this study. An extra intimate layered relation and tension can also appear. In the Bridget project the fictional context is a creative version of material that forms a transformative dramaturgy out of the participants’ own life-stories, that are data-material gathered through interviews. The interviews are conducted with a dramaturgical quality of inquiry – asking for starting-points, challenges, complications, turning-points in their learning journey. That means they are “playing a fictionally transformed version of themselves”. In the case of the professional testers, similar improvisational exercises are played with as they “play with fictional dimension” of themselves as a “professional role”, and a mini-performance similar to the one in the Bridget Project case is first aspired to, but the focus shifts into the use of the Greek myth of Theseus as a pretext and frame for further mirroring of the whole learning and developmental process.

### 3.7. The theoretical transformative dramaturges embedded in ATD practice

I will finally in this chapter touch in on some of the areas of the performative ecology in ATD and connect it to core aspects in the former sections and some research from the field.

### 3.7.1. Establishing socialites and group dynamics

Building an environment for transformative learning and creative enactment, that can cultivate a generative socio-aesthetic practice field of ATD, involves and makes present the common and radical origins of play to establish a climate, atmosphere and group dynamic. There are many theories developed about play and it can be defined from a variety of perspectives and cultural situational frames. I approach play as it is embedded in learning, recreation, training, psychological development, group dynamic, exploring, creating, art, improvisation and meta-awareness and in the consent that it is governed by specific rules of engagement, premises, characteristics, that can be perceived in various ways, including fiction or not (Vygotsky, 1978/1980, Rinaldi, 2006, Pramling-Samuelsson, 2009, Moyles, 2010, Connery et al, 2010, Jensen, 2014 Knutsdotter - Olofsson, 2003, 2017). I will lift some aspects, perspectives and definitions, and leave others, not aiming at covering its research field, rather to make visible the contours of play within ATD practices.

#### *Challenges to establish playful seriousness and ambiance to contain co-creativity*

In drama pedagogy as in devised and applied theatre processes, the participants need to build trust and an ability to engage playfully and with aesthetic engagement (Bundy, 2003, Heikkinen, 2005, Hallgren, 2018). They need to access and allow themselves and each other to meet in social and fictional interplay. The explorative dialogical interactivity is mediated by art-based multimodal, sensuous and embodied imaginative communication, expressiveness and awareness.

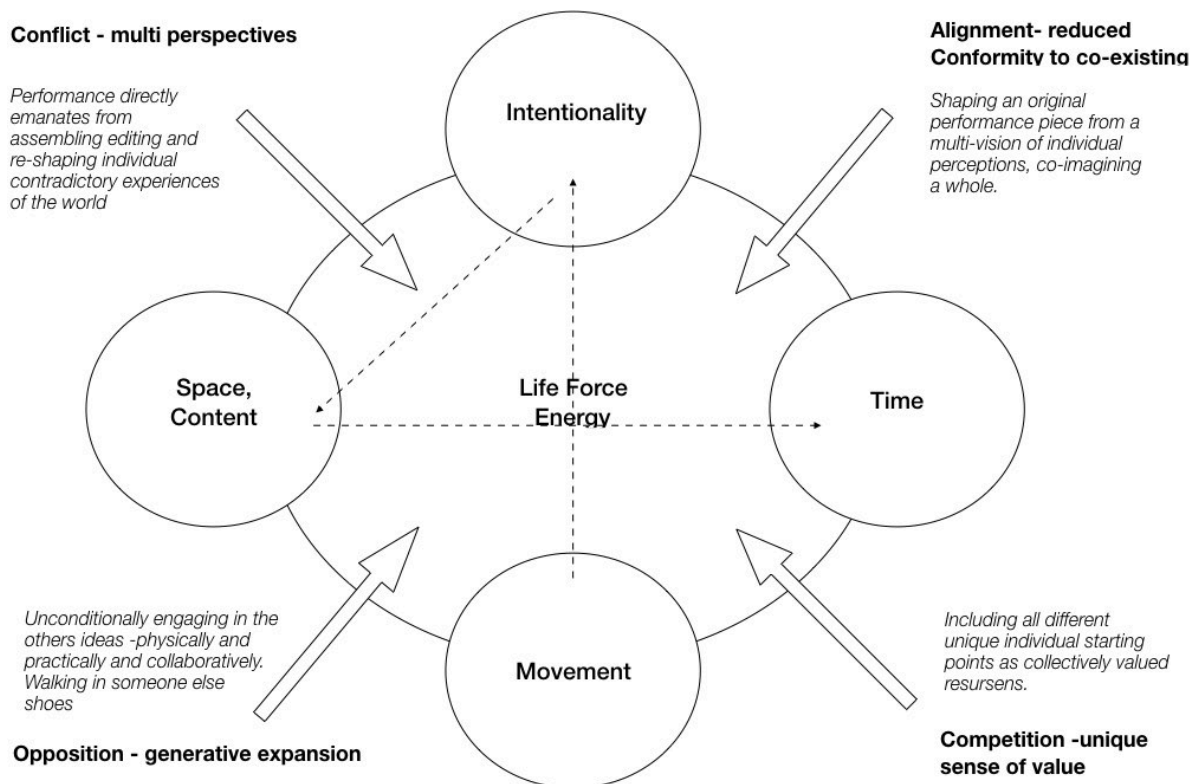
Trust, embedded in authenticity and sensed as an embodied presence rooted in breath, spontaneity and a creative awake awareness has been suggested by Jensen et al (2014), earlier. One reference of what to pay attention to in developing sound group dynamics, often used in ATD practices, is Schuts (2009) creating a system of Fundamental Interpersonal Relationship Orientation (FIRO), pointing out what people in a group basically want, fear and might have different preferences for. It displays three dimensions of interrelating factors to pay attention to and scaffold, in order for trust and inclusion to emerge. He means that everyone wants to feel significant, competent and likable, we all fear to be ignored, humiliated and rejected, and we have different behavioural preferences in relation to inclusion, control and openness.

### *Adult in the art of play*

In any group, even if it is not so dramatic as referred to in one of the examples in the introduction, there is usually a threshold to access the flexible movement in awareness, identified earlier. It takes a leap to move from verbal communication, rational analytical thinking and discussing about something, to an experience-based personal engagement, and physical and imaginative enactment showing what is rather than talking or reading about it. Holtzman (2010, p. 36) notices how western civilization, among others, gradually stops relating appreciatively, encouraging or requesting children's creative expressiveness and participation. "We bifurcate learning and playing, trivializing play in the process, and have created institutionalized structures to maintain that bifurcation and trivialization". He further states that as we introduce the concept of work, "in nearly all schools the elements of ZPD-creating, freedom from knowing, creative imagination, and completion are absent". I suggest that building a learning culture based on a revived extended epistemology and a socio-aesthetic practice field is an art-form, that can work as an antidote to re-include a holistic and transformative capacity in learning, using the root-functions of play in adult ways. Even in experienced groups, or for actors and ensembles that train everyday there can be a resistance to move into emotionally and physical aesthetic engagements (Bundy, 2003, Hallgren 2018). It calls for a willingness to become aware of yourself, as well as letting go of yourself into more self-forgetting and playful modes (Knutsdotter -Olofsson, 2003), as in theory U's letting go and letting come.

In the modelling of the wheels, similar factors, are translated into four group-dynamic qualities that are a challenge to understand and engage in playful and meaningful ways, as symbols to be opened. Put in the non-cardinal directions they can function as resistances transforming into generative learning opportunities or not. The SE *Competition* (with self or others), can generate an opening for each individual's uniqueness to be dared and embraced, and if not, the individuals will either exclude themselves, or be excluded by others' views on them. The SV *Opposition* either keeps people separated or generates an inclusion of maintained differences if engaged and explored fully without rights or wrongs and with transparency, including the right to not participate for now. If these two challenges are not taken care of, the sense of not being able to participate and contribute fully, as who you are, with your imperfections or with authentic curiosity to learn about what you do not know, without conforming to hidden discourses of right and wrong, will create *conflicts* (NW). Conflicts can get stuck in trying to prove oneself or a cause, if experienced as a "problem that

needs to be solved”, indirectly displaying the lack of original creative, listening reciprocity in the group and the co-inquiring genuine dialogue and engagement in each other and the theme. The conflict can if treated as something to be curiously tried out from different angles generate a pluralistic, polyphonic, multi-perspective discovery-complex, that expands the opportunities in meeting *Alignment* (NE). Alignment can if the previous symbols are not openly engaged, result in conformity and designated subordination to hidden regimes of truths and oppositional, conflicting non-pronounced sub-grouping. If the flexibility in the movement, from where individuals and the group are attending, and an openness in all the human aspects and a collective intra- and intersubjective transparency are alive, as explored earlier, alignment can mean tuning into a coherent new sense of understanding, insight, reality and relating in unique individualized ways. This becomes more than the sum. In this wheel some of the co-creative principles used in the devising process are applied into this model and recapitulate qualities in that approach.



**Fig. 24. Meeting Challenges of competition, opposition, conflict and alignment through dynamized principles of devising (Oddey, 1996).**

Different principles and characteristics of play are applied both directly and indirectly to build a generative field in the use of games, rules of engagements and enacting. In teacher trainings the indirect understanding of the function of play for children and their own professional scaffolding role is important. But play and playfulness can translate to adult creativity, learning and meaning-making in establishing collaborative climates for learning in professional developmental processes. I align myself with the perspective of Marjanovic-Shane (2010, p. 42) when she goes beyond the focus of competences created through play and into the ‘ontology of being a player’ in which she “looks at the meaning and significance of playing for the interpersonal relationships between the participants and the view, opinions and feeling that the participants construct about the immediate situation, events in which they participate, and themselves”. The third potential space Heikkinen (2005) sees in drama is a play that in itself gives rise to the formation of a shared and common culture, that has the power to re-cultivate the existing culture. Marjanovic-Shane (2010, p. 43) formulates a transpiring spirit and auditing position in play between participants of any age, beyond being a character in a dramatization, in which “participants in play are seen as the collaborators in creating and directing their actual relationships, judgements, values and even rules.”

In Knutsson - Olofsson’s (2003, 2017) research into play, she establishes useful definitions of meta-principles and characteristics of play that govern group-dynamic as well as step into an aesthetic engagement in fiction. She suggests that there are three inter-dynamic aspects that collaboratively need to be there for play to build a social carrying capacity and aesthetic engagement, as in drama pedagogy (Bolton, 2008, Bundy, 2003, Hallgren, 2018). The first principle is *consent* - in that you agree on that, and what, and where you are fictionally engaging. In drama, the invitation is to act in alignment with the objectives of the fictional frame, and “in protection of the role”, thus not being personally held responsible for what the role does. The second one is *reciprocity* in the sense that you engage on equal and considerate terms. Everyone needs to feel included no matter age, differences in abilities or strengths and everyone’s interest and input needs to matter. The shared play-world in which you can trust to dare yourself emerges out of this interplay. Reciprocity is interconnected to the third characteristic of taking turns, creating symmetric power-relating which does not have to imply that everyone leads or takes the initiative or decides everything at the same time, but that you *take turns* in leading and following, and a dialogue is built in the process (Knutsson - Olofsson, 2003, p. 25-26). The magic of play as in drama is broken if the imaginative anger suddenly turns into real harming, if someone always decides and demands subordination, if

your voice is never asked for, if the judgmental and cynical voices identified in theory U shine through. Hence the importance of drama contracts and authentic relating and meeting challenges.

Vygotsky is very clear about that all forms of play have rules, and it has bearing on role-play and enactment in ATD. Even forms of play that seem to be free of rules, as exemplified by Fleer (2009, p. 3), referring to Bruce's (1991, p. 7) definitions of 'free-flow-play' as 'imaginative play', 'free play', 'fantasy play', 'pretend play', or 'lucid play' as opposed to "structured play, guided play, games play, practice play or exploratory play", in which rules are more explicitly expressed. Many of these categories and forms of play are present in ATD-practices. The special affinity between play and theatre-based activities such as role-taking, improvisation and enacting in ATD become visible in terms used by Beardsley and Harnett (1988) again referred to by Fleer (2009, p. 3) "'pretend play', 'role-play', 'fantasy-play', 'imaginative play', 'free-flow-play', 'dramatic play' and 'socio-dramatic' play". Vygotsky's (1978/1980) description of children's role-play explains how implicit rules in fictional play can be understood. Playing a mother or a sister is indirectly governed or ruled by "what mothers and sisters do" as already experienced in the socio-cultural norms or personal experiences in specific social contexts. Reproducing these experiences and yet playfully bending, exaggerating or altering them in imaginative action, can then produce both imitating internalisations, but also new meaning or understandings. Another affinity between children's role-play and raising consciousness and self-awareness through learning in ATD processes is that "what passes unnoticed by the child in real life becomes a rule of behaviour in play", by becoming aware of what is specific about being a mother or a sister by having to step into playing the role of one (Vygotsky, 1978/1980, p. 95). Similar observations and understandings of how drama surfs on play are developed by Bolton, (2008).

Vygotsky talks about two ultimately liberating paradoxes in play that seem to unlock learning and joy in it. It is not by simply "doing whatever you want", but by adopting "the line of least resistance – she does what she most feels like doing because play is connected with pleasure – and at the same time she learns to follow the line of greatest resistance by subordinating herself to rules" and in that she is "renouncing what she wants, since subjection to rules and renunciations of impulsive action constitutes the path to maximum pleasure in play." (Vygotsky, 1978/1980, p. 99).

### 3.7.2. Cultivating inner conditions- sensitivities and faculties

I interpret in agreement with Sharmer (2009) a concern for the importance of re-training the inner conditions as a key to be able to individually and collectively gearshift from where inside you are attending in co-creation. What he terms the vertical literacy, which co-creates qualitatively different premises for co-creation in the collective structural field of attention (2019). Augusto Boal, in the same spirit suggests that playing games and doing physical interactive exercises, besides opening the sociality for re-cultivation has an emancipating dimension in the theatre of the oppressed. Augusto Boal in his work with theatre of the oppressed (1979/2008) was very aware of how our socio-culturally internalised habits were incorporated in our bodies, and how adults without corporal training grow insensitive to the embodied self-awareness and flexibility in which the socio-cultural internalisations live. Basic and creatively applied theatre actors' training was a way to loosen up and sensitise, mindfully connect to and re-cultivate the social actors' sensing and sense-making, to make conscious use of theatricality. Slowing down into slow motion or even pausing (freezing statues that capture interactive or expressive gestalt of situations) is a technique that Boal developed his versions of and that is much applied in drama pedagogy. It is emphasised in training the actor in social precensing theatre. In actors' training, a lot of different methods have been used to train an actor to become subtle and flexible, not just in the body as a dancer, but in the use of yourself as an individualised social, and environmentally self-aware inter-player yet spontaneously receptive in a "not knowing" openness (Zarilli, 2002).

Boal's way of working was "suitable for both trained and untrained performers", as Jackson in the forward to *Games for actors and non-actors* (Boal, 2002, p. xxiii) puts it "it is fundamental to Boal's work that anyone can act, and that theatrical performance should not be solely the province of professionals. The dual meaning of the word 'act', to perform and to take action, is also at the heart of the work". This is at the heart of this work and the spectrum of ATD practices that are used. As shared in the introduction, it can be a pedagogical challenge in different circumstances to establish and invite everyone back into becoming partners in being "capable to play". Improvisation is the playful "magic wand" in ATD and can be taught.

#### *Improvisation and enacting- roles and characters coming alive*

One of the obvious tensions or paradoxical relations that definitions of improvisations elaborate on is between spontaneity and control, free-flow and structure, to learn to be able to

access the unplanned, intuition and action, and in which the unknown is invited to expand the known. “Spontaneity on demand”, is how actor and director Ingemar Lind at the Institute of scenic art, after 20 years of systematic exploration in practice expressed it. ”Ben-Horin (2016, p. 3) in a study named *Towards a professionalization of pedagogical improvisation in teacher education*, conducts an analysis of common themes of improvisations from different professional fields; music –“imagination guiding action in an unplanned way, allowing for a multitude of split second adjustments” (Chase, 1983), theatre – “To substitute...staid and preconceived notions for the unforeseen, the improvised, the unknown, the world of imponderables” (Knapp, 1989), sociology – Immediate and spontaneous...process of creation” (Sharron, 1983), and firefighting – thinking and doing unfold simultaneously (Weick, 1996), to mention a few. There has been a great number of studies and articles written about improvisation in relation to professional development, and besides the more expected art-based expertise such as musicians, actors and dancers, especially in professional roles like teacher, that are to include others in collective collaborative processes (Balachandra, Crossan, Devi, Leary, & Patton, 2005, Berk & Trieber, 2009, Shem-Tov, 2011, 2015). Berk & Trieber (2009, p. 29) show that in a college classroom and learner-centred environment, when “improvisation is reformatted as small-group collaborative learning exercises, it can be a powerful teaching tool to promote deep learning”.

Shem-Tov (2011, p. 105) finds in his research about the improvisational mode applied to teaching (contextualized by other professional roles that use the same core of themselves as the interactional part with others) that “Theatrical improvisation is not a temporary and unprofessional solution for a problem that needs a deep and comprehensive one”. By observing teachers applying some of the principles in improvisation taught by Johnstone (1985) into their practice he concludes that: “improvisation as theatrical mode provides constructed knowledge of teaching, especially in the surprising, challenging, and frequently problematic situations in the classroom.” Shem-Tov (2011, p. 112). The principles in improvisation are like rules in play. They teach you the ability to “respond spontaneously, without planning, to every moment as a choice, taking responsibility for changing and stable reality—both internal and external—and the ability to recreate, each time, the relationship between them”, Shem-Tov (2011, p. 106), referring to Frost & Yarrow and Pertetz. Some of the principles summoned by Shem-Tov (2011) applied by teachers in practice were; Accept-add, Don’t contradict, Concede and accept others’ materials, Bring complete and specific information, Think and act positively.



Improvisation can be understood, taught and learned, in my experience, by an exercise (mediating tool/sign) in which two persons make an invisible rope flow between them in a pantomime. The implications demonstrate a generative application of collaboratively involving the challenges of competition, opposition, conflict and alignment. Almost always when two persons pick up the rope (with no explicit rules of engagement explained), there is a short hesitation before one of them starts to pull the rope and the other follows. Freezing this moment and reflecting on the thoughts in people's heads, reveals the core of the polarized subtext with underlying themes of domination and subordination, passive and active reactivity that needs to be reframed. For example, "why doesn't she start, maybe he knows how to do this, how long should I wait". The next step is to identify how these interpretations of the situation block activity, spontaneity and flow of the rope, where the rope is a metaphor for teaching/activity that needs to flow between participants within a plan or frame for teaching. Next, you can investigate how you might want to get out of patterns of domination as a teacher. Now a "senior" re-structuring and reframing rule is added. To accept and add, not contradict and concede, and accept others' material – means in this situation to gearshift your focus from a polarized two-dimensional opposition on you or me, or a specific premeditated strategy to reach the goal, to a joint polyphonic contextual focus, in which you and me - with consent, reciprocally, and by taking turns - let the flow of the rope - the task (get the teaching across) become the joint focus. You accept whoever does something as a possibility to accept the initiative and concede it as material to ensure the flow of the rope (the intended teaching takes an interactive form). You do not contradict but can add a new movement that changes the direction (add a thought that contributes to the understanding of the teaching, based on whatever was brought up first) without interfering with the flow (of dialogue). If a child interrupts your teacher's plan about how to introduce counting, by sharing that he/she picked flowers this summer, the obvious improvisational inclusion into a dialogical flow is often blocked out. Instead of engaging the input by asking how many flowers, you do not accept but block out the input as a negative disturbance and cannot creatively think positively about how to use it interactively. I add exercises that translate this into verbal dialogues and then into enacting in which bringing complete and specific information becomes important. The whole inter-functional dynamic is often rapidly picked up and can often directly find ways to be applied in practice. The whole Vygotskian pedagogical complex of completing, scaffolding and creating PZD, can be actualized in this mode. "It shows that although teaching is a

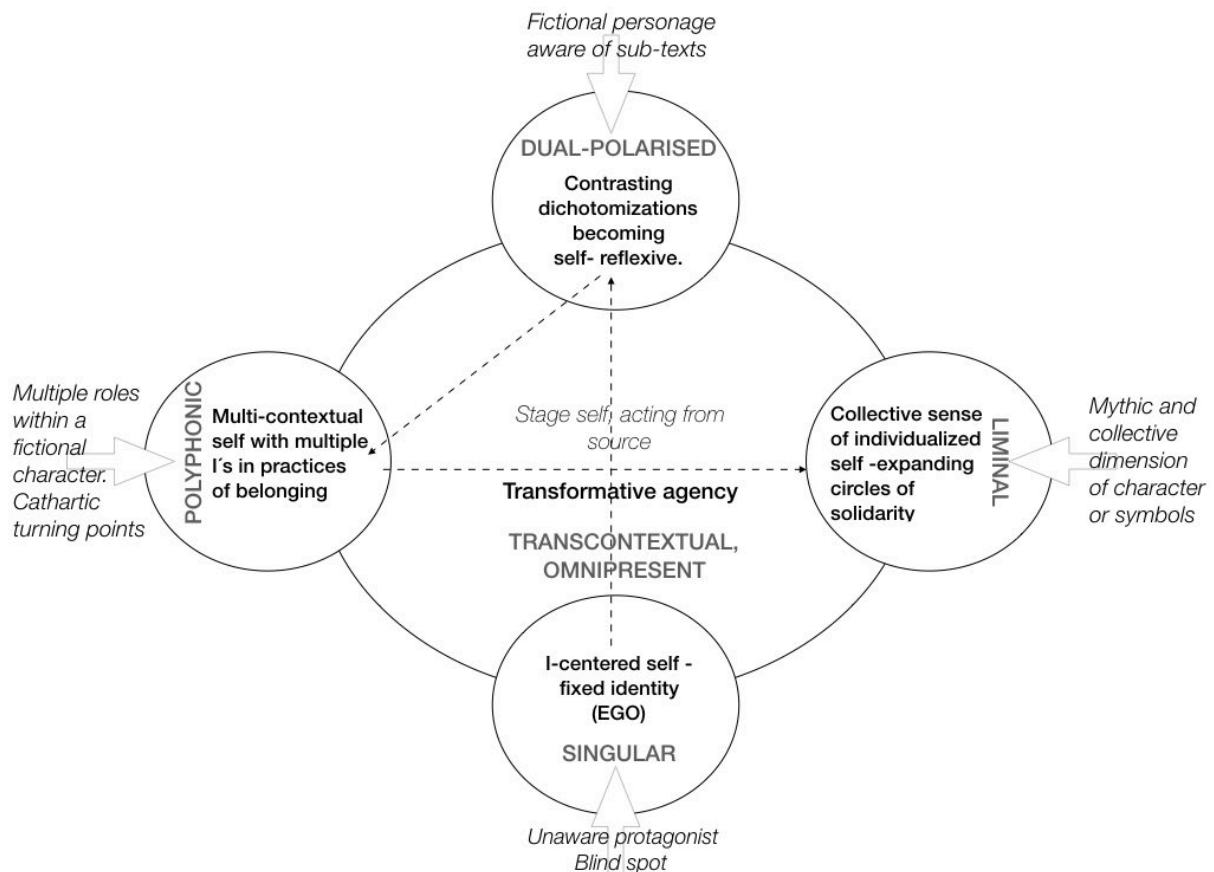
‘serious business,’ this does not contradict the necessity of improvisation for the vitality and enjoyment of this significant activity.” (Shem-Tov, 2011, p. 112).

*Aesthetic doubling and metaxis – a flexible trans-contextual movement in enacting*

Neelands, (2004, p. 50) suggests that in drama work participants will in “some way be asked to imagine themselves 'differently' and to behave 'differently' - to take on roles and characters which take them 'beyond' themselves. They will explore ways of transforming time, space, gesture, voice and movement in order to convey a concrete sense of an 'other' persona, time and place”. It is similar to how Boal describes the first transubstantiation in a transformative training in the aesthetic space to be transferred to the social. The multi-dimensionally different modes analysed as a flexible qualitative movement of attending, inspired by theory U, in section 3.5.1. connected to O’Toole’s understanding of the multi- and trans-contextual - medial universe of drama including the internal frames of the fictional character, will here be interconnected to enacting and understandings of the function of the phenomena of metaxis.

Allern (2001) investigates the concept of metaxis, as it is used in the field of drama and how it is introduced in the beginning of the 80’s by Bolton (referring to Boal, 1981), to describe the relationship between fiction and reality, in the ability to hold them in mind at the same time as two autonomous worlds. He opens up to *expose* the concept of Bolton (1984, p. 142) that in his initial stage refers to this dual perception of the world as a heightened state of awareness, in which a strength of drama resides, neither in superseding direct experience nor being second best in its ability to create a dialogical awareness of both. Bolton (1992, p. 33) later sees the potency of metaxis in drama in the reflective edge that it gives the participants in role-play as opposed to direct experience. (Allern, 2001, p.77). Allern (2001) makes a dramaturgic curve of *exposition - complication - pre-climax - climax* and *resolution* through which he exposes a developmental branching line of understandings, of the concept in his read up. Allern, uses several sources and I will step into dialogue with his display, add some voices but mainly Lind’s (2006) and Boal-related - embodied, systemic and complexity perspectives. I will triangulate that with the identified coherence of the multi-dimensional transformative dramaturgy and flexible movement within the social/aesthetic field experience - through metaxis. My assumptions rest on the foundation that different definitions and associations of metaxis might have to do with “from where inside one is coming”, how dimensionally inclusive one is, in one’s experiencing, interpretation and overall understanding which gives voice to how one articulates and models the phenomena.

The first dual and polarised perception that Boal and Bolton refer to, I sometimes perceive simply as a generalised meta-definition of the multiple tensions between the fictitious and actual as active in ATD, even if one is aware of a spectrum of nuances to it in practice and theory. Allern notices O’Toole’s categorisation of the multiple, not just dual tensions, within fictional drama. This makes the fictional contextual space spread-eagle, managing the personal, relational and social characteristics of roles in their postures and status in the social field. All these tensions can be active in a meta-dual yet multi-reflexive dialogue with the real context. The most important aspect to make sense of in this understanding for me is the inclusive movement of more and more dimensions. These alter the degree of complexity that you can hold and engage simultaneously, with or without metaxis. This metaxis activates this expanding inter-functional dynamic, as a transformative agency in you.



**Fig 25. Cultivating transformative agency in trans-contextual circles of socio/aesthetic metaxis.**

The dual meta-understanding that creates a reflective and self-reflexive edge for Bolton, corresponds for me with the (north) quality of attention in Boal’s aesthetic space, where dichotomisation is happening because one can see oneself, helped by the contrast of the other

(role and persons). One can also expand one's own alternative repertoire by imagining through the other in Vygotsky's term, which will push the movement over to the west. A fictional character dynamizing in the north, can be enacted as the role becomes aware of how it behaves and reacts in an interactive situation, but as a fictional role (or social person) you might not necessarily understand why. This requires an openness in the movement into the contextualising perspective in the west, where a classical (dramaturgic) turning point in the character's self-insight can happen. What signifies drama is that you can construct the contextual frames, as well as experience them in enacting a fictional character or situation (Carroll, 1996, p. 74, in Allern, 2001). In this process you need to be able to express both an outer posture and explicit meaning, but also a more hidden inner stance of your subtext, gradually being revealed to yourself and the other. The meta-learning that can be activated and sourced by building a fictional character, or stepping into role-taking, can be that you get aware of yourself and your patterns of perception, and possibly also the characteristics of your internal contextual frames, as you get a reflexive relationship to your personal characteristics. This is similar to how Vygotsky suggests you become aware of what a mother is, when you role-play a mother. Allern remarks on O'Neill (1995, p. 119) who suggests that taking on this challenge to negotiate the space of metaxis in this sense, is what transforms the spectator to a performer.

I have tried to show how an ATD-based social/aesthetic field of practice can organise an experiencing of increase in complication or complexity, that can move the experiencing into an inclusion of a third and fourth dimensional space (into the west/east axes of the wheel) and possible gravitating into a centred-expanded multi- and trans-contextual reality, which requires a polyphonic attention, within a liminal and trans-contextual awareness, discernment as well as embodiment. I agree with Allern (2003) and Linds (2006), that grasping this gearshift into this quality of experiencing and enacting, is supported by systemic perspectives and terminology, and is one fundamental reason why I have combined the socio-cultural and systemic perspectives. Linds shakes a gear-shifting hand with Allern's display as Allern moves into what he suggests complicates the use of metaxis in drama as he investigates its original meanings. Allern, (2001) finds a more complex and existential liminal understanding of the human condition in Plato's metaxy than the two autonomous worlds. Metaxy embraces the mythic understanding of spirits as a mediating function between humans and gods. Plato also uses methexis, meaning participation and communion, but not in the embodied and emotional participatory quality as archetypes or the divine in myths. The broadening of the

concept has been picked up on in the drama field and focused on in the conference of IDEA (2001) (Allen, 2001, p.79). Linds (2006, p. 114) captures the expanded nuances of metaxis underpinned by O'Toole's multi-contextual frames and tensions within the fictional character, as well as the full scope of my multi-dimensional wheels as it happens over time. Stating that metaxis does not only appear at one border between the real and fictional, "it also exists as an encounter between participants and their role in the play or image, between spect-actors and actors, and between the actors' meaning of the play and how meaning emerges throughout the workshop process. Here multiple circles of metaxis interact." This is a process that becomes discernible in the cases. Linds' understanding of learning in the embodied physical and social space of the west has been referred to before questioning body and mind binaries as "Through metaxic action, our bodies become generative sites of knowing, learning is tangible and available for future exploration" (Linds, 2006, p. 115).

With the same sources of inspiration as present in the framework of theory U, Linds refers to the Buddhist non-dualistic approach that proposes a co-dependence between self and the world used by Varela et al. (1991:144). It articulates the concept of groundlessness for the not objective precise location of the in-between, where knowing, if understood as anchored, "it is anchored within the unfolding of events and is perpetually adrift in the movement of relationships. Groundlessness welcomes the unexpected" and unfolds in the same second understanding of cognition as in theory U, calling this "process of cognition" through everyday experience "co-emergence" in a presencing coexistence. I recognise the metaxic experiencing from the multi-dimensionally spread-eagle sense in the centre of the circle of wheels of metaxis in Linds' (2006, p. 118) description that "Understanding oneself in this way is to sense the space of possibility as being constantly coenacted and re-enacted in our encounters. The space of metaxis is thus a moving in-between where we belong, of which we are a part, and in which we participate." I finally agree with Allern's conclusion that it changes the epistemological view on drama if one is perceiving metaxis as a two-dimensionally identified fixed duality between imagination and reality (a peripheral experience of the north), or if they lead into each other as in blurred genres (in the east) and even can expand into where it means to connect to something greater, an elevated state that Allern connects to "catharsis, and what Bateson describes as a third stage in his learning theory" (Allern, 2001, p. 84), and I would connect to the centre of the wheels. Whatever we call the discernments, my aspiration with the modelling of the wheels has been to try to

capture an expanded and inclusive but yet differentiated understanding of presence within a transformative agency possible to cultivate in ATD- practice.

### 3.7.3. Presence that makes a difference

In the book *Performing Presence* by Giannachi & Kaye (2011) they explore the presence as a key aspect of performance, suggesting that “Presence is a fundamental yet highly contested aspect of performance, whilst performance has become a key concept in a wide range of practices and discourses engaging with questions, concepts and practices of presence” (p.1). In the etymological roots of presence one can discern the relationship between the concept of emergence and the presence as a reality that happens in the now in the in-tension between the past and future, the before and after a manifest reality, and to access the experience of it you have to be present, in the presence of the emergent in-between - “presence occurs in the distinct tens – the present participle – which marks the present in the act of its unfolding (OED 2009). (Giannachi & Kaye, 2011, p. 1), also see that in theatre the nature of presence is related to the “live and mediated, on notions of immediacy, authenticity and originality, and the relationship between the performer and witness”.

The multi-dimensional capacity I have depicted in the wheels, I will argue is similar to what actors build when they develop the professional capacity of a “stage-self” with a creative choice in action through a heightened awareness. Järleby, (2001, p. 252-253) in his thesis about basic education of actors refers to four basic concepts that are consciously heightened in training – make physical, relate, transform and reflect. He shows that the professionally trained stage-self is aware of the dimensional contextual embeddedness of one’s “whole self” as a role character, that makes use of the experiences in one’s own personality (private self), co-constructing with fabrications to build a character or expression that can be modelled to communicate accurately in relation to the greater context of the play and performance. This is done through training and getting acquainted with one’s own subjective reality and one’s physical and sensitive working tools, being able to perform and improvise within a spectrum of theatrical frames and rules of engagement, prepared to the same extent as a professional sports person (Järleby, 2001, p. 252-253).

### *Mindfulness*

The term mindfulness is maybe one entrance point to understand presence from a consciousness-based paradigm, that is more firmly established in the scientific communities

from a variety of fields of knowledge. It is beyond the scope of this thesis to investigate the concept of mindfulness with any form of deep thoroughness, I will just lift some reference points. The concept of mindfulness is, according to Brown, Ryan, and Creswell in an extensive article in the *Psychological Inquiry* (2007, p. 211), rooted in Buddhist psychology. But it is said to be commonly described and therefore central to human experience as it shares a profound conceptual kinship “advanced by a variety of philosophical and psychological traditions, including ancient Greek philosophy; phenomenology, existentialism, and naturalism in later Western European thought; and transcendentalism and humanism in America” (Brown et al, 2007, p. 212).

Plank’s (2014) research is presented in an anthology, *Mindfulness - tradition, interpretation and application*, inspired by her thesis work *Insight and Attendance: Academic Contemplations about Buddhism, Meditation and Mindfulness* (Plank, 2011). She shows that in her field of psychology and medical research there is no concurrence on the definition of mindfulness, and that since 1979 the understanding has been synonymous with what she refers to as its premier representative Jon Kabat-Zinn’s definition “Conscious presence holds a very certain form of attention that is, intentional, neutral and directed towards the now” (Plank, 2014, p.7). Brown et al (2007, p. 2011-2012) use another definition “a receptive attention to and awareness of present events and experience.” They suggest that it differs from, but interplays with attention and awareness. When mindfulness is defined as the capacity to prolong contact with the world as a cultivated capacity, it starts to get the same connotations that I have lifted from different fields of experiences and perspectives in previous chapters in relation to handling emergent complexity. It has an affinity with a stage-self that actively interacts in a multi-dimensional and multimodal fashion and is innate in Boal’s theatricality to observe oneself in action and have critical awareness in transformative learning.

...the basic capacities for awareness and attention permit the individual to “be present” to reality as it is rather than to react to it or habitually process it through conceptual filters. In this mode, even the usual psychological reactions that may occur when our attention is engaged—thoughts, images, verbalizations, emotions, impulses to act, and so on—can be observed as part of the ongoing stream of consciousness (Brown, et al, 2007, p. 212).

This is the active quality of presence that has been designated to the centre in the wheels and keys. Brown, et al (2007, p. 213) refers to Marcel, (2003) pointing out that this stance of clear

awareness, is a perception that is non-conceptual and non-discriminatory awareness, and it is similar to participatory observation which is of interest in relation to the researcher role. In my understanding one nuance of present attention in participating fully is that one can become absorbed in the experience in a non-discriminating sense, but one can also move in between different nuances of presence.

That an attention of discrimination and non-discrimination exclude each other contradicts Buber's example of a combined non- and conceptual, non- and discriminatory presence, as do the full spectrum of qualities of centred attending in the wheel, which are more compatible with this description.

Yet this objective, "unprejudiced receptivity" to life is not to be confused with aloof or disinterested spectatorship; it is more akin to participatory observation that involves both awareness of experience while being immersed in it (Brown, 2007, p. 213, Marcel, 2003).

Christopher Germer (2004, p. 26) gives a short summary of definitions of mindfulness that Plank (2014, p.13) refers to, as giving a flowering sensation of its core, from a multitude of perspectives. It captures mindfulness as connected to being conscious and alive in the moment, and to keep a clear focus and attention in relation to what one is doing. Yet it is a form of openness and awareness of more than one perspective. It cannot be captured fully with words, and its core is of a non-judgemental neutral quality that lets us simply see what is.

#### *Mindfulness and art - training the actor in Social Presencing Theatre*

Otto Scharmer acknowledges that initially he had no idea about what Social Presencing Theatre was, when he wrote his big book. Today he sees it as one of the most valuable assets in the context of theory U and working with social change-making.

The gap is that we have a lot of mindfulness practices that are applied to cultivating the interior condition of the individual, but we have a huge lack of practices that cultivate the transformation of the social field from one state of operating to another one. That's why I became interested in the creative arts. And we use a lot of these elements in the workshops (Scharmer, 2017 educational interview – video).

Arawana Hayashi, has developed the training for Social Presencing Theatre. She shares that she has a background in dance, theatre and community art, and co-creative art in education.



Since 1976, she has trained in seventh-century Japanese court dance, which is a form of prayer as art. It creates a link between nature, the earth, the gods and humans into a harmonious world. She is a Buddhist meditator, and she puts these different streams in her life together into the cultivation of Social Presencing Theatre saying that:

I was particularly attracted and provoked and inspired and challenged by this notion that personal meditation could be the basis for creating enlightened society. So rather than that the meditation is a way of retracting from the society, or getting away from the mess and the chaos, the view is that a community could, by using some meditation and reflection practice, be more able to engage in powerful and intelligent and compassionate ways (Theory U, course video, 2017).

As described in the introduction, SPT has many similarities with ADT, with the additional dimension of training actors to cultivate a very thorough embodied mindfulness, through which one can observe inward and outward, 360 degrees of awareness, and be open to what wants to emerge through oneself, and be able to share it collectively, in order for the individual and the group to see itself and its parts in a trans-contextual whole. Improvisations and narratives to make explicit the structural field of attention for observation and engagement, sections of slow-motion and inward contemplative exercises are examples of this influence in the cases.

#### *Individualized collective consciousness and circles of solidarity*

I have now established that it is possible that transformation in transformative learning, does not just transform our identity, but the entire relationship to identity. The next suggestion is a bit speculative and is a radical example of a distributed interconnectivity that alters what is possible in co-creative learning. Christopher Bache (2008, p. 10) is a university professor and teacher in philosophy and religious studies at Youngstown State University in Ohio. He shares in his work *Living classroom- Teaching and Collective Consciousness*, a lifetime story of 30 years of systematic observation and elaboration in practice. He suggests that the paradigm of a private mind might be over and the time for the idea of a collective consciousness might have come. He scatters the assumption that our individuality would require an ontological isolation just because we have our own brains (or radio- or television devices for remitting and transmitting information). We might just as well be individualized experiencers through that receptive device of a consciousness that is collective. Bache (2008, p. 26) suggests that such “individuality is not compromised by recognizing an underlying

connectivity of consciousness that integrates individuals into larger landscapes of awareness. On the contrary, as we will see, the collective dimensions of mind actually nourish and support our complex individuality”.

Bache’s (2008) story carries an extraordinary ordinariness in revealing how a different nature of bonding and completing in pedagogical dialogical interactivity through awareness and consciousness between teacher and student can involve the transformative nature of learning. He says that he has studied the “subtle mind-to-mind and heart-to-heart connections that spring up between teachers and students in the classroom, unbidden but too frequent and too pointed to be accidental” (Bache, 2008, p. 1). It is based on the practically applied use of the possible nature of interconnectivity of our consciousness as a collective field and he investigates what he calls the “field dynamics of mind, examining influences that radiate invisibly around us as we teach” and his inquiry “explores the emergence of a true collective intelligence that skilfully integrates the many minds present into larger patterns of discovery and transformation” (Bache, 2008, p. 1). Even if he says that he today is convinced that there is a form of collective consciousness operating in his educational setting, this understanding did not come easy.

For years I have watched a collective intelligence surface there, connecting individuals in semi-hidden projects and patterns. In the beginning I did not understand what I was seeing; my belief system simply could not accommodate such a thing. Gradually, however, I was forced to confront the impossible, to think the unthinkable. Groups have minds. They show signs of a true consciousness and intelligence (Bache, 2008, p. 1).

His journey of observation started with a surprising outcome from an action of a whim that involved, as Robert McDermott expresses it in the foreword to Bache (2008), his “openness to subtle modes of consciousness and a subtle field of consciousness”. As he was teaching one of his basic classes in eastern religion studies, a student asked a commonly recurring question. A dialogue of curiosity started in his mind, as he was suspending his usual way of answering the question. He was instead asking himself “Which answer has the best chance of getting through to this particular student?” (Bache, 2008, p. 17). Then what he describes happens gives a vivid dynamized interactive gestalt of something I recognise both as a teacher and an actor, as well as a participant and practitioner of applied theatre and drama.

Suddenly I had a visual image of a small door in the back of my mind. The door opened, and a slip of paper came through it with a suggestion written on it, an answer I had never used before. A different slant on a familiar topic. I tried it and it worked. In fact, it worked exceptionally well. Not only was the student satisfied, new ideas were sparked in the room. Learning had happened (Bache, 2008, p. 17).

When processes deepen and tighten into a collective flow in ATD, I think that many can relate and translate to Bache's statement; "Sometimes when I'm lecturing, thoughts show up in my presentations that appear to be lifted straight from someone else in the room" (Bache, 2008, p. 2).

He shares how he learns to recognise and slow down inside when these deepening moments appear to let emerge what seems to be more and more aligned and in coherence with what individuals and the group needs: "Not only were students finding pieces of their lives in my lectures, but [...] touched sensitive areas in their lives. It was as though a radar was operating below the threshold of our awareness that zeroed in on some part of their life that was hurting or constricted" (Bache, 2008, p. 41).

In another incident he has a dream in which a student appears with some deeper inquiry in her life. He does not himself approach her when he meets her in the next lecture, but she seeks him out, and starts to share a dream she had with the same issue, he had been dreaming about, and it turns out, his piece of information creates a resolving dialogue for her. He shares about different sources that describe how information rises from within the collective field when one becomes familiar with how to enter into a synchronized group awareness (Bache, p. 82-83). "At home I started to call this mysterious interweaving of minds "the magic." When the magic happened, the walls of our separate minds seemed to come down temporarily, secrets were exchanged, and healing flowed. When the magic happened, my students and I tapped into levels of creativity beyond our separate capacities" (Bach, 2008, p. 41).

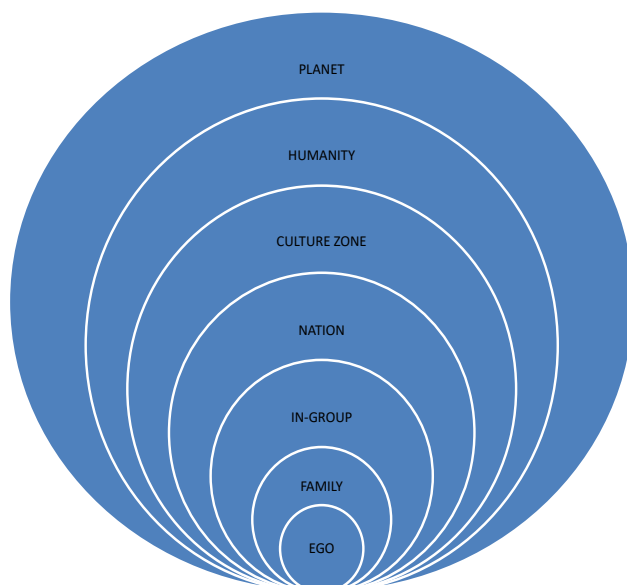
Who knows, maybe one day this is no longer extraordinary, but part of the ordinary miracles of education, as Neelands (2004) suggested. Neelands, with post-colonial perspectives on how the world can be created is in a dialogue with Fanon (1967) and Bhabha's (1990, 1994) writing about the location of culture and about identity as community, culture and difference in a third space. Neelands (2004, p. 52) argues that:

Fanon's imaginary of the 'zone of occult instability' challenges what Bhabha calls the

'historicist, teleological or mythological time and narrative of traditionalism' (1994, p. 35). It denies fixity and completion, it stresses, the here of now (the political space of the instant) and the possibility of re-historicising, re-shaping, re-negotiating, retranslating personal and social identities in the margins of then and now, self and other.

Further “Fanon represents the present as a 'fluctuating moment', a space of emergence from the past, not as a continuation of it. This processual, asymmetrical, indefinite conception of a present that seeks the 'hither side of the future' in Bhabha's phrase”, which is in synchronistic chorus with “learning from the future as it emerges” in theory U (Scharmer, 2009) terminology. Bache connects these phenomena to a paradigmatic shift in the view of consciousness and the social field that has both ontological and epistemological consequences.

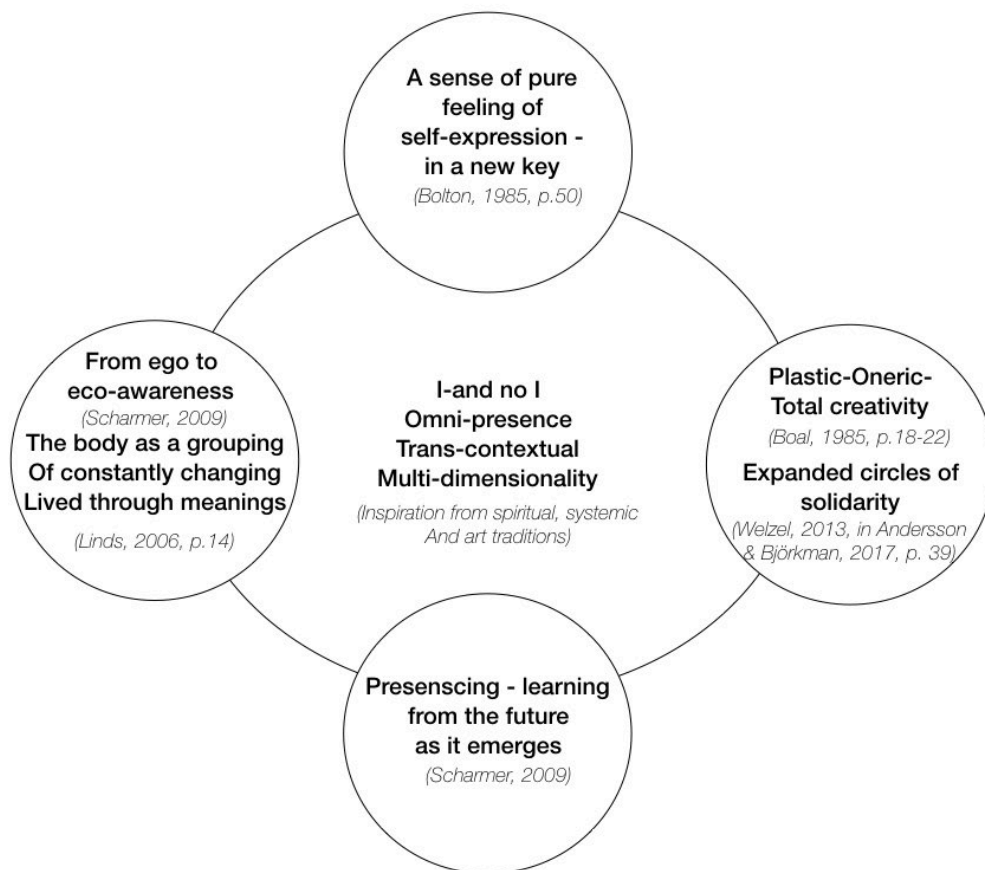
“Circles of solidarity” is a helpful concept that telescopes rather than micro-scopes as Bache, to capture the cultivation of an expanding and collective sense of self in relating to the other, community and environment as an inclusion we. It is shaped by Christian Welzel in his book *Freedom rising* (2013) and in his lectures and developed further by Andersen & Björkman (2017, p. 38-39) into a span of 10 circles (from Welzel's 7 circles) in which the “circles represent social and cultural groups where we can seek emotional and existential comfort, where we may want to belong and identify and where we care enough about everybody inside the circle to feel a sense of responsibility towards the circle as a whole”.



**Fig. Christian Welzel refers to seven circles of solidarity in his lectures; they are not named in his book Freedom Rising (Andersen & Björkman, 2107, p. 38)**

To Welzel’s circle Andersen & Björkman add a second family that we might not be born into. They differentiate communities such as neighbourhood, church, political party, sports team and colleagues at workplace with imagined communities such as society/country/nation/people. Humanity today is one circle next to a circle of universal principles, international conventions and multilateral alliances. The planet also includes future generations beyond grandchildren.

This is a wheel that summons and gathers articulations from different fields of knowledge presented in this chapter. They express how accessing multi-dimensional reality yet with a differentiated inter-functional dynamic unity can be sensed from the different qualitative emphases established in the wheels and keys modelling.



**Fig. 27. Wheel of Different expressions of experiencing presencing and a centred-expanded awareness.**

### 3.7.4. Summary

The ways of viewing knowing and/or knowledge creation in the socio-aesthetic practice field of ATD could be framed in many ways. The emphases and delimitation have tried to capture

what Berggraf Sæbø (2008) calls the epistemological and aesthetic capital of drama pedagogy through the socio-cultural understandings of the social constructivist perspective in which the phenomenological and hermeneutic perspectives have their roots (Gustavsson, 2000). I have followed alongside its critical dialogue with more positivistic and empirical constructivism, in the footsteps of Vygotsky (1934/1999) and his critical dialogue with Piaget among others. The thesis by Hallgren (2018) on process drama is one example of how the socio-cultural perspective is thoroughly used to develop a deeper understanding of role-taking in drama-pedagogical practice. Like her I have lifted Vygotsky's approach to play, meaning-making and the arts (Connery et al, 2010). I have emphasized his understanding of creativity and art-based learning and knowledge creation. I have underlined his embodied/environmental consciousness-based generative and versatile inter-functional dynamic between reproduction and creative imagination as a core of the socio-cultivating "Mind in Society" (Vygotsky,1978/1980, 1930/2103). This, rather than emphasizing his perspective on meaning-making through language (Berggraf Sæbø, 2008, p. 41), and included all his mediating signs and tools as embedded in the extended epistemology of ATD performativity as a meta mediating complex tool-signing. To triangulate that perspective in a dialogue with the holistic and art-based orientations in ATD, I have analysed transformative theorizing understandings from the ATD field and specifically crystallized O' Toole (1992), Boal, (1995, 2002, 2008) and Bolton (1984, 1992, 2008), and brought in the systemic theoretical perspectives in the conversation. Common systemic voices used in the ATD field like Gregory Bateson (1987, 1982) are here in dialogue with his daughter Nora Bateson. The systemic approach of Scharmer is referenced in systemic voices among others like Humberto Maturana and Francisco Varela (1978, 1980, 1992) , in which I have found a meeting point in our field in the work of Warren Linds (1999, 2006), that also include the phenomenological embodied position of Merleau-Ponty. The dimensions of art- and embodied consciousness are emphasized. The theoretical-practical implications for transformative learning are meta-analyzed and modelled to capture an inter-dynamic core of transformative understandings as flexible dramaturgic progressions or narratives in all three perspectives.

#### *Cultivating a transformative agency in a generative symmathesy*

The modelling in wheels and keys have assisted in illuminating the elements and imperatives in transformative learning in specific relations to socio-cultural perspectives and the multi-dimensional dynamization of ATD:s multi- and trans-contextual -medial peculiarity. An accentuated articulation of the shaping qualitative gestalt in all human aspects is made visible

in the rich performative and metaxically transubstantiating ecology in ATD. The ATD-based transformative learning performativity is co-illuminated by the higher psychological inter-functional dynamic units from Vygotsky and his full circle of creativity. It is flanked by theory Us understanding of the crucial transformative inter-active co-creativity that is accessed through gear-shifting “from where inside ourselves we are attending” closing and opening our human aspects individually and collectively. The improvising mode of spontaneous-structuring flexibility in our inner movement of attending multi-dimensionally, from singular to dual to polarized, to polyphonic and in between in the liminal and trans-contextual centeredness, anchored in what does not change is identified as a cultivation of a transformative agency. The experiencing through the flexible or inflexible movement can suggest a differentiated inclusion of ritualistic understandings of deep transformative processes of identity and sociality to participatory transportations and artificial and reinforcing identity. The potential of this multi-dimensional flexibly centred literacy as a cultivated functionality, ability and competence I see as similar to an improvising and enacting performative stage-self with a converter, catalyzing and gear-shifting core functionality. I denominated it as a *transformative agency* that can spread eagle a liminal space in between different contexts, hold generative tensions and allow paradoxes and irrational surprises, framing first degree changes as well as re-framing second degree transformative changes in the trans-contextual transparency and dwelling in the socio-aesthetic practice field. Being trained by using the plasticity in substantiating fictional realities to try out new values, attitudes, behaviours and interactive understandings of socio-cultural power and status-transactions, the transformative agency as a core meta-competence can be a meta re-cultivation in one’s performativity that can possibly be transubstantiated into professional and socio-cultural practices beyond the educational arena. The embedded meta-rules of engagement rooted in play and creating, carry the teaching of making aware and explicit the hidden and implicit. It can also re-envision and embrace co-creatively internalized structural conflicts of reactivity and conforming responses by paradoxically reverse double bonds of subordination into a new including levels of aligned coherence and creative freedom. It also holds reciprocal and authentic seeds for anyone to change the rules of the game itself in co-empowering ways.

From this chapter (including chapters 1-2), the contours can be made out of the sensitivities, functionalities and socialities that ATD can cultivate and pedagogically scaffold and complete in organizing proximal zones of development. Made explicit is the ability in ATD to co-create

a seriously playful, a generative socio-aesthetic practice field with devising characteristics and a vertical literacy – or maybe a multi-dimensionally centred literacy of a transformative agency. A suggested way of critically meeting resistances and critical challenges performatively in the generative mobilization of a practice-field is summoned by engaging competition, opposition, conflict and alignment. I imagine a scaffolding and completing of each other with discursive and norm-critical awareness to reverse procedures of exclusion that are aware of common social needs, fears and diversity. To created ways of daring and caring for the unique in the individual and making the implicit taboos<sup>[SD1]</sup> explicit resources to personal pedagogical entrances. A collaborative engagement in differences can generate multi-perspective learning and promote open transparent inclusion of differences as an antidote to right or wrong or reduced solutions to conflict. It can generate a polyphonic expressiveness of authentic individualized collective coherences, in alignment with the unknown future potentials.

A clarifying image is growing of that the generative learning field is very differently perceived through a dual empirical-rational constructivist lens, objectifying learning and freezing it in time – than through a socio-cultural holistically inclusive non-dual lens that perceive an impermanent permanency of an “entity forming over time by contextual mutual learning through interaction” – a symmathesy. The embodied consciousness dimension of the socio-cultural and art-based perspectives on learning as a reproductive-creative imaginative and re-combining movement, a transformation on several planes in the process of consciousness is toned up by theory U and given gestalt by Linds ATD-based systemic and embodied phenomenological articulations. It is speculatively but interestingly accentuated by Bache’ scattering the assumption that our individuality would require an ontological isolation just because we have our own brains (or radio- or television devices for remitting and transmitting information), and that we might just as well be individualized experiencers through that receptive device of a consciousness that is collective.

The question about what it is that is transformed in transformative (or holistic) learning suggests that it is not just identity. Suggestions from all the different fields point at a possible meta-transformation of the intra- inter-and trans-subjective relationship to learning as an identity, ego, I and Self, community, collectivity and environment - into distributed senses of simultaneous I- and No I, in expanded circles of solidary and practices of belonging as a We. Theoretically the ATD-practice field can allow for an aligned coherent, yet differentiated and



re-cultivating co-creativity, to symmathesize with the emergent complexity in the whole of the individualized collective socio-cultural field of awareness over time and space. That might have an interconnected influence on the educational challenges and crises embedded in our systemic socio-culturally institutionalized and paradigmatic thinking structures. It might help close the - individual, social and ecological – gaps identified by theory U, as it happened for the politician that suddenly could reduce a gap by seeing his own role and circle of influence and solidarity in the system from a new coherent whole. It will depend on qualities in critical and creative performative pre-conditioning awareness and inter-actions.

This theoretical dialogic meta-frame will assist analysing the extended epistemology in the research-based ATD practice field developed and applied in the cases, in combination with Scharmer's (2009), systemic perspective and awareness-based action research approach in which he calls for an advanced social science that includes a simultaneous first- second- and third-person perspective. The depth of phenomenological positions and post-structuralist perspectives, as well as different understandings from pedagogical, psychological or organizational learning field, have their natural place in this lens, but have been a to big scope to fully embrace. Voices from a broader spectrum from the ATD and other fields have accentuated the stream of conversation.

#### 4. Methodology and method

The primary research methodology used in this investigation into the nature of transformative learning is that of applied theatre and drama pedagogy, reported in the form of three case studies introduced by an autoethnographic retrospective case of transformative learning events in my own educational trajectory. Having stated this very simply it is important to acknowledge from the outset that the study in fact crosses many thresholds from auto ethnography to arts-based methods and action research inquiry. It can best be described as a “thesis action research project” (Coghlan & Brannick, 2014, p.164) employing a multi-method study (Yin, 2003). In this section I readdress the purpose of the study, its focus of inquiry and its questions in the light of the methodological interconnections to both theory and researching methods that have been used. I place these in relation to the interactive practices of education, professional development and social innovation with which the thesis is concerned. The relational roles between the participants themselves and myself in the study are given particular consideration.

A traditional approach in an investigation of learning would be to describe an experience, observe and report on a process. The transformative learning process I am concerned with requires a more nuanced radical methodological approach. The inspiration for this lies in the roots of sociocultural theory, extended notions of cognition, systemic perspectives and applied drama theory. These are incorporated into a systemic- art- and consciousness-based action theory, meta-represented by theory U; and summarized in wheel and keys. I use this to make visible the key elements of transformative learning in my practice and frame this within an extended epistemology (Rasmussen, 2014, Heron, 1996, Heron & Reason, 2008, 2013). In doing so the aesthetic, holistic, reflexive and relational dimensions are foregrounded (Bourriaud, 2007, Stenshäll, 2011) in this move to a methodologically coherent collective process and a primary method of research with its polyphonic focus.

A key challenge has been to enable participants, including me as leader, to observe and give shape to our own consciousness as it unfolds through an ATD devising process. I set out to find and cultivate interested participant groups in different contexts who would be interested in exploring how to build a collective capacity for co-creating, co-learning and co-researching in a practice-led way. Selecting the appropriate participant groups willing to engage in the processes for this investigation was a challenging task. I finally selected three very differently constituted groups employing three different forms of intervention as the focus for the empirical research. They are presented as two case studies and one contextualized single intervention.

In order to catch the distinctive nature of the inter-dynamic creativity of each group the research methods I employ are drawn from a deliberately wide spectrum, including different forms and modes of interviewing, inquiring, conversing, observing, participating, interacting, co-operating, co-initiating and co-creating. The whole methodological approach has been inspired by the notion of the ‘ensemble training’ in the theatre laboratory, devising, ATD conventions and current Labs, similar in their modes of operation and methods.

In the first section of the chapter I give an overview of the spectrum of approaches that shape the design of the study and the empirical material that will be further analysed, including reported transformative results. I also give an account of how I gained access to the field, to ensure viable interactive processes with each of the two cases and single intervention. The

auto-ethnographic case is meant to foreground where I am coming from as an Artist/Researcher/Teacher - my internal contextual frames and experiences of transformative learning, the roots and contexts of my professional development from this perspective. One of the most exclusive reasons for this case is the possibility to share one narrative of interconnectivity of different qualities of transformative learning moments and their development, over a longer time span. I make the argument that a case study can grow stronger by containing different yet inter-connected forms of empirical material, generated by a wide range of carefully selected methods. It is in this way that the three cases and single intervention create a differentiated and expanded understanding of the process and experiences of transformative learning.

In the second section I clarify my ontological and epistemological positions and some of the major implications in terms of methodology and methods. This involves tracing the process of development and identification of these in the attempt to give a sense of how I have continuously learned from different methodological frames applied as they were tried out in practice. In the third section I provide details of how the empirical data was generated and analysed, the ethical challenges involved and consideration of reliability and validity.

#### 4.1. Introductory overview of the spectrum of approaches influencing the study

The approach of ATD based research was an early intuited understanding of how applied theatre-based ways of devising and collectively making the embedded approaches to learning and co-creation transparent, could create a meta-space to research the exploration of the transformative nature in learning and re-training of the social actor. A strong factor that enforces why applied theatre and especially “drama pedagogy” can be suitable as a primary mode of research for this particular question about the nature of transformation, comes from considering it in the light of Heron’s extended epistemology and its elaborate use of the phenomena of metaxis in the aesthetic-social field of practice that its performative ecology can scaffold. The inter-dynamic of experience-based, presentational, propositional and practical forms of knowledge is at play within its praxis which can be simultaneously applied and framed to a free range of direct and indirect purposes.

Initially I approached the task by considering traditional methodological frames in dialogue with art-based methods, where I alternated back and forth. The process was then inspired and cross-fertilized by a spectrum of methodologically more mature approaches, that helped

contrast and articulate how the researching dimensions are possibly embedded within ATD as a primary mode, and on the other hand how it can be supported by them adjunctively. Thirdly the exploration focused on what the very unique nature of aesthetic and art-based processes can hold, create and communicate. For some time, I named the overall method an applied theatre laboratory approach. The inspiration came from the historical concept and my own professional socialization into ways of working as a theatre laboratory and how that models an inter-dynamic meeting ground for the current ecology of practices in the field, and the similarities with the re-current trend of working in Labs to create social, cultural and economic innovations. Its ensemble training has a transformative pedagogy aiming at a conscious expansion and re-training of the actor's sensitivities, faculties/functionalities and socialites in theatre practices, in order to transform praxis of the field of theatre, and its relational trans-contextual impact in society (Zarrilli, 2002, Lagerström, 2003, Schino, 2009, Heron & Johnson, 2017, Chemi, 2018). The theatre laboratory tradition can be understood as assembling an open explorative aesthetic that incorporates researching meta-frames, denoted from the connotation of mechanistic or positivistic experimentation. In the end an ATD based research approach is the term I will use, to avoid the traditionally science-based connotations of the words of laboratory and experimentation in the context of research.

The ethnographic field work (Bogdan & Biklen, 2007), extending into arts-based, a/r/t (artist, researcher and teacher) as well a/r/tography methods (Leavy, 2009, Ackroyd, 2006, Springgay, Irwin and Kind-Wilson, 2005, Bresler, 2015) were my entrances to the study and helped me see possible interfaces in understanding an embodied and reflective art-based practice, with an extended epistemology accentuated in ATD as a possible research method in practice of education in itself (Bresler, 2005, 2006, 2009, 2012, 2015, Eisner, 2002, Eisner & Day, 2004, Norris, 2002, 2018, O'Tool, 2006, Mitchell et al, 2011). One of my greatest inspirations for stepping into research was awakened in a course on ethnographically rooted art-based research with Liora Bresler inspired by Elliot Eisner. She lifted the fact that art, and especially theatrically art-based processes through its agency, modes of engagement and conventions could have, just like for learning and education, a modelling inspiration for research methods, skills and procedures (Bresler, 2005, 2006, 2015).

I suggest that aesthetics is at the heart of both artistic experience, and qualitative research, and that artistic process, in particular, the space surrounding art experience, can illuminate significant aspects of qualitative research including data collection, data analysis, and writing. (Bresler, 2006, p. 52)

My first intentions aspired to be in the field over a longer period, like in an ethnographic approach. There were several reasons for that. Some were connected to the ability of observing individually and collectively, from within as well as without, being in the participation/observer continuum and seeing how that research position could be bent or stretched, as well as how it could access deep and contextually rich data and descriptions (Bogdan & Biklen, 2007, p. 91). Another one was to be able to interactively engage participants in ATD processes and ensemble training, to cultivate a co-researching approach in which we would be co-initiated and cultivate our inner conditions for immersing ourselves and co-observing our processes in action as well as from outside. We would then collaboratively, mediated by the ATD process, investigate how we as participants experience the transformative nature of it and become equipped in relation to different purposes. Interfacing purposes being; their educational/professional challenges and transformative learning, including educating us all in the researcher role, and developing how we could make the process interfaced, transparent and possible to articulate and report about together.

This is where I think a lot of thresholds are passed over from an ethnographic/art-based study to include an action researching approach in a co-operative and art-based spirit. It creates an interactive zone between calling this a field and/or case study, or case study as part of a larger multi-method study (Yin, 2003). I have chosen to call the two longer studies cases or projects (which denotes the more co-active agency), and the shorter intervention a contextualized intervention, as the flavour of the action research approach has been even stronger in the end, and it could on whole be called a “thesis action research project” (Coghlan & Brannick, 2014, p.164). Through the way I have written up and analysed the collected and processed data materials after the practice led period, including the auto-ethnographic one, the study can to a certain degree be understood as interconnected cases and interventions with “comparative micro-analyses inflicted with holistic analyses and ecological principles (Kershaw, in Hughes & Nicholson, 2016, p. 6).

In this process I discovered what is being articulated and argued for in the art-based field when McNiff (2013, p. 4) identifies, just like Bresler (2006) above and Norris (2002, 2018), that in an artistic process there is first hand involvement in the material that is both co-created and examined, and it is transmitted to and interfaces with the researcher role. As it is “done by practitioner-researcher there are again links to social science traditions involving participant-

observers in ethnology and action research as inspired by Kurt Lewin (1946)” (McNiff, 2013, p. 5). An art-based juxtaposition in application of this double function within ATD is the spect-actor concept by Boal. Bresler (2015) argues for and articulates the intersection of the personal and communal in art-based methods, first picked up through the shared processes of collaboration that she experienced underlying the art, qualitative research and human relationships and reading form the field of aesthetics and existentialism.

In this process, I recognized the arts to be powerful educators imparting lessons regarding engagement, perception, and conceptualization, as well as reaching out to others in sharing the human condition with compassion. Informed by artistic and aesthetic sensitivities, the processes of research activated my whole self, linking my own inner and outer worlds and connecting to those of fellow travellers.  
(Bresler, 2015, p. 3)

I have come to a great degree of self-revelation through mirroring myself in Bresler’s footsteps. McNiff (2013, p. 5-6), uses the laboratory/experimentation metaphor to make explicit that alike and unlike the chemist in a lab “the art-based researcher conducts direct experimentation with the materials of expressions and imagination in creative writing, dance dramatic improvisation, drawing, paintings, performance, playing musical instruments, singing and working with photography, video, digital technology and other media”, and he means that what distinguishes art-based research from other traditions is “the study of the effects of these experiences with artistic processes and objects”.

The action and participatory action research (PAR) methods (Reason & Bradbury, 2008, McNiff & Whitehead, 2003) has helped me expand the biased subjective-objective, observer-observed, affecting-non-affecting, individual-collective polarization. PAR method has conscious and systematized ways to engage the transactive (Eisner, 1997, p. 52) positioning. PAR resonates in many ways with the transformative and reflexive engagement that is inherent in the holistic/transformative learning and orientation in ATD, and it has mirrored forth how ATD can illuminate researching and learning dimensions in the same devising and creating process. It has underpinned that research as art, or art as research (McNiff, 2013) aspire to incorporate a process of social change-making in action. It has been difficult to grasp its complexity, but necessary to somehow approach in a multi-perspective way. I have been able to develop to different degrees, and together with others in situated educative processes, a collaborative inquiring, observing and theorized practice, and in this respect the qualities of co-operative, appreciative and action inquiry (Heron, 1996, Reason & Torbert, 2001, Torbert,

2004, Whitney & Trosten-Bloom, 2010) have been very helpful and active. The co-operative inquiry method (Heron, 1996) has sharpened my research-based filters. It has helped me to position myself in relation to the research-based symmathesy in group-processes and to explore ATD as an extended dynamic of knowing and knowledge forms in a transformative learning processes with a holistic orientation. As practice led research, it acknowledges the aesthetic and practical forms of knowledge as critically and creatively anchored in a creating orientation. It exercises the movement into the in-between, within a non-dual transformative relationship between reproduction and creative imagination, what is and what if, past and future, memory and vision, subject and object, body and spirit, emerging in a polyphonic discrete and blurred complexity of the now - rather than a problem-solving cognition ignorantly reproducing individualized and collective socio-cultural perceptions through non-scrutinized past premises (Vygotsky, 1934/1999, Fritz, 1998, Scharmer, 2009).

I contextualize my own study in recognizing the same challenges reported from other fields of practice and knowledge, for example by Fritz (1998), by questioning how you formalize research in a traditional sense, when what you are researching consists of creating what is yet not there in practice? Another coherence than the traditional is needed when the purpose with the study is not solely to establish and fixate what possibly is, and only in relation to past experiences, but to engage in the “in-tension” and movement between what is and might be. This shift in focus, with paradigmatic implications bleeds through as an understanding in the naming of qualities of presence in learning that involves the transformative nature. At the heart of “Learning from the future as it emerges” in Scharmer’s (2009) model, is accessing the experiencing and enacting from the quality of presencing in facing emergent complexity in intertwined educational, professional and societal challenges. This is suggested where a transformation of Self and society co-inside, in the sense of I- and No I, in a trans-contextual liminal locus of operandi (N. Bateson, 2017b) a “sense of pure feeling of self-expression – in a new key” (Bolton, 2008), and transubstantiating a totally new sense of reality in the trans state of oneiric dreaming (Boal, 1996). This vertical (Scharmer, 2019) or centred literacy is identified as a threshold to be able to actualize a sense of self, the other, community and communion that can include an eco-awareness and expanding circles of solidarity. I make the case in agreement with Scharmer’s implications of the possibility for an advanced social science (see further down) to incorporate the same challenges.

We stand at a pivotal moment in the development of research. Established qualitative and quantitative research methodologies frame what is legitimate and acceptable. However, these approved approaches fail to meet the needs of an increasing number of practice-led researchers, especially in the arts, media and design. (Haseman, 2006, p.1, Fritz, 1989)

The research-based practice that I have developed has been framed by and embedded in the ATD processes supported and fleshed out by the different approaches in social science and in a more coherent way by the meta framework of theory U as a core approach. I comply to, and agree with Nelson (2006), in the understanding that embodied and aesthetically based ways of knowing is a presentational, an extended epistemological form of knowledge (Heron 1996), and thus can produce knowledge as research. The more intimate and precise understanding of how a more systematic formalization and understanding of the expansion from exploration into research can happen with awareness and articulation in ATD-processes have one model in the work of Norris (2000, 2018) and his method of play-building as qualitative research. The resonance of narrative method and analysis within art-based processes have become more and more self-evident along the way, as an intrinsic core, and a structuring element within all aesthetically engaged enactments (Johansson, 2005, Leavy, 2009). I have tried out the narrative function as a tool to evoke, catch, analyse, collectively process and communicate trans-contextual data, as well as train the researcher role in all participants to build awareness and language to articulate the observation of the implicit and make it explicit.

The systemic view added the double perspective of consciousness- and art-based action research, inspired by the framework of theory U (Scharmer, 2009). It has developed into a form of meta-perspective and approach to embrace and include the spectrum of methods and methodological interconnectivity. It has made explicit the implicit awareness of a structural field of consciousness, as a form of conceptual x-ray of the dimensional depth of the interactive interconnectivity of implicit and explicit in the social field, that can match an awareness of the consciousness' involvement in the metaxic and improvisational process in the ATD-practices. The application of working in Labs fuse, as said before with the ATD - laboratory concept. Its ability to develop an experimental and ensemble-led process has also been highlighted by Heron & Johnson (2017, p. 282) and they suggest that “the hopeful practice of laboratory exploration de-hierarchies a scholarly endeavour and recasts the student as co-creator of knowledge, rather than consumer of cultural capital”.



Affinities between the theatre laboratory tradition, devised ATD processes, and working in the format of a modern Lab as a field journey, within the framework of theory U, have been described to some extent in the Chapter 2. It will be further elicited in different places in this chapter. The theatre laboratory tradition has been theoretically and practically interconnected and displayed in different works. Grotowski's work is shared in *Towards a Poor Theatre* (1968), Zerilli (2000) deepens the theorizing-practice connection from an acting training perspective in *Acting (Re) Considered*. Lagerström (2003), in Swedish, describes the over 20 years of explorative cohesive and research-based work of the Institute for Scenic Art. Chemi, 2018 and Barba, 1992, write about the extensive experiences around the group of Odin theatre. Schino (2009) creates an historical Odyssey in the work *Alchemist of the Stage-theatre laboratories in Europe*. Rasmussen (2014), connects it to the more specific applied theatre and drama field. The centre of the accordance resides in the emphasis of enacting an ensemble training, that cultivates inner conditions and capacities in the participants and practitioners such as social/learning/teaching/performing/professional/researching actors. In practice I have interfaced different social techniques developed in theory U, with ATD conventions, in order to bring about conditions for research-based change-making and transformative learning. The exploration in this expanded ATD space have therefore aspired to explore the interface of transformation in learning, teaching, creating and researching.

In order for me to explore and learn more about how the interconnections between the framework of theory U and an ATD laboratory or research base ATD could be actualized in a researched based practice, I have continuously taken part in educative laboratories. I have attended six yearly on-going educative Labs in the form of on-line MOOC courses at MIT (described above), with action-oriented study groups and Hubs in Sweden, the first one 2012 and last one 2019. Besides that network I have also been part of a trans-disciplinary method group, consisting of a professor of art in "her best creative years", an organizational psychologist in "his best professional years", a teacher of aesthetic pedagogy at the University of hosting and restaurant, a politician, real estate owner and entrepreneurial business developer. One important link has been the presence in that group of Ingrid Lysell Smålänning an entrepreneurial coach – who also took part in two of the cases. As a method group or case - clinic in theory U-terms, we have had a focus to test and try out principles and implications of the interrelationship between theory U and different practices in personal-organizational learning and development, using our own personal/professional starting points and challenges as the material. One opportunity and aspiration for me with this work has been

to be able to try out and learn about specific designs of processes that directly and indirectly have bearing on the study. I have had a deep learning space for myself, in a transdisciplinary way in a creative collaboration with others.

#### 4.2. Gaining access to a participatory and interactive field of practice through interventions and building of cases

During the initial study phase an abductive dynamic was used between a retrospective learning journey from an 8-month long community theatre project called the Bridget Project (BP), conducted as part of my master training, and a pilot intervention within the frames of the Ph D studies. The full-scale Bridget project offered a co-exploration and cultivation of a co-operative research-based process within the frames of a devised ATD process, sibling with the features of research through play-building a devised community theatre performance (Norris, 2000, 2017), rooted in the affinity with ethnography and anthropology marrying with drama in what is called ethno-drama (Ackroyd & O'Toole, 2010). The first pilot intervention within the frames of the thesis studies, took place in an in-service training for teachers Entrepreneurial Learning (I-EL) and it offered an opportunity to start devising the process within a more formal educational setting. It launched into a build-up phase of a case in practice at an adult educational institution applying entrepreneurial learning in education for Health care (H-EL) that became pretermitted, due to external factors. It will be briefly addressed in order to be able to reflect on the learning curve in the method development, and some of the content will just indirectly be lifted in proximity to parallels in the other more fully presented material.

The connection to the contexts of EL were the result of several years involvement in national and international entrepreneurial learning projects and studies. Initially I thought that entrepreneurial learning was in focus for the inquiry. But rather I would say that I have used these contexts as educational contexts that are involved in changing the very learning culture, they are part of – changing the system they are themselves constituting by re-training themselves as actors in it. They have therefore identified their need of transformative learning, and re-training of sensitivities, faculties/functionalities and socialites, as part of their educational explorative development. They were willing to explore this need and aspiration, assisted through a researching process in and through ATD. The experience from these two cases and the pilot intervention led to a gradual formation of an elaborative and flexible ATD-based research approach that could be actualized for a longer period (August 2013 to October

2014). I was offered to work together with a socially innovative educational exploration of Professional Testers in a Design for all centre – people turning their different functional variations into a unique asset in a socially innovative professional role, applying a master course in design-for-all to the unique circumstances of these people. (Parallel to that case/field study I was following another experimental education in the same town that educated cultural communicators through applied theatre and dance with a group of students that included some with functional variations). That case study has been taken out of this context, because of lack of space, but I owe a lot of learning that bleeds over to this process from that source). The full study rests on the accumulated empirical materials and experiences from the auto-ethnographic case and all phases and interconnected micro- to-meso cases that have taken place between 2010 to 2018.

#### 4.2.1. A retrospective auto-ethnographic case

This case was built up over the study's course of time and it occupies a space between auto-ethnography and a scientific essay. It has multiple purposes; one is to make transparent my own lenses of practical skills and experiences in relation to transformative learning, in dialogue with different theoretical and informed voices and perspectives. It serves to give you as a reader and me in the A/R/T roles the possibility to connect with my predispositions and precognitions, from which the focus of the inquiry originates. That is from where my questions and personal lenses of interpretations and inclination of interest arise. It can indirectly give a flavour of the range of perceptions through which I can possibly meet others and engage in my A/R/T- role.

According to Eisner (1997), and Bresler (2005, 2006) your own pre-cognitions as a researcher can be consciously engaged, not just made transparent and held aside. Art-based trained skills and competences can serve and be consciously used to inspire and facilitate with an “enlightened eye” the researching process itself. And even if my craftsmanship, artistry, and expertise is under development, I also want to make transparent, some of my “experience of passion, communion and social responsibility” that (Finley, 2003 p. 294) seem to hold in high esteem, in co-creating the new art-based paradigm of research.

Ethno-drama comes out of a cross-fertilization between ethnography, anthropology and drama for practitioners in different fields such as “health, education and human services whose effective practice is dependent on research in their context”, and who wanted to come inside

the real-life experiences difficult to observe from outside. They found drama as a way to “re-create their discoveries and experiences for others, to replace the traditionally sanctioned way of chronicling research and its findings in written report or paper with some kind of life performance or re-presentation” as well as not reducing the richness and complexity and contextual warm interconnectivity in the data. (Ackroyd & O’Toole, 2010, p. xvii). This is closely related to the community theatre process in the case of Bridget where our research stories are put into a staged format, and if I had staged my story it could have become an auto-ethnographic performance (Ackroyd & O’Toole, 2010, p.18-19). Here, the same purposes are translated into a presentational form of written dramatized stories in reflexive, reflecting dialogue with theory and different sources, into a form of scientific essay. It is a form of reflexive “interview” with my personal socio-cultural and ecological topography and footprint as one single voice of representation. An inspiring way of seeing the approach is formulated by Lind’s (1999, p. 3) in which he describes a recursive and spiralling process through which he inquires and “examines the multiple and fluid identities in my been-being-becoming-imagining” in which the pathway of understanding arises “through the research I undertake in conversation with experiences remembered and reconsidered”.

The method of scientific essay comes from the field of practical knowledge, that studies how processes of cultivating practical know-how and knowing can come about through articulating your own tacit dimensions as well as developing an awareness of the contextual field you are in. The scientific essay method works with the possibility to reflect with the help of theoretical lenses upon professionally self-experienced incidences and processes of work, in order to “learn to notice one’s own knowing as knowledge, learn to formulate what that knowledge consists of, but also to take a step back to critically observe one’s own practice from outside” as Hjertström - Lappalainen & Schwarz (2011, p. 99, *my translation*), frame it. They also link it to Dewey’s understanding that thinking, and consciousness is always embodied. When I looked at my own professional background and cultivation in that light and in the theme of this inquiry, I saw that it could provide a form of data and empirical experience that suggested something about transformative learning in practice, especially over time and space, related to the qualities of presence in the moment that were difficult to find through other informants. From an autoethnographic point of view in research I decided to write my experiences as stories, in an emotionally evocative voice (Baron & Eisner, 2012, p. 9). I further connect it to an expressive mode of research advised by Ellingson & Ellis (2008, in Denzin & Lincoln, 2013, p. 420) that is “cultural, social and political through the study of a

culture or phenomena of which one is a part, integrated with relational and personal experiences”. The method resonates methodologically with what further down will be described as a continuum from the ethnographic over to the systemic lens as the intertwined constitution of knowledge, reality and self.

#### 4.2.2. The Bridget Project

This was a pilot project in different respects. On one level it was shaped to investigate creative ways of working through a devised, play-building process of ATD (a devised community theatre process and drama pedagogic strategies) with enterprising women exploring their power of social innovation coming from a spectrum of different professional and entrepreneurial starting points. It gave room for a devised field journey with a collaborating constellation of institutions in our region, to explore the interface of professional entrepreneurial learning, social and societal innovation and art-based processes, in my role as a teacher in drama at the University interfaced with being a researcher student in my master education. It also became a space for me to try out and explore how to embed a spectrum of art-based and ethnographic research methods in the process and to understand more about the qualities of learning and transformation that could take form in this kind of setting.

One important point of reference, in choosing this context and return to it as a pilot field case, was the critical and socially transformative perspectives and understandings presented in the book *Arenas for Entrepreneurship* (Berglund & Johansson, 2008). Karin Berglund had in her research focused on how to understand the widening of the concept of entrepreneurship, which brings the awareness of economically structuring powers into the theme.

...so that values other than economical were comprised, that other persons than the stereotypical western male hero is advanced, and that other processes than solely those leading to fresh starts of businesses are noted. The overall research interest is thus about making visible suppressed forms, groups and values of entrepreneurship. (Berglund & Johansson, 2008, preface presentation of authors, *my translation*)

I was taking note that the studies in the book were connected to a project concerning the manifoldness in enterprise in facing structural changes and it was focusing on how to:

Stimulate entrepreneurship among discriminated groups such as women, immigrants, young people, cultural workers and the disabled, and at the same time act for a change in societal structures that these groups meet when they try to run businesses, prepare themselves for business enterprise and/or in other ways be integrated into working life. (Berglund & Johansson, 2008, p. 1, *my translation*)

This perspective was why I said yes to the opportunity to work with women in enterprise (Holmqvist & Sundin, 2002) and invite them into a critical, creative and visionary exploration of their experience in practice of their entrepreneurial role as a possible part of a transformative learning into a widening notion of social entrepreneurship and innovation. Our intention was to offer an art-based transformative learning process where they could indirectly learn and grow in their own professional capacity from a critical and creating orientation through the direct process of devising a community theatre performance exploring this theme. In the perspective of adult re-cultivation of learning cultures immersed in structural changes, we paid attention to awareness of gender, structural oppression and habitus in co-cultivated cultural fields (Foucault, 1980, 1991, 2008, Bourdieu, 1993, Butler, 2007). It was lifted as a part of the thematic critical lens in the project itself, and indirectly part of the vocabulary in describing the project, but not developed as specific direct perspectives in my theoretical lenses in my retrospect analyses. Indirectly this is included in the direct interest in deep critical reflection and reflexivity (on content, how perceptions are formed and the framing and possible reframing of premises for the creation of perceptions), awareness of context and power relations as core elements in transformative learning. Critical and relational awareness of asymmetric and symmetric power relations, including awareness of both intra-, inter and trans-subjective-objective parameters is under observation as part of both transformative learning theory in resonance with the critical and emancipatory pedagogical and aesthetic perspectives cultivated in ATD (Boal, 2008, 2002 Freire, 2005). A practice-based critical transformative aware technique used in the applied frame-work of theory U is to lift voices from the periphery (lower socio-economic, political and cultural status or positions of power in the social field) into the centre of attention of actors “acting in the centre of” and stage the interaction as give them a voice of impact. This strategy is aspired for and sometimes in more actual operation in all cases. Therefore, I have chosen the absence of a more elaborated perspective on gender, feminist and other possible critical perspectives as part of the theoretical ground in the thesis.

As I initiated everyone in my own pilot studies, they all agreed to the joint interest in having a dialogue about how they experienced the actual learning in the process. We also agreed that I could record us in audio and film, and that I could transcribe and/or make summaries of our processes to share with them. It was a support to make our process democratically transparent and increase the possibility for everyone to participate in building of a playful, inclusive and trusting group environment, to dare to explore the artistic expressions as well as a support to critically “overhear” ourselves. It also became part of the formalized creative documentation/collective processing as modelled by Norris’ (2000, 2018) play-building methods mentioned above, and further described below. The process has all the characteristics of devising an ethno-drama, as Saldana has suggested “all playwrights are ethnodramatists since they are tellers of research-based stories” (in Ackroyd & O’Toole, 2010, p. 22). A difference is, that even if we did perform once for an audience, that was not our main purpose or explicit goal, as in accordance with community theatre and drama pedagogy. All the benefit of the interfaces of learning, researching and co-creating mediated by a performance devising process, was harvested. There was an agreement that I could use the different generated materials in my studies.

#### *Formal organizational frames*

The project was a cooperation between the University of Gävle, represented by me in the role of A/R/T practitioner, Innotimi – a consulting group - represented by Ingrid Lysell Smålänning as an organizational consultant, and the Regional Theatre – The People’s Theatre in Gävle – represented by Reine Lööw, director working primarily with Community Theatre. The owner of the project was the Contact Place within the University. It is the administrative unit collaborating with external actors in the region including innovation and business. The Contact Place was part of an initiative including all academies at the university called the Leadership Academy that gathered teachers and researchers, sharing with regional actors different perspectives on leadership. A special project with focus on creative and performative processes, gender and basic value where Ingrid took part, was where the idea was first seeded. The three of us in the project team will be presented with our real names, and the names of the 12 participants will be feigned.

#### *Introduction summary of components and factors of the overall devising process*

This process was staged in a multi-elaborative organized context in the intersection framed by three perspectives/practices. One was community theatre as a specialized form of applied

theatre, the other I refer to as drama pedagogy (the Swedish traditional cultivation of applied theatre and drama) and the third was an experiment we called entrepreneurial workshop.

Framing the premises and inviting people into the project, initiated the conditions for including an educative learning, creating, exploring process with a meta-level of a researching process. Also embedded was a process of design and selectivity. The three of us leading the project intersected but had our main areas of responsibility. I framed the educative co-researching process, where the applied drama conventions were used together with a spectrum of inputs in a broad devising sense, training us as kinds of action researching actors in our own educational/entrepreneurial drama. Creating a researching process and cultivating researching capacities was supported by the devising process of, for example, interviewing the women, improvisational processes for building material for the community theatre and staging it. Directing and finally staging 5 scenes was another level of the project that Reine, as director held, with me assisting him. I assisted in interviewing, transcribing material and structuring and writing the script anchored in our devised and collective explorative filed journey. In the rehearsing process Reine was more in charge, inviting us all into collaborative processes. The focus of the third dimension was to connect what happened to these women in the process, to their entrepreneurial approaches and activities. Ingrid mainly, aided by us, held the activities and focus of this aspect. It was framed through workshops with the intention of making it possible for impacts of the process to transmit and be applied into the qualities and activities in these women's businesses or dreams for their professional socially innovative roles. Choosing the environment and context of this project for a pilot study can then be seen as a form of "random purposefulness" (Marshall and Rossman, 2011) in that it happens to be a very good match to a context I was seeking for my master studies. It was both purposive and by chance, and yet not a surprise, taken that I had oriented my intentions and mobilized a sensitivity for my aspirations over a long period of time. Maybe an over-speculation could even suggest a "no longer extraordinary" but rather "normal miracle" as the nature of the many synchronicities (Neelands, 2004).

#### *Organising and analysing the material*

This material was created in a pilot project in 2010. My decision to bring it into the thesis serves different purposes. I became more and more aware of how the experiences made in this project, kept coming back to me as it had formed the basis for what I was doing in later ones. So, it became more and more important to have this platform made available and transparent



to the whole body of data and empirical experiences. At the time of the project I wrote a report. Reading that material and going through the raw data again I treated it as a chance to make a retrospective and reflective work. Analysing and organizing it now has made me become aware of how much of what was only intuited and made half clear to myself then, is now starting to fit into a wider and deeper understanding of what was taking place.

#### 4.2.3. Interventions in entrepreneurial learning contexts

I call these contextualized interventions rather than cases, as I was induced in a lot of mobilization around the theme of entrepreneurial learning in search of a good context to step into. It was very difficult to come to a stable situation to build a case in practice through these attempts. This was also due to a failed application to an international project, SMILE, in which I had the prospect of joining as a doctoral student. The first attempt to try out a co-researching process in a formalized educational practice was a pilot intervention and the second attempt to build a case was pre-determined.

##### *Intervention in an in-service training for teachers in entrepreneurial learning*

The pilot intervention happened one day November 2012, and I prepared it only a few weeks in advance. It was interconnected to the Bridget project in the sense that I was exploring the theme of a widened concept of the entrepreneurial in different contexts, that I will further explain below in relation to the other intervention in practice. But now I had started my Ph. D training, so the frames were changed. I picked out this training course, more as a context in which I could start to practice and explore my method and the theme of inquiry, and where I could put into practice what I had learned from the Bridget project. I did it together with two colleagues Bengt and Pär, at a Swedish University, in which we were co-creating and leading an in- service training course for teachers in Entrepreneurial Learning (I-EL). It was part of a national project initiated by the School Minster for developing the implementation of EL in Sweden together with 7 other Universities. At the same time there was an invitation for the three of us to be part of an application and mobilization of a big international project called SMILE, that was the result of a book I had written and edited together with Pär and Bengt in a previous Comenius project (further down). This was a first step and context to start with.

The group consisted of teachers from pre-school to secondary grammar school as well as from adult vocational learning. We were in the middle of their course, that had started after the summer and we had been teaching the group on several occasions, during the autumn. I

introduced my situation and asked the group if I could make an intervention with drama, as part of my research. It was a new element for them, as I had not been able to inform them before this occasion when we met. It was my first time, really preparing all the paperwork of the ethical agreements and explaining my research to a group. I was a bit tense and extra informative which I think created a bit of stress, rather than a relaxed and simple invitation. Most of the group said yes, and I had to exclude some of the people, and was not allowed to film the intervention, but had to switch to audio-recording, which on the first part of the big day, I forgot to switch on. So, I relied on my own and my co-teachers notes for that first part. In the presentations of the finding, I will reflect on the material with the help of the wider experience from the perspective of us as teachers re-cultivating our own teaching strategies and culture.

#### *Intervention in practice at a Health and Social care educational programme*

In the spring of 2013, I started to visit the site of this case, centred in a place called CFL (Centre for Flexible Learning) in Söderhamn Sweden, and the Health and social care educational programme. The context for me to step into, was suggested by the staff and it was with three teachers that led preparatory training for nursing or other professional roles in health care, relating actively to the concept of EL as part of a general active developmental focus and perspective in the institution (H-EL). The education was attended as a vocational upper secondary school or as an adult education. I was involved for four months in the process of mobilizing work in practice with three teachers, but due to several structural/organizational problems, in combination with personal reasons of two of the teachers, it got pretermitted. I reached out to Ingrid Lysell Smålänning (mentioned above), as she had already proposed to me to do my research in her context, but very late in the spring of 2013, when I was still trying to make Söderhamn work. She offered me an invitation into the project of educating professional testers, that she was taking part in as a core member in the educational team.

#### 4.2.4. The case of professional testers

Unicum, is a Nordic “Design for all” centre in Sweden. When I entered their process, they were developing a practice-led explorative build-up of an education for what was defined as Professional Testers. It was an invitation to people with functional disability, reduction or

hindrance<sup>2</sup> who usually in the design process would be asked to be part of a test group. Here, they were to be given the actual design education, with many of the components of a master's degree, in Design for All. The central idea being that in their professional role, their own disability would be reframed as part of their valuable asset and resource rather than a shortcoming. The concept and idea about *Design for All* worked as a foundation of both values and orientation in the framing and co-creative process of “inventing” this education.

Design for All is design for human diversity, social inclusion and equality. This holistic and innovative approach constitutes a creative and ethical challenge for all planners, designers, entrepreneurs, administrators and political leaders. Design for All aims to enable all people to have equal opportunities to participate in every aspect of society. To achieve this, the built environment, everyday objects, services, culture and information – in short, everything that is designed and made by people to be used by people – must be accessible, convenient for everyone in society to use and responsive to evolving human diversity. The practice of Design for All makes conscious use of the analysis of human needs and aspirations and requires the involvement of end users at every stage in the design process.

*From The EIDD Stockholm Declaration©, 2004*

For me it was a great opportunity to be invited to a process in which the practical applications of ATD could be tested to assist a future-oriented cultivation of an educational culture, with a high level of continuous innovative exploration and openness to the emergence in practise. The participants and the educational team consisted of a very good mixture of representation of stakeholders, from the perspective and terminology of theory U. They represented and created - from a societal and systemic point of view - meeting points between the marginal (participant -people in vulnerable social positions) and the centre (established social roles - educators, roles in public services and network of business and the academic community). The approach of a co-operative inquiring in an awareness-based on-going ATD- based researching “laboratory” was added to their process and every-day stream of activities. It was welcomed and easy to introduce. The people in the education all had dispositions for a high level of transparent theoretical and practical co-initiation. Activating a fruitful collaborative exchange between me and our different processes was possible, very much due to all the work

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<sup>2</sup> The terminology board at the Social Authorities have the 4:th of October 2007 made decisions about new designations around several terms used in the area of disability. The new terms have been published in the Social Authorities bank of terms. The terms functional reduction and functional hindrance have been given the following definition: Functional reduction is described as a reduction of physical, psychological or intellectual functional ability. A functional hindrance describes in turn the limitation that the functional reduction carries with it for a person in relation to its environment. For both terms the term handicapped is advised against.

already done by the team and the participants, and the fact that Ingrid was one of the educators. We knew how to work in this process together and she acted as a facilitating gatekeeper that could bridge both their and my processes. This process started in August 2013 and ended in October 2014.

#### 4.2.5. Overview chart of the cases and interventions

	<b>BRIDGET PROJECT</b>  <i>Project group (PrG)</i> <i>Participant group (PG)</i>	<b>ENTREPRENEURIAL LEARNING AND PEDAGOGY – IN SERVICE TRAINING/IN PRACTICE</b>	<b>PROFESSIONAL TESTERS</b>  <i>Educational team (ET)</i> <i>Participant group (PG)</i>
<b>FRAMING FACTORS</b>	[SD2]		
<b>Overall focus and form of exploration</b>	Devised and play-building community theatre process for women entrepreneurs in business	In-service training for teachers in Entrepreneurial learning (I-EL)- contextualized intervention / EL in Health care training in practice (H-EL)	Innovation of Educational professionalization program In Design for all - for people with ability variations
<b>Participants – Institutions and other</b>	University/Regional theatre/private entrepreneur	University/Regional centre for Adult Education	Design for all centre/Public service/Private entrepreneurs
<b>Educational/Project team (E/PrT)</b> <b>Participant group (PG)</b>	PrT-3 people: Theatre Director, A/R/T-researcher, Entrepreneurial coach  PG – 12 women-selected for variety in age, background and entrepreneurial experience	ET – Three University teacher – Drama practitioner, Educational Didactic, Teacher in entrepreneurship  PG- 20 teachers. Spectrum of different schoolteacher, including adult educational teachers	ET – Three people: One professor in Design for all, Process leaders: one testing a new interim role in this project, as an employee from the public employment office. The other an entrepreneurial coach

			PG- 5 participants + one taking part the last month
<b>Time frame and amount of working days/sessions</b>	Spring 2010- Spring 2011, 8 Months focused process May- December. 3, focused weekends, plus 2 more days with sessions	1 Month focus November 2012. Preparation session 1 hour. Intervention 2 hours.	August 2013- October 2014 About 10 working hours per month, divided between ET, PG, and both together, plus meetings and events.
<b>Selection principle and other conditions</b>	Initiated project – selection of participants	Random purposeful, but part of long-term mobilized network	Random purposeful, but part of long-term mobilized network
<b>Research Focus: the challenges of education/innovation</b>	Personal professional development with a norm-critical perspective on the widened concept of entrepreneurship, in relation to leadership in business and collaborations for sustainable and creative regional development.	Applying Entrepreneurial learning and pedagogy in teacher role and educational culture, as part of new curriculums in education/municipal overall vision	Innovating education program for a new profession in Design for all. Educating test group participant, including transformation/ reframing of their functional variations -to valuable assets and resources

**Table. 1. Overview chart over the cases and intervention.**

#### 4.3. Deepening connections between methodologies and methods of research

In this section some interconnections and overlaps with chapters 2-3 are established.

##### 4.3.1. Research through art and co-operative practice

The broad term arts-based includes all research through all arts, art as research and the experiences made through them in practice. It originated in relation to an institute built up by events in 1993-2005 at Stanford University supported by the American Educational Research Association. It was initiated by Eliot Eisner (2008 p. 17-18) and his articulations of the connections between art and education, he invited Tom Baron and 25 other scholars and

practitioners, searching for a deeper understanding of “what research guided by aesthetic features might look like” (McNiff, 2013, p. ix.). The notion contains and embraces the related terms *art-informed research* (Knowles & Cole 2008,), *arts-based research* (Baron & Eisner, 2012, Leavy, 2009, Rubold & Liamputtong, 2008, McNiff, 1998, 2011, 2013, Prior, Ross, 2018) *artistic enquiry* (McNiff, 1998). McNiff (2013, p. 6), and means that “the study of the effects of these experiences with artistic processes and objects is what distinguishes art-based research from other traditions”. Springgay et al (2005, p. 897) “proposes an understanding of arts-based research as enacted, living inquiry through six renderings of a/r/tography: contiguity, living inquiry, openings, metaphor/metonymy, reverberations, and excess”. It brings in the understanding of both procedures and the mode through which research is enacted and how that can resonate and be informed by processes of training, creating and performing arts.

In the discussions about differences or identical meanings of the different terms, arts-based research and research-based art, Baron & Eisner, (2012, p. 9) ends up with the definition that “arts-based research uses the arts as a foundation for creating expressive forms that enlightens. Research based art is the use of research in any modality that will serve as a basis for creating a work of art”. In this work, again a movement on a continuum in between the two, rather than exclusive definitions of what I have done is appropriate. I have mostly been anchored in the art-based research end, meaning that the researching process has been based in the ATD process to enlighten how the nature of transformation in learning, co-creating and research can happen and is embedded through it. I was also informed by other approaches of qualitative research in social sciences.

On the other hand, there have been devising processes leading to performative pieces of theatre art, and both purposes crosspollinate the cultivation and harvest of the researching dimension. *Delineating a spectrum of research-based theatre*, was attempted by Beck, Belliveau, Lea and Wager (2011), and this end of the continuum in relation to ATD-based research is more relevant in the case of the Bridget project and to some extent in the case of the Professional Testers in holding an intention and actualizing some kind of performance as part of the process. The research-based theatre operation is understood within a two-stream continuum - art/research. It is helpful in relation to articulating the relationship between the primary and adjunctive modes in this study. They mean that their research-based theatre spectrum – “is based on two defining continua: the research continuum, which distinguishes

among many types of research used to inform research-based theatre, and the performance continuum, which distinguishes among different kinds of performances, audiences, and purposes of a given research-based theatre piece” (Beck et al, 2011, p. 687).

#### The heritage from the theatre laboratory tradition and its new horizons

The Nordic theatre laboratory of Odin theatre is described (Chemi, 2018), just like the Institute for Scenic Art (Lagerström, 2003) to have developed different fields of action such as artistic, pedagogic and research. In the case of Odin Theatre, it also become distributed into different areas of the laboratory with specific designations. But both groups describe that their differentiated undertakings “have constantly interacted” and Chemi, (2018, p. xiii) means that “these are activities in which artistic creation, didactics and social awareness mingle with research. This fertile and intermediary zone corresponds to what in the natural science, is called *applied research* “, as well as what he terms *pure research*. Pure research means following basic principles in practice that you iteratively come back to. You reflect upon and scrutinize the origins of your own knowledge cultivation over time by asking naïve and refreshing questions. You compare and practically analyse it, and it requires that you build a milieu for this experiential and observational focus of awareness. It describes that “the level of senses and craft crosses the level of cognition and affects”, but it is only for the sake of illustration as all elements in reality “are tightly connected and inseparable” (Chemi, 2018, p. 13), as an eco-awareness I would add in this context. The senses are flowering as voice and body, the craft as skills and knowledge. At the level of cognition and affect, intuition flowers as memory and observation and will as commitment and drive (Chemi, 2018, p. 13).

The process to create pieces of theatre art in these cases has been devised, and the embedded and informed continuum of researching methods have developed very much in the spirit of the play-building method articulated by Norris (2000, 2018). It has interfaced with conventions used in drama pedagogy (it’s spectrum and flexible variation of processes and applied purposes including initiating participants in the crafting of the method itself), all as an applied form of both theatre and drama-based research. Norris’ art-based play-building notion of a research method holds that all participants are co-researching. In contrast to the autoethnographic inspired case and its story-telling, “Playbuilding is more like duoethnography (Norris and Sawyer, 2014), or whereby teams of researchers not only tell but also interrogate their stories. I suggest a possible polyethnography here. In our cases the initiation into becoming co-researcher has often not been a prerequisite of the process. The

term and experience of ABER - art based educational research - (Cahnmann-Taylor & Siegesmund, 2008) is relevant and embedded in the art-based approach in this study, but not in all the cases. Even if all the processes have educational dimensions and the socio-cultural internalizations of formalized learning are present, they cannot exclusively be said to have happened inside formalized educational institutions. It was a deliberated aspiration to broaden the contexts to represent the wider working field of applied theatre and drama.

It has been a devising process to crystalize if applied theatre and drama – based research, as an art-based, *research-informed* approach and primary mode of research would be an appropriate method for the focus of inquiry. The focus to understand more about how the actualization of the nature of transformation - in learning and re-cultivation of learning cultures – can possibly be engaged through the experiences of ATD process, can be approached from many angles of understanding. As Rasmussen (2014, p. 22) so clearly pictures it, the suggested methods to apply to research about ATD, consist of a rich ecology of choices that are appropriate for a senior researcher to navigate, but can easily paralyze and stray any less trained student. This certainly includes myself, and the winding pathway that I have experienced. As suggested in the introduction of this chapter, the appropriateness have both been intuited and tried out, holding hands with more traditional methods of research. It comes down too many possibilities that I step by step show in the chapter.

I have considered the pitfalls of my interest in the art-based research that could have to do with beliefs in art-based research. For example, as a supreme form of method or “inherent inadequacy of other forms of social research” ... two other aspects, are my talent for the theatre art form and possible “infatuation with or genuine love for the arts” (Baron & Eisner, 2012, p. 2). The last two aspects of talent and love for the arts are inadequate reasons for using the method, but a source of inspiration. The first two I have tested out by trusting the sensations of chafe in the process of revealing emergent insights around the inquiring theme and I have creatively adjusted the methodical procedures due to the need of either expansion or scaffolding offered from traditional, and or art-based methods. For example, I have identified like Norris (2000, p. 45) that ATD processes can be used as research in the features that resonate with “the Collective genre which is similar to the group research methodology”. I have used parts of our collective reflections, sprung from action, as spontaneous group interviews which offer a more intimate complexity and “warm” (se warm data further down) connection with the empirical experiences in the moment. It also makes possible observations



and expressive communication about and through different qualities of presence at the moment. At other times, the need for a traditional deepening individual interview, with retrospective properties has been identified, or using evaluating questions for participants to write as data materials.

This study has an inspired use of a broad part of the continuum spectrum of qualitative methods that Denzin & Lincoln (2013, p. 414) also suggest can “be conceptualized as a continuum anchored by art and science, with vast middle spaces that embody infinite possibilities for blending artistic, expository, and social scientific ways of analysing and representation”, in which the dichotomization and mutual exclusion of art and science is ceased. Sometimes the polarized relationship between data and someone collecting or generating it, in order to analyse it out of context, have shifted into a mode of research in which participants and their individual and collective understandings and patterns of action are transformed by and made transparent in the mutual ATD-based processes. Generating, processing and representing data is then intrinsically embedded in aesthetic, experienced-based, embodied, presentational and reflective processes as one. Even if art-based research has one initial foot in an alternative way of presenting data in a performative aliveness, bending the ethnographic methodologies I agree with Norris (2000, p. 45), when he suggests that “Drama becomes a complete research activity when data is collected, analysed and presented in dramatic fashion”. I have sought to explore that possibility when made available but also considered the appropriateness.

Denzin & Lincoln (2013, p. 43) argue that “experience can be represented in multiple ways, including rituals, myths, stories, performances, films, songs, memoirs, and autobiography, writing stories, autoethnography”, and that the socially situated researcher “creates through interaction and material practices those realities and representations that are the subject matter of inquiry”. Methodological approaches then generate, process and represent empirical materials in different ways. This conversation between different methodological approaches and methods are demonstrated throughout this work. I will use the term empirical in the Greek spirit of the word experience, rather than the connotation to objective and observable facts in a positivistic and reductionist scientific flavour. Art-based inquiry is said to be intertextual in its performance through different representation and to cross the border of art and research, as well as striking the tone of activism as in participatory action research

(Denzin & Lincoln, 2013, p. 44). This study uses a variety of different data and empirical material and ways of generating them in that spirit.

McNiff (2013, p. 5) highlights that the field of arts often fails to trust art-based research methods and thereby reinforces it as an “adjunctive status by failing to perceive and implement their unique way of knowing and communicating as primary modes of research” in themselves. Methodological barriers are one aspect, but also the institutional and structural ones have been present in carrying out the cases and combining both practice-led and art-based research (Dean & Smith, 2009). For long, I struggled with this lack of trust, trying out different social scientifically established ways as the primary mode, adjunctively served, expanded and extended by the practice-led ATD process. Even when I started to see that the nature of the questions I was asking, especially the focus of implicit-explicit interactivities needed, and clearly had a very unique, appropriate and even tailor-made way to be fully addressed as research in the ensemble led training, the play building (Norris, 2002, 2018) and devising process as well as in the performing end of ATD.

There were many levels of intuited as well as carefully prepared approaches and experiences happening at the same and at different times, and insights of course do not neatly line themselves up in a progressively rational and linear manner. Rather it has been a very messy and organically informative process that has created trans-contextual connections over a long period of time and spaces. An intuited action has crystalized itself to be theoretically and practically accurate, but from a new surprising point of view or perspective. A theoretically and methodologically informed planning or design have focused and targeted as well as missed what was later to be understood as important. McNiff (2013, p. 5), means that the very nature of art-based research will show these kinds of methodological paradoxes, especially in a paradigmatic dialogue with the traditionally scientific, and reductionistic infused heritages in social sciences. One way of refining and building confidence that I have turned to is through reflecting on how the challenges for art-based research such as a primary mode can be supported in collaborative scaffolding explorations of more traditionally elaborated ones. Hence the ongoing attempt to perceive what form of relationship to subjective and collective participation, processing of empirical data material, results and dissemination to engage in ATD-based research as a primary but informed mode of research.

#### 4.3.2. Applied theatre and drama-based research

The more specific ATD-based research as method and methodology are given certain contours along the way in this chapter and through dialogue with other approaches. It will here be addressed more in its own right and as a primary mode of research method enfolded from the drama researching field. When the field of applied theatre and drama have drawn experiences together, from reflecting practitioners to ethnographic expanded modes, case-studies and action research, critical, feminist and post-structuralist methodologies (Taylor, 1996, Ackroyd, 2006 Ackroyd & O'Toole, 2010) we have moved into what O'Toole (2006, p. 56-57) calls *the methodologies of the third space*, that are simultaneously descriptive, interpretative and are in a performative process of change with the help of an extended and inter-dynamic ecology of knowledge and knowing. He refers to art-based research in the form of arts-based and arts-informed inquiry as an active and expansive field of research, that uses artistic process as a form of inquiry.

#### *As a complete research activity*

Throughout the chapter I have referred to different general and specific insights about the coherences between art-based processes and qualitative research. Here I will try to lift some examples, even more pragmatically anchored features and convention in practice, belonging to the applied theatre and drama field, in and through which the researching role and process can move in to become aware action, enlightened and explicitly put in use. I have come to use most of these strategies or creative new versions born from the same sources of understandings. My aspiration has been to co-evolve the possibility that “the arts are now being looked upon more seriously as a means of collecting, analysing and disseminating research data” (Norris, 2000, p. 40 referring to Diamond & Mullen, 1999; Ellis & Bochner, 1996; Walker, Pick & Macdonald, 1991) and it can develop “drama as a complete research activity” (Norris, 2000, p. 45). Or as put by McNiff (2003, p. 7), “See, claim and formalize what we are already doing “. Under the head-line examples of procedures I use some clear examples of praxis and conventions lifted by Norris (2000, 2017) to illustrate different variations of interfacing possibilities between the researching, co-creating and possibly also transformative learning dimensions.

#### *Examples of procedures*

Norris, (2018, p. 24) have gathered the whole method in a book and means that playbuilding “attempts to take an organic approach to data generation. Although its outcome will be a

formal product, and its method has much structure, the tone of the data retrieval often resembles an informal conversation.” That conversation is participatory, aesthetically based and collective, engaging the full extended epistemology. Here are some samples.

- Turn data into theatre scripts

This process could be done with the help of a variety of process’. Some that are relevant to the specific cases are described under the next section of narrative methods which have been combined with some of the ones described below.

- The initial play building stage parallels focus group research

Norris refers above to the merge of the researcher and informant role in this process which differs from the nature of gathering data in a focus group interview, also as “The casts, as informants, provide data from which a performance will emerge. The difference is that this data is analysed and disseminated dramatically” (Norris, 2000, p. 44). He describes the nature of the procedure as such.

We begin by providing our own thoughts on the topic, telling stories of how we have experienced the phenomenon. The one thing we find is that stories beget stories as one idea triggers forgotten stories by other cast members. We find this a rich data collection activity, as individual interviews may not provide all those necessary triggers to collect such a wealth of stories. Like in the focus group setting, I make it explicit to the cast that the degree of disclosure is up to the individual and confidentiality is expected (Norris, 2000, p. 44).

- Improvisation as collective analysis and materialized gestalts of temporary and fluid conclusions

“I asked each group to improvise a dance that explored the power structures between student teachers and cooperating teachers. Each presentation provided a different power dimension of this relationship”, (Norris, 2000, p. 44). The last scene in the Bridget performance where the women make individualized/collective improvisations between each woman and a male suite, is one example of a synthesizing, collectively diverse symbolic fluid sculpture that expresses a rich manifold of transitions between (transformations) of the relational qualities between the feminine and masculine roles and their power-relations that we had explored.

- Exercises as aesthetically doubled lenses and metaphors for thematic exploration

Norris describes a series of exercises with dance, balls and sticks as responding pretexts to explore and inquire about surrendering, communication and trust.

Over a period of half an hour, we took increasing degrees of risk and used this drama warm-up exercise to help us find aspects of trust that may not have come out in an interview. In the follow-up discussions, we began to analyse our "playing" together and found new insights into the phenomena under investigation. One theme that we found through these two activities elucidates an important dimension of trust. (Norris, 2000, p. 45)

He gives another example where the exploration of a student's feeling of being socially held back and not given space in a collaboration with teachers is metaphorically translated and explored in a physically created exercise. He concludes that "The activity, by acting as a metaphor, helped him and the group better understand this aspect of student teaching. We came to understand that no one takes risks alone" (Norris, 2000, p. 45). In these examples of Norris' (2000, p. 44-45) cultivation of making explicit the embedded potential of research method, he says that he intuited that an exercise would inform the research process, but he was not sure how and he also argues that this goes beyond translation of data to form – "we used the activities to provide us with a lived understanding of the phenomenon (data collection) and analysed the data through the discussion."

I have frequently used this kind of approach in our work. It is also important to elicit that - the extended epistemology lifted in the next section and suggested as being strongly present in drama pedagogy - becomes apparent as a resource. There are many examples of the use of this strategy in the study, and further how the embodied and collective awareness that became established from the exercises and reflexive conversations transferred into transformative learning patterns in practice, expressed and conceptualized in propositional language.

- A non-linear, spiralling, iterative and simultaneous process

The simultaneous nature of the researching process as it is embedded in applied theatre and drama is important to make poignant.

Our role play helped the cast and the audience find new ways of looking at the world. What is interesting is that the improvised dance collected data was analysed and disseminated simultaneously. In the improvisation the researchers/actors articulated what they knew (data collection); framed it in the

improvisation (analysis); and presented it to others (dissemination). Consequently, improvisation, even in its rudimentary form, is a research act. (Norris, 2000, p. 44)

Finally, “the entire play building process is not linear, but a spiral in which the stages of collection, analysis and dissemination overlap as each influence one another” (Norris, 2000, p. 46).

#### *Sensitivities, functionalities, modes and attitudes*

The modes and interior conditions suggested to be cultivated in the aesthetic/social practice field can be applied to this context and the researcher role interfacing transformation in teaching, co-creating and performing. Further aspects will be continuously elicited throughout the rest of this chapter.

#### 4.3.3. Narrative methods

Social sciences and other disciplines have started to use narrative analyses, acknowledging that social life is structured in stories. Narrative analysis allows narratives and stories to reveal their holding and co-creative functions and importance for “social actors meaning making, power to act socially and for constructions of identities” (Johansson, 2005, p. 83).

A story can be seen as a way of organising episodes, action and accounts for action. The cause for actor’s action can partake, as well as reasons for why it happened as it did. One can say that narrative is an organising principle for human action. (Johansson, 2005, p. 85)

It means that socio-cultural patterns present in dilemmas of individual and collective social transformation over time - the trans-contextual interconnection between the individual, social and societal body- can be embedded or dis-embedded in narratives. Narrative can be seen as a happening, rather than just a telling, meaning that it is a creative action between the teller and the listener, and as such the process that transforms experience to a story is called, according to Ricoeur, “emplotment” (Johansson, p. 84). This gives meaning to solitary incidents being interconnected and organized within a frame. The term *narrative-identity* refers to “the identity of the self is discovered and created in and through the telling of the story. The narrative identity is the product of the self-reflecting on itself and creating a sense of continuity” (Johansson, p. 84). This understanding is very similar to the notions of liquid truths of Bauman, and the experience of oneself as a flexible character under creation in the

plasticity of an aesthetically doubled space (Boal, 1995), taking temporary forms of situational identities.

When it comes to the narrative principles, I do not agree with Pokinghorne (referred to in Johansson, p. 85) that the construct of narratives is a solely cognitive and mental activity. Allern (2003) arrives at a spectrum in his take on the relationship between narrative and knowledge. He refers to Barbary Hardy to validate the aspect of narrative as a mental action to organize experience and create meaning and points out that the Latin word *narrow* means to make known. For him Turner represents someone who supports the interconnection between narration and knowledge. Allern refers to Jerome Bruner (1986, p. 11-13) as someone who creates a polarization between, on the one hand, scientific ways of knowing such as paradigmatic and on the other hand the narrative. The paradigmatic is “striving for well grounded, logical arguments in a seeking of universal stipulations for empirical truth” as we construct our reality in opposition to the uniqueness in narrative ways of thinking, focusing on being captivating, in giving trustworthy (not true) forms to human interactivity of intentions, action problems and consequences. Bruner suggests the narrative “seeks to formulate its timeless miracles as concrete experiences and place the experiencing in time and space”. Quantum mechanics and the relativity theory of Einstein, he suggests, re-arrange this oppositional relationship into new orders of nuances between the universal, unique, truth and probability which brings art and science into a more intimate relationship (Allern, 2003 p. 37, *my translation*). He discerns that in drama pedagogy, someone like Heathcote does not differentiate knowledge, in science and art. Instead she “interconnects myth, scientific inquiry and drama into a form of examination that gradually (e.g. in expert play) rubs out the differences between the different genres, and between reality and fiction” and as she “includes rationality, the intuitive and the unknown in knowledge. Bolton accentuates consciousness” (Allern, 2003 p. 401). I would say I do both.

The use and function of narratives and their relationship to knowledge creation will be varied in this study, applied in inquiring (Clandinin & Connelly, 2000), in teaching and cultivating sensitivities and inter-subjective mediating tools, as well as in framing, gathering and processing the learning journeys, generating and co-creating warm and deep data thus expressing in a full and complex gestalt. The matter of dramaturgy can then also be understood in the same spirit, in my view, closer to do with “the bones and skeleton” that

structures the organizing premises for something to be danced narratively alive (O'Toole, 1992, p. 15), including the nature of transformation itself, as I have implied.

### *Dramaturges*

Dramaturgy is “how”, the ordering and telling of a story, content, narrative elements are structured and therefore told. Allern (2003), investigates the relationship between epistemology and dramaturgi in drama pedagogy and whether different dramaturgies can be connected to different theoretical knowledge positions. He defines dramaturgy in relation to theatre and art institutions as the “science about the drama, both the composition and performance on stage”, but means that it is used in an expanded way in dramapedagogy in which “Play, performance and dramapedagogy has its dramaturgy, e.g., is composed so that the enacting has a specific efficacy, even if it is not formally happening through an official performance” (Allern, 2003, p. 401, *my translation*). The same line of thought is applied to the theoretical dramaturgic progressive movements identified. Allen sees some patterns of inter-relations between different dramaturgic compositions and how they can frame didactic startingpoints and lines of inquiry. My ambition in this work has not been to choose a specifically defined dramaturgic pattern to frame a desired didactic outcome. As Allern (2003, p. 402) argues, “it is a complex landscape”, in which “Dramaturgic models are seldom found in a definitely defined form”. I do have applied awareness of the dramaturgic structuring function, both in the over-all processes and in the framing and educating use of narrative elements, and in composition of scripts and exercises.

There will be different possible didactic and/or transformative learning opportunities in different dramaturgies’ organising of a script, a learning purpose or process over time. I will not display detailed definitions for different dramaturgical models, but use Allerns (2003, p. 402-403) summary, and his conclusions about how different dramaturgies “in the meaning of an epistemological model direct the attention towards different focus of inquiry”. I include it as a helpful map for the living terrain travelled. He defines the dramaturgical map of plotting as such:

The classical model is characterised by the linear-causal plot, the circular by an alongside plot, the epic by a spiralfomed plot, the meta-fictionell opens for many different plots, the episodic for events without plot, and the melismatic neither have plot nor action. The mythic tradition holds both linear and cyclic thought and-storytelling forms [...] There are elements of the cyclic within both christian culture,



greek philosophy and linear forms of storytelling, even if they all distance themselves from the mythic.  
(Allern, 2003, p.402)

Allern uses the word melimatic (meaning several tunes are sang on the same syllabel), to define dramaturgies. He also refers to Kruse (1977) to describe them as a non-casual model “where the starting point is a mode or state that can be put into a context of other modes or states, but without any casuality in between them”, and they do not create any “structural anticipation” (Allern, 2003, p. 379). I will interchangeably also call this dramtugic tendency sometimes impressionistic or polyphonic, and in the overall dispostions of the cases I intertwine a more classical dramturgy underlined by the theory U movement with impressionistic deepening examples.

Allen further indicates that cyclic or circular dramturgies “ask the question ‘how’, i.e about patterns that connect incidents, properies and conditioned modes. Linear dramturgies ask the question ‘why’, that means a linear explanation of how incidents, properties and conditioned modes hang together” (Allern, 2003, p. 403). The linear aristotelian and classic dramturgic curve is absolutely used in this work and applied in a variety of ways, as the cyclic one. He means that there lies an “opening for the ontlogical question about ‘what’ something is in cyclic and linear dramturgies, i.e. as repetitative, as circluar dramturgies if they ask about this, ask about what something is in an ecological context” (Allern, 2003, p. 403).

#### *The heroes learning journey*

I interpret learning journeys with the help of Vogler’s (1999) heroes journey in *12 steps (in italics)*. This is inspired by Joseph Campbell’s book, *The Hero with a Thousand Faces* where classical transformative dramaturgy for any protagonist character in a play, narrative or myth starts with the protagonist inititally having some blind spots that they are anaware of in their *oridnary life-world*. The hero or heroine is then *called to an adventure*, has a vision or longing, is given a task or predicament that creates a structural tension between “what is” - including the biggest fear that prevents the actualization of “what if”. Hesitation and resistances often build up (*a refusal of the call*). With some form of *mentoring* finally the hero/heroine takes a decision to take on the challenge and deal with the problem and is thrown into the challenge, seemingly “without choice” *passing the first threshold*. Characters go from 0-100 procent awareness concidering this blind spot by building up the conflict that the ignorance interactively co-creates. In the mobilisation, all the forces working for

(protagonistic) and against (antagonistic) the hero/heroine, are like *externalized allies and enemies* of his/her internal circles of context, incorporated in the character's socio-cultural background, conditioning and internalizations as subtext. Meeting and being *tested* by an externalized challenge motivated and embraced by the senior structure of attraction in the vision (the desired love, wanted skills, approval by the disapproving, etc) the hero/heroine goes through a transformative learning process. First by approaching the *innermost cave* the edge of danger and gathering his/herself on this second threshold. Suddenly the big *ordeal* and challenge overrides the hero/heroine (prepared enough or not) and he/she is confronted with the biggest fear where there seems to be no way out. Surrendering and just letting it happen can also mean that he/she will be born in a new way and resurrect in a cathartic sense as in a form of ritual of passage. The cathartic turning-point is when he/she sees through their own ignorance and fears and goes beyond his/herself. Now the hero/heroine has *seized the sword of reward*, and seems to be out of the woods. As a final test on *the road back* the hero/heroine often has to apply the learning, with a final risk-taking that often augments the tension as one thinks that everything is now lost and he/she is dead, just as the - elixir, sword, prince, approval, battle - was almost won. However, the hero/heroine often paradoxically and irrationally *resurrects*, often involving some hidden but planted surprise. Then the final resolution emerges, and the hero/heroine has transubstantiated into the capacity that actualizes the completion of the mission, and *returns with the elixir* for the good of all. (Vogler, 1999. p. 15-25).

#### *Applications in the cases*

In the Bridget case a devising process is undertaken that leads to a small performance. The basic material is taken from life-story interviews from the participants. It has its relational affinity with ethno-drama and warm data, in that it seeks to perform the reportage, the findings, in order to “celebrate rather than reduce the richness of data and acknowledge the subjectivity of human research [...] Dramatic reconstruction provides a tempting model for re-creating the full richness of observed phenomena”. In this case the whole process is used as an “educational vehicle” where everyone is on their own “heroine’s learning journey” and everyone communicates findings to others (Ackroy & O’Toole; 2010 p. xviii, Beck et al, 2011). The script has a re-constructing twist, in an attempt to create a transformative dramaturgy to support the participants’ transformation of their underlying patterns (maybe double bonds) that block them from evolving into an expanded future self that they envision. This resonates with the classical dramaturgic curve in theatre framed by a metaxic dialogue

between the fictional and real contexts. It can be seen as a representation of a collectively co-constructed *emplotment* -, with a general symbolic and metaphoric level. It is made up by the dialogic pieces and essences of all the individual stories of this community of women, and it gives meaning to solitary incidents being interconnected and organized within a frame (see narrative methods above). In the analysis for creating the script I summoned the theme for this floating sculpture/manuscript to be “embracing pain to unfold your new wings”. It was my poetic analytical take on the overall material from these women’s life stories and our inquiry into how they could be invited to re-shaping and re-inventing themselves and re-shape the future of business as part of a change-making in the world that they envisioned (the individual, social and societal body). At the same time, the frame (skeleton) became a tool for a processual activation and analysis of the individualized versions of the theme. It invited individualized internal frames to take on a social, plastic floating and sculpturing quality of transformation. The manuscript as a narrative frame, as the analysis shows, allows for a continuous play with narrative identities. The devising theatre process and the re-training of the fictional/social actor, in this case, will also point to the building or emerging of a core capacity of what can be perceived as a transformative agency.

In the case of the professional testers, we were heading for devising a similar script, but we ended up using the frame of the Greek myth of Theseus to frame a more conclusive organizing and analysis of their learning journeys. The mythic frame allowed in a similar way as in a process drama (as exemplified in the introduction) for embracing a polyphonic voicing of identifying personal, relational and socially characteristic patterns of perception and behaving. In the process there was a de- and reconstructive negotiation of meaning making, in their individual stories. I used a technique that in dramatic writing makes use of the underlying structure, or the naked bones of the storyline of a myth or a story. It lays it bare by undressing the story from its time and particular expressive frame and redresses it in the current conversation with the life stories of the participants. For example, king Agues, Theseus’ father in the Theseus myth, can be substantialized into *a function of authority with a central mandate over a territory*, but stripped of the specific cultural expression of a King in ancient Greece. Theseus, the hero in the myth, can be substantialized into a protagonist in one’s own life story that helps you to see yourself or the group on a hero’s learning journey. So, in the participants’ learning journey they all became their own version of Theseus. Alternatively, we used the metaxic relations to any other character or symbol and from that perspective we unfolded new understandings about ourselves and the world. One example of

this is, Ariadne who in the myth gives Theseus the thread to hold onto in the darkness of the labyrinth, where they go to overcome her half-brother the Minotaur. The thread was collectively interpreted as a supporting force, personalized in their educational project as the leaders and everyone's care and support for each other and the group in their healing and learning. And the Kings and the Kingdoms involved in devious power struggles, were opened as a symbol that mirrored different societal and family authorities and their oppressive functions and image-making (internalized and/or structural). In this case, institutional and family authorities in the participants' lives, could be seen to play the same suppressive role in their lives, and put their own patterns of co-dependency and diminishment in perspective, in relation to misuse of power and keepings of family secrets in their social, educational and professional life stories. In this sense the myth is being used as a narrative x-ray and creative support structure to simultaneously associate and make transparent first-second and third level- experiences and interconnections.

The use of this narrative structure was not in the function of building a script and enactment of a performance. Rather, it became like a research-based pretext to a process drama in which the whole complex of trans-contextual data, that was on the table from our several month long process, could be kept warm and boiling together, and it gave rise to a way of raising a meta perspective, on the whole process with transformative insights.

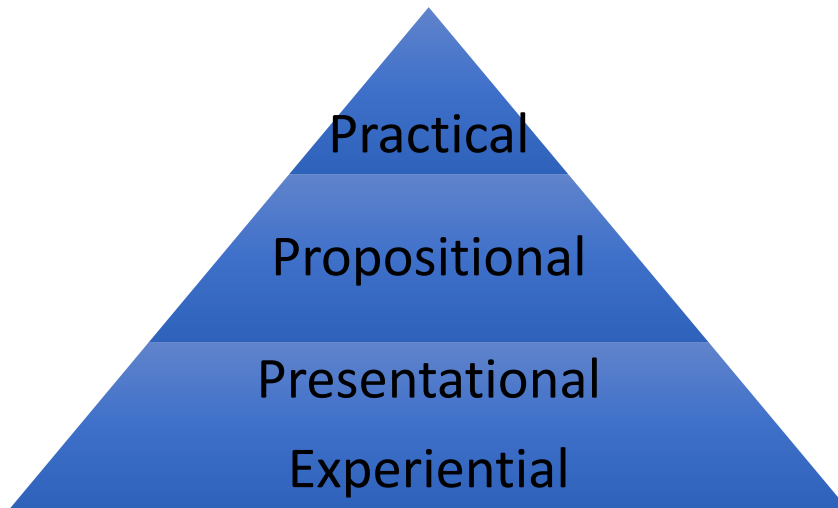
#### 4.3.4. Co-operative inquiry

Quite late in the process, into the third and fourth case I found the work of Heron (1966) and other associates, on co-operative inquiry and the notion of extended epistemology (Heron, 1996, Heron & Reason, 2008). It helped establish the notion of the dynamic of knowledge creating process embedded in ATD-processes which when used consciously and intentionally, as referred to before can lend itself to a research process.

The extended epistemology presented before is noticed by Rasmussen (2014, p. 21) as a possible base for drama research and methodology, as he identifies its resonating roots in avant-garde thinking and the arts movement and therefore its alignment with the nature and needs in "artistic and practice-led research as well as in drama education". I fully agree that the inter-dynamic of different forms of knowledge, knowing and know-how that are included in Heron's model, are important to recognize as significant for our field. This "extended – or what researcher's term 'ecological' epistemology is embedded in or protected by many

theatre practices”, and it gives a more compounded map to mirror our own practice of holistic learning and research through (Rasmussen, 2014, p. 21).

*Heron's Modell*



**Fig. 28. Extended epistemology (after Heron, 1996).**

This model and understanding, introduced in chapter 1, have helped me grasp and position in a clearer way what I was intuitively doing in the processes. Especially what was happening at the far end of the spectrum where the traditional roles of researcher and informants start to disintegrate, and resurrect in new inclusive and co-operative forms, and what consequences that has on the view of knowledge- creation and -findings and ownership of research findings. Heron's definition of co-operative inquiry strengthens the understanding of the second person co-operative dimension in the theory U, that is such a core part of its process (see also paragraph 5.4.1. and 5.8.). He defines co-operative inquiry as research with the help of references to: (Heron, 1971, 1996a; Heron & Reason, 2001, 2005; Reason, 1998, 1999, 2003, 1988b, 1994; Reason & Torbert, 2001).

Co-operative inquiry is a form of second person action research in which all participants work together in an inquiry group as co-researchers and as co-subjects. Everyone is engaged in the design and management of the inquiry; everyone gets into the experience and action that is being explored; everyone is involved in making sense and drawing conclusions; thus, everyone involved can take initiative and exert influence on the process. This is not research on people or about people, but research with people. (Heron & Reason, 2013, p. 366)

I would not say that I reached this full scale of inclusion in all my cases because of the difficulty of finding a group of people that were ready, capable and had the right circumstances to really engage in the process that completely.

#### *Dionysian and Apollonian Design of the process*

Heron's (1996) concept about the difference between ordering the researching process by rational preplanning, what he calls an Apollonian design of the process, and a Dionysian more situated and organically emergent organizing, has been very helpful. This connected the understanding of diverting and converting dynamics in learning as well as including the inter-dynamic categorization of primary (unknown, intuited, irrational aesthetic experiencing) and secondary (analytical rationality) mental processes used by Allern (2003, p. 12 referring to Dale). This also notices that combining the two is what Bateson refers to as play. It has added another reference to the paradoxes of research-based art (that can combine a holistic inclusion of these dual understanding as well as more polyphonic, nuanced and liminal ways of experiencing). It can include a non-dual individualized collective multi-dimensional mode of operating that can simultaneously hold the discrete and blurred as one gestalt that supports the transformative, in relation to traditional researching methods, biased to the mental and cognitive surface of the iceberg, discussed at different points in this chapter. The Dionysian mode containing not polarizing with the Apollonian one, resonates with the filed walk and journey described in theory U, as well as the devised applied theatre and drama processes. In a less rich and rather reduced conceptualized sense I can see a similar connotation in understanding attached to the traditional understanding of inductive - deductive and abductive modes of research.

#### *Inquiry outcome*

As mentioned briefly before, according to Heron (1996, p. 104) there are four types of outcomes from processes that can be defined as co-operative inquiries, and that he finds important to differentiate even though they can be embedded in each other. It depends on how the findings are to be expressed and the knowledge forms in which they are conveyed. The processes that I have involved myself and others in, include all the knowledge-forms described in extended epistemology, and all the four forms of results.

The four different forms of outcome Heron (1996, p. 104) describes as:

- Transformation of personal being through engagement with the focus of the inquiry.

- Presentations of insight about the focus of inquiry, through dance, drawing, drama, and all other expressive modes; these provide imaginal symbols of the significant patterns in our realities.
- Propositional reports which (1) are informative about the inquiry domain, that is, they describe and explain what has been explored (2) provide commentary on the other kinds of outcome, and (3) describes the inquiry method.
- Practical skills which are (1) skills to do with transformative action within the inquiry domain, and (2) skills to do with various kinds of participative knowing and collaboration used in the inquiry process.

Heron (1996, p. 104), means that it combines different natures of research, emanating into respectively informative and transformative results. I have sought to frame for transformative results to emerge in practice, and yet explored different ways to report about them, and analyse them further into informative outcomes. These four formulations will also be referred to and used as a helping frame to evaluate the method (see paragraph 5.8.).

#### 4.4. The methodological intertwined constitution of knowledge, reality and self

The theoretical framework and the ways of modelling theory in the former chapters has aimed at articulating a nuanced inclusion of how to handle; what changes and what does not change – the full dynamic emptiness of the space of impermanence and permanence in one gestalt, emergence and complexity as part of transformation in learning and creating, and how a socio-cultural, systemic and art-based approach articulates that in theory and to some extent in practice. It has given the contours of a paradigmatic shift into a consciousness or eco-awareness-based experiencing of the world. It follows then, as Lewin formulates it, that there is a methodological intertwined constitution of knowledge, reality and self. I have indicated above that it colours the interfacing interconnection between the intra- inter and trans-subjective and its nature has an interactive, generative and holistic relationship with the objective. Here I will lay out in some more depth a dialogue on the theme, with ontological and epistemological strands in different researching approaches in theory and practice. I try to discern how that can translate into methodological consequences in the research-based ATD approach.

#### 4.4.1. Systemic view, action research and the connection to art-based methods

It has been established that a systemic view and the meta-frames of theory U, have a strong and colouring position in this work, in critical and creative dialogue with the socio-cultural as well as cognitive constructivist perspectives. One purpose is to invite expressions of ontological and epistemological expansion and helping to embrace interconnectivity between individual, collective and contextual transformation from a perspective of an art-consciousness- and research-based practice. The systemic perspective in dialogue with perspectives of social-cultural constructivism allows identification of the interconnected influence of individual and collective internalized implicit and explicit pattern. It more clearly illuminates the complexity and makes transparent the co-creative collective processes in its immersion and emergence in a present now and over times, experienced as an individualized a collective field of consciousness.

#### *Theory U as research-based methodology and researching through art*

The framework of theory U has been described earlier as a theoretical and analytical framework, a method and a way of being, all in one. It aspires to establish a tri-directional ‘advanced social science methodology’ that integrates science (third person view), social transformation (second-person view) and the evolution of self (first-person view) into a coherent framework of consciousness-based action research” (Scharmer, 2009, p. 16). It describes a researching work in this spirit as a field walk that incorporates the three methods of; 1) phenomenology that focuses the first-person view involving both the observation and active co-creative involvement through the individualized consciousness, and 2) dialogue that catches the second person view, qualities of inter-activities that are described as fields of conversation that can be embodied as well as with or without words and involve the whole social field of consciousness in which the collective is embodied, 3) action research that connects to the third person view through embodying and representing the actual enactment of institutional patterns and structures (Scharmer, 2009, p. 19). All three are said to “address the same key issue: the intertwined constitution of knowledge, reality and self” following the argumentation of Kurt Lewin - that is related to learning for change - that “You cannot understand a system unless you change it” (Scharmer, 2009, p. 19). This context has been important in its positioning of rendering an ecological, systemic and awareness-based perspective to art-based learning and research.



In the framework of theory U, the epistemological qualities expanding and including the ones in the bottom of the U or presencing – have been connected to deep transformative/transcendent qualities in learning, as well as in creating in the aesthetic theatrical sense, and in the nature of play. This expanded and inclusive understanding is by Scharmer contextualized as blind spots in both an epistemological and ontological systemic sense.

	K1 <i>Explicit Knowledge:</i> <b>Independent of Context</b>	K2 <i>Tacit embodied Knowledge:</i> <b>Situated in Context</b>	K3 <i>Self-transcending “Primary Knowing”:</i> <b>Not yet embodied</b>
S1 Linear systems <b>Simple systems</b>	<b>“Old mainstream”:</b> Conventional system theory	<b>Situated action:</b> All knowing happens in a context.	Blind spots: sources of knowing
S2 Nonlinear, dynamic systems <b>Autopoietic systems</b>	Nonlinear, dynamic systems theory: <b>Accounts for the phenomena of emergence</b>	<b>“New mainstream”:</b> <b>Account for both emergence and being situated in context</b>	
S3 Source of Deep emergence <b>Self-transcending systems</b>			

**Tabl. 2. Epistemological and Ontological Grounding in Twentieth-Century Systems Theory, from (Scharmer, 2009 p. 107).**

Scharmer describes the table like this:

In the upper left-hand corner, we have the old mainstream systems theory (S1), grounded in linear systems and explicit knowledge (K1). From that corner, we can progress in two directions: from S1 (linear systems) to S2 (non-linear systems) accounting for the phenomena of emergence; and from K1 (explicit knowledge) to K2 (tacit knowledge), accounting for the fact that all knowledge is situated and embedded in context [...] these frameworks account for both phenomena: emergence and embeddedness (Scharmer 2009, p 106-107).

Scharmer further shows how his investigations have drawn him closer into the interface between the two grey fields. One of the answers in practice to engage that zone is a combination of using social presencing theatre and self-observation. As a social presencing

actor you train yourself to engage through your tacit embodied dimension, but you explore how you can let go into the power of spontaneous and improvisational interconnectivity with what is greater than your own socio-cultural conditioning and downloading, and you let that transformative wave move you and emerge through you. You observe yourself and each other in that generative process and report to each other, with aesthetic presentational responses as well as verbal ones, what is experienced, and then you lift that information into further collective reflexivity.

#### Deep and warm trans-contextual data

A helpful way of further articulating how I have aspired in this study to generate, collect and elaborate data is to refer to what Scharmer (2009) calls deep data and N. Bateson (2017a) calls warm data. The notion of deep data presented by Scharmer, aspires to involve research from a living systemic perspective that can include the whole spectrum of the structural field of attention, and gearshifts between the first-, second- and third-persons perspective. It has many similarities and coincides with framing premises carried by N. Bateson's notion of warm data.

In an article in the Huffington post, Scharmer (2017) puts the deep data, that is connected to the three-directional methodology where you are "*bending the beam of scientific observation back* onto the observing self- both individually and collectively", in relation to big data. He argues that even though big data has opened a new range of possibilities it needs to be understood for the "surface data" that it is, and that surface data is data about others. On the other hand, deep data "is used to make people and communities *see themselves*. Deep data functions like a mirror: it makes you *see yourself*—both as an individual and as a community" Scharmer (2017). The key to transformative changes and why deep data matters on all levels, he claims, from working for 20 years in organizations and teams in processes of profound innovation and transformation, is to make the *system see itself*. He means that:

Deep data, if developed and cultivated in the right way, could help us to enhance the level of awareness and consciousness and to change the system by shifting the consciousness of stakeholders in that system from ego-system awareness (awareness of myself) to eco-system awareness (awareness of the whole).  
(Scharmer, 2017)

The notions of warm data come, together with a giving up, on the concepts of grasping the integral vital whole through interdisciplinary, transdisciplinary and meta-disciplinary approaches. N. Bateson (2017a) takes a further step by arguing that the world is not made up of disciplines, nor devisable or organized according to departments of universities and standard research practices “which tend to pull their ‘subject’ matter out of the larger context they exist in, to facilitate focused study. The subjects never get put back into their relationships, and the contexts never seem to be describable in the data” (N. Bateson, 2017a, p. 79). She identifies that removing data, or freezing a living thing, can lead to errors, and that “Warm data presents another order of exploration in the process of discerning vital contextual interrelationships, and another species of information” (N. Bateson, 2017a, p. 79). Keeping data warm and respecting vital contextual relationships, she suggests, means that several contexts are needed to intercommunicate in order to put focus on contextual relationships. Thus “warm data can be defined as: Trans-contextual information about the interrelationships that integrate a complex system” (N. Bateson, 2017a).

These elements – observing the observer, using multiple description, looking for patterns, paradoxes and inconsistency, holism and reductionism, taking cultural and epistemological responsibility, aesthetic mode/rhythm – are for N. Bateson (2017a) contouring themselves as of importance when applying generation and processing of warm data to be able to involve oneself in complex research. I will not account for all of them in detail here, but I have briefly introduced them as suggested replacements of the reductionist expressions of validation and reliability in this systemic contribution to the study (see paragraph 5.8). In my understanding warm data, keeps itself warm, because it is both situational and brings different contexts over time and space, internal and external, past and future into a simultaneous now that gets informed trans-contextually by each other. N. Bateson suggested that the aesthetics is one of the most optimal ways in which warm data can express and be held complex and warm. I add to this, that in theatre it might be connected to the multi-dimensional feature involved.

One of N. Bateson’s concerns is that this vital condition (the aesthetic, my addition) of any inter-relational context is often ignored in favour of misplaced rationality and reductions. Given that complex systems are inter-relational, she emphasizes that the nature of the relationships needs to be noticed. The aesthetic is the conduit through which relation occurs. While the aesthetic need not be valuated, it must be noticed to better assess relational information. Keeping in mind that the opposite of aesthetic is anaesthetic, it is clear that

increasing sensitivity, as a trained inner condition, is preferable to numbness as it increases receivable information (N. Bateson, 2017a).

I see how the contours of this approach can translate into the thematic processes of drama where everyone shares their trans-contextually stirred up material, as memories, experiences from different arenas of life and imaginations and it gets caught up, processed and held together by the fictional and thematic frames. The same goes for the devising process and script writing in relation to narratives such as scripts, stories and myths. They can catch and embed the data to survive over time, as fresh or dry yeast formats that can be put in a new social dough and art oven of different performing processes, and again come alive, warm, embodied and trans-contextually whole and yet transformed in the temporary transfiguring process in presencing now. This will be elaborated further down.

My strategy to involve the nature of transformation and be able to study it, has been to train and actualize the ability within us as participant, to align with both immersion and emergence as the heart of the spontaneous social plasticity of play and improvisation. It creates self-reflexive and expressive openness between different levels or “contexts” or structures of consciousness and awareness as well as interior-exterior contexts over time and space. Hence a trans-contextual data generation and collection. Where this happens naturally, it is of course in our narrative ability to keep our trans-contextually experienced reality interconnected in a meaning-making way. This is incorporated in the narrative, theatre laboratory methods as well as others in this ATD-based research.

#### 4.5. Generating and collecting data

There are multiple contexts that constitute the trans-contextual research environment from which a variety of data material has emerged, been generated and collected, and processed. On the one hand I agree with Norris, in declaring that “It is my stance that data can never be collected. The term is a misnomer that falsely separates the known from the knower (Benjamin, 1990), the object from the research act, giving it an undeserved pristine quality. What we do as researchers is generate data, not collect it.” This stance is in coherence with the ontological-epistemological experience of the “intertwined constitution of knowledge, reality and self” and the notion of warm and deep data. I embrace it but keep the word ‘collect’ for empirical material that I analyse in a colder and a more decontextualized manner.

My choice of using audio and video recordings of a lot of sessions had several purposes. One was to have an extensive archive, to be able to go back to basic material, and choose different forms of possible analyses. Most of the material has been actively used as warm data in the process as a form of visual/audial journaling, visited to inform the ongoing process. Often in a longer process with many sessions, I went back and listened or watched in proximity to the recorded events, to help build the next step in the process, and action research process. I could also mark special events or details of interest, to be able to return to for deeper analysis. One important aspect is that the data gets more incorporated and kept alive in the process.

I have had an interest in the micro-ethnographic concerns “such as behaviours that play out so quickly or in such detail that some elements escape the notice or even the most acute human observers” (Lindlöf, 1995, p. 213). Even though I am aware that there is no guarantee that you can make the implicit explicit in the social fabric of interactivity, just by watching its embodied movements and interactions. Simpson, (2011, p. 344) makes a study of street performances and uses video. He is critical of what video recordings can deliver or not, especially in terms of the “affective, felt aspects of embodied experiences. I therefore argue for a more explicit body video methodology that pays greater attention to the researched/researching body”, he says. I both agree and not. In the micro-analyses I have tried to breach the gap of what is not perceivable by using video recordings. I have used analytical tools that have a theoretically informed structural logic to what might happen in the interactive implicit-explicit liminal space that I have juxtaposed over the situations I analyse. On top of that, one of the moments has been a rehearsing sequence, that I, together with the actors, assisted to find an embodied construct to, based on their life-story material, so I have had a lot more information available to try to x-ray myself and everyone involved underneath the surface of the iceberg. But I had also made explicit and incorporated information iteratively as described above, during the whole process. In the other sequence of rehearsal that I micro-analyse, I have myself been on stage, so I can give a de-constructive report both from the inside, and from the outside perspective on what is happening. I have accompanied the whole processes with journaling.

As discussed above I also consider the different narrative structures as the script and the performance, and a myth involved as a collective interactive media for both generating and gathering, processing and holding warm and deep data trans-contextually together. After the process in practice, in the next phase, I have taken over these materials, or taken the relay

baton, for our joint run/field journey, and made my own analyses of them in my transport distance. There is one exception to this, where I use an improvisation group in a Play Lab, to reconstruct one of the situations in one case. The collective devising processes take in a lot of data in different ways, that are only accounted for, when it emerged into focus in the process. I have also generated designs in practice, to serve the specific aspiration of training and cultivating our inner conditions for co-researching our interactivities with the three-folded beam of observation that theory U suggests. That has included raising awareness of the possible inner field structure of attention through which we operate, and I treat it as research method development data. Because the third question in this thesis is about the development of an art-based research method - research-based applied theatre and drama - the method is both a tool and an object of inquiry at the same time. Therefore, some of these categorizations bleed over to a form of result.

*Chart over techniques for generation and collection of different forms of empirical material*

All hours approximate	<b>Bridget project</b> <i>Project group PrG</i> <i>Participant group PG</i>	<b>In-service training for teachers in Entrepreneurial learning (I-EL)-contextualized intervention / Health care training in practice (H-EL)</b>	<b>Professional testers</b> <i>Educational team</i> <i>ET</i> <i>Participant group</i> <i>PG</i>
<b>Audio /video recordings</b>			
1) Process Archive	50 hrs. Fully transcribed 30 % Selected 30%	2 hrs./10 hrs. Fully transcribed/10 %	100 hrs. Fully transcribed 15 % Selected 50%
2) Reviewed and re-embedded in process	95 %	2 hrs./5 hrs.	70 %
3) Deep analysis	1 hr video	5 min/1 hr	1 hr video
4) Interviews - life story	6 hrs. Fully transcribed		Part of conversation and improvisations in process

5) Deep interviews	1 hr Fully transcribed		3 hours with the educational team Fully transcribed
6) Stimulated recall in action			2 hrs. with Participant group
7) Evaluation text/verbal	Text 4 questions/verbal 1 hr.	Verbal 20 min/verbal 1 hr.	Verbal, continuously
<b>My journaling</b>	Yes	Yes	Yes
<b>Mapping of the play-building process'</b>			
1) Collected resumes of improvised material and reflection in process	yes	/yes	yes
1) Mapping of exercises and thematic focus	yes		yes
<b>The devising and play-building processes as Co-sensing journeys</b>	Visiting rehearsal and dialogue with theatre ensemble <i>Workshop mindfulness/Creativity Workshop/lecture about the Goddess Bridget</i> Outside walk with photographic assignments		Performing at a visit at the government's social security department
<b>Main frame for process</b>	Devising community theatre process	Educational training/Education in practice	Innovation of Educational programme
<b>Narrative structures, gathering, processing and holding warm and deep data</b>	Devised and written performance manuscript- enacted	No	Life-story material and learning journey material processed in Greek myth

<b>Action research cycles</b>			2
Research method development data:  <b>ATD-conventions and other social techniques scaffolding the interfacing process of educating the transformative learner, practitioner and researcher</b>	The narrative of the peasant and the neighbour.  General improvisation and enactment skills.  Inner guided journeys	The narrative of the peasant and the neighbour.  General improvisation and enactment skills.  Specific use of exercise metaphors improvisations- the train station, inner guided journeys	The narrative of the peasant and the neighbour.  General improvisation and enactment skills.  Specific improvisations- character group improvisation, the train station, the hitchhiker, inner guided journeys

**Table 3. Chart over techniques for generation and collection of different forms of data material.**

#### 4.6. Analysis and different form of results

The meta-question for the theses is:

How can transformation in adult learning be explored and meet educational challenges in co-created expansive ATD spaces?

What is it about ATD that allows for transformative learning?

How can potential transformations be made clear in the approach taken in the study?

How can the qualities of research-based applied theatre and drama interface with transformation in learning and pedagogy?

With the use of the different synthesized theoretical implications and suggestions about the transformative process I have used different analytical frames to analyse these questions to indirectly be able to illuminate the meta-questions.

#### *The focus of the analysis and core questions*

How is the ATD laboratory space expanded and how does it enable us:

- 1) to become aware of the structural field of attention, and the capacity to shift gear in it individually and collectively



- 2) to coincide with ourselves, the others and the context in observation and experience, to create an inter-exterior trans-contextual openness with different degrees of depth and centeredness
- 3) to catalyse and make transparent how the transformative communication between different modes of consciousness happens. Especially the sub-conscious automatic reactivity and the consciously aware creativity. How structural conflicts can be embraced by a potentially senior structure in a generative tension and creating new reality
- 4) to train, cultivate and establish inner conditions and quality of attending that interface and scaffold the transformative process of learning, being a professional practitioner, creating and researching
- 5) to capture and interpret the signs of the informative and transformative results and cultivated capacities
- 6) to connect the theorized practice to the role of critical transformative learning elements such as; personal experience, critical reflection, dialogue, awareness of context, holistic orientation, authenticity in relations and the use of emotion and imagination, interconnected to the theoretical platform

### *Specific analytical frames*

#### *The Wheel's and Key's as an analytical framework*

The Wheels and Keys will be most extensively (with images) used in chapter 8, but the terminology and references to them will associatively be used through all the cases.

#### *Using the narrative of the U-curve as an analytical framework*

In the cases of Bridget and the Professional Testers I will use the five stages from theory U, to analyse the overall process and organise the material.

#### *Play-building techniques as collective process and analyse*

In all the cases different versions of using the devised pedagogy, learning and co-creative process' as a mode of primary research will be applied.

### The script in the Bridget project is analysed as a narrative holding a transformative dramaturgy

In the Bridget case the script itself was designed as a narrative senior structure - a meta-frame incorporating a transformative dramaturgy possibly re-framing and activating a transformative learning process and as that analysed as a whole and in depth.

### Juxtaposing myth, personal stories and the U-curve

In the Bridget project we used evolving pretexts, narrative structures in co-constructing a script, and as in the case of the Professional testers we let a web of inter-subjective stories become embraced by the Greek myth of Theseus as a constellating catcher of circles of metaxis of trans-contextual data. The narrative structure is then a form of nested networks, dramaturgically held together as a whole interconnectivity. As a container it gives an integrity to a story, that can contain and mirror versions and variation of every human being's unique relation to it, as it is either being made up by that subjectively deep and warm material or can draw it out and together. The material is suspended as in and through the aesthetically doubling and analysed in that expanded transparency. The analysis can then consist in both unpacking what is embedded or embed so that the intra-subjective and inter-subjective material makes the dramaturgic backbones of synopsis, or naked core of a story to come alive. That can be embedded and dis-embedded in layers of a story.

### Analytical x-ray

In the theory of transformative learning there is a depth to the ways one can critically reflect on a situation through the reactions, adaptations or creative alternatives one can have to co-create the experience. One can reflect on the content, but also the perception of the content, and even deeper, one can try to discern the premises, socio-cultural framings that create or have in the past created that perception. There have been theoretical suggestions that the perception is filtered by our individualized collective subconscious and unconscious internalizations (blind spots), as in a structural social field of awareness and attention. Those paradigmatic structures and thoughts that operate under the surface of the iceberg, govern our emergence above it. The transformative learning can happen through an inter-dynamic of awareness rising transparency, re-framing, analytical reflexivity and reflection and a serious imaginative playfulness that can destabilize, loosen up, stretch and alter forms of understanding, perceptions, opinion in spontaneous re-combinations across trans-contextual interconnected patterning. We can observe the patterning as automatic reactivity and/or communicated in the form of emotional content, which gives rise to a verbal and/or

behavioural response/action, depending on how we interpret or frame (aware or unaware) our experience and therefore understand it. Each situational context will bring out an awakening of experiential memories that can inter-dynamically come into a generative embodied and communicating dialogue, negotiation, creative imaginative process with a re-enforcing or re-cultivating alternative patterning, sense- and meaning-making of self, the other and the world. If a new awareness of underlying structures of thought and beliefs that gives rise to the emotional response and behaviours becomes transparent, then new imaginations of what the situation can mean can be negotiated, tried out, rehearsed. In fast normal movement it can also happen instantly, and look like a moment, when someone just snaps out of one pattern and spontaneously steps into a surprising new one, or it can be just a new awareness rising but no change in behaviour or one can end up in a spectrum of momentarily variations. The theoretical suggestion being that it depends on from where inside we individually and collectively attend the situation.

In this process the ATD-based SAPF (social/aesthetic practice field) has been identified to offer scaffolding opportunities for this in devised, improvisational, enacted, rehearsed processes with the help of circles of metaxis, an aesthetic doubling of what is and what if, fictionally framed and socially conditioned reality. The processes can contain, frame and set in motion an embodied consciousness-based movement in awareness and attention that is - widening, deepening and gravitating towards a centring-expanding flexibility that can encompass the multi-dimensional, contextual, medial space – through what theory U calls acting from source in a quality of omni-resent and directional presencing. Many of the ATD conventions also scaffold a slowing down and/or suspension, of reactive processes of experience and allow for iteration of alternative versions to be tried out and apply the inter-dynamic extended epistemology.

This full movement, in a generalized progressive slow-motion version, has been described as the U-curve with its terminology of downloading and suspending and reorienting, “letting go” of the past and acting from source and then “letting come” the new future by ascending again by crystalizing and prototyping new embodied enactment, supported by other systemic, art- and consciousness -based, or psychological understandings and concepts. The akin terms from Bolton and Boal’s theories in ATD, have been corresponded with the U-terms, as well as how a transformative dramturgy can be understood from a socio-cultural inter-dynamic perspective of transformative knowledge creation and development between reproduction and

a full circle of creative imagination that transubstantiates into new realities. The modelling in wheels and keys allows for an imaginative associative modelling that can include the simultaneousness of all the elements, human aspects, perspectives, functional dynamics, elements involved, as well as more flexible variations of different situational and specific enfoldment.

The format for this analytical formula is inspired by the same tradition that inspired the spherical modelling of wheels and keys, anchored in the theoretical and practical concepts and understanding of this thesis. It is a way of analysing - opening a situated event in associative relation to interrelated wheels and keys.

- 1) **Focus** – this happens – it is the expressive moment in an anecdote to be unpacked.
- 2) **Substance** – is the hidden underlying assumption, internal contextual frames – internalized socio-cultural patterning of earlier experiences - that governs the perception/reaction in the situation and is often just discerned as implicit or is even hidden.
- 3) **Form** – is the explicit emotional content that someone feels, awakened by the perception of the situation, configured by the paradigmatic belief of the underlying structural conflict, paradox or dilemma experienced
- 4) **Determination** – is what frames the interpretation of the perception –and therefore determines it, and it is sealed by my action. The action that I or we reactively take.
- 5) **Understanding** – this is what emerges out of 1-4. My re-enforced understanding, and/or it can also be opened up by a dichotomization of how I perceive in relation to how someone else’s perception is played out in the same framing. In theatre it is very easy to re-frame the situation, or to alter the internal tensions in the same framing, which allows for all to mirror ourselves in number 6 – new imaginations of the situation, what can pre- or re-determine it, and to how that allows us to re-enact and communicate ourselves out into the world.
- 6) **Imagination** – is the interpretation of the feed-back one gets from the environment on one’s own action, that either confirms and re-enforces one’s un-conscious pre-assumptions or not. An unexpected feedback can be what awakens a new imagination of who I can be, what I can feel and think. Or circles of metaxis with the help of a fictional dialogue with what is, can loosen up the fixed unaware identifications.
- 7) **Freedom** – is the raising of awareness, and the deeper relaxation and realisation into awareness itself as one’s nature of being. Being aware of that one is awareness, and not the identity of the pattern, awareness in pattern and no pattern, I- and No I will gravitate you into the centre and a new order of experiencing 7-10. If this discrimination is not happening. One is imprisoned in one’s own patterned ego-identity.
- 8) **Pattern** – is where you either enforce the unconscious pattern or develop a witnessing observation that can see the patterns in place. It also follows that you now can see, or

reveal, the hidden content in number two, as you interpret your own story of emotional reaction and behaviour and can back-track the underlying pre-assumptions about this situational experience that you have engrained as the “right or internalized identity perception” from earlier experiences. You can, from a new open perception of how you can perceive yourself and others, train to embody a new pattern by becoming aware of how to break the old one and embody a new imagining – rehearsing/reprogramming your unconscious into an openness and orientation of co-creating which can use each moment anew.

- 9) **Chaos** – Catharsis.... letting go-letting come... is what moves us out of pattern if we do not reactively grab onto the pre-established order. It refers to how you can design energy in motion by catching, but also creatively inducing different forms of chaos into previous orders, surprise, curiosity, alterations, etc. It refers to the same insight as in theory U, that if you open the patterns of the mind, heart, will, and I would say the body, and put the energetic life energy in motion, you will create a free flow, and there will be an emerging of a wave, or moment to catch, timing, in which the transformative shift can be jumped on. This is what theory U defines as “acting from source”, and the moment the Japanese artists’ were waiting for. All the refined understanding of how to create, make use of and co-create with this dynamic or emergent complexity, I understand is embedded in the art of improvisation, devising, scripting and staging a new order out of dissolving an old one. It is an art of opening actors as well as audiences to step into the plasticity of the aesthetic space, in which all the relational interconnections and constellations of the numbers can be kaleidoscopically shifted and elaborated with. But number nine is also an understanding that as soon as number eight as a pattern is established, it will be tested and challenged by a chaotic wave. As in a classic dramaturgic recipe, when the hero has made it, there will always be a last challenge, in which he/she needs to establish and put in use the newly won understanding or capacity in life and the story (Vogler, 1999).
- 10) **Completion** – is both the number zero and one, it is where the next cycle of experience “happens”, in a linear epic sense, yet embraced by a timeless space in which everything is happening or not happening, has happened and not yet happened- everything is potentially present as a new number 1 – Happens!

#### 4.7. Ethics

The Bridget project as it was initiated within the frames of public founding and during my master’s degree training had two sets of agreements. The participants were informed and agreed that our process and the different forms of data generated and recorded, as well as evaluations from it would be made transparent, first for us to use in our working process, but also in public reports. They also were informed and said yes to my request to embed my training to apply researching frames and engage us in a co-operative inquiring process, as well as to take part in interviews that would support further data for that purpose. All the

material I have come back to in order to analyse in retrospect in this context, has been shared in open formats with the participants. I specifically asked for permission to keep using the images in this work, produced by one of the participants.

The test intervention with the educators and participants of the teacher training in entrepreneurial learning, and the process with the health care education in practice as well as the professional testers context, were all preceded by paperwork being sanctioned by the University of Chester and the University of Gävle. Everyone was informed about the frames of the study and their own conditions for participating verbally and in writing. My clear intentions for keeping an on-going ethical awareness alive in the process, as well as how to reach the institutions that had sanctioned the study were declared. Every one that is mentioned or related to in the study signed an informed consent (attachment, 1-3). Only in the first pilot intervention did 3 participants choose not to participate.

#### 4.8. Creating validity

Leavy (2009, p. 15 and 17) suggests that there are fundamental assumptions about scientific standards and evaluation in the positivistic-quantitative and the qualitative paradigm that comes into recognition when contrasted with art-based practices. The inherited ideas from the positivistic science behind the notions of reliability and validity are often not compatible or possible to apply directly in social sciences, but still inform them to a high degree. For many reasons, these inherited ideas do not often work out in art-based contexts. Issues of validity, trustworthiness, and authenticity arise around how we can “evaluate knowledge constructed with these methods”.

Reliability refers in the positivistic context to the need to make explicit and have rigor and control in your method in the ways of measuring measurable things, so that the same experiment under the same conditions can be repeated by someone else in order for the same result to occur. The direct interlink between cause and effects must be established, which will prove the hypotheses and results you are trying to prove, more reliable. Validity is built on reliability. This forms a relationship to the rigor in the method. It holds premises of understandings about the nature of the phenomena under inquiry and the results. Those underlying assumptions are often not compatible with the coherence - set of conditions, circumstances and purposes of deepening, nuancing or widening understanding, rather than proving - in social science.

For my own understanding of how the assumptions in social science are still present in the art-based paradigm, I refer back to O'Toole, (2006). He suggests that we have held hands with the interpretative and qualitative methodologies (that sometimes inherit many of the positivistic features) and stretched the methodical rules of engagement in, for example, the ethnographic field. When the field of applied theatre and drama draws these experiences together, we move into what O'Toole (2006) calls, as said about *the methodologies of the third space*, that are simultaneously descriptive, interpretative and are in a performative process of change with the help of an extended and inter-dynamic ecology of knowledge and knowing.

Especially in art-based research, some of the underlying assumptions, premises and circumstances you seek for the explorative inquiry are almost opposite to positivistic. Leavy, (2009, p. 15-16) argues that unlike positivistic informed social science “art-based practices produce partial, situated and contextual truth”, which requires modifications in how one evaluates and develops standards for it. One suggestion she refers to with the help of Sinner et al (2006, p. 1252) is to move from rigor towards vigour. As I see it, we work with the unplanned, unpredictable, intuited, emerging, and constantly changing as a conscious method, where vigour and trained sensitivity to awareness and attention rather than outer control are crucial. There are often no comparable set of conditions and circumstances that you can conjure up, to have control of, but you can understand things about how to co-create and cultivate qualities of relational, imaginative, atmospheric, embodied, collaborative, observable coherence. Leavy (2009, p. 16) suggests that the “aim of these approaches is resonance, understanding, multiple meaning, dimensionality, and collaboration”. She underlines the quality of the first-person narrative inspired by Pelias (2004, p. 7) that in a dialogue with positivistic truth, means that the sensitivity and anchoring of ones' sense-making, makes in the heart a faculty of orientation that frightens him to be without, and when removed in a positivistic mode it will be reduced to “what poses as the truth”.

The evaluation about if and how the knowledge constructed is activated through the practice-led ATD-research based method inspired by the advanced social science method in theory U, has been scaffolded by triangulating analytical frames anchored in different theoretical-practice perspectives and how they thematically focus on transformation in learning, co-creation, pedagogy and research. The wheels and keys have been an attempt to model a

systematic but flexible frame in coherence with the social-aesthetic qualitative and inter-functional epistemological and ontological dynamics in ATD. Additionally, I also use evaluation formulas anchored in adjunctive researching methods.

This resonates very much with the distinctions made by N. Bateson around warm trans-contextual data rather than cold, the socio-cultural approach and Lewin's notion that knowledge, self and the world are one constitution. My associations to what seeking the transformative through the methods in this sense and in this study imply Goethe's (1820/1998, p. 38) work with science as art. He talks about cultivating his observational perceptive abilities into a holistic organ, grasping for a transformative haptic grip, that defies mechanistic prolongation of measurements or linear rational progressive accumulation and analysis of facts as expansion of knowledge. He suggests that observing is an organic process in which you relate to and experience what you inquire from many angles and situations, it turns into mentation and associations. You keep observing, not just from without and through your mental faculties but combine it with the help of an inner organic and transformative process and sensitivity, the life within the observer. It involves but moves beyond the senses, goes over emphatic resonance, intuited imagination, where "you become what you study" – a knowledge creation through a metamorphosis of the experimenter. It is a merging of the objective outside position and source of information being processed through the interior subjective in-trans-formative sense- and meaning making. This is in alignment with recognizing the collective, embodied, heightened awareness- and focus-induced, reflexive and devised processes of applied theatre and drama as an analysing and processing method of research. The cultivation of the three- directional observation of the advanced social science formula in theory U (Scharmer, 2009) is a relevant approach in this perspective. I reflect on how it has been cultivated in practitioners and participants, and if there have been signs of the individual, collective and system to "see itself", with the help of the deep data and what form of changes it induced.

This does not mean that I have never used a social science reliability mindset. This occurred, for example, with the Bridget case, when we had the possibility to choose participants, selected for a variation in age, experience, profession and form of economic organization for their activities. I have been in a double continuum. In other case's I employed the random purpose of an already existing group of people in a context. Here I had a willingness to try out, to sensitize, cultivate faculties and socialize into art-based researching working methods,



meeting challenges where transformative learning being a part of their own needs, was the important criteria.

In this work we pay attention to, observe and engage interconnected qualities in experiencing, the relational matter, subjectively and inter-subjectively perceived, rather than necessarily and exclusively measuring and separating elements in an objectified belief of reality, that conceptualizes a static understanding in a rational logic, out of context. We seek to embrace and co-create with complexity, trans-contextually for simplicity to reveal itself, with clarity as well as the ambiguous, versatility and multifaceted to emerge, rather than analyse material into reductionistic simplifications.

In my understanding, this does not mean that positivistic mindset and procedures would not be valid for what they do in contexts that work with predictable phenomena of reality, such as a law of nature. Neither does it imply that it is not possible in social and art-based research to make meaning based on revealing patterns, built on transparent elements that lead to surmise and to understandings that are plausible and probable, with the information displayed, contextual richness, actions revealing results as happenings and actualizations of new patterned reality. This occurs, for example, in the underlying resonance of the similar qualities in the directions of the wheels. Still the “organic function of interpretation” is very much present in Vygotsky’s understanding of the elements never being separate from the inter-functional unite it constitutes. The repeatability is present in the iterative new cycles of trying out, going between detail and the specific, to the relational with the whole, rehearsing a new understanding in action, contextually refined and changing.

#### Evaluating leads

To create awareness and understanding of validity in this study, I will draw from the practice led standard developed in action research and some of the discussions of challenges and tensions present in the art-based field in relation to method and the nature of inquiry, purposes and results engaged, and create an aware reflexive reflection in dialogue with that.

#### *The usefulness criteria and beyond*

In action research the criteria of usefulness for the participant is one strong and simple point made for evaluating if the method worked. Coghlan & Brannick (2014, p. 167) talk about frameworks for ensuring and exploring quality in the work and refer to four criteria from

Levin (2003). The criteria of participation ask about the reflection of cooperation between you and the members of the system. The criteria of real-life problems direct attention to how well the actual concern for pragmatic outcomes guide the process and the constant of iterative reflection present. The criteria of joint meaning construction points to the degree of collaborative qualities in interpreting events, in the articulation of meaning and in generating understanding. The criteria of workable outcomes look for the significance in the work and if the outcomes are sustainable. I will use Heron's suggested four forms of outcome as transformative and informative results lead to what needs to be considered, noticed and evaluated.

In the war of the paradigms, as early as 1999, Andersson & Herr wondered if there was space for "*Rigorous Practitioner Knowledge in Schools and Universities?*". The dominance of the norms of technical rationality is recognized as a prevailing epistemology that conflicts with the practice-based forms of knowing. They call for the need of different norms of validity aspects in the action research field used to elicit the process, and correspondence will be sought in relationship to the knowledge form and epistemology in use, the researcher's role and intention of the process. Scharmer's (2009, p. 97) development of an advanced social science that is consciousness based, is concerned with what Bill O'Brian called "the interior condition of the intervener". Scharmer refers to a nascent understanding that "our awareness and our consciousness determine the qualities of our actions and results". He wants to go beyond the Husserlian concept of the lifeworld and Habermas's writing which he says "captures only the rational dimension of discourse, not the deeper aesthetic-spiritual aspects of generative dialogue and flow". Scharmer, in the company of a succession of action researchers - such as Kurt Lewin, Chris Argyris, Ed Schein, Peter Senge and Bill Torbert – claims that we have to expand beyond the third person views that only use the observational data in standard social science, and incorporate "observational, conversational and first-person experiential data" (Scharmer, 2009, p. 98), hence the three-directional focus on third-second- and first-person knowledge. Some answer to how to evaluate your knowledge and understand more about how you know that you know is captured by referring to some voices in the "company above". Argyris means he knows when his knowledge is actionable as in when he can produce it. Schein knows that he knows as in the usefulness criteria that his knowledge is helpful to various actors in his field. Senge expresses a connection between knowing what you know and cultivating the capacity that allows you to create and create the results you really care about. In all the cases it has helped to have flexible purposing and co-

operative mindsets in which a sensitivity to the individuals and the agreed overall orientation has been transparently directed and re-directed, and outcomes emerged (Scharmer, 2009, p. 98).

I find these perspectives most helpful as it makes evaluable the ways in which art-based processes help making the implicit explicit as well as involving and respecting the obscure and ambiguous in the wider sense of relating with sensitivity to what can only germinate if it is still allowed to be hidden in the dark. It captures how transparency as well as the “mystery” are vital parts of being, knowing and creating in collaborative knowledge-making. It hints at the inter-connection of care and authentic dedication, endurance and engagement in process and life itself that underpins deeply shared meaningful outcomes, and how that might be related to evaluating the art in traditions that are incorporating embodied crafting and community building.

I have considered challenges articulated by McNiff (2013). 1) to “minimize one-sided self-absorption when personal often intimate, art making is a core element of research”, and yet the very resource you want to draw from. 2) how can - without the obfuscation and constrains inherent in standardized and conceptual frames from other disciplines - “structure, planning and the systematic functions of research be adapted to support the individual, infinitely variable, spontaneous and sometimes even chaotic nature or artistic experimentation where the best outcomes often ‘happen’ contrary to all preconceptions through a process of emanation and struggle?” (McNiff (2013, p. 4).

I have considered what several scholars (Siegesmund, 2008, Leavy, 2009, Eisner in Chanmann-Taylor &, Byron & Eisner, 2012, McNiff, 2013), lift as the challenge of skills in the crafting of the very art that constitutes the method, and if and how that should be called for as a demand on quality or not in the process. I have sought to make as transparent as possible how I have used my crafting skills, and what role they have played in different aspects and dimensions of the work and will reflect to develop its assessments.

I have considered Eisner’s questions and identified tensions in art-based educational research. He says “could there be, I asked myself, an approach to educational research that would rely upon the imaginative and expressive crafting of form in ways that enlarge our understanding of what was going on, say in teaching... (Eisner, 2008, p. 18). Then he identifies five

tensions, and or conflicting aspirations, that are important to pay attention to and handle with awareness. Tensions between:

1. The desire to work imaginatively and, on the other hand, as a result of doing so producing material that does not communicate.
2. The particular and the general.
3. The desire to achieve outcomes holding both aesthetic properties and degrees of verisimilitude, and in which aesthetic considerations and epistemic orientations towards disclosure or phrenetic qualities draw expressions and conclusion in different direction.
4. The difference in quality of outcomes, like “more literally oriented conclusions of conventional research and the more metaphorical conclusions, if they can be called that, of art-based research”.
5. This tension is related to the recognition of the impossibility of pure objectivity. Eisner connects this to a constrained constructivist orientation that acknowledges that meaning is made or constructed in the tension between what was as a an experienced made implicit habitus, and “what can be”, in a possible reconstruction of meaning-making, understanding and actualization in action (Eisner, 2008, p. 18).

It is the possible matter of verification of the change, or transformative change in these senses that becomes a poignant point of concern, when one is not seeking traditional evidence and proof in a positivistic meaning and frame of reference. One suggestion he lifts, in reference to Stephan Pepper (1942), is called “structural corroboration”, “that is a kind of circumstantial evidence, a form of triangulation, and referential adequacy, which is the empirical test of one’s observations with respect to the situation that has been described and interpreted” (Eisner, 2008, p. 24). I can see that I have groped for this in developing the researching dimension in practice and used application from both continuums. I have made retrospective interviews two months after a project and asked for the participants’ observations in their professional practice of the footprints from experiences cultivated in our setting. We have also with the help of narratives and art-based training cultivated embodied and conceptual awareness and skills of observation that made it possible for all participants to pay attention to, and notice circumstantial evidences, and to actualize new behaviours in direct applied practice (Eisner, 2008, p. 12-24).

I have considered these recommendations for creating validation based on other coherent assumptions, principles and criteria for evaluation from the exploration of working with warm data in complex, systemic studies as formulated by N. Bateson (2017a):

*Observing the observer* is definitely part of the systemic approach and ATD, using *multiple descriptions* is vital, and is applied to some extent in this study, for example when factual analytical and aesthetic, evocative modes of expression are in dialogue. She argues that multiple descriptions are also a way of *taking cultural and epistemological responsibility* to keep contrasting yourself out of the blindness, like the fish in your own waters. *Looking for patterns*, with this she emphasizes that this type of research should focus on “seeing patterns”, and the patterns that interconnect and not solutions, as everything is interrelated and therefore changing all the time. She means that *paradoxes and inconsistencies* are not a sign that something in the researching process is off track, rather it is a sign that it is authentic to the complexity of the process. When she talks about the relationship between *holism and reductionism*, she suggests that we need both, we need to analyse and breach the whole. However, she claims that isolating information from context has its price, and that the opposite of complexity is not simplicity, rather it is its sister, although reductionism is its opposite.

#### 4.9. Presentation of findings

There will be sections in display of the findings. The first auto-ethnographic case in chapter 5 has its own character and disposition made up of interconnected analysed educational and professional incidents and stories presented on a time-line. The case of Bridget (chapter 6) and Professional tester (chapter 8), are called field cases because of the length and intensity of time that I thematically and in practice spent building and mobilising a process. Chapter 7 about entrepreneurial learning I count as a contextualized intervention, as there has been a considerable length of time and building of knowledge and experience that preceded the intervention as well as its aftermath, and it was originally also connected to another pretermitted case study.

#### Result analysis and first levels of conclusions and discussion

Chapter 6 and 8 will have short contextual entrances followed by a summary and broad overview of the timeline in the projects. It will be framed within the five stages of a deepening learning journey from theory U, to mirror a build-up of a possible generative field

over time through the devised processes. Chapter 5 and 7 are organised as a more concentrated and cohesive story. The wheels and keys will help to apply a multi-perspective and multi-faceted analytical frame associatively in all the chapters, and some will have specific analyses.

There are three different fictive narratives, that structure a mediating function as a meta- co-cultivated tool; one written script in chapter 6 devised and written by me based on the participants' personal stories and our co-creative devising processes. Chapter 8 has a Greek Myth, which is used to catalyse a collaborative, analytical and aesthetically explorative role-taking, interpretation and storytelling about one's personal material. They will both be treated as collectively processed data material. I will then keep building on that generated material for my own further analysis and retrospective insights, as well as reflective narratives. One narrative, an ancient Chinese story about the peasant and the neighbour became an instructive and operative collective tool in our co-operative inquiring researcher roles. It conceptualized a shared point of reference and meta-distinction for observation of ourselves as the observers of ourselves and each other, in identifying from where inside ourselves in the structural field of attention and circles of metaxis we were operating. Did we originate through our reactivity, downloading, or could we sense ourselves moving more towards a creative imaginative orientation of expanded and centred, trans-contextual experiencing. It was a reference-point for summoning the movement between different qualities in the structural field of attention.

The elaborated photos in chapter 6 are all made by designer Lotta Harnek, as part of the project and the text from the data is added by me. All other sources of data material will be filtered into a reflective analysis, with the help of different aspects of the applied theoretical framework. A first level of conclusions and discussion when appropriate will be interwoven. There will be an accumulative analysing and interpretative stream through all the material, but also a separate overall drawing of meta conclusions and discussion.

## 5. An auto-ethnographic essayist journey of transformative learning

When I entered the stage as a university teacher in culture pedagogy, theatre science and drama pedagogy at the beginning of 2002, I had a range of different working life experiences behind me that deeply influenced my way as an educator. Among them were 20 years of

working in theatre and the cultural field, being trained as an actress in the group ensemble and theatre laboratory tradition as well as third space theatre groups. Some of the historical background and main characteristics of this professional culture have been presented in the background, and some things will be added to further situational understanding. It governed how I experienced, interpreted and staged how adult learning and professional collaboration could come about within the frames of different learning cultures and course curriculums. There will be anecdotal examples from my educational and professional life that for me are part of the clustering aspects of what the transformative nature in adult learning can consist of. It is a short self-retrospective, reflexive analysis of crucial remains, in the footsteps of my educative journey over time and space.

Deep qualities of presence and attentive qualities beyond words that operate in the tacit dimensions, have for me been connected to deep life changing moments and processes of learning, that have helped re-direct and form a sense of purpose in my life, inspired by both aesthetic and awareness-based practices. It has inspired the focus in this inquiry. With these first educational examples from my own time in school I want to encircle the question about what in transformative learning is agency-dependent and what can lend itself to degrees of space of freedom in action, in relation to a professional role, to the didactic method in use and conditionings in the learning-culture. After that I will further share incidents from my professional life as an actress. They hold experiences of qualities of presence that are timeless and yet interconnected in time, and possible to recognise as such only retrospectively. For me, they are the kind of experiences that have put me on the trail for involving a deeper understanding of what a consciousness-based perspective can contribute, as maybe their timeless quality might be possible to recognise, also in time when they happen.

In this retrospective analysis I ask myself some critically reflexive questions. How did I end up in professional roles in theatre and in the academy? There is no background in my family history of working with arts, and my father and mother are the first generation to take some steps on a class journey in terms of education and academic entrance. The anecdotes and snap-shots from my own educational pathways have a deliberate impressionistic dramaturgy, and an animating use of language to aid you as a reader to be transported into the experience with me, and it allows me in retrospect to make interconnected allusions connected to my research questions. I am inspired by Maria Johansson's (2012) definition of how anecdotes

work for actors to transmit their knowledge in an embodied art and practice-based professional tradition.

For the actor an anecdote about acting is a way of practicing and showing your skill as an actor. As the actor is constantly facing new work situations, the anecdote can also tell who you are in the context of your own choice. The concept of the anecdote is used to exemplify the actor's situated knowledge. (Johansson, 2012, p. 12)

I chose to see the anecdotes and impressionist images, as condensed narrative packages and exemplifications of performative understanding of my practical incorporated knowledge, as it stands today. The construct of the transparency and what it focused on is of course part of my own artistic and analytical choices in this storytelling. I have at times chosen to put myself in dialogue with theoretical sources that resonate with the era and activity, but still relate to the theoretical underpinnings of the field investigated, as for example with Freire and Grotowski.

The examples exemplify for me important dimensions of the issues of the transformative nature in adult learning, and how the agency at work and its relation to the action space and context within the premises of pedagogical knowledge bases, methods and learning cultures, might be of crucial importance. It is an aspiration to grasp the influence of the quality of the performative ecology, of presence, of heightened awareness, deep motivation and gearshifts in action, critical and creative awareness and insights, understandings connected to cultivating and scaffolding a centred and trans-contextual capacity in a possible social-aesthetic field of practice, and also what might block those opportunities out.

### 5.1. Sensing the Landscape of aesthetic writing

*Our teacher in the Swedish language is standing on the stage in the big assembly hall that is also a theatre. The year is 1980, and I am in the second year of my upper secondary school education. As a paradox, we, the hundred students, sit isolated and well distanced from each other in the audience space - the theatrion (a space of "theo-horizons", or the space to witness and see the whole scene), from the rules of engagement in our institutionalized learning culture we are only allowed to experience from our own confined space, unrelated to others. Instructions for our essay writings are distributed. A list of different themes and frames are presented. I remember being both excited and nervous. I was first struggling with choosing of the "right" subject to write about. But then finally setting out for one called*



*Landscapes I can recall, almost as if it was a movie, how a mixed feeling of wonder and sincere worry stirred in me. Then it happened. In my inner imagination a scene started to play itself out, and I just followed it in writing it down. I saw myself walking in a forest in a wide Landscape, not knowing what should happen in the scenery, or what I was supposed to write about, but being very aware of the inner stirring sensation that had been evoked. I do remember the joy and extraordinary feeling when the idea took form out of this shapeless and formless energy and vagueness. Step by step the story was being moulded. In my imagination I saw this tall pine tree and stopped in front of it. Suddenly it started to talk, and I continued to write. The inner feelings, or substances of something, dressed themselves into expressions of words and meaning. At that point I did not know exactly what I wanted to express with what I wrote.*

*The story of the essay unfolded into a tree that mirrored a kind of inside experience of the consequences of our human relations to it. It shared how it enjoyed its life and its surroundings, but also our human insensitivity towards it, not really seeing it, as well as our inventiveness in turning it into so many functions and useful objects. There was a description of how it imagined itself to have been taken to the sawmill. It expressed its disappointments in us as humans, in leaving all the trash around in the environment, which was polluting the soil, it's very living grounds, as well as how the factory inflicted into the scenery. At the same time, I had an intense feeling of the strength, beauty and magnificence of the tree itself. I felt so happy leaving the essay paper in. The story felt so surprising and yet filled with something I wanted to express, even though I did not know what it was all about.*

Today I have no realistic evaluation of the formal spelling or grammatical quality of my writing at that time, according to any theories or rules about aesthetic or more factual writing. But I know I was not struggling to make something up. I was thrilled by being taken on an organically unfolding ride, as well as directing in a co-creating way the journey of discovering the story emerging into expression. I can just as distinctly recall and feel the cold, paralysing and empty feeling in my stomach and whole system, when I got the essay back. The teacher told me in red writing that the essay was not approved. I had totally misunderstood the subject matter and had not been able to understand the right way this was supposed to be done. I have a vague memory of her, even refusing to correct the actual writing.

If the teacher was “right” or “wrong”, acted appropriately or not, in a simplified way, is not the point I want to make. I am sure she had her own inner logic justifying in her mind that she was “doing right and good” and believing that she was helping me to learn. Today with perspective, I could say that she indirectly did, by creating an intense sense of rejection, that I was now in a contrasted way very aware of this creative quality of relating as something precious! My point is rather, that it was not within her experience and agency or pedagogical knowledge base and frames of references, or imagination and art to choose and be able to lift the potential of what I was doing, and at the same time support me in seeing what needed to be learned further from that. There had been no Lars Lindström present in her education that could mirror how my writing exercise allowed me to learn through the aesthetically doubling awareness of fictional and real mind- and landscapes. It is possible to think and add, that it was not within the frames of the pedagogical role in the learning culture, which I would leave as an open question, connected to another incident two years later. With a deeper and more informed reference, as for example with insight from *Art as experience* by Dewey (1934). I could today step into an “imagination of this teacher as myself”, helping myself to learn from the writing process of “this pupil” as an aesthetic and art-based inspired process for transformative learning in which the subjective pedagogical entrances and the objectives in the task can be seen to interact perfectly well.

Dewey has some interesting perspectives on how selection and the subjective immersion in an art process is very important in how to involve the objective conditions, if what emerges is to become art. He says that the tool of selection is our *interest* in the sense of “an unconscious but organic bias towards certain aspects and values of the complex and variegated universe in which we live”, and that it needs to be a “directive source” (Dewey 1934, p. 99). This resonates with Vygotsky’s understanding of the knowledge process happening in the tension between reproduction and imagination in which bending and exaggerating, playing with remembered experiences and new reality will open for new re-combinations of understandings. The holistic orientation in transformative learning gets help from the presentational form of knowing to create re-combining forms, images and gestalts in dialogue between unconscious and made conscious material, or peripheral and centring remembrance. In this case I seem to use the inner fictional role of a tree, to open up an aesthetically doubled mode and relation to make implicit awareness explicit. I interpret that the vagueness and stirring of emotional content is responsible for summoning up the presence and awareness of “something”. In the theory of transformative learning, the subjective emotional connection is

also needed in order to make a critical orientation in a context. Here I apply it to the relationship of the ecological gap between human and nature. In the next citation, Dewey clarifies for me, how I intuitively applied the use of the story of the landscape and the tree talking as a structuring material, “a specific medium” or cultural narrative tool in Vygotsky terms, to mediate the complexity of my inner sensations. From this perspective I was having a perfectly wise learning conversation about myself and being vulnerable in life and the world, in the action of writing with my individual and unique unconscious and conscious understandings meeting the general theme. The imaginative metaphoric style of writing revealed to me, both my undercurrent sense of personal vulnerability, masked in a factual, critical concern for the environment, in a new transparent and informing gestalt. I do not think this would have been possible had I written with a rational “objectified”, general and less personal relationship to myself or the theme. Writing more factually and without imagination would not have let me “step into the protection of the role” of a landscape and a tree. In that frame of reference, I was using the “aesthetically doubling” (Boal, 1995) effect of discovering my own inner material of thought and understandings - “what is” - in relation to a fictional frame of “as if”. Indirectly I also exercise the process drama technique of experiencing from shifting positions in dramatic material, the me the other and the environment to give myself a voice of a full spectrum view.

Only where material is employed as media is there expression and art. It means that the expression of the self in and through a medium, constituting the work of art, is itself a prolonged interaction of something issuing from the self with objective conditions, a process in which both of them acquire a form and order they did not first possess. (Boal, 1995, p. 67-68)

Eisner (2002) again points to the conjunction of the intimate subjective-objective interaction within the ways of and medium in art making, and the remaking of the self, and in this process, he formulates my very own questions:

Through the arts we learn to see what we had not noticed, to feel what we had not felt, and employ forms of thinking that are indigenous to the arts. These experiences are consequential, for through them we engage in a process through which the self is remade. What are the features of this transformational process? How does it proceed? What does it mean in the context of education? (Eisner, 2002, p. 12)

This small retrospective analysis lifts the presence of core elements and concerns of transformative learning at work. The very *individual and personal experience*, becoming a

pedagogical entrance, that allows for a connection to *critical* reflection on the environmental issues helped by the form of “*dialogue*” here happening in writing. But more than this, *the holistic orientation* allowed me to invite - with the help of imagination and internal images - my deeper existential and broader emotional sense of connection and experiencing in the world. It allowed for an *awareness of layers* of internal and external *contexts* to become present in a polyphonic and transparent, re-combining conversation.

It can take gestalt in the artistic knowledge forms of *images* that work as metaphoric swing-doors. It allows me to draw from both my first person, *unconsciously emotionally stirred undercurrents*, and connect them to a third person structural perspective, through a second person interactive form. And I had a “new sense of self”, emerging from the exercise, through a centred presencing heightened sense of awareness and flow, that could playfully disengage my clutch with social realism and open up for new trans-contextual re-combinations. I was in a playful trance or oneiric quality, where my inner sensations transformed outer realities.

This broader and deeper form of experiencing touches the quality of *authenticity* and sincerity in me. The dialogue and communicative mode of learning in conversation with the teacher, was on the contrary totally blocked out, and she was neither able to complete my initiative as a MKO, or see the proximal zone of development that I was creating that she could have built on further, had she recognised it. If the awareness and experiences of this teacher’s agency had had more art-based points of references and a communicative way of learning to help me see this, I could have been helped to understand more of what I was learning, about learning in itself, and it could have left me with an experience of hungry curiosity to learn more, in Dewey’s (1934/2005) understanding.

I will now give a fast-forward of a series of events in my own learning curve over some years. I want to interconnect further with the potential of the core elements and other aspects of transformative learning involved mediated through the socio-aesthetic field. Especially a principle that is lifted by Mezirow, (2009) as an extended discovery from the six elements and pointed out by Illeris (2014). Vygotsky recognises both the modelling of the MKO, and scaffolding for a ZPD, as a pedagogical dimension of socio-cultural learning; the notion of a more reciprocal interactive completing of each other in dialogues, I suggest, can also make us a most equal discoverer (MED), as in a co-operative inquiring process. The examples also focus on the inquiry on different qualities of presence and awareness that can make a

difference, and how they can become articulated in aware attending and actualized as part of one's vertical or centring faculties, as well as the extensions of the learning field into action learning.

## 5.2. Another land - and mindscape

Later in that year at upper secondary school, I started to meditate using TM (transcendental meditation) 2 times 20 minutes per day. It continued for 10 years, and this awareness training was further on an intrinsic part of my actor training. A learning journey starts where I bend, as Scharmer (2009) articulates it, the "beam of observation" inward in a systematic and phenomenological way, framed by a spiritual practice. As a more general capacity connected to this context, it helped me to practice what I would describe as an art of relaxation and alertness into awareness, self-regulation and an expanded omni-present focus. This is where you become intensely aware of what you witness, think, feel or sense. You also become aware of awareness in itself without content, which today is part of definitions of mindfulness (Plank, 2014). The quality of self-reflexive observation, I think is using the quality embedded in the substance of this capacity, as well as "letting go" and "letting come", which allows for a spontaneous catalysation "acting from source", where you are no longer "self-aware", as in play. But there are in my experience many doors to becoming present and experiencing different forms of "heightened or expanded awareness". It can happen in stillness, as well as in action. This has been indicated in the dialogues of wheels and keys in the theories of transformative learning and socio-cultural perspectives. The intensity of what troubles you or excites you will open you up to an intensified affective interconnectivity and can work as a pedagogical entrance to deepen your authentic presence and focus. This is part of the sensitivities of affective interconnectivity perezhivanie – that allows you to emotionally immerse yourself into the process. This is used in ATD, indirectly protected and trained by fictional aesthetic doubling. I relate this to something that I was going through in that period above, and I agree that it can also bring you into the present moment. But I will suggest that this heightened affective energy in my life worked in tandem with what Zajonc (2006) argues when he says that contemplative modes, as well as disciplines in arts, are fostering which is a centring ability to attend in a present and aware way. This can hold tensions and complexity. He means that these sensitivities are interconnected to faculties to be used in a more conscious and cultivated way, rather than just by hazard, as, for example, in a researcher role in participatory action, as well as in the actor, learning or teaching role. This transition might

also be connected to the expanding development of ego-to eco awareness and a sense of I/no I.

*In 1981, I become an exchange student and lived in a little village in France, attending a French upper secondary school in a bigger city nearby. I fell into a kind of depression, deprived of language and a safe environment and survived by “keeping my old mask up”, while crumbling inside. At the same time, I kept on meditating and having my whole life experience pour up in me in an overwhelming, but lucid and precise way. One evening at the end of the year of my stay, I watched on the television a mime performed by the artist Marcel Marceau. For no reason that I could understand rationally, tears just started to stream endlessly down my face. I felt somehow both touched and released. As if someone had reached into that vast tacit dimension of enclosure where I felt self-absorbed, isolated and imprisoned. I followed that inner incident as a guiding star.*

Back in Sweden I returned to my old school for my last year. I was split in two. I was internally very fragile, insecure yet touched by a kind of mystery. Externally I was barely keeping up my performance connected to my school duties and role. In the corridor I noticed a younger teacher, with his hair hanging in a long braid along his back. I became intrigued and curious and was astonished to discover that he was my new Swedish teacher. I somehow confined in him, trusting him with “the whole of my adolescent mixture of impressions, longings, and difficulties”. “*Why don’t you study and do a performance of mime and write about the process as your special project for this year?*”, he asked... after he had told me about his own winding ways of finding out what to do in his life, and about his travels among Native American Indians. He said, that what I told him, and the way I spoke of my inner qualities of seeing and experiencing the world, reminded him of their native way of attending and experiencing life as a natural mystery.

The fact that he could “see me”, not try to fix or solve me, not verify me in a superficial way, just “see the whole mess and opportunity I was in”, and validate me, and transform it into a scaffolding pedagogical task for me, to achieve in school, was for me a miracle. I think it saved and redirected my life in a most profound and expanding way. It was a moment of transformative learning, as he helped me reframe my whole pain, fear, insecurities and inertia into a creative frame of discoveries, connecting me to my deepest self-organising longing and motivations, kindling a spark. It was a profound act of scaffolding and containing, creating a tailor made ZPD. He held a space for a communicative pedagogy in dialogical completing

both as MKO, but also in a more symmetric relating as MED from an existential life journey perspective. He helped me to build a social-aesthetic generative field of experiences and practices, including action learning and a field-sensing journey, as I went outside school to learn more about performing arts, read books and created my own performance and wrote about it. It allowed for a more divergent learning process in, with, about and through art, that was also directed into convergent curriculum goal achievements (Lindström, 2012).

What is also interesting in this retrospective reflection, is that these two teachers both taught the same subject, at the same time in history and in the same school, school culture and conditioning curriculums. Their pedagogical knowledge base was probably similar. I remember the second teacher still using traditional teaching approaches such as standing at the front of the classroom. He did this though with a completely different body posture, attitude, authenticity, relational openness and charisma than the first one. The outer didactic forms and methods he used were not of a totally different nature than the first one. Even though the second teacher could compliment that with a completely creative, spontaneous and authentic empathy, in my case also suggesting art-based and action-learning forms to mediate learning through. But even when they as teachers performed within similar outer forms or didactic methods, the perceived experience as a learner was like being in two different worlds. One speculative interpretation is that it was mostly their agency, personal ecological footprint of experience, that allowed them to use the very range of “space for action” (Carlgren & Marton, 2005), within their professional roles and obligations very differently. The greatest difference was that they attended the role and the methods, from within yet two completely different agencies, made up of two very different life-experiencing frames of references, applied with different pedagogical imagination and art. It supports Mezirow’s finding of how important the principle of modelling as a teacher is.

To use some references from the epoch, still part of the theoretical sources of ATD and transformative learning, the two teachers also represent respectively the “old banking” paradigm in Freires’ (1973) term, and possible characteristics in what I with Scharmer envision for a future oriented attitude and approach. I will lift some aspects and perspectives of these different views here. Gärdefors, 2011, a professor in cognitive pedagogy investigates in his work - *The desire to understand – to learn on human conditions* - differences and similarities between formal and informal learning. With the help of Jerome Bruner, he argues, that it was when the industrial world demanded that education become institutionalised that it also started to suffer from institutionalised problems such as individualisation and de-

contextualisation of learning. He means that this blocks out naturally existing mechanisms in informal learning. “The school has, for example, until recently not allowed a form of learning where individuals support and drive each other’s learning, as happens in association, comrade groups and outside school activities” (Gärdenfors, 2011, p.108). My theatre performance project, though, still my individual project, took on many of these qualities, and was performed in the school, supported by my friends. I also included the teacher as both a friend and a modelling authority. This called for a lot of nuances in the spectrum of characteristics that the modes in the teacher role can have. Lindström (2012, p. 166) suggested instructor, the facilitator, the advisor and the educator, connected to his differentiation in learning. In this case, the second teacher and I kept exchanging questions and mutual insight throughout my project. I read some books from the Native American culture that he invited me to, from his own sphere of interest. I learned through the imagination of another, and with the help of cultural mediating tools as Vygotsky suggests, to widen and inspire my own horizon. Those sparks, further on, sent my life in a deeply profound and life-changing direction, compared to what the conventional patterns in my own socio-cultural history of image-making would have sent me. The teacher and I kept in contact after my exams, and we still meet occasionally over a cup of coffee today.

From a pedagogical perspective, referring to Jensen (2014), the capacity demonstrated by the second teacher connects to the pedagogical ability to “create an equal human relationship within an asymmetric power-relation”. This, as indicated before, can be a sign for a relational competence in the future oriented competences of teachers, and it holds the quality of the element of authentic relationship. Just as with former teachers I had this traditional quality of a socially fixed and asymmetric power relationship. The old teacher role of “fixed authority” that the first teacher represented for me was withering, and as Jensen (2014) suggests the meta-contract changes for the role of teacher from perceived as an authority, to having to earn trust. This is connected to different paradigmatic views on humans, knowledge formation and the world in the educational culture. This hopefully withering view and mind-set could be described in the colours of Paulo Freires’ (1973) understanding of his banking concept, the same meaning as “filling the vessel”. Banking describes knowledge as being objectified and ready made in packages by the teacher. It is to be deposited in the pupils’ bank branches, an objectified and materialised evaluation of knowledge. In this concept he describes a classical and historical narrative between teacher and student as oppressive and stiffening. It empties the learning activity of life, relevance and meaning and “The teacher talks about reality as if it



were motionless, static, compartmentalized, and predictable. Or else he expounds on a topic completely alien to the existential experience of the students” (Freire 1973, p. 71). This describes very well the incident and relationship with the first teacher in my example. She had a very reduced connotation range for how one can use the word landscape and the notion of essay writing. She was blinded by her “task” and could not see the transforming power that I allowed the word Landscape to touch me with. In Freire’s dystopia, the description of the teacher’s task is to “fill” the students with the contents of his narration— contents which are detached from reality, disconnected from the totality that engendered them and could give them significance. Words are emptied of their concreteness and become a hollow, alienated, and alienating verbosity. The outstanding characteristic of this narrative education, then, is the sonority of words, not their transforming power (Freire, 1973).

Freire shows that it is not only the student in this type of educational system that in the end becomes deprived of their power to co-create and co-empower each other, “It is the people themselves who are filed away through the lack of creativity, transformation, and knowledge in this (at best) misguided system. For apart from inquiry, apart from the praxis, individuals cannot be truly human” (Freire 1973, p. 71). But he also suggests that we cannot create knowledge, moving between diverging and converging learning (Lindström, 2012), or use the inter-dynamic of reproduction and creating, in Vygotsky’s term, in an educational banking system that does not allow us to follow our orienting interest beyond the walls of the classroom and our defined roles as giver and receiver of pre-fabricated knowledge. “Knowledge emerges only through invention and re-invention, through the restless, impatient, continuing, hopeful inquiry human beings pursue in the world, with the world, and with each other” (Freire 1973, p. 71). Finally, he also points out that in order to not be absorbed and unconsciously domesticated into existing orders of oppressive systems and cultures, you need to be active within your own agency, to seek to transform it, or to catalyse another order of things through your own ways of acting and doing things. “To no longer be prey to its force, one must emerge from it and turn upon it. This can be done only by means of the praxis: reflection and action upon the world in order to transform it” (Freire, 2005, p. 51). I do not think (or hope) many teachers would deliberately subscribe to the teaching strategies of the first teacher today, though they often might slide back into similar behaviours (me included at times). It is probably not only due to personal habitus or intentions, but also from the pressure of structuring and conditioning circumstances in shifting policies and governing principles of institutionalised education. To see through these interconnections in one’s own behaviours,

attitudes and approaches they need to be critically made transparent. Life suddenly can also perforate your unconscious ways of attending in surprising ways.

In my research for my school project, I sought out several performances of mime and especially one entranced me. It was performed by the company “The institute of scenic art”, that I have referred to earlier (Lagerström, 2003). One actress named Magdalena based the performance on the poetry of Edit Södergran (Swedish poet). I did not know then, that I six years later, would work together with her, in an explorative month process for a performance, after I started my future professional work with the theatre group Earth Circus. Right then I was just a young woman on a quest. The most magical moment that became my next innermost guiding star was the opening scene.

*In the otherwise empty space of this black box theatre, thin veils of cloth hang from the sealing. The whole room was like an etheric labyrinth. Magdalena was standing, elevated in the back. As a fixed dancer, she held her hands resting together in each other in front of her, the feet in the traditional dancers V. She just stood there, for a long time...long, long... For me the time stopped in a breath-taking and incredibly beautifully intense and heightened sense of presence. It was there again, this electrified empty, communicating space that opened my world into a deep communion with everything, from within. Then the next surprise woke me up. During these eternal minutes, she had not been standing still, but moved – magically – so slow that it was not noticeable. It had just happened, without me seeing it, looking at her every second, and it transformed me. I knew I wanted to be able to do what she did, even though I had no idea what it was she was doing.*

It was very informative to read now, some 30 years later, Lagerström describe the very intentional work of the company, actor and ensemble training systematically carried out as research over the years. It was most intriguing to read about the nature of the practical inquiry as well as the nature of interconnectivity of the actor, audience and society they were focusing on at the epoch of this specific performance I was attending.

In this way the laboratory theatre, starts the change on a micro-level: in the actor and in her smallest gesture. The change happens through the acting of the actor that in turn can affect the spectator through her way of being on stage. The political theatre is more extrovert and seeks the change outwardly and it can to a higher degree, happen through the very formulation of the question and in the way, it can then

activate the audience. If one stretches the situation, the difference in the changing of the world and the theatre consist of doing it either through oneself as the tool, or trying to affect the recipient through a concrete dictum. (Lagerström, 2003, p. 100, *my translation*)

I (and probably not all in the audience) was obviously perceptive to something that was intentionally emanating beyond words and even gestures from the stage, and it created a profound imprint in my life. It describes for me, a possible transformative interconnectivity that can occur if there is an invitation to a quality of expanded consciousness, as Magdalena was incorporating in her being at that moment. It started to resonate with and awake the same qualities, in me, probably prepared by many other interconnected but deepened moments over time in my life. But I know that it is these experiences in me, that have made me recognise theoretical suggestions in theory U seeing the interconnectivity in transformation of self and society in the same breath. Recognising the art-based approaches to theatre research (Zarilli, 2002) and aspirations in transformative learning theories, that imply that there is a possibility that one's agency as individuals, collective groups and societal structures can be interconnected. In the specific situated moment, the quality of how one attends can determine a participation in an individualised as well as collective systemic change. It could also be understood in Lewin's term, as a certain interstellar constellation of relationships in a situated social field of consciousness. These learning experiences, started in me a cultivation and image-making of capacities to train myself to come into deeper or heightened ways of being present, mixing the creative regimes of teaching/learning and ensemble trained acting in a hybrid modernity. The polarised but interactive relationship between the rational-intellectual and the embodied-intuitive, as well as science and art, also becomes visible.

I finally did my performance, based on the performances that I had attended. I do not know if anyone in the big hall that day understood what was being performed on that stage. I did not understand either but I was totally transformed by the fact that I had managed to follow this flow of inner directions in my life and communicate to the world through my presumed "embodied presence", and knew what I wanted to do with it, in my life. Moreover, I was no longer only a student or audience to education, being tested in the room, from a teacher-conditioned frame on stage. I was staging my own learning journey, playing the lead role in my own educational journey, and affirming my improvisational and creative ways of expressing and mediating profound learning. That, which in the same room a few years earlier had been rejected as irrelevant for my education by the first teacher. I was not to follow the

manuscript of my mother and father's education by continuing university studies in economics. I was making a new trajectory with their hidden dreams and going to theatre school. For the written report to my special project I read literature with different perspectives on education, communication, power, magic, native American wisdom, theatre and collective co-creation. To mention these seeds of influences, would not make sense, were it not that I now in retrospect, can see the importance of how they manifested later in my life, and suggest the connection to their transformative growth in power to the very specific soils and climate of this situated process.

I read the book by Grotowski *Towards the poor theatre*, where he wrote about the "burning actor", that can emancipate his own and indirectly the audience's culturally conditioned and constructed identities. I interpreted him, saying that by stepping into and confronting ourselves through immersing ourselves into the myth, we can strip ourselves of our layered fixation as a person, by letting it, strip us naked, through a similar depth of critical analysis as modelled in transformative learning. For me it was also a matter of understanding the power of culture to both condition and emancipate.

First, confrontation with myth rather than identification. In other words, while retaining our private experiences, we can attempt to incarnate myth, putting on its ill-fitting skin to perceive the relativity of our problems, their connection to the 'roots', and the relativity of the 'roots' in the light of today's experience. If the situation is brutal, if we strip ourselves and touch an extraordinarily intimate layer, exposing it, the life-mask cracks and falls away. (Grotowski, 1968 p. 22)

Little did I anticipate that I intuitively had created my first little theatre laboratory, to help me educate myself into a professional life as an actress. Or that I should use an inter-dynamic of Apollonian and Dionysian approach in a process of co-operative inquiry in this thesis, and a Greek myth to inspire analysis of a cluster of incidents, assisting the transformative results of the participants life-mask to crack and fall away, as well as the informative result in writing up this thesis (Heron, 1996 p. 47-48).

Other seeds that bloomed much later were the Castaneda books, that my teacher handed me. The books told a "true story" about a young man and ethnographer who became an apprentice to an old Toltec Indian named Don Juan. Don Juan mastered the world in a magical way, with a sense of total freedom "from a fixed identity and socially conditioned belief system", owning an eternally fresh, spontaneous and instantly knowing way of acting in the world. He

called it “controlled folly with impeccability”. This realized wisdom made him able to participate, unnoticed in any social context, and yet not be ruled by it. This whole way of experiencing and understanding life hit me beyond anything I had ever imagined or known. I sensed those moments as very important and transformative at the time. However, only retrospectively have I, like Bache in his retrospective insights, had a chance to validate the depth of impact and creative power of interconnectivity over time and space that they held. They were like seeds, deeply planted in my very fabric of awareness. Over time, these found their social interactive soils. They found roots in professional contexts. They flowered in petals of synchronicities (like reports from Jarowski, 1996) with people and embodied ways of knowing and relating in the world, coming my way and unfolding the expansion into new cycles in the journey.

### 5.3. Entering a dreamscape

I will share one last experience of devised experimentation, jumping ahead some years, into my own laboratory theatre background. It exemplifies for me one moment “when I experienced myself “burning as an actor” in the sense Grotowski describes, and it was fed by embodied imaginative dreaming of stepping into the Castaneda world. In it I can see how theatre training can send the self and its identified relationship to the world – into a transformation of the frames of understanding identity, reality and self – through the impact of aesthetic doubling and of theatre as improvised role taking. The exercise I will refer to was fuelled and motivated, again in connection and resonance with a deeper sense of life and purpose for me, accompanied by a trance-like quality of immersion. In this case it created an altering of reality shift in consciousness and awareness that in my experience unmasked the root of my own social construct, and it happened within the purpose of my own training and professionalization as an actor. Depth in critical thinking, is described in transformative learning (Taylor, 2009) as containing the ability of reflexivity in layered trans-contextual depth. It makes it possible to reflect on the content of the situation, as well as the frames of perception that make one perceive and interpret it in a certain way. It is also related to the co-creating interactive conversation with the sociality of others that one is relating to. Finally, it points at the possibility of becoming aware of the very premises that create the frames of perception in and about themselves, and the possibility of altering them. This example of experience has been a source of inspiration and image of reference in my own analysis of different theories and understanding of what it can mean to access the core experience of the nature of transformation in learning and scaffolded by the social-aesthetic practice field. It is

here linked to an awareness of the whole, as a differentiated simultaneity as suggested by Buber. The whole spectrum of the performative theatrical and learning ecology is activated, a strong sense of perezhivanie, rooted in personal motivation, the playful seriousness and trance state, an embodied, situated improvisational action learning. Actualizing this capacity more consciously might therefore be an appropriate acquirement in learning, as a core requirement in many professional roles, and it might be provided through art-based processes.

The precise moment I am about to share happened a few years on in my theatre career. I was sent on a very unconventional task, to try to build up a character, during our co-creative process of a play. I was rehearsing this role, not on a theatre stage, but on the streets of Stockholm. Marika Lagercrantz, our director, had sent us out as an experiment, to test out and marinate the reality of our characters, through a “real life encounter sejour of 24 hours”. Again, this suggests to me, that expanding processes beyond conventional exterior and interior rooms even the room of theatre, as that has become conventional, can be part of designing new orientations in how theatre creation as well as education and professional learning can take place. I was still exploring what it was to be a “burning actor”, so vividly lived and actualized by the Polish theatre man Jerzy Grotowski (1968) seeded in my school project. I had now, after theatre school and some years of working with acting, started to understand more about why he determined acting as being able to transcend collective and cultural conventions in his body, mind and spirit. He organised collective improvised realities, to co-create a deep presence, and in that an actualizing transformative art. I also still had this hidden dream that a Mexican sorcerer, from the world of Carlos Castaneda (introduced to me during the school project) would somehow, just turn up and make me a disciple of how to source the source of creation, as a “real magician”. It might sound naïve and romantic, but it was as real as anything for me at the time, to confront and expand all my references for what was possible to experience or not in real life.

*In my role character– a bag lady from South America – I wondered the streets of Stockholm. She might not have looked much to the world, but I had equipped her with a very strong inner vision, a vivid imagination of herself as “free from her physical and social circumstances”. This “crazy wisdom” was burning in her like a passion. I had introduced that into the character by entering elements of what was now my own longings and dreams in life. I was carrying this big, heavy, toil worn coat made of bear fur. My boots where old, of leather and had walked and walked the imagined paths of the jungle as well as the streets. They were*

worn out, manky as the rest of my appearance. My hands, and face were dirty. It was five o'clock in the morning and I had wondered empty stomach since last night and was now circling the inside "beautifully vaulted sanctuary" of the Central Station of Stockholm. I was a rural character. I was raised in a little village in Guatemala, and had brought her to Europe, following a dream. And even though things had been rough, I had only one stream of words reciting, exiting and enlightening my inner world and reality this morning, the words of Juan Matus, in "Las enseñanzas de Don Juan." De Carlos Castaneda.

*Para mí sólo recorrer los caminos que tienen corazón,  
cualquier camino que tenga corazón.*

*Por ahí yo recorro,  
y la única prueba que vale es atravesar todo su largo.  
Y por ahí yo recorro mirando, mirando, sin aliento."*

*For me, it's only about travelling on paths that has heart,  
On any path, as long as it has heart  
There I travel  
And the only challenge worthwhile  
Is to traverse its full length,  
And there I journey, seeing, seeing  
Breathlessly*

*I was totally entranced by the magic of being this "materially broken being", yet so completely filled with wonder and inner spiritual freedom. I sat down on the marble floor, with an empty coffee beggars cup in front of me. And now the moment of "existential catharsis" emerged on our invisible stage. There was a man walking towards me. As he slowed down, he took eye contact with me as the bag lady, and everything started to go into slow motion for me. First, I became aware of me perceiving his perception as only perceiving my outer appearance or posture as a character, on his way to give this begging bag lady a coin. But my whole thinking went silent, and my world kind of stopped. Stronger than at any moments during these weeks that I had built up her world and reality, her history, her way of thinking, walking, feeling, and the intensity of the last hours.... I felt myself really becoming this bag lady, totally transformed into her by the mutual act of agreement between me as the actor and he as the witnessing spectator and percipient, only so much more authentic as the*

*stage was socially disguised as “real”. We were co-creating each other in this interactive perception. I remember the moment of doubling the sense of a sociocultural and fictional me in many aspects, in this aesthetic space. I experienced this fictional bag lady personage transubstantiated as real, and I experienced a social personality Kerstin, that I called myself. But the shock was that I was no longer me, performing a role of a bag lady. I was neither of them. The man and I looked at each other, and when our eyes met, another jolt happened. I am sure that, as scabby as my outer appearance was, as fiercely vital and alive was the heightened sense of reality in the eyes of this bag lady as me and not me, that met him. I will never know what he experienced, if he followed me inwardly, behind the outer appearance of the scene. But our eyes were transfixed for a timeless and long moment. And for me in a poetically real way, this moment is still happening; the freedom of being a traveller on a path of heart, has taken many forms in my life since. And on this path of heart I am still at times breathlessly experiencing being the creative act of continuously being invented as myself.*

One interesting meta-framing of this incident is the fact that the by-passers and my own contract in relation to the fictional theatre, the performance medium, are not the same. Like in the form of invisible theatre the medium context and the context of the setting is for the by-passer an everyday social interaction set in a train station, and for me a framed staged scene for personal and artistic experimentation set in a train-station. Reflecting on this memory and its trajectory till now, I would say that many circles of metaxis were in dialogue and I moved in-between them. I interpret that there were both dichotomisations of differentiations in the metaxis or fictional and real context, as well as a pull or gravitation into the liminal in-between all forms and substances of my personality and a vision of a future me. In O’Toole’s mapping there are three tensions within the fictional character and context that can come into metaxic play with the socio- cultural and existential me. The personal and relational/subtextual, and the socio-culturally constructed characteristics of fiction can be in tension, with the same layers in me, and that whole fictional/social character can come into an aesthetic doubling with the general and specific purposes beyond that. First, before the man arrived, my sense of deep social purposes, aspirations and the acting task coincided. With the help of immersing myself in the perezhivanie of another fictional self over such a long time span, it was as if I was both “willingly giving up my disbelief in “my character” and “me as fixed identity” as a real existence - letting go, and at the same time acting from an existential source in the quality of oneiric trance, to let a new me become. I was letting all of the fictional



character's sense of poetic and mystical internal freedom and existential purpose and meaning-making become "me as a real reality" beyond the fiction.

Secondly, as the by-passer approached a witnessing and aware observation, within the protection of the role was added, and I could see a constructed identity of the fictional character being co-constructed. She became "real" in a social sense to me, at the same time a dichotomisation happened in which I could observe the becoming of a "a character". This mirrored for me, not just aspects of myself that I could be aware or unaware of, but I was experiencing with critical depth the social- cultural premises of different status and backgrounds in which we co-create each other by outer social signs and socio-cultural norms. This character of a bag lady had an exterior appearance and posture as well as layered internal sub-textual circles. Her rich inner sense of existential freedom – had a passionately strong relationship to her "in-tensional" mysterious purpose, in a classical contrasting internal opposition to her outer social positioning posture as "poor". The whole character of the bag-lady with her internal circles of a dichotomization of identity, within a wider sense of character Self as such becomes one mirroring dimensional gestalt of the experience. I became aware of myself as seeing and believing in myself as a character, with different flexible roles within a sense of self. But the whole of me that I was identified with as a personality character, I realized was but a socially patterned construction. Substantially felt as real, but from another perspective and position of experiencing, nothing but a many year rehearsed hallucination.

Thirdly, I was in this realisation suddenly dichotomised, detached from my own identity as self, and thrown "breathlessly" into a limitless and liminal spatiality. This was in a sense an irreversible tipping point in my own evolution of Self and my individual consciousness. I was aware of myself as an art of floating truth, or liquid as Bauman (2001), would express it. As I have continued to cultivate this understanding, sometimes this trans-contextual sense of Self, can step temporarily into identity and reactivity (even though I am aware it is happening). Sometimes I playfully enjoy all possibilities of roles of belonging or not belonging within my own social flexible character, and sometimes expand into a collective sense of self embracing a sense of higher meaning or aspiration, or just being as an omni-present interconnected NO – I. But the transformed change as a permanent nature, is a knowing of being exiled from ever again "really believing" in any social construction I experiences, as a solid truth. In the totality of my inner mind- land- and dreamscape, a cultivation of an even deeper sense of

open and unchanging mysterious solidity of presence is emergent. It has been accompanying me as a timeless back drop. Together with many moments of doubts and confusion, forgetting about it, there is always a remembering into what the poet Rumi calls the splendour of the dawn:

*This we have now  
is not imagination.*

*This is not  
grief or joy.*

*Not a judging state,  
or an elation,  
or sadness.*

*Those come  
and go.*

*This is the presence  
that doesn't.*

Accessing experience from this quality of awareness and attending is like being formlessly centred in the dance of multiple, endlessly different positions of understandings, transformations and experiencing. It has continued to grow stronger and stronger, in a paradoxical way, that I will have reason to come back to.

It is worth mentioning that I came to be adopted into that very same shamanic tradition as Castaneda, and I spent nearly 20 years deeply entrenched as a disciple in and teacher of its mysteries. Sometimes, life does not matter that what we dream of is “just like a fairy tale” or an unrealistic “as if”, it just happens beyond our wildest imaginations, and of course in the end what felt as a synchronistic miracles of synergies, became a part of my new “normality”, and the wheels and keys from that culture are re-cultivating this one at this moment.

There was an instance in my professional life as an actress, when this whole spectral movement within the structural field of attention, and all the multiple frames of the social aesthetic field of theatre came into clear view for me and audiences. It occurred as “an elegant but normal professional improvisational ability” and happened as follows. I was playing a gypsy-women in a forest, and the scenography was symbolically marked by one physically big and rather heavy wooden tree (that for practical reasons was on wheels that you could lock). On this occasion we were performing in an old theatre in which the floor was heavily tilted towards the audience. In the middle of the scene I saw in the corner of my eye, the tree starts to move toward the audience, and I heard some people draw their breath and a still silence grasp the space. Without “thinking”, I experienced myself moving in a mysteriously floating but fast way towards the tree, at the same time as I turned towards the audience, and as I caught the tree I said something like “this is a surprisingly strange forest for us travellers, don’t you think”. I smiled and blinked, and everybody relaxed and laughed. At that moment we are all suspended inside and outside the fiction at the same time. The fictional magic was magically unbroken yet broken. We were all aware of being in Sundsvall a Swedish town, in 1991, yet in the fictional space and year of 1943, we become aware of the real context of theatre, of the setting and specific medium of the play, knowing how we willingly and unwillingly believe and disbelieve in the same moment. If this improvisational coherent yet discernible internal-external mobility, sensitivity, faculty and sociality is possible to learn and apply to other professional situations and wider transformative learning purposes, has been at the core of this whole inquiry.

Seeing these incidents as pearls on a string over time and space, it retrospectively tells me something new about what our very individual and subjective triggers, as pedagogical entrances might co-create in our life, if they are allowed to be acknowledged’ and heard, as a “source of direction and action”. It tells me something about the potentials of “actor training”. As an interesting speculation it might be possible to discern the difference in quality of attending when the transformative magnitude offered moves from a clear new level of insight, to a life-changing range of influences. This might be experienced as a small degree of difference but that makes all the difference in changing your life direction drastically. As when, like in the stories of Bache, the little portal in the back of our minds opens into the unknown ways of knowing, or we dream real connections into life. The interconnection of these stories and how they have unfolded deep purposes and meaning in my life, might say something about how the cultivation of transformative results actualize and show themselves.

#### 5.4. Entering the academic stage

My experience from the academic field, started with studies in literature in the 80s, together with my professionalization as a theatre worker. When we ended the free group Earth circus in 1997, I started my own small theatre company together with a musician. Wanting to deepen a focus of theatre and awareness about the environment, I ended up in an academic educative adventure - a five-year training in biology and ecological field studies, at the university of Stockholm. I combined that with producing theatre plays within this thematic interface of culture, art and environmental awareness. After that I came back to the cultural field as a theatre pedagogue building up a cultural school, and in this period, started a bachelor's degree in applied theatre (drama pedagogy) and storytelling, at the University of Gävle, combined with courses in theatre science at the University of Stockholm. In this stream of events, I was invited to teach in courses of Culture Pedagogy and Theatre Science and Techniques, at the University of Gävle, tailor made for my topography of experience and professional profile. This is a similar contrasting and dichotomizing story of awareness raising but on the level of the collective learning culture. It makes visible how an academic learning culture can both bifurcate and include the art-based and aesthetical learning processes, play and work, and include them in cultivating vertical/centred literacies.

I gradually became aware that I had stepped into a very alternative learning culture (even for the field of Humanities). This had been cultivated around the subject Culture Pedagogy since 1978, in which drama pedagogy was one of the aesthetic subjects. This was soon to be challenged. It was of course also very different to the academic culture around Biology. Culture pedagogy was said to “study the relation between individual and society, mediated through culture” (University of Gävle, 2004, a). It was based on the understanding that cultural norms and codes form our identity. Cultural and art-based expressions and processes can help us see who we are and influence societal forms. The subject was characterized by an interdisciplinary profile and sought knowledge in a way that combined science and art, applying an extended epistemology and aspiring for a form of action learning.

The subject creates familiarity with and knowledge about different cultural expressions, through both the scientific and artistic process, in order to acquire its potential for change in personal identity and society. In Culture Pedagogy one does not solely request analyses of the cultural forms of expressions, but also try out these forms of expressions as tools for change. (University of Gävle, 2004, a).

This was said to require an integration of art-based processes and theory formations in social sciences and to transgress what was normally understood as cultural science. The unique double perspective targeted the potential of the general education of the individual and the overall societal development “to be translated into strategies for active, emancipatory participation in the public dialogue and cultural life” (University of Gävle, 2004, a). Its practice-based link between culture, science and pedagogy demanded in the teachers a combination of artistic experience and a scientifically critical approach. The subject description recognised that this could only come about as a result of an experimental and partially innovative approach to university pedagogy, with emphasis on the pedagogical dimension of active citizenship.

In the course’s first years, streams of aesthetic learning processes ran parallel to the reading of classical sociological and cultural texts such as Bourdieu (1993), Nussbaum (1995), Giddens (1996), Rollo May (1976) and Freire (1998). Research literature covered how critical perspectives on internalisation of class could be understood through discerning how patterns of fostering children had developed. Spock (Brembeck, 1998) was an important source of inspiration. This was combined with studies of the historical perspectives on culture politics and structures in society. The students tracked their backgrounds and biography in the same breath as they discovered their own dreams and visions – embracing the past in creating the future. The process was breathing the socio-cultural perspective and the inter-dynamic of reproduction and creative imagination alive. For many students as I observed it, sharing their own life experiences, including deep dilemmas in their personal history or things that troubled as well as excited them, became a source for stirring deep motivation and emotional engagement. This was used as pedagogical entrances in a transformative learning sense. Being able to share and reflect on the personal experiences in the social relational contexts of others in the group, coupled with perspectives from literature was one ingredient, that joined together the emotionally engaged and intellectually reflective. What developed into an important melting-pot for their learning, was to bring the substance of what emerged subjectively into a source material for meaning-making in expressing their creative and critical understandings through their aesthetically trained sensibilities. Their new understandings of their own subjective background experiences, their driving forces, purposes and interest framed by perspectives from literature were given creative gestalts in the forms of

poems, story-telling, imagery, improvisations, role play and performances as well as a variety of writing genres, including the academic forms - an holistic orientation.

One of the examinations was staged as a “guided tour” set in the outside environment. The students staged a critically reflecting story of an every-day-hero or role model in their lives. The story was framed by placing us, the audiences at for example; “a lake facing an island”. This physical site acted as the scenography for a story of a mother that was no more living “as the addicted lonely island” she once had been. The story of her lifestyle turn-around was put in a multi-perspective metaxic frame of metaphoric fiction and the real. The second term, the students did their own life/professional project, with inspiration of cultural project management, entrepreneurial and art-based literature and concrete tasks. I worked together with the faculty of economics and its teacher in entrepreneurship. The students seeded and prototyped possible ways of using their studies transformed into a future vision of a concrete professional work-project. Some of the projects did actualize after the studies. Each year they also took part in real projects in the region of which some took on real shapes from their influences. This is for me one experience of transgressing and expanding the traditional classroom into one interconnected trans-contextual space that can include more of the internal and external arenas in the life world and agency of students, teachers and society that stretch over time and space, and teaching an extended literacy. As in Sharmer’s (2019) reimagining of a 21st century University, with an institutional inversion that is breathing eco-awareness in a joint generative field encompassing society and academy in action learning. It has been one inspiration for me, in imagining a future oriented agency and sociality in education that can be trained through the coherent training grounds, acquired faculties and competence building sparked by applied theatre and drama and other aesthetic learning processes.

After a few years and along the lines of these developments, there was a formal inspection of subjects, and among others the subject of Culture Pedagogy.

Now it became clear to me, that another view on adult learning and pedagogy as well as epistemological and ontological understanding and vocation was dominant in the eyes of the inspectors and the general academic learning culture. The main objectives and “regimes of truth” (in terms of Foucault) that the official perspective had on our ways of running the subject had to do with the fact that they could not understand or approve of the theoretical part of the course not being introduced before any “practical modules”. Or to be more precise,

they asked, why did the aesthetical practices not have their own modules, at the end of the course that could focus on the theory, literature and analysis of art as a cultural expression? It was as if they could not even imagine what a paradigm of education could look like, where practices in the very subject at hand, were exercising learning –by –doing and experiencing in a social/aesthetic practice field, allowing for deep subjective and collective reflexivity in the light of different critical perspectives and creative engagements. Nor could they imagine how the learning was mediated and individually and collectively acquired through engaging in the creating processes of arts. Nor how embodied and mindful playfulness could co-creatively and collaboratively foster and train new competences. Nor how that could create building blocks for the student’s actual professional competences, anchored in their own deeper life-purposes, meaning-making and concrete job opportunities. Paradoxically, but not surprisingly though, gaps between the elements of professional education, personal driving forces, deeper life purpose and concrete work opportunities are over again identified as the most difficult ones to bridge in today’s Academic educational challenges (Falk - Lundqvist, 2017). To at all mention that I as a teacher in these kinds of teaching strategies seemed to learn and share myself creatively as much as the students, was also a dimension I was reflecting on. It seemed totally inappropriate to even bring into the context, as I anticipated the same lack of even understanding where that approach belonged in a scientifically based, theory, text and verbally biased academic learning culture. We were attending the dialogue from completely different operating modes in the structural field of attention.

I gradually became aware of how my own professional approaches, radically contrasted others in the traditional academic culture, in using aesthetic and social coherence, including embodied consciousness, collaborative, co-creating and critical learning in action. I could also gradually see the gap between general learning outcomes asked for as “new competences in working life” and the traditional learning strategies applied. Demands on education from society are not just about intellectual understanding of the collaborative, creative and innovative nature, but of a performative understanding that can engage students in deep and transformative learning. In my view, students were and are poorly supported in actualizing this in the reduced theoretically, text- and verbally based learning strategies applied. I could start to observe how a mixture of strategies in aesthetic learning processes, learning by doing, organisational learning, the reflective practitioner, emerged disguised but also pronounced in an inclusive pro-creative way under the flag of new notions as for example the broad definitions of entrepreneurial learning and pedagogy (Falk-Lundqvist et al, 2011, Lackeus,

2013). It was, as if many people in education were grasping for different aspects of what Lindström (2012) so eloquently pronounced as a balanced approach.

I could see these different faces, interfaces and a full combination reflected in processes of ATD in Cultural Pedagogy. There was a subjectively active engaged presence and spontaneous playfulness in learning *about* the very specific handicraft in applied drama and its roots in theatre - that ATD could stage, if we as participants felt invited and trusted ourselves and each other. I notice how the whole process, if those trusting grounds were established, seemed to be able to actualize learning capacities through inviting, embracing and engaging serious, difficult, light-hearted, curious and purposeful matter and a multiplicity of perspectives in the life of all participants. It engaged using the drama tools to explore and learning *in* the art. Which also allowed for other pre-determined convergent learning aims to be achieved *with the help of* art, as well as other new co-constructs of knowledge, understanding and performative abilities to be explored *through* the arts. It worked as portals to learning and opening the subjects at hand, leading to fulfilling the requirements of the educational aims in an intimately integrated process.

The lenses I saw through then could not include other important elements that I observed. For example, many qualities of learning seemed to be catalysed by this “specific aesthetic doubling” that applied drama was emphasising by using the imagination and creating an “intension” between “what is” and what if”. There was a heightened and engaged awareness working in a polyphonic way that could come about, not just by stepping into a fictional role. I could see how it was at work when we made conscious contracts of engagements at the start of a course, in the rules of a game or exercise as well as stepping into role in a fictional thematic frame. Stopping in action and reflecting nurtured meta-awareness. It allowed for meta-awareness and a refined presence in engaged action to grow. It could at best induce a free flow of engagement in a holistic sense engaging the body, mind, spirit, emotions, senses, imagination, existential to mundane themes and dilemmas as well as critically inquiring abilities. I could see how stopping and reflecting, becoming aware and transparently exploring the connections the process awakens, and relating that to different contextual frames was a core in perceiving and revealing hidden assumptions, as well as renewing and negotiating meaning-making and understanding verbally and performatively. There were also these magically heightened moments of presence, where the whole process took a flight that everyone seemed to co-create, genuine “flow”, as captured in its full complexity by

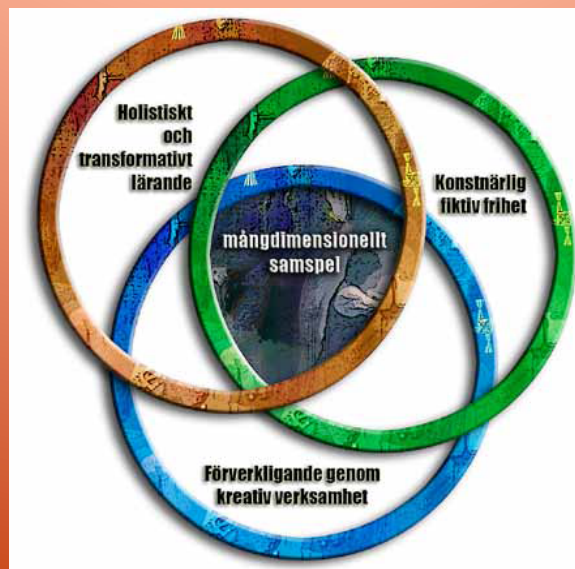


Csikszentmihalyi (2003). There could be openings spurred on by a deeply touching nature, or by synchronicities and surprises. This could emerge from a sense of taking on what confronted us or got stuck and allowing us to yet bring things together in a new wider light, or mistakes that suddenly made us see another side and roll over in laughter.

I was also aware of the days, when nothing seemed to work and wondering how my own modes or state of mind was part of that. The question of the relationship between method and the agency kept returning and the function of “warming up”, tuning in and up as a social/aesthetic player intrigued me. Could “being warmed up properly” be a way of monitoring and enhancing the faculties in your own agency in a teacher and learner role? I started to connect these qualities to what I now aspire to understand more about as a deep transformative capacity to learn by change (Illeris, 2014).

## 6. The Bridget Project – “To forge new patterns to work within”

As described in chapter 4, this was a pilot project in different respects. Art-based research, pedagogical ATD and entrepreneurial approaches framed and inspired by a devising community theatre process including drama pedagogy, cultivated an interactive and interfacing field journey – a social-aesthetic practice-field. The process fed a professional practical knowledge development, using a dialogic conversation between creative regimes of different professionals in an interactive modern hybridizing, incorporating visions of social and critical innovation.



**Fig. 29. Project Bridget’s multidimensional intersections between three fields of practices.**

The staged and organised context emerged as an intersection of multidimensional inter-dynamic (interface in the centre) from three fields of practices; ATD in the form of drama pedagogy contributing with *holistic and transformative learning* (left circle), ATD in the form of community theatre, contributing with an *art-based fictive freedom* (right circle), and an entrepreneurial workshop, that contributed with *actualization of insight through creative applications in business activity* (bottom circle).

The devising community theatre activity drew first and foremost on participants’ own stories, starting points, questions, experiences, life projects and challenges. It was “processed through improvisation and then collectively shaped into theatre under the guidance of outside professional artists...” (Van Ervan, 2001, p. 2-3). It had qualities of *Theatre for development (TfD)* – whereby communities are enabled to address issues of self-development through participation in a theatre process (Epskamp, 2006 p.xiv-3). The mobilisation of a generative field used the devising characteristics.

In this context the sense of community was formed around these 12 women. They were living certain inquiries and issues, a complex of problems and possibilities that they were in the midst of seeking solutions to and developing in their life project. The overall devised, art-based process of creating a field journey leading to some sort of performance indirectly aspired to co-create a greater general purpose (a vision, holding a senior structural and generative tension of a “what if”), a way to “forge new patterns for the participants to operate from”. In this case, related to their own entrepreneurial, socially innovating endeavour and business as

part of their subjectively anchored dreams and visions of how to contribute to a more sustainable society.

... a vision is the potential of arts education to unlock the creative capacity of the individual and so change social relations. [...] Nowadays it has reached an independent status as a learning strategy in which theatre is used to encourage communities to express their own concerns and reflect upon the causes of their own problems and possible solutions. (Epskamp, 2006 p. xiv-3)



Fig. 30. The poster for the Bridget Project performance, with some added texts.

In our invitation to participants we wrote:

*A project that develops business in an untraditional way:*

The University of Gävle, Innotimi and the Regional Theatre, invite women that run businesses, during this autumn to take part in Bridget - a project that explores “Performative imaginations about women’s ways of enterprising”. As a participant you will take part in a way of working in which we explore theatre as a means for development. In the project you will be given the opportunity together with other women who run businesses, to take part in forging new patterns of the business world you would desire to have agency through. During a creative and explorative process, we will use the power of your own first-person story to be given a performative gestalt. What will emerge in the project Bridget will touch

the future and living conditions for both women and men. Some activities will address a broader circle of interested people than the core group.

With the project Bridget we want to:

... challenge the view of what business, condition for increasing growth and new services can be

... come to emancipatory knowledge and insight together with concrete initiatives

... find views that “change outlooks” (in Swedish *synvänder*<sup>3</sup>), making it possible not having to choose between economical, ecological, social and cultural sustainability

...make the wheels turn in a mundane, visionary and surprising way

This was a way of involving a form of critical and creative awareness already in the framing of the project, with signals of meta-play suggesting that the very foundations of rules of engagements, that form different socio-cultural patterns in the art of entrepreneurship can be re-cultivated. And we were inspired by art-based entrepreneurial perspectives (Hjorth & Johannisson, 1998, Hjorth, D., & Steyaert, 2009, Hjorth, 2010).

### 6.1. Overall summary introduction of the process and the analysing focus

This summary has been analysed in a retrospective light of what we did, and in what I am learning now in terms of how the overall process worked in the light of more deeply understood theoretical-practical lenses, that will be associatively applied through the wheels and keys. I have organised it in a timeline and captured how the devised process might correspond to the main feature of the overall five phases (not developmental stages) in a theory U-process. I am also considering our process from the suggested dramaturgical progressions. There are three movements that the U-curve is based on that can allow for a new underlying structure of thought and action to emerge. You observe, observe, observe, you retreat and reflect and allow the inner knowing to emerge, and then you act on it in an instant. The flexibility in the deepening and centring movement is assisted by metaxis and ATD framings and performative ecology. I have sought to capture sudden movement and/or how a more cultivated flexibility might be activated and incorporated throughout the longer learning journey. A socially or aesthetically framed project is, as brought out from the interpretations in the auto-ethnographic case, probably always part of every individual's longer journey where a mobilisation for moments of insight, change and transformation are

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<sup>3</sup> Synvänder is a term invented by Elisabeth Hermodson (1975) in her book with the same title in which she poetically and radically addressed a turnaround in the view of the relationship to nature, religion and science.

built up over different spans of time and space through their individual prism and topography of experiences.

There is yet a focus on transformative qualities that are interactively catalysed by the collective co-creative space built up in this group and process, and a possibility to build sensitivities, awareness and capacities to co-construct, co-observe and communicate our own intra- and inter-subjective and trans-subjective experiencing and sociality. Many different strategies were activated, interconnecting the individual, group and collective levels. In a socio-historical perspective we were acting, relying on a sense of potential in ATD to mediate an allowance for a full circle of creative imagination and inversive transubstantiations, actualizing new realities and capacities through our own transformative learning. Some full circles were detected to actualize transformative results in future practices. Specific situations will be lifted in which configurations of understandings can be analysed with the help of the wheels and keys and their inter-functional units of analysis, as well as the specific analytical focuses described. I will lift examples of mediating tools being used and/or created, often interfacing the learning, creating and researching functions.



Fig. 31. Photo. An impressionistic collage of the whole process of the Bridget Project.

First phase - co - initiating

***Uncover common intent – stop and listen to others and to what life calls you to do***

The first initiating phase of the project, in the first months of the year 2010 had one stage where we as a project team, mostly Ingrid and I, for a few months created frames and applications for the project and invited people. From May to July a network was built up, information created, and we had a first circle of participants. In the next phase the group was invited. Unaware of it then, I can see as I recapitulate it now, that we worked in the spirit of the first co-initiating movement in applying theory U in practice. We invited the participants

and ourselves to “*Uncover common intent – stop and listen to others and to do what life calls you to do*”.

In this phase the participants wrote their own motivations and project intentions as part of their applications, which invited their imaginations/aspiration/expectations and visions. This gave the possibility to connect to one’s own field of motivations and dreams (in an entrepreneurial and lifechanging spirit), to create a generative tension between what is and what if. It was a way to invite personal pedagogical entrances for transformative learning and invite everyone’s unique voice on equal terms to co-create thematic frames in a drama pedagogical sense.

In August we had a day with an open inspirational presentation of the project, where I made a mini-poetic performance. It was my own declaration of what I was called to do, and it became a way to frame our thematically focused common intent and container. Some participants who had already jumped aboard, shared their visions of how they performed their entrepreneurial dreams as women, and why they wanted to take part. This invited participants to take on roles of sharing and leading by modelling. We initiated a sociality with “*devising characteristics*” in which everyone’s starting point was different, and everybody could take on the function of “*the expert*” “in an artistically democratic way that invited symmetric power-relations and multifunctionality”. We could help each other to play with and widen- make more *plastic* - our inter-subjective images, spaces and horizons in our socio-cultural field, by “*mediated imagining through the other*”.

In the afternoon, four participants who had just started their own business as drama pedagogues, received their first work task from us in the project team, in organising and leading that afternoon’s workshop. The intention was to give all the participants a taste of how we would work and a space for them to inquire deeper into their life projects together with others, to find out what to bring into and correlate to our process. For the women in the drama cooperative, this opportunity to take the lead became one of their most important inspirations in the project, a perfectly scaffolded ZPD. For me, in my role, to be able to see, and say yes to that opening and create that opportunity for them, was not planned, but decided in an instant - an experience of “*acting from source in connection with the wider purpose for them*”. There was an application of Eisners identified art-based intelligences. We used “*flexible purposness*”, trusting that direction will unfold through what is intrinsically

there in everyone. I was given a way to “*being able to compose together qualitative relationships in a meaningful and appropriate way*”. It gave them a forum to immediately step into enacting their dreams in practice - an opportunity for direct *action learning*, where they could practice their puposes, and we *used the physical resources of the project creatively*.

For us as a group to be able to participate is a tremendous opportunity to be able to explore, feel and think, and the fact that the project has a process orientation feels very valuable. (participants letters of intent)

In the overall creative and thematically framed process there was an interactivity between material brought into the process by the participants and inspirational invitations from us in the project team, we created structures that allowed us “to explore and experiment with ideas, images, concepts, themes, or specific stimuli that might include music, text, objects, paintings, or movements” (Oddey, 1996, p. 1). A dilogical process of inputs were set into motion, which underpinned the democratic, reciprocal, co-empowering and co-creating relational qualities of the devising project – yet governed by our artisitic, pedagaogical, researching and entrepreneurial guidance.

Second phase - co-sensing

***Observe, observe, observe - Connect with people and places to sense the system from the whole***

As the regional theatre were hosting us, we created for the first evening with the final group of participants, an interactive event with “another professional community”, namely the theatre ensemble working in the theatre. It was a first little co-sensing journey together into the theme and our questions, fleshed out by meeting with others. We prepared ourselves by everyone doing an inquiring process about what the interconnection between creativity, and role-taking in ones personal and professioanl life could mean. The inquiring questions were: “Imagine that it was an art to develop and have a business, what role could you see that your ways of being creative, have for you directly and indirectly? How and through what are you enacting your creativity today?” After a sharing of our own explorations we visited a rehearsal of the play *Oncel Vanja* in another room in the theatre, and we had an intense and interesting dialogue afterward with the ensemble and the director. The focus on our conversation was on possible resemblances or differences in the “professional creative

regimes” of an actor/ensemble and being an entrepreneur driving one’s own business individually and/or collectively.

This form of activity as well as the different workshops and networking that we did, combined with the first phase of the devising process, corresponds very much to the second movement of co-sensing in theory U, where you “Observe, observe, observe” and connect with people and places to sense the system from the whole”. It is also referred to as a learning or sensing journey and a variety of social techniques are used to “pull participants out of their daily routine and allow them to experience an organisation, challenge, or system through the lens of different stakeholders. Learning journeys bring participants to places, people, and experiences that are most relevant for the respective question they are working on.” (course material theory U, 2015). It therefore started to “play with” who and what you can be, why and how and where, explore and build themes of inquiries that started to bend and knead socio-cultural preconceptions and norms. It expanded and engaged the applied theatre process’ interconnectivity between the group and its surrounding contexts together with the socially engaged focus, which is something that was understood to strengthen transformative qualities in ATD processes.

The mainstream pre-text of our process was built around devising the community theatre performance, including drawing from the participants’ life-stories in explorative improvisations and dialogues. The devising process, in the first phase and at our first weekend in September, emphasised the working conventions from drama pedagogy. We established the group by getting to know each other in interactive playfulness and experience based excersices, continued on from our first afternoon together. That was combined with teaching basic tools for improviation and staging as well as steady co-current rhythm for reflecttion. Initially it focused around storytelling, small scenes, listening and generating a manifold of angles that could bring the complexity of their experiences forms and gestalts in the room, and opening up the themes for dialogue. We read inspirational texts together on entrepreneurship and art and on perspectives of gender and multiculturalty in entrepreneurial roles. It allowed the experiences to be inter-subjectively shared and transparent and possible to reflect upon from a spectrum of critical and creative perspectives. The interface between community theatre and drama pedagogical processes brought in a lot of differnt conventions that created reflection spaces back to the participants’ own need to raise awareness about themselves, their lives and professional roles. The ability to start relating through the circles



of metaxis was easily introduced and established. Bringing the material to life on stage gave opportunities to inquire and explore their interior driving forces and patterns in conjunction with exterior structural and social conditioning forces and factors that were forming their experiences. From this plastic social material and social body of experience that was cultivated, an arena opened where it was possible to enact alternative fictive but hands on realities - related to and anchored in their own challenges. We started to get a trans-contextually nurtured systemic sense of their different and interconnected starting points and experiences, building a generative social/aesthetic practice field.

Third phase - Presencing

***Connect to the source of inspiration and will – go to the place of silence and allow the inner knowing to emerge***

From this phase I lifted incidents connecting how the cultivation of new sensitivities, faculties/functionalities and socialites started to be applied. The growing individualized and collective flexibility and awareness in the multi-dimensional movement within the structural field of attention, is displayed from many angles in the summary of chapter 3.

Fourth phase - co-creating

***Prototype the new in living situations – to explore the future by doing***

Within the phenomena of metaxis the new reality was trained in order to be transubstantiated iteratively, and here I focused on sharing how the playbuilding performance process scaffolded.

We started to work on the floor, Reine, the director created a first sceneographically and dramaturgically frame as a “waiting room”. It became a physical representational space of a socio-aesthetical meta-metaphorical world in which the participants entered from their current reality and faced a challenge (individual and collective), in order to finally be able to exit out into their visions. This was a narrative and first pretext, framing work-strategies for exploration. It was a seriously playful universe for the characters/participants, to start investigating on the floor what stood in everyone’s way to create what they wanted and envisioned, almost like a dynamized version of Boal’s frozen statues of the “problem” in which you change some gestures that give the scene a resolved gestalt, and ask yourself what happened inbetween. (It is of course part of the classical transformative dramaturgy for any

protagonist character in a play, in which he/she initially builds up the conflict, meets all the forces working for and against, and in that learns and transforms into the ability to create a cathartic turning-point).

In this case when the material is made up of the participants' real life-stories, the intention between "what is" and "what if" can become a very intimate and aesthetic tool for creating a new social reality for them. I can also see clearer today that the visions/intentions of who they wanted to be and what they wanted to do in their lives in relation to societal changes, actually works *as deeply motivating senior structures*. These can keep on inspiring and embracing the participants in the investigation of what turned up as conflicting thoughts and beliefs about themselves that they carried and that held them back. I interpret it today as a very clear and incorporated way in which the process works to create a generative tension between their visions and current conflicting reality (structural conflict, that might hold double binds). "I want to thrive in my own business, but I am afraid that...", This addresses directly possible structural conflicts between subconscious internal contexts and a conscious creative drive, that could also be entangled in exterior structural conditionings. Their visions and intentions become a senior structural form - that can embrace and unlock the gap between what is and what if, into a generative tension - of a future, one wants to create. This generative tension can then become scaffolded as you co-construct the transformative process of "yourselves" as autonomous aesthetic realities. The process in a community theatre form therefore takes on the flavor of initiation and ritual as what they actually co-create is their own transformative play with themselves as life-materials.

When the second weekend came in October our pedagogical/art creating process went more and more into the process of writing and co-creating a synopsis and a basic script to frame what I described above. At this point we had completed life-story interviews with everyone around contextual turningpoints in their personal, professional, entrepreneurial and innovative professional lives. That material, together with the other work that we had created became the basis for a synopsis and a first script that I created. Besides a basic narrative for a synopsis (the skeleton bones), I brought with me, when we went into rehearsals, a bank of their personal "lines from the interviews or recorded conversation and working sessions" to throw into the rehearsing process as we were incorporating (dancing alive) their individual voices and versions of the theme into individualised or collective gestalts, that became the staging and development of the script.

Paralell to the devising process we had a series of entrepreneurial workshops that Ingrid together with some other visitors were responsible for holding. The purpose was to harvest what appeared in the devising process and give the participants opportunities and frames to seed that into very concrete actions and applications in their own professional and entrepreneurial activities. The second weekend we also had a workshop with an external visitor (Bengt Renander). It was combined with an open lecture where we networked with other people in the region, as a stream of continuous co-sensing journeys.

Bengt Renander is a filmdirector, writer and coach who gave us a specially designed workshop on mindfulness and co-creating. My specific intention with inviting him was to create a common awareness and language/terminology around our ability to observe and deepen our awareness about how we were attending, while immersed in our creative processes, to be able to bring that to the surface and make it intra-subjectively transparent and accessed. Today I can see how that workshop, its pedagogical applications for introducing awareness about presence in the creating process, was a crucial piece in educating us all in our interfacing activities of researching, learning and creating. Especially the narrative about the *Peasant and the Neighbour (also used by the NLP (neuro-lingvistic programming)-community, to reframe conflicting experinces, (Bandler & Grinder, 1982, p. 1)* which Bengt used, became important. It became a mediating tools as it gave us collective concepts for discerning and articulating from where inside ourselves we attended, as we started to observe ourselves. We could discern if our internal movement and modes where creatively flexible or rigidly reactive, if we could use obstacles to expand our views or if we were just perciveing and interpeting from automatic downloading. I brought the story with me as an educative tool into future cases.

This phase I connect to the fourth movement of co-creating. The presencing moments I would say had happened now and then, but here the whole space was more flexible and could collectively move us towards the deeper and more centred mode in presencing, especially when we rehearsed. The reality and sense of I and community accessed, resembled very much the I and no I. The trans-contextual intra- and intersubjective transparency grew, as we applied tools to conceptually grasp and become aware of from where we were operating in the structural field of attention. In self-refelxive observations discerning if we were operating form a reactive conditioned responsive or creating mode, developed a collective awareness of

how it was to move into the inbetween and be able to witness, and also improvisationally act from source, when the space for it emerged.

The third weekend in November, we rehearsed and kept on working for the completion of the performance, and to organize how we wanted to share our work with the exterior world. Another workshop was conducted by Ann Dowling from Ireland. She gave us a feministic, historical and ritualistic imaginative entrance to the Goddess Bridget as a mythical saint and protector of the arts of poetry, forging and healing, which had grown into a deepening theme in our work. She told us about the living example of Bridget as a historical woman, an inspiring religious leader who governed over a whole “business concern” and representing early women entrepreneurs in Ireland. Spontaneously her input gave rise to the idea of making a small ceremonial manifestation in which we seeded what was now taking form, originating from our visions and intentions, into the collective and the future. It appears from research undertaken by Heron (cited in Heron, 1996, p. 86) in his method of co-operative inquiry that he takes note of ceremonies as part of an end of an inquiry cycle, which describes very well what happened for us:

The cycle was co-operatively planned by several group members. It was much more like a concluding ceremony – a celebration and an affirmation – then a formal part of our inquiry – Unless, of course, you choose to use the celebration itself as a special kind of conclusion drawn from the inquiry.

It turned out to be a very good format for evaluating and starting to draw our process together, while caring for the continuation and fruition of it in everyone’s life.

Fifth phase - co-evolving

***Embody the new in eco-system - that facilitates action from the whole***

In the end we did a public performance consisting of 5 scenes, with an interactive sharing with the public. It was a very strong and auspicious moment. Through the process, and between our meetings, we had given ourselves different ongoing missions, and worked hard and intensively. Now was the time to “pay ourselves forwards”. In the ceremonial work with Ann Dowling and the myth of Bridget, Ann had brought with her the Cross of Bridget (a cross made of straw). When someone suddenly imagined it spinning in the air and on fire - as a tool (sign and artifact in Vygotsky’s view), a piece of art and a weapon - it gave rise to a long conversation about what that could symbolise in our whole field journey. The story that

collectively emerged transformed itself into a prototype for a multidimensional poetic/narrative modelling of a creative businessplan. A mediating tool to develop an original creative manual for the summoned understanding of developing their businesses. It held and merged the wisdom from our process into a whole “fully crafted” gestalt.



**Fig. 32. Photo. Bridget's Cross.**

*A core in the middle, that in order to grow, expands through many small straws/strands that weave together. Stepwise thoughts, actions, networking and interconnections that create a stable and intricate pattern. From that grows the four structuring and organising arms, that give the “movement” (in swedish rörelse, which is a word that also means agency) direction and puts the Cross of/on Fire - the Vision - on the move.*

A few months after the project I conducted interviews with us in the project team and two of the participants. It gave us a sample of very interesting feed-back about how the cultivation of new capacities through the project was transmitted and coming alive in someone's life practice. One seed that I planted in the ceremony, was that I watched for the experience and the learnings from the project, not just to die out, but to be shared with others in meaningful and contributing ways. One way that it came through was by a chance meeting a few months later with a woman called Charlotta Netsman. She was responsible for the development of Cultural and Creative Agencies, that fully embraced what we had done as part of a future orientated way of working in the region, and she funded the writing of a report that I wrote. *The Example of Bridget – Community theatre, drama pedagogy and entrepreneurial workshopping. A description of a multi-disciplinary experiment that unfolds an innovative working process for sustainable change-making.*

## 6.2. The first inspirational presentation in the impressionistic report

When it came to the design of the first information meeting and workshop in August with the group, I knew one thing. I wanted to put myself at risk by sharing from an explorative and open-ended expression in myself, what enacted the attitude and approach of art, theatre, learning, scientific inquiry and research in order to catalyse the spirit we were all to work in, to learn in action rather than solely talk about it. I wanted to give a flavour of the mixture of art-based work. I wanted to explore critically and seek a deeper understanding of the entrepreneurial- art- and societal complex, yet concretely relate that to the participants and our process of growing as human professional beings in our business in life. I used modelling, in order to catalyse a sense of the whole process, in which seriously played with, bent and widened concepts, understandings, aspirations and visions were to be incorporated. I created a form of expressive communication where I could share in a personal and art-inspired poetic way about the different aspects and perspectives of the project, as I experienced them at that point. One important function of that was that it put me into the double role of leading the meeting by creating a container for us as group, but through including and sharing my own openly inquiring and explorative process as an artist and researcher. I hoped to create a symmetric and reciprocal relational quality, in this initial function of leading the introduction. Inviting other participants to co-create this event was also part of that intention. This was one of the first experiments with writing and performing an informative-transformative “fact- and- knowledge- poetry” that I wrote. Different variations of this kind of aesthetically communicating and performed text have been used in the other projects as well. In this case I did a short introduction explaining why we were there, and then read it in a “poetry- performance mood”, rather than lecturing or informing.

*To put ourselves into context*

*The enterprise*

*to put our imaginations*

*about enterprising, growth, expansion, creativity, success, sustainability*

*into context*

*to put women and the feminine*

*to put men and the masculine*

*into context*

*To let the gender perspective bend over backwards*

*and resolve into magical surprises*

*To put being into business - our driving force to achieve,  
develop, create conditions for survival, to influence, act,  
and become realized mundanely in relation to  
a greater context*

*To be rocked between the contradictions  
short or long terms  
surface or depth  
self- interest or in regard of the next seven generation  
separation or participation  
the individual or the collective  
free market forces or self-regulating rules of engagements  
spontaneous impulses or structured lanes*

*either or  
or both and  
the part and the whole*

*The intelligence in growth  
is to put ourselves into context*

*Both and  
To critically scrutinize the contexts  
To scientifically create knowing  
that makes us know what we know, and what we know that we do not know  
Put into perspective and make phenomena rationally explicable  
make the compounded transparent and possible to discern*

*to artistically recreate the contexts  
forge new realities  
the art to come intimate with what we know, but cannot explain how we know  
make the intuitive present and direct acting  
let a shift in view send us beyond the framework  
let the pain, insight, love, dreams, body  
disturb simplified solutions  
and open for a deep sophistication that embraces all the parts*

*The Theatre as a space  
a gestalt process that makes the intricate,  
the many faceted coherent  
the real challenges visible*

*to put ourselves into context  
we need a meeting place*

*This meeting place is the Project Bridget*

There was a long silence, and in the fading out of the intensity everyone was invited to talk to another person in the room about what this evoked in them, and what their thoughts about what they were attending were. We asked them to share some thoughts in the room. It was one important moment that stood out for me and gave me a first sense of connection and trust that the process was finding its co-initiating forms. It was when one of the women shared that she felt deeply invited, due to the fact that she could feel the genuine intention of a process that was going to be allowed to be creative in the sense that it dared to invite the unknown in order to discover and uncover. That was for her the spirit of being an entrepreneur. And off we went.

In retrospect I can discern more and more of how this project supported my own training, trying, exploring and seeking out what it meant to co-lead in an A/R/T role. One component was to catalyse reframing meta-frames through experimenting with an “action poetic language” in Fullan’s term. It is as if I tried to create a rhetoric and discourse that could gear shift the mindset from a reacting - responding orientation to a co-creating one with a clear socio-culturally aware, systemic/whole/holistic orientation, that would also be a deep invitation to fully engage your own dreams and meaningful purposes, your passion for change. I see much clearer now how I tried out the possibilities with the help of a mixture of factual and poetic logic, language and coherence to create paradoxical jumps and surprising new fusions. Looking more deeply at the text now, I see myself trying to tell the story of how to embrace common structural conflicts and oppositions with a senior structure or vision, a wider context by inviting us into a generative playfulness with and freedom to re-write who we can be. New insights are coming to me if I see this text from N. Bateson’s perspective that the aesthetic expression is the one that can hold trans-contextual data warm and interconnected. I do not think that I could have communicated this emergent complex of interconnected resonances with a heart-felt, personally engaged and sincere floating truth that put the audience in touch with me, the project and its inclinations, had I “talked about” it, in some kind of compartmentalised and conceptualised way as different aspects of the project, rather than through an enactment of how they came alive in me. (Today, some years later like in the process of my school project and inspiring teacher, again I have harvested some deep



seeds from this project by developing a personal way of working in other projects, where I write a poetic report to catch and mirror organisational development, and mirror others' processes by "instant poetry"). I cannot know the quality of the artistic performance in the room, or how many received some of my intended connections to themselves and the project through it. I can of course just guess by the fact that the participants chose to stay in the project, besides interpreting the person that explicitly expressed her perception of it. One person left, and part of her decision I interpreted had to do with feeling too vulnerable in engaging herself with her whole body, which I recon is the same category of repulsion as in the example in the introduction, due to symmanthesy in formal educational learning cultures to bifurcate body and mind, play and work, which blocks out our natural confidence in our multi-modal literacies.

#### Explorative afternoon.

In the afternoon the four women in the group who we gave the assignment to do our introduction workshop, had written about their motivation and intentions with this project.

My motivation in our cooperative form of business is that I am inspired and motivated a lot by working in a group. Even if I do assignments on my own, I do have my colleagues as professional support, a base, a group that is based on the same value grounds, methods and approaches. I hope that our business meets new inquires, gets new/different and unexpected inspiration and that I will be able to feel a joy in my choices and form of business. That I will become more courageous in finding alternative ways and not feel afraid, when maybe the winds of our business might not move in the most favourable direction. I/we want to run a cooperative, and we will succeed in it. (Participants).

Our afternoon became their first mission as a cooperative. It created a very good space for all us to start to get to know each other, and to get in contact with our own motives and incentives. It helped us to formulate what we were called to do and wanted to have move through us in our joint field journey of devising a community theatre performance to activate transformative learning, as a way of leading a development. We did many playful exercises. In the end we lay down for 20 minutes on an inner guided journey. This took us deeper into a dreamy visionary space, maybe with oneiric qualities, and meditative from where we could record our visions. It mirrors how the ATD process allows the use, training and access to a full spectrum of extrovert, and introvert movements, that are equally deeply socially and aesthetically anchored. These are a few more examples of voices from the participants' intentions.

## **Participant 2**

The best thing that can happen with this project is that at the end of the autumn I feel clear about if, and then how I will continue with my business. (This participant was in her late 50s and had come from working in the public sector 10 years before to switch over to continue working with the same focus, but with widening her orientation and ways of working, in her own firm. This shift had happened “by coincidence” (participant intention).

## **Participant 3**

My participation in the project is so that I will have the courage to take the step to start a business of my own, with the orientation of personal orientation based in art and for women. I have no experience of the world of business. I have always been employed. It has been a wage to live from. (This person was in her 50s, but she was challenging herself to step into a more passionate way of being at work in the world)

## **Participant (3-4-5-6 were four women between 20-30 and drama practitioners, they took part as a newly formed economic cooperative)**

What inspires me to work in the form of a business is the community of working together with others who burn for the same cause. (Participant 5)

## **Participant 7**

My driving force is that: I will at times come up with ideas and act up on them, but I have difficulties to carry them all the way through... I do not get customers and then my interest goes down. I feel most comfortable being on my own and taking responsibility... I also want to get my resistances up to the surface to become conscious of them. I have a feeling that I work against myself out of fear of success, and I do not realize how much energy that takes. (Participant 7, was in her mid-30s)

Learning from a dialogical field between different professional creative regimes

We attended a rehearsal at the theatre and had a dialogue with the ensemble, after we had prepared ourselves in our own little workshop. The focus of our conversation was on possible resemblances or differences in the “professional creative regime” of an actor/ensemble and being an entrepreneur driving one’s own business individually and/or collectively. I here make an interpretative analysis of mixed statements from both occasions (the abbreviations in this context read BPP= Bridget Project participants, AT = actors in theatre). The exploration of creativity and the conversation about creative regimes came to circle around different themes and I try to catch how the “narratives reticulated” (A term from playback theatre, Fox, 2015) each other.

*Creativity, vulnerability and conditioning frames*

*My creativity is what has made me survive, the human capital that I think we have forgotten. I want to make my creativity my business... Creativity is like thinking upside down, and inside out, fantastic (BP) ...What is it that really stops me...? (BP) I am creative also when I sleep and dream... it is like breathing (BP).*

*It becomes another room (when I am on stage and must face the audience), more real, it is closer to death, I cannot change my mind now... a responsibility... It is like giving birth to a child, you cannot talk your way out of it... you just go along with it... (AT).*

*We who use creativity as a tool, lose if we go into the mode of counting hours, lose the possibility to use the spontaneous and what happens... I get my strength through the other (BP).*

*I cannot charge money in a good way ...Value and values...Yes, this is how much it costs... That is a dream (an illusion that you can), to feel secure in that (BP).*

*Quality needs to be connected to context...In male business the creativity is a mental thing. I get so pissed off, why am I never allowed to continue all the way... (BP).*

*The collective supports me ... quality and context... something is pulled out of me in relation to something else, I need the frames, also to have something to cross over... (AT).*

What strikes me in these voices and the quality of the dialogue that gets developed is the serious playfulness in which deep dimensions of life and death underpin very factual and pragmatic issues and can touch each other in a space where art frames social challenges. It confirms something about the sceptical voice of Siri Mayer (2007), in asking if the very economically driven and common rhetoric “call for innovation, creativity and entrepreneurship in one breath”, really knows what it is to be a creating human being, and if there is a genuine willingness take the consequences of innovating something new. Already in this face of the project I could sense the conflicting challenge between rhetorically wanting to contribute to a more sustainable world, and really transforming ourselves as the fabric of that society and world, according to what we discover. What would economic rules of engagement

really look like, if they were to consider the depth of the complexity of life and death, of honouring letting go of control and genuinely collaborate with life and a deeper sense of humanness? I could also sense the encouraging ease, and easy access to the existential dimensions in life being evoked in an art-infused social field in which you become touched and in touch by what truly matters, and that guides a more authentic enfoldment of self and the sense of collective and environmental contextual interconnectivity.

*Role taking, loneliness and togetherness in your professional role*

*If you do not agree with the director, and cannot share it with the others, you become lonely... (on the theme of ensemble work, AT).*

*It can be quite difficult to meet another human being in the eyes... (the actors had been asked to really meet the audiences in the eyes in the rehearsal, yet the work with their roles were just in progress, and that made them less “sheltered and more fragile in the process) That presence and the aliveness in the emotion gets stronger... (AT).*

*You are alone in your business. Good to be able to think about it as a role.*

*It can be heavy to always step in as the human being yourself, but to be able to represent, to play a role and have the ability to distance yourself. That can be important, seems like an opportunity (BP).*

I see interesting themes, parallels, differences and interactive learning between different professional creative regimes, wheels and keys that emerged in this conversation. One theme is the freedom to be able to act in protection of a role and the vulnerability in not doing so. In this dialogue there are circles of metaxis operating not between the traditional fiction and the real, but between professional roles and the social real persons within them. In Vygotsky's terms, the perception of what is real always is a form of imagination about itself too. The *real context*, the social constraint in being fixed in identifying with a social position, culture and its behavioural norm show its contours when the actors share about their “subtextual” confinement and isolation. On the other hand, the intensified intimacy in meeting the audiences unprotected within a new rehearsal contract, suddenly makes the actor vulnerable as he crosses the normal lines. A professional challenge in being an actor is embedded in the fact that you must intimately use yourself as an instrument (or organ of perception). You become deeply self-aware in relation to yourself, the other and the context and a challenge is

how to navigate that as a source of professional potential. There are signs in the conversation that show how that professional core capacity can be interconnected to a more general open and holistic awareness that is a strength and vulnerability to be navigated. The self-awareness can also make you vulnerable and exposed in your sensitivity, especially if you move out the convention of being “protected by your role-taking” as an actor. There seems to be a discrepancy between the professional actor capacity to operate in an advanced openness that has existential over-tones of a matter of life and death, creating a connection to depth in purposefulness and meaning making, that is connected to the insight of being interdependent on “the other” on stage. And yet in the social working culture, one cannot share the benefit of it, which creates a sense of separation, exclusion and loneliness.

The BP women on the other hand discovered in this imagination through the other, and the reticulations of the different stories, a dichotomization that flashed out a new insight about their own options in her professional performativity. They discovered “role taking” as a professional protection and in Vygotskian terms a paradoxical disengaging from the clutches in earlier socially conditioning constraints into an engagement of liberating frames in the protection of the rules of the role. The women became aware that they often felt very vulnerable in their role as solo entrepreneurs, and that they lacked the understanding of conducting their professional business in “protection” of a role or an ensemble.

I get very aware of how the roots of premises and characteristics of play and conventions in ATD, scaffold the building of social carrying capacity. The trusting magic in the social playground gets broken if the play becomes “too real” or competitive or not reciprocal, and if there is no aligned transparency of what is going on. In ATD you need to respect and agree on the protection of the role. Trust and sharing in professional interactivity seem to easily suffer or flourish from the same fragile agreements.

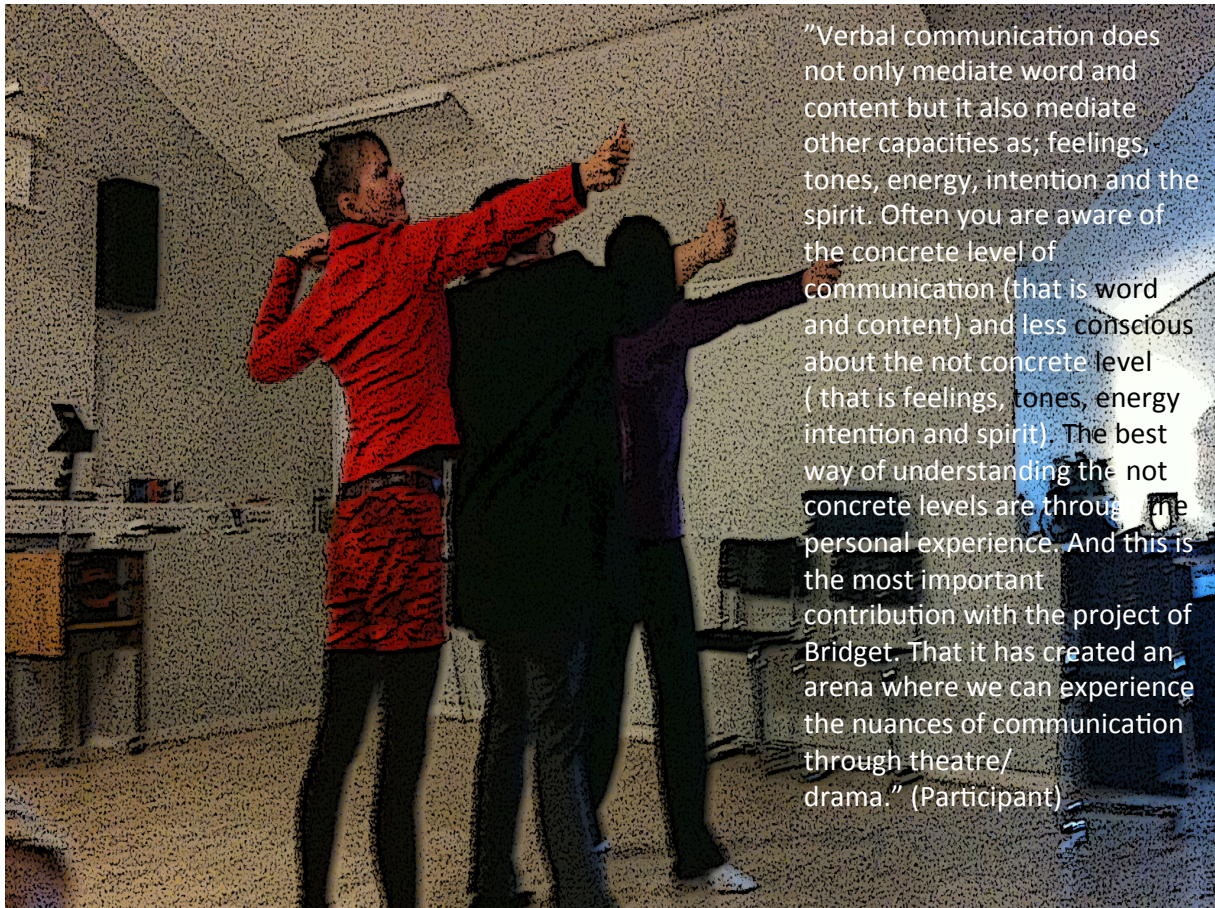
Of special interest is the comment that spontaneity for an actor requires, in my interpretation, an opening and deepening of the field of attention, beyond mental rationalism and competitive comparisons. This is also identified as premises for play and co-creation and critical reflection in transformative learning. In theory U-terms, profit or greed being part of creating systemic gaps, is “sensed” and picked up as a personal difficulty and dilemma for the BP women, complying to the rules of engagement of the economic system itself.

For the BP women there was a discrepancy between the comfortable and inspiring connection to the depth of creativity in their personal life, and the dis-connection from it that could happen in their professional activities. There was a much more prevailing sense of “being the lonely hero”, in the professional challenge of creating your business. Questions that were formulated were; Do I have, or am I my business? What is an ensemble power in relation to work in a cooperative or in a network? When do I still feel alone and subjected even though I work together with others?

### 6.3. Applied Theatre and theatricality- the research-based aesthetic doubled space

Openness and performative ecology in the social/ aesthetic space

I will here use two statements from the participant evaluation of the project. They have been a springboard for my own thinking, theorising and modelling to understand the performative ecology of ATD, and the spectrum of sensitivities it engages, that help acquiring and applying specific abilities, faculties/functionalities, competences in a certain sociality and environmental interconnectivity, from a holistic perspective. These statements reflect on how the participants perceived the performative ecology activated in a holistic orientation applied in an extended epistemology of creating and learning. I have aspired to model the ecology in flexible inter-function units in a systemic sense, presented in chapter 3. The multi- and trans-contextual, -modality and -dimensions (wheel and keys) that are present in the ATD process expressed from triangulated theoretical perspectives.



"Verbal communication does not only mediate word and content but it also mediate other capacities as; feelings, tones, energy, intention and the spirit. Often you are aware of the concrete level of communication (that is word and content) and less conscious about the not concrete level ( that is feelings, tones, energy intention and spirit). The best way of understanding the not concrete levels are through the personal experience. And this is the most important contribution with the project of Bridget. That it has created an arena where we can experience the nuances of communication through theatre/ drama." (Participant)

**Fig. 33. This image is from our first initiating workshop. It is about contacting our dreams and driving forces and setting our own intentions and aims for the project. The text is from the participant evaluation.**

Clearly, there is a sense of all the human aspects engaged where the spiritual and energetic is noticed as often foreseen, not just the senses and the imagination being connected to the aesthetic space. Even if the physical aspect is not explicitly mentioned, I interpret that the embodied enactment of it is included in communication through theatre. One is aware that the ATD-practice field opens for a holistic communication and meaning-making that happens through the implicit end explicit as well as the higher psychological functions in Vygotsky's terms, in an extended inter-dynamic epistemology beyond verbalized communication. The next statement adds to the holistic sense of working in a transformative way that the space of the physical theatre and its immaterial resources invites.

Evaluation from participants **The plasticity of the space/room and de-and reconstruction of personal identity**

“The theatre (room/space) gives you a totally different concentration and ensemble thinking. It becomes a magical room to work in and often functions as a room where you can actualize things you never thought yourself capable of or having the courage for. That is not as easily done in a lecture hall with horrible lightning and hard faces of floors.” (Participant)

“The theatre as a creative room is perfect because one unconsciously understands that it is a space for playing freely.” (Participant)

**Fig. 34. The theatre as a magical space. A room for a transformative education to come alive.**

I detect in these statements an awareness of total existential creativity that Bolton underpins in drama as well as Boal’s understanding of the ability to thematically tele-microscope and give the same collective committed attention to a learning situation and journey, as one should a performance that starts on stage and is co-created. I hear the presencing potential as an educative all-encompassing quality of learning that can include an access to your future Self. In ‘Vygotsky’s understanding of a full circle of seriously playful creative imagination transubstantiating new realities through some form of “magic ZPD”, as well as the plasticity of it in Boal’s term is intuited in which the third teacher - the space, maybe even the “empty space (Brook, 1996 )” - and the fourth teacher of other professional fields are included as one generative field.

Using creative storytelling in practice to make theoretical concepts come alive

Bengt Renander was a good friend of mine, a film producer and working with creativity. He was the author of some very pedagogically written books about the creative process, creativity, consciousness and listening (Renander, 2008, 2010). I had been part of proof-reading two of them. From working together, I had become familiar with his approach to



counselling with individuals and groups. He used a way of working that had many resembling elements with gestalt therapy and drama in it. We had talked a lot about the principles involved in theory U, spiritual practices as meditation and mindfulness, and its connection to creativity and deep listening, as well as the art of ATD.

When I brought his performative lecture into the process of Bridget, I was familiar with the way he wove together a combination of the story (the peasant and the neighbour), and a symbolic mind-map (based on a Buddhist teaching and some core concepts). He incorporated that with different practical embodied exercises to make some of the more complex principles, that I saw embedded in theory U and in ATD, very easy to grasp and start to apply to your own experiences, learning and process of creating. I had tried to use his set-up in some of my drama classes and I had started to see how it helped bring the theoretical meeting point between the consciousness- and art-based points of entrances to transformative learning into a practical aliveness. In the Bridget process there was a strong response of vivid meta-insights for the participant that became connected with this workshop. It equipped them and us in the project team with a shared language for naming the self-reflexive observation about “from where inside one was operating and attending”. It shifted the level of awareness and collective articulation around the differentiations in the inner field structure of attention. For some it made it possible to support oneself to become aware and even shift - self-regulate - the inner point of orientation from where one was attending. I made a note in my journaling when someone in the middle of a conversation about a scene in a rehearsal said, “I can really see how my neighbour is active”. The story goes like this, with some amplification contextually invented by me, from when I told this story in practice with the intention of awakening the awareness of our inner field structure of attention and the difference between our reactive-creative orientations.

*There was this peasant that lived in a village, long, long ago... he had three horses in his grove, and one morning when he came out, they were all gone...*

*The neighbour's door opened, and out he came and saw what happened*

- *Oh, no it can't be true... what bad luck for you...your horses are gone! What will happen with you, and your family... all the work with the farming... you will starve in the winter, remember what happened when X had only one field with oats... on and on he went about all that could happen*

*Well.... The farmer took a breath and paused.... Looked the neighbour in the eyes... Looked out over the fields, and then back to the neighbour... and with a very firm, but also gentle voice he said...*

- *Who knows what is good or bad...*

*A few days passed, and suddenly in the morning the farmer came out and found his grove with seven horses... four wild ones returned with his own.*

*The neighbour's door opened, and out he came catching the fire of the situation...*

*Oh, really... it can't be true... what good luck and fortune for you... seven horses! ... You're going to be able to plough an extra field in the spring... and on, he went about all that could happen*

- *Well.... The farmer took a breath and paused.... Looked the neighbour in the eyes... Looked at the seven horses, and then back to the neighbour... and with a very firm, but also gentle voice he said ...*

- *Who knows what is good or bad...*

*The farmer's son took to the task of breaking in the new horses when he fell of one of them and broke his leg...*

*The neighbour's door opened, and out he came catching the dramatic heat of this situation*

- *Oh, no it can't be true... what bad luck...your oldest son! He who can work so hard. What will happen with you, and your family... all the work with the farming... you will...*

*Well.... The farmer took a breath and paused.... Looked the neighbour in the eyes... Looked at his son, and then back to the neighbour... and with a very firm, but also gentle voice he said...*

- *Who knows what is good or bad...*

*Two weeks past, and into the village came the military, picking up all the young and strong men for service. Everyone except the farmer's boy, who was... as the neighbour noticed.*

*Oh, really... it can't be true... what good luck and coincidence... your boy will be the only one here for the spring! You're the only family that will have the strength to...*

*Well.... The farmer took a breath and paused.... Looked the neighbour in the eyes... Looked out over the fields and then back to the neighbour... and with a very firm, but also gentle voice he said ...*

- *Who knows what is good or bad...*

Bengt had a way of unfolding this story in relation to mindfulness and creativity, where he added the Buddhist teaching of the two birds. I have in different versions incorporated different references, depending on context and need, but the whole can get contained in this image that his illustrated narrative odyssey gave rise to in one session.

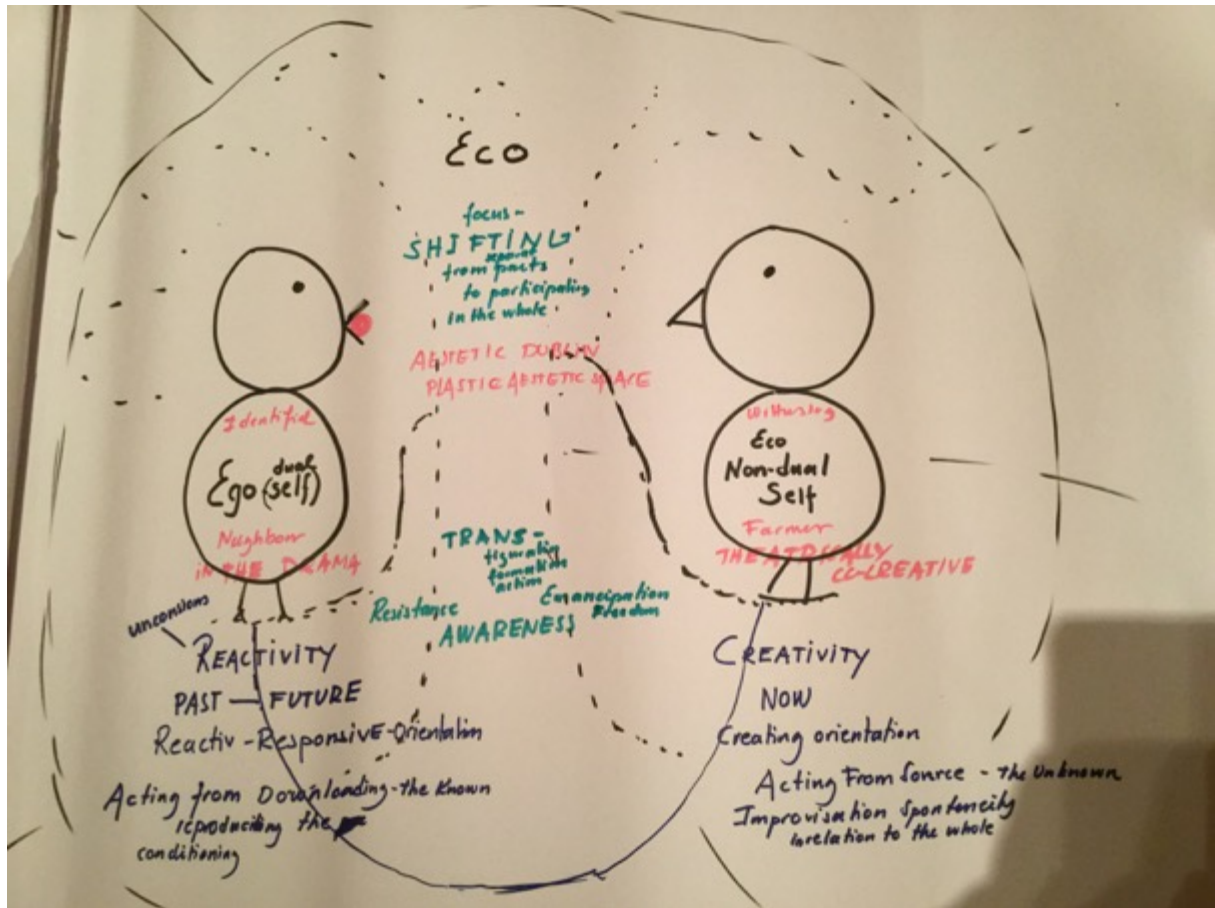


Fig. 35. Notes from an interactive workshop using the story of the peasant and the neighbour.

Bengt developed an important conceptual image for the inner experiential differentiation of the reactive socio-cultural status positioned identity, a self-absorbed ego (self), represented by the neighbour. The neighbour is clearly involved in an oscillating reactivity and socio-culturally conditioned responses that are driven by fear and worries in relation to the past and the future (Fritz, 1989), and it reproduces the underlying structure of thought and mindset of the past, which he is identified with, and one can imagine blinded by. The peasant representing a trans-contextually expanded sense of centred Self, abiding in the liminal inclusion of a multi-dimensional and-contextual experiencing over time and space. He is well aware of that what appears as permanent is impermanent and that life's intrinsic auto-poiesis will reframe each situation from a new horizon, and a non-reactive but deeply co-creative attentiveness can allow you to seize opportunities you would not be aware of in reactivity, but also a deep trust in the mystery in which you realize you are just as lived as you are

intentionally trying to live can be perceived. The different ways of perceiving and interpreting the two characters and their inter-relations to the whole as one gestalt and translating to our own experiencing was part of a collective inter-subjectively transparent conversation.

Bengt started out by putting them in two circles, and he then analysed the different approaches. If we understand the ego as an expression of our individualized function to separate ourselves and discern differences and become an autonomous being who has a driving force to survive – downloading in situations of stress, it is not a problem. It is the loss of inclusion, with the greater interdependencies and interconnectedness between all uniqueness and singularities - in our identification with separation, exclusion and competition – that puts us in trouble. The peasant then represents our witnessing awareness, but also our creative imaginative and timeless function of our reflexive mind that can stay in direct contact with the present. As a mindful quality it is present in the now and it is therefore the function that can interrupt the autopilot and suggest alternative routes. The two birds are used to summon this inter-dynamic understanding. One of the birds has a berry in its mouth and is fully engaged in basic driving forces in life, as the other one can witness that activity.

The whole mystery of the peasant, the witness in us, not just being a passive, ignorant and mute fool, often comes up in this interactive exploration. Here is where the deepening of the U-curve and the different transformative progressive dramaturgies become relevant, and everyone's own references of experiences for the nuances in the structural field of attentions can be awakened. I have elaborated different ways of doing that. Almost every person I have met, can start to see the difference between being attentive, patient and alert enough to spontaneously catch emerging opportunities, rather than instinctively and impulsively trying to “fix or miss something in a stressful or reactive way”. Here is also where a collective symmathesy can happen around different ways in which we know something about what we need, to stay anchored in the now, to be creative and be able to break our own autopilot sabotages. This is also where we can discover how to return to our individual sub-conscious (or latent consciousness) and collective un-conscious as a reproducing ally, something we can trust in us to be steady and habitually reliable, in the sense that we do not need to learn to walk a new every day. To handle more complexity, we do need the mediating higher functions and internal and external tools that help us re-design the re-combinations between reproduction and creative imagination, memory and alignment with the future as it emerges.

There is still a learning curve for me, accelerated by the years in this thesis process, in understanding more thoroughly how-to access the transformative interactivity between downloading reproductively (suspending but using it) and creative re-combination in transformative learning processes. Also, how the nuances in transformative moments are to be understood, differentiating transportations into new insights and discovering new pathways, and yet how that can differ from life-changing moments that actually irrevocably alter something in us, and how to establish a more reliable flexibility in our inner movement of attentions and awareness. Last but not least, it has become clearer for me how cultivating new patterns of behaviour are connected to our ability to be repetitive, and therefore I have discovered the space of rehearsal in theatre in a new light. It is a space for simultaneously de- and reconstructing ourselves. It has also become clearer how ensemble actor training might assist in this, in cultivating the meta- capacity of the stage self as a core transformative agency in us. This can be anchored in the “peasants creative now”, as well as the discerning functions of the ego, witnessing, but also daring to immerse one-self completely - perzievhane, and in that “total creativity or heightened awareness” be reached by the grace of being transformed. I connect this inter-dynamic whole, more and more to authenticity and openness, but also to a question of energetics. We need our life-force energy in order to be alchemically transformed, we often need to include movement and getting engaged with our body.

This narrative and its connotations, gave us a collective gestalt of the difference between being identified with the drama of who I “perceive”, that I am (represented by the neighbour in the story reacting and responding to each situation fully identified in a biased way with the shifting situations), and to be able to observe and co-create with emerging alternatives that are neither reactive or merely adaptively responsive, but sensitive to the whole from being centred in “what does not change” as a stage self. The story helped us to grasp the concept of moving from an ego-, to an eco-awareness in theory U in a synthesised way. It gave us a common collective language and reference point for the experience of being able to observe and try out, how to gear shift between different qualities of attending within our inner awareness-structure of attention. That helped build a capacity to turn a polyphonic beam of observation simultaneously to the intra-, and inter-subjective qualities that we were operating from, as well as perceiving generalised patterns. We became aware of the progressive metaxic movement from perceiving singularly, dual and polarized, to a polyphonic interdependent in-between and into a liminal trans-contextual creativity – all simultaneously accessible from a centred omni-present – and directional trans-contextual presencing.

This became a collective frame of reference for collecting and having a dialogue about deep data and grasping how to possibly gearshift one's own perspective and originating position of experience, perception and observation. "Now I can feel I am the peasant", also became not just a singular comment, but a very common exclamation in our working process, as someone suddenly became aware of being able to go with the flow. It slowly also became obvious how creating theatre indirectly trained us in different ways to navigate existing and emerging complexities and scaffolded us to become aware of that and how we did it.

Bengt used the story to unfold and create a mindful awareness about the difference between our reactive and creative ways of attending in situational contexts, and how to monitor and govern our inner flexibility to gear shift. The combination of an epic dramaturgy creating a story over time, with the two characters enacting different poses in their roles, becomes a representation of dual and non-dual-metapositions that were possible to grasp as characteristics within a transformative and generative whole gestalt. The narrative's epic dramaturgic quality also helped to give us an overall distancing (Brechtian *forfremdung*) sense of how shifting socio-cultural frames always makes us see ourselves and our predicaments in a new light.

#### 6.4. The narrative blueprint of the script - scaffolding the transformative process

When I wrote the script I took in impressions from the work we had done, together with the deeper information that came from interviewing all of the participants about their very personal circumstances connected to the turning points in their lives that had contributed to them starting to work with or being challenged in developing their own business. As we in the selection process had deliberately chosen women in different ages and with very different long- or short-term relationships to work through their own business, the contexts, and outer forms for business, as well as phases in their own life, the stories were very varied. So, were their attitudes and approaches in terms of self-confidence and experience in developing their own dreams within the frame of their own business. But there were some strong themes that resonated in almost all the stories. To step into or to take a further step in their entrepreneurial role in their working life, was connected to the synergy of personal challenges, even traumas, that coincided with putting them in situations where they had to re-orient themselves in relation to work and deeper purposes in life. It was clear that strong emotionally loaded incidents worked as spontaneous pedagogical entrances in them engaging in a transformative

learning journey in their lives. In three of the stories a relationship to horses was very important, and one life story held a particular dramatic story about an accident. The participant had had an incident where she fell off a horse, and it created injuries in her body, that shook her whole world around. It transmitted into a form of insecurity in her professional role, anchored in her body, in ways she had not experienced before. That was the challenge she wanted to confront in our process, and that material became the substance in a central scene with a turning point that could represent the “wounded hero” experience for all the participants. Two initial scenes were created before this one, that staged and dynamized the participants’ different ways of entering the “waiting room”, with their individualised conflicting antagonists in their dramas building up towards the turning point, in a classical Aristotelian dramaturgy. The genre that crystalized itself though was not a straightforward psychological realism, rather it was a playful impressionistic collage with individualized multi-voices giving gestalt to a theme, or collective roles enforcing a common experience.

#### Overview of the scenes of the performance

The 5 scenes: 1) Entering the entrepreneurial stage, 2) My everyday antagonists 3) Falling deep beyond the ground, 4) Going through the desert 4) Dancing.

#### Scene 1 – *Entering the room in between to meet the Dragon*

The first scenes used the scenography to set a space that embodied a tension between two physical openings, one entrance and one portal of exit. They entered the entrance as who they were in their personal way of relating to the challenge of their individual form of portal of change. To possibly reach the exit included meeting the Dragon -representing how they perceived the challenge. “This challenge”, was here created by their different ways of relating to turning points in their personal/professional life in which their interpretation of a socially entrepreneurial pathway was chosen, in which the theme of male and female ways of living and working were at stake.

In the first scene I picked out different attitudes and incidents in their stories holding information on how this had come to happen, what had triggered it, what obstacle it had created and what they did to meet this challenge. Those different strands were then put into an impressionistic dialogue.

#### Scene 2 - *Issues in my tissues - conflicting forces in my body and in my story*

In this sequence, social situations from their different social life situations were chosen that contextualized their different entrances to this challenge. The challenging forces, or structural conflicts, I want to/should/which that/, but... were given different faces and situational staging, the conflict for the protagonist on his/her journey was intensified.

### *Scene 3 -Turning around the fall – vulnerability and community as a portal*

In this part of the script my own intention was to create a transformative turning point that could embody their own re-cultivation of their patterns. It had a more fictional/poetic overtone but was still inspired by the real accident event in one of the participant's lives, thematically related to the other stories. The real event contained an armature falling from a ceiling, during a training session on horses, when she fell off her horse which led to the pain and insecurity in her body, undermining her professional role as described above. A form of personal vulnerability due to different physical or physiological injuries were part of the common trigger for all participants that led them into searching for a new turn in their lives. In this scene – the story was given a more collective expression. It started out with all the women “riding together” out of their personal materials in scene 2. In this sequencing gestalt an important shift of mood was incorporated. From an isolated sense of victimizing and isolation in your own struggle in a societal co-dependency, to a collective of women, riding their horses in a wild, free and sexually seducing playfulness- a shift from ego- to eco awareness?

The women fell off “their” horses, when “the sky fell down”, even though it was not supposed to – there was a long poetic slow-motion sequence in which all the fears and insecurities were portrayed. The turning point was given one of these surprising shifts, irrational paradoxical jumps – as an application of the theoretical insights on the nature of transformation. The scene ended in a question: what do you do when you learn to fly? The answer contained a re-framing of “the fall or failure or hurt” in their story. A poetic humorous image that hopefully could also embrace their unconscious substance of the matter; *You learn to fly, by throwing yourself towards the ground... and missing.* (I have stolen this line from the book; *The hitchhiker's guide to the galaxy* by Douglas Adams).

### *Scene 4 -Walking through the dessert – the long way home*

After this came a scene in which we gave voice to their experience of the difficulty of keeping their sense of individual power found in their transformative courage – the hardship of



following their dreams, values and intentions, in the midst of a “social desert with just a few oases” of deeper understanding.

*Scene 5 -Overcoming polarity - Dancing myself alive*

The last scene embodied in a very concrete beautiful way the new level of freedom in expression and understanding that they articulated had taken form and been consolidated in the full spectrum of our process. We chose to make all forms of polarities that we had worked with, to be symbolised by the polarities of gender, sex, feminine and masculine energies both on an individual, social and structural level. The women picked a suite each and in an explorative dance they treated this “male object” in all possible ways. It was related to everything from a threat, something to push away, kill, tread upon, to curiously investigate and discover, to dress up in and try out, to hold tenderly and to dance intimately with. The scene ended by the women one by one proudly going through the exit portal after having been transformed in the meeting with their dragons and incorporation of a generative feminine and masculine inter-dynamic.

Deepening analysis of staging scene 1 – entering the entrepreneurial stage

In this analysis I have sought to identify specific different aspects of suspension, observation and “coincidences with one’s construct of self”, that the scaffolding of the metaxic devising and rehearsing process can contribute to. How the process can help us flesh out what we are not aware of in our own make-up of our life drama/dream/identity.

## Setting a stage for coinciding with inner and outer horizons



- Could it be that simple?

**Fig. 36. Photo. Scenography first scene.** This was the final scenography in which the original two entrances that we created to represent a generative tension between the current reality, and the vision beyond the room. The room, the play became the actual arena for the transformation, in which everyone was being able to meet “one’s own dragon/fears”, and be transformed in the process, and exit into the vision. The shoes in front represented the feminine energy and vision beyond, and the hanger with the suits, the masculine as backdrop.

I reconnect the content of this analysis to my own experience in acting as the bag lady in the street, where I suddenly understood something about how “we co-create each other”, complete each other by normally reinforcing who another person thinks he/she is, by mirroring back and confirming through our own social behaviour and responses what he/she expresses and how we interpret it. The metaxic dialogue between the fictional characters’ relational characteristics of internal circles of subtexts and your own internalized patterns is one mirroring. The social characteristics of social status positions, norms and values as well as the and socio-cultural characteristics of imagination and higher aspirations are others. The man who gave the coin to the bag lady as a beggar, co-created her status by “putting her in the lower social status”, in contrast to himself as someone with a higher social status. How he really perceived my inner subtext in relation to his own, I have no idea. The contrasting sensation in how I dreamt into the bag-lady’s almost blissful internal mode or state of mind,

in relation to my outer appearance and social status, made me very aware of the differentiation in these interrelated mirroring's.

When we rehearse theatre in the tradition of psychological realism, we build or grow into a character, and we really need to equip the character with its “hidden driving forces and agendas”, understand its social status-position and values in the socio-cultural mind and landscape it's inhabits. It becomes expressed as a sub-text, often in an embodied language, that can and should make the character realistic and interesting. The sub-text can contrast to what the characters appears to communicate or even say. This inner structural conflict in a character can correspond to any person's relationships between the sub-conscious conditioning as an incorporated stance, and the conscious outward posture. Often, we are not aware of what we feel sub-consciously, or we are in denial of it, or distort it in order to stay in control of our self- image and how we present ourselves to others. When a protagonist in a classical transformative dramaturgy in a play drives him/herself toward the catastrophe then they suddenly “wake up” to the full spectrum of understanding, becoming aware of the “hidden agenda”. This is where the cathartic turning point happens. In this case, the women where building their own characters with constructs from their own life story material, which I would say can make the aesthetic doubling phenomena to work in the direction of this kind of awakening in relation to one's own characteristics as an ego-self.

Looking through a sequence of our rehearsal several times, I started to discern how this possibly created an opportunity to observe the social re-construct of oneself, in a very special way. I was especially lingering in interpreting the subtle spaces of expressions, possible signs of heightened awareness, as well as the expressions of frustration and curiosity in twisting and turning their own alternative configurations of enactment. I think I could discern moments of awakening, when possible implicit interconnections of communication between the metaxic interrelations both dichotomised and opened up to a plastic re-combination.

Analysis of 3 minutes sequence of rehearsal of the first scene.

We staged 5 different entrances for the 5 women, based on the interview material in which they told of their own challenges and attitudes in stepping into starting and forming their own business. I will take help from the 0-9 movement analysis formula I presented in the method chapter. It slows down and makes more transparent the dramaturgic progressive movement that can happen very quickly, and I will use different wheels and keys to reflect on what

happens. I will put a sequence into slow motion, clarify each step and as if one could x-ray the underlying structural narrative, possibly articulate how the implicit becomes explicit by entering perceptions from the liminal space. This is what I saw happen. My x-ray-focus is on the first woman, Sanna, entering the scene. In her life-story she shared that she had been thrown into starting her own business through a crisis. She was working with young people in a youth centre but was very tired and exhausted in that role. One day when she felt stressed in the situation, she sat on a sofa, and for some reason her foot started to ache for no reason that she was aware of, and in this instance, it ached so much that she could not stand up. From that incident she decided she had to quit her job. Starting her own business, was not something that came easy for her, she felt very insecure in that endeavour.

In the first sequence of the rehearsal we established Sanna's characteristics in body language and attitude when entering the room of the challenge. We built her character out of the material that I reminded us of, that she shared in the interview. In a way she made a reconstruction of herself as a fictional version - a first autonomous transubstantiation into a fictional character. In a trans-contextual expanded awareness, we knew that the personal material we used, was part of her original situation but that was not at the centre of her attention then. She was more identified with her life drama then, and now she could tell us about it from a distance in her life and observe more details. Even if she was not totally aware of her sub-text, she knew how she felt then, and she started to get some kind of sense of the underlying structures of thought and experiences that could give rise to those feelings. We did the same creative reconstruction with the other women.

This is a deepening analysis of the scene of rehearsal, as the first two women entered together for the first time and met in their varied attitudes and approaches. To distinguished between the different positions of experiencing yourself and role-taking in this situation I will use these distinctions: the character as a construct of the women themselves I will call the *character* or *personage*. There will be two terms for two positions in the person playing the character. *Ego self* or *Persona* is one version or positioning of self (the neighbour), that is identified with the social drama it is living, and the *Authentic* or *future Self* is an expanded version of Self that can be aware of both past identifications or constructs, but also imagining a new version of Self (the altered character). The authentic Self can as well experience the centred neutrality of, mindful omni-presence –that can monitor the interchange between different positioning, also called a stage Self (the peasant). This is for my interpretation, and

not saying that I know that the women experienced these nuances, but also to be able to point out when I perceived it as if they did.

The first woman was Sanna. Her character entered hesitantly. She orientated herself and decided to sit down on a chair at the back. She sat on the chair's edge making an awkward and nervous movement. The tacit and deeply incorporated sub-text of insecurity, ache and restlessness mixed with curiosity was clearly communicated through the concrete detail of awareness of the foot from her own story.

1) What happens – focus (we re-act, or become openly present)

Lora, the second woman that enters, her character almost comes dancing in, very light steps and with no worries whatsoever in her world of starting her own business.

2) Substance – (the socio-culturally internalized sub-text either acts as a blind spot, or will be revealed)

The insecurity and pain in the substantially embodied subconscious pattern in Sanna's character, the underlying agenda, was borrowed from her past persona, and was already established and made explicit in a magnified way in her first posture and stance.

When Lora's character entered, contrasting Sanna's character's composition on the chair, one could see the whole reaction, in Sanna's body, she became aware of the differences- between her and Lora. In this dichotomisation she could become aware of, what she is and what she is not. The foot stopped, she tightened up and she looked at the dancing woman with a mixture of curiosity and total despair.

3) Form (or the feeling of the form of perception, interpreted through the filter of internalized sub-texts)

The form of the feeling that the character Sanna's implicit subtext gave rise to and communicated was insecurity and fear, and the reaction that framed and determined that was already present as a freeze. In relation to her challenge to take a big move into new territory in her life, she froze, contrasted by someone else's attitude to this.

4) Determination (framing or re-framing in action)

Normally you would not be aware of or understand your own reaction if you were in your identity of your drama (the neighbour). But in this situation there were different factors that helped make the implicit explicit, and the transient more lasting and discernible, so that the awareness (the peasant or our mindful self) could become aware and present in the moment with the many layers of what was happening helped by the aesthetic doubling. In the rehearsal

format in itself we had displayed all the differently layered sensations the characters held, as something explicit that you focused on in detail, that you had to become aware of in order to be able construct or assemble it in your character's gestalt as a whole. Also, sensations that are normally in the background become exaggerated, on your illuminated stage of consciousness. The awareness of details can move from the marginal to the centre theme stage of the three-folded focus, in the field of consciousness, according to Gurwitsch. You get to dwell as Polanyi would express it, and in that dwelling you become aware. You can become aware of what he calls proximal sensations-intimately close to you- but that you hold in the unseen to be able to prioritise on what is in front of you - the distal he calls that. The attraction of the distal focus in this case is the dramatic attraction of Lora's light dancing, which let Sanna drop her attention of her own intimate feelings, in this case Sanna's insecurity and fear, mixed with curiosity that she has just made explicit to herself and the audience when she was alone on stage. There are more scaffoldings in this situation that support the dwelling and lingering expansion in your attentive field of awareness, so that it can include and bring together more of what you are vaguely and sharply aware of into the same space of awareness. The aesthetic doubling that the fictional/in this case "reality anchored" role-taking provides gets a specific function in the next milli-second as I interpret it.

- 5) Understanding (you co-create your understanding by how others see-you and reflect back the determining action you have made, they can affirm your old or new self, and you can accept or not, depending on how aware you are)

Sanna could be aware of the variations of two different sub-texts, feelings and action determining frames of references in their different constructs floating in the space; her own and her imagining herself mediated through the other. Lora's expression comprised of Lora's 3-feelings of lightness and playfulness (mirroring her internalized 2, as not in conflict with what she does), 4- determined and put into action by dancing. Boal calls this the dichotomisation in the aesthetic theatrical space as a social space, in which you become aware of what you express as yourself, by being contrasted by what you are not, mirrored by the other. But I think it is, in the moment when Sanna's character speaks her next line, that her authentic self, moves into a deeper insight about her ego construct, and especially number 2, the underpinning internalized belief and values about herself that she has carried, based on earlier experiences. It can be that this is an instance, when she can detach from her socio-cultured pattern, and start to imagine another way of seeing herself, helped by the variation being present that provides her with alternatives. This phase would then be what Boal, calls

the plasticity of the aesthetic space, where you can let the fictional characterisation play more unconditionally than in a constrained social world.

The character Lora danced onto the scene as an expression of her attitude to enter these peril grounds (of business), unaware of the character Sanna. From being frozen Sanna suddenly jumped into activity exclaiming:

- Could it be that simple!

I might be over-interpreting, but the surprising and huffed tone in her voice made me perceive it as two insights or connotations. On the one hand the personage she enacted was surprised and huffed that someone else could take this so lightly, which of course, at the same time made her aware of her characters sub-text and particular approach in her. The sense of being huffed is a defensive mode, that seemed to protect her own character/ego position of fear. But the surprise was absolutely filled with something more than just the character's surprise by the fact that this Lora character was dancing around "this serious matter". It was as if the peasant position in her was expanding the pause and seeing the whole-time span of different scenarios, and suddenly it was as if she could also see and play the hidden message in number two. "Why has she (her authentic self) not been able to feel the worth and the ease that Lora seemed to have around this issue? Sanna became aware of her own beliefs that made up her own insecure self-image as an identified ego.

6) Imagination (imaginings either reproduce – re-enforce the past (memories are also imaginings) or expand (playing with the future)

It was the presence of the variation in the space, also established by the different characters construct in detail, and the autonomous transubstantiation of herself into a fictional character, that allowed the authentic Sanna to stretch her imagination about herself. I think that the training to develop a stage self, helped the authentic mindful self to be both "self-forgetting as in play" allowing the inner movement of attention to loosen up and become flexible, not fixed in one experiencing sensation of self. If she gravitated into her centred liminal in-between quality of awareness and experiencing, it will help a spontaneous trans-contextual re-combination in between different points of references constituting her subtext and conscious expressions. That is where the re-cultivating emerging movement can happen (7).

7) Freedom (spontaneous movement, autopoiesis)

Another crucial factor I think for this to happen is the collective atmosphere in the stage room when the concentration is co-created, that helps the collective awareness to energise and expands and heightens everyone's sense of presence. It allows for these interconnections and

transfigurations of patterns to emerge, because all the trans-contextual material, normally separated are in the same space of thematic contained awareness. The past and the future in a creative now. One question is, if Sanna as a person felt free to move on in a new pattern, from this moment of freedom on stage.

- 8) Pattern (we either see the pattern and it serves us well, or we have expanded into a new altered configuration, or if we did not expand our imagination of ourselves, and it can enslave us co-dependently even more)

Whether a new pattern will start to be rehearsed and settle in is unclear. Will the fictionally transformed new Self become inversed back in a second transubstantiation into her social life as an alternative way of enacting her challenges, or will it be wiped out by the next chaotic confrontation in real life? Was this an experience of transportation or irreversible transformation? We have no idea yet.

- 9) Chaos (new as well as old pattern gets tested by the next confrontational challenge happening beyond your control, a transportative experience might mean that you are now aware of a pattern, but you cannot yet act differently, a re-cultivation means you strengthen the power in your new ability by taking the challenge in which you get to use your new realization. In the script of a hero's learning journey there is always the moment after the turning point, when you think all is well, and a last challenge appears, in which one often thinks the hero is lost/dead, but alas – he resurrects now proven to have accomplished his mission)

The completion of this re-cultivation can be suspected though by one of her statements in the evolution of the project.

- 10) Completion (re-produced or re-cultivated actualized, transubstantiated new realities and character behaviour)

In the evaluation of the project Sanna wrote this and I interpret it as if she cultivated a capacity for a polyphonic multi-dimensional and transcontextual awareness over time of a more authentic self, as a creative participator in the whole.



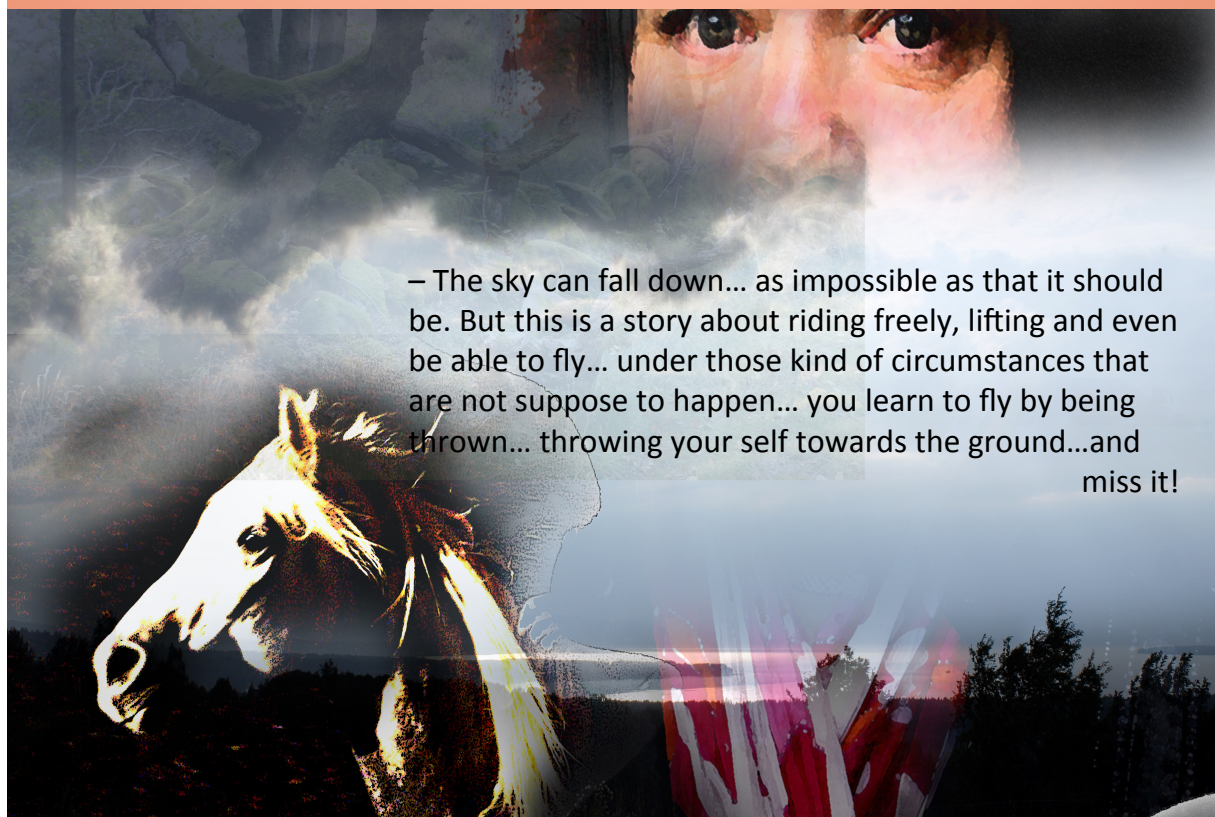
A polyphonic multi dimensional awareness of ones self  
as a creative part of the whole

- I am the main character in my life and I play myself! To find that out, you need a bit of help. I get so easily conformed, I want to fit in, then I loose myself. Too see myself from my own story has helped me, so that I from now on can be myself. For example, my ill foot, did not think that was something to tell, that is just how it was, who would care about that, and you wanted to hear about it. (Prticipant)

**Fig. 37. Citing participant.**

In the next two analyses a clearer example of a full re-cultivating circle of creative transubstantiation is actualized and a cultivated transformative agency in action is experienced. The co-inquiring researching roles are active and intra-subjective observations from participants are voiced.

## Rewriting the story



– The sky can fall down... as impossible as that it should be. But this is a story about riding freely, lifting and even be able to fly... under those kind of circumstances that are not suppose to happen... you learn to fly by being thrown... throwing your self towards the ground...and miss it!

Fig. 38. Photo. Rewriting the story.

In scene number one, five women entered and played out a dialogue between their different attitudes and approaches - difficulties, vulnerabilities or light heartedness - in relation to their challenges as entrepreneurial women in aspiration of realizing their own visions. Their voices represented a sample of experiences of the whole group. The transition to scene two was when another trio entered. They moved into the centre of the stage and drew the five women and themselves into a totally different scenario and energy. In the participant group the trio were “the gang”, representing an exploration of a collective and co-empowering way of organizing business, rather than being solo entrepreneurs. In the fictional counterpart, the trio moved slowly and casually on to the stage, in a kind of laid-back cowboy style, whistling the lead motive from the Clint Eastwood movie “A fistful of dollars”. All the women froze in their positions in the prior scene, they now answered to the signal of the whistling and shifted into a collective choreography in which they moved as if they were riding horses. They became one collective expression of voice, body and force with different ways of throwing their hair in the air. When they come to a halt, they all “drew their pistols, lifted them up, blew over the muzzles, and put them back into their holsters. They did it with a mixture of

attitudes - humour, confidence and seductive playfulness, that was in total contrast to the serious, vulnerable and conflicting atmosphere lingering in the space from the scene before. It altered the sense of the entrepreneurial endeavour from one of frustrated and helpless problem solving to one using the resources of being on an exploring adventure. To be “riding your own horses, together in a sense of seductive freedom”, expressed more than any words.

The performance then moved onto the third scene. It represented the turning point in a classical dramaturgy where all the participants individualized “hero’s learning journeys” were embedded. The hero travelled the first part of the journey in a condensed form in former scenes. The sequence of having a vision in their own dreams, but not being aware of their blind spots. The character scored 0 in awareness of something. Hesitation occurred when stepping in to meet the dragon, and finally taking a decision to go on or being thrown into the mission on stage. Characters in the first scenes started to meet antagonistic and allaying forces and they started to learn and discover who they were in scene 1-2. Characters also became aware of previously hidden internal contexts and the characters increased from 0 to 50 in awareness. Next, the big challenge hit. Letting “yourself happen” at this point can mean that you will be born in a new way and resurrected in a catharsis sense.

As the script was a kind of blueprint for the transformation of the women’s life stories, it represented in a metaphorical way all the wounds, that were “not supposed to have happened”, in their lives. The wounds were present in different forms in the real background stories and were tied up in different ways in undermining the pursuit of their visions. The foot that ached was a sign of a much deeper level of unease. For another woman it was being locked in frustration by the role of “staying at home with the children”, for a third a boyfriend not believing in you, for a fourth having your ambitions being overridden by structural oppression between men and women in your career. The small and big wounds nested together under the surface of every life-situation, all gathering themselves together into a dramatic misfortune/failure/accident. And what does it take, in real life, for us to turn the catastrophe into a new patterning of a break-through? That had become a very alive question within this process, for all of us in different ways. In writing this scene, my intention was to create a transformative dramaturgy, in a poetic, sincere and yet humorous surprising way, that could be a suggested image, general pattern, for a way to re-cultivate, re-combine whatever underlying story that held each one back. I was very inspired by the insights and stories from the Paolo Alto group, where the turnarounds in healing psychological blocks, were in the

form of irrational jumps, and paradoxical surprises, the totally unexpected. It resonates with Vygotsky's understanding of how the rules in play coax you paradoxically out of the "socially real coercive conditioning", into a flexible and uncompelled fictional conditioning. Today I can also articulate that understanding in a different way. There can be a total and sudden surrender to the unknown, when you run out of habitual options and strategies, and that is a key to the opening to the liminal in-between between all qualities of awareness, a presencing - moment or more temporarily cultivated alteration - that suddenly allows the unlocking of the "double binds" and "structural conflicts" between the subconsciously socio-cultural internalization and the "senior structure" of the creative potential of a vision. The immersion into the fictional imagined reality allows for a generative embrace and structural alteration into the configuration of a new underlying mind- and landscape that will actualize a new reality.

This sequence below of the script was my aesthetic version of a transformative script inspired by the stories of these women, in which the aspiration for healing of their hurts, and wounds also seemed to be a driving force that they used and channelled into their entrepreneurial ways, and a dream to "heal their whole/holy Kingdom", a sense of purpose and meaning growing in interconnectivity with something greater than yourself. To ask "what ails you, is the opening into the turning point and metaphorical parallel in the classical story of the Fisher King or the Wounded King in the legends of the Holy Grail. The King is wounded and retrieves from the world and abides in waiting for someone that can heal him by the power of Magic. This suspension or block in his own life-force energy and stream, also makes his kingdom turn into a wasteland. I can see the deeper association with this theme in the mythological frame we had put around the whole project. The power of the Goddess Bridget.

The women with the original underlying real-life story in scene 3 is here called Angelica. As described before, she had been riding her horse inside a manage, when suddenly an armature fell from the ceiling. Her horse became scarred and she was thrown out of the saddle. In our staging of the scene I wrote it in double voices, echoing each other, like two dimensions in one, that were played by two different persons and characters. Angelica was riding behind her alter ego Bodil like a wounded shadow. In the casting, Angelica was supposed to play her alter ego Bodil, but in one of the rehearsals that will be referred to below, I had stepped in and rehearsed the leading alter ego role Bodil, and Angelica played Angelica, the shadow. So, in

this gestalt she is both inside and outside her own story. This is an extract from the scene and the specific rehearsal.

BODIL

*I sat on horseback, where I feel at home in the world. There I know who I am.*

ANGELICA (as an echoing voice -).

*I sat on horseback. I know who I am when I sit in the saddle. I feel at home...*

BODIL

*When I sit on horseback, I feel the warmth, the belonging, the given... I feel the ground beneath us, the hoofs touching the grass, snow, vastness and waters*

ANGELICA

*I am safe... and the sky is open, that which matters and is of importance in life, is right there*

BODIL

*I sat on the horseback inside the manage, resting under us the forest laid, the sawdust, still and smelling of peace... suddenly*

(Everybody stops, and loses power in their bodies)

ANGELICA

*...an armature in the ceiling unfastened and came falling towards the ground*

BODIL

*It was like lightning from a clear sky, none of us was prepared*

ANGELICA

*The horse rose and I got thrown out of the saddle*

BODIL

*I fell fast, but also deep and for long... and I was in shock to find myself within my body, so filled with pain and hesitation. I was suddenly hovering in between the open and the closed, the safe and the uncertain, between the meaning held by life and death for me. The sky, had suddenly fallen down... despite that being impossible*

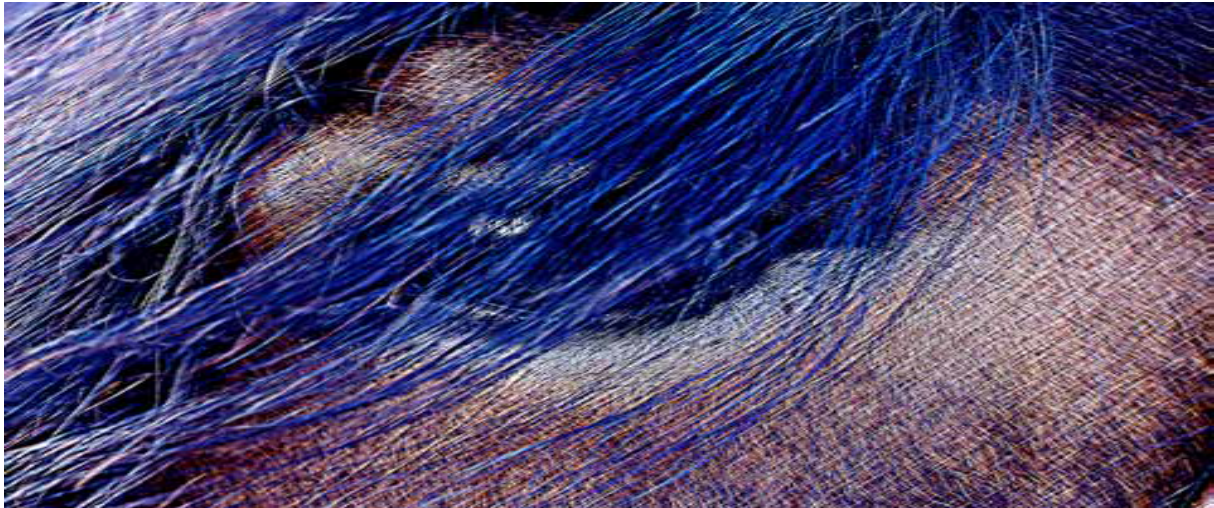
ANGELICA

*That which cannot happen, happens*

BODIL

*What I learned was that the sky can fall down... despite that being impossible. But this is a story about how one comes to learn to ride free, lift and even fly... under those circumstances that are impossible to happen... You learn to fly by being thrown... throw yourself towards the ground... and miss!*

On the line “and miss” Angelica and Bodil both let their bodies react as if they slipped and they reached out into air, as if catching something that was falling, making a pause on the balancing point of tipping over but raising their bodies up again... and on the way up... everybody in the troop, that had been “swaying in stillness” during the whole scene, started to rock in their saddle again, and a smile broke open on their faces. The ride into the desert, which is the next scene started.



**Fig. 39. Photo. The eye of the horse.**

In the middle of the rehearsal, when I was rehearsing in the role of Bodil, and Angelica was rehearsing in the role of her own shadow self, the real person Angelica started to cry. As I understand it, she got in touch with the memories of this incident in her real life, or with the feeling of everything that this fall had led to in her life. In the life-story interview she reflected on how the pain in the back, but especially the fear had been stuck in her body, and how that had changed and scattered her sense of self-confidence. It had affected her usual courage in risk-taking and stepping into the unknown in relation to her way of leading and directing her own work in her business. Here she got to play herself, but also witnessing her own story. I whispered to her, asking her if she wanted us to break off the rehearsal, but she shook her head in a no, tears streamed down her face. I think that all of us in the ensemble at that point experienced the intensity and heightening of awareness, the charge and expanded space in the scene, steaming up from the fact of the simultaneous presence of fiction, reality, past and present. It was as we were moving - together with the real person Angelica – in her own presencing moment, and we also moved together through the fictive transformative turn around. We moved in a multidimensional simultaneity of the individual and collective poetic/symbolic reality and the subjectively and substantially real. It resembled the moment for the gypsy woman in my autoethnographic case in the sense that all the contextual frames in theatre and the metaxic circles and tensions became transparently present in an inter-subjective collective awareness.

Two months later in an evaluating dialogue, Ingrid and I asked Angelica how she had perceived the process of exploring, devising, rehearsing and being on stage. In a summoning way I interpreted her reflexion as this: She said that the different steps in the artistic process

of creating the performance, and the repetitive process of rehearsing, worked for her as a learning process in which her relationship to herself and the underlying fear in her body that the incident with the horse had created changed in a transformative way.

What has happened to me touches me deeply...It is a short cut ...the distancing. It is both about being touched but with distance, you bring alive one of your own feelings, but you make it into a general one when you are to do it several times... the times differ...it creates a step by step process. (post-evaluating conversations, February 2011)

She said that the first time she told us about the story in the interview and our way of listening to it, had made her aware of new dimensions of it. Then reading it as a scene in a play and seeing someone else playing it created a distance to it. Then finding herself standing on stage in the middle of enacting it was very surprising for her, she was not prepared at all for the sadness and crying that surged. But she could see that for her to be able to integrate what it all meant to her, had transformed the whole learning from the meta process into a performative understanding. She shared further how she perceived that she could use it in a knowledgeable and creative way. Each transaction in the process had been a step on the way, in which a connection between chaos, creativity and healing her trauma within the devising process emerged. In the interview I asked her about further insights from the process:

A new meeting in some form that makes it possible to see in a new way. The contextualization makes it possible to transform the view and experience of oneself.

We have created a space for chaos to take part in a good way, chaos as positive... chaos as trauma, that you do not have to avoid. You can go into something when you let go of control, into chaos, into the developing process of putting it together in new ways. You are not imprisoned in the trauma as one can look at it in a new way... looking at it from within and without. Because if you only look at it from outside it does not give birth to any process where you liberate yourself from trampled tracks. There (from the outside), you slip into the ego (read also our common and established reference to *the neighbour (ego)* in the story, that makes you act in a way that is not here and now. We see ghosts, and we emphasize the ghosts. (post-evaluating conversations February 2011)

Cultivating and establishing a transformative meta-capacity from many moments of gearshifts  
Angela describes her first steps on her transformative learning journey as a phase where you are unaware of what is coming, but you make something explicit, that is invited to be shared,

which was also the case for Sanna. The quality of the listener and the catalysing of mutual authenticity as well as the allowance of the depth of what truly matters (the passionate and vulnerable energies), is important for the urgency in what you bring forth to be genuine. Part of her display can correspond to Nicholsson's notion of transportations within ATD processes. As she continues her story it also corresponds to insights emanating from transformative learning theories that a deepening into a transformative insight happens over time. Her choices of words as good chaos, embracing trauma and being deeply moved and touched carries the thoughts to the more ritualistic qualities of transformation that Østen mentioned. The repeated movement between distance and immersing yourself into the space is interesting, and again the possibility to transubstantiate yourself into a fictional reality in which you can experience and seriously play in protection of the aesthetic meta-space seem to be very effective.

Experiencing as an actor in an ensemble gives you a simultaneous connection between the inner and outer horizon. Making the invisible visible, the implicit inter-subjective field explicit...



**Fig. 40. Photo. Rehearsing and learning about acting.** Reine, talks about what an actor does.



The inverted substantiation and the actualisation of the performative understanding in practice was shared two months late, but first the last scene.

#### Analysing the Staging of scene five - dancing with the suits



**Fig. 41. Photos. Dancing with suits.**

In the last scene the women came in and took down the suits (a representation of the masculine) that had been hanging there the whole time. One by one they started an individual explorative dance with the suits. The suits were tossed around, scrutinized, turned inside out, tried on, held tenderly, danced with, stamped on, played with in a variety of ways. The playful dance was a form of many faceted answers to all that we had inquired into; male and female roles, feminine and masculine qualities, power structures, the individual and the collective, your own source of creativity and how to be part of individual, collective and structural change-making. To dance between different forms of expressions, still being more of yourself, sourcing, and resourcing a new sense of inter-dynamic freedom of masculine and feminine in the sense of a transformative agency, is how I would conclude what was happening in these women.

The ability of the non-verbal, embodied dancing to express both the blurred and distinct, the individualized and unique collective learning development over time, in one plastic

sculpturing - changing impermanence of aesthetic complexity and form - was impressive for us in its simple sophistication. We saw every detail that we had lived through expressed in the most intimate multi-voiced and multi-perspective simple sophistication. They all walked with integrity out through the portal of exit transformed by their challenge, which they had “faced” entering the “space in between” since the first scene. The profound potential in community theatre to frame transformative learning journeys, because everyone is “playing themselves” started to dawn on me. Boal’s understanding of how to first be transubstantiated into an artistic autonomy that can play with who you are, within the different unconditioned but actualizing frames and rules of play and theatre, and then inverse that into a social new reality, really started to make sense. These statements in their evaluations, in the next section support this interpretation.

#### 6.5. Cultivated and established transformative results

“Very valuable for me as a person to be able to work with my own story, my own body in an entrepreneurial context and in the room of the theatre. As a business/business person it was building my network, strengthening, inspiring. My understanding of the greater context is that the room that I actively work in can be of the theatre, or the society, or the room for project collaboration in my business... it is all connected, more apparent now.” (Participant)

“This knowledge is now available to me as an experience in my memory and in my body, which makes it alive. Even if one can get to learn to come to this understanding it has to be done through experiencing. The communicating significance of this experience is important in all areas: business, society and private.” (Participant)

**Fig. 42. Photo. Transformative results.**

One interpretation of these evaluations I connect to a cultivation of being present in a trained awareness and sensitivity, where you have acquired a core capacity of stage self, transformative agency, being centred in a trans-contextual awareness, which you can also

witness and observe, and observe from. Anchored in the awareness of source, the quality of resting in awareness itself, that does not change (the mystery of the peasant). You can use your polyphonic attention to hold several perspectives simultaneously and apply it in your professional/personal knowledge base. You seem flexible, yet more anchored in your authentic self, which allows you to create a sense of bonding and belonging in different contexts of practice, yet not lose sight of your own deeper purpose, direction and values. You are an I and No I, and your circles of solidarity are expanding.

“It was fascinating to see how the group and the theatre gave us our stories back and that they turned into a common story! Generally I think the processes has been connected and that we have created a context in which our separate ”women soups” have been allowed to pour into one joint cauldron.” (Participant)



Fig. 43. Poster for the performance, with participant text.

This I perceive as an expression of an experience of collective and individual sense of symmathesy, that makes the whole more than the sum of the parts, and that is induced with an awareness of a sense of trans-contextual interconnectivity.

I am a human being that ride

## The improvising mode of the “Presencing” social actor

– Before I was thinking that; now I must be calm and I must breathe  
But to get the whole body into it... I just (realized) “I am a riding human being” – How do I do it then...  
and then I just **played the situation like a role**, and I managed to do it...  
with my whole body.  
(interview with Angelica two months after)



Fig. 44. Photo. I am a riding woman.

“I am a riding human being”. The line is from an interview with Angelica two months after the project ended. The incident played out after the end of the Bridget project when Angelica was out riding her horses, which was also another part of her enterprising and professional role, besides working as an industrial designer. The horse was afraid of skiers and as they crossed a ski trail on the ground, she felt how the heart activity of the horse rose. There was a situation mobilising, and as she kept on describing for herself and us, what was going on inside her, it was as if the embodied clarity of what happened became apparent. She became transparent to herself.

- I told myself: I am a riding human being. How would a riding human being do this? Angelica continues...
- Yes, and before I could start thinking, thinking that now I must remain calm and I must breathe... but to have it incorporated like this, in this “I am a riding human being- how do I do it”... how would... I have... so, I just stepped into a role and I managed to play the role fully embodied and not just... well, I just had to...
- Kerstin: ... it becomes more than just intellectual...?

- Angelica: Yes...
- Ingrid: Not in a passive way. The other mode was more you, trying to calm yourself down, not to be reacting... now you are more like...
- Angelica: I step into role!
- Ingrid: Yes, yes that is really cool.
- Angelica: It works much better.
- Christel: You almost become one with the horse in the understanding of what is happening...
- Angelica: Yes, but really, I relate... The “riding human being” has a totally different approach to the situation.
- Kerstin: This is the basis of improvisation. The way of being where I do not have to figure out how to do something beforehand. If I consider the entirety of myself, where my whole system is involved and know, then you know how to pursue and make it happen, without actually having to know. You do not have to think about how to solve a situation, but you can co-operate in it...
- Angelica: ... from the role that I have.

I interpret this sharing as an established re-cultivated transformative result, in which Angelica inverted the transubstantiation of what she learned as an ensemble actor and healed as a human being into a new way of operating in her professional practice. The performative understanding is incorporated as a transformative agency and mode of improvisation transmitted and applied into her professional practice.

I was struck by the quality of authenticity in relation to the intentions the women had for themselves and the project. It was as though they had found a new direction in relation to their businesses which was not always the easiest of choices and decisions, but more honest to what they truly felt was in alignment with their deeper purposes in life and who they wanted and could be in the world. Some had strengthened the intentions they came with; some had gone from thinking the bravest thing they could do was to expand their business, but they had changed direction and were taking a completely new route. Someone who had been very hesitant about starting her own business now had a very clear and confident sense of direction. That quality of daring the unique for you, still in coherence with a critical and creative courage and meta-awareness in relation to greater collective changes of direction needed in society, was for me the best sign of transformative results - sourced from within a future that was emerging - in radical care and love for what truly matters - through us all, in individualized tunes. The collective journey could be sensed within a classical dramaturgic bow of a transformative learning journey but that had a polyphonic melismatic endnote.

The seed is germinating

After the project, a seed, a wish that I planted in the final ceremony we did, was that our experiences and learnings would not just stay in our little circle. One way that it became disseminated was through an opportunity by the regional initiative supporting Cultural and Creative business', to write a report about our process. We met the responsible person by chance at a café and ended up talking for two hours. When she had heard about our processes and aspiration she said: "it sounds like you have really done for real, what is so attractively described and formulated in all documents about interdisciplinary innovative initiatives between the creative arts, entrepreneurship and social innovation, but that no one really knows how to do". We were of course touched by the fact that she could "listen" to process from the depth of its complexity, not just asking for superficial results. This was the front page of that report.

Community theatre, drama in education and an entrepreneurial laboratory

A description of a multidisciplinary experiment that unfolds an innovative working process for sustainable change



Fig. 45. Photo. The Bridget project.

## 6.6. Conclusive summary

The social/aesthetic practice field framed by the ATD process built its unique generative qualities in this group and context. Some of the strengths I identify is that we could:

- Invite and build a capacity for deep self-discovery and curiosity
- Exercise Reciprocity and Conscientiousness in a spirit of serious playfulness
- Genuinely keep an interest in everyone's uniqueness as a resource and contribution to the collective process
- Support each other to shift out of judging self and others to appreciating
- Include the pain, resistances, inabilities, shortcomings, sickness, and mistakes to be accepted and become personal pedagogical entrances nurturing deep learning journeys in which transformative learning flourishes

- Create a willingness for transparency built with the trust that everything counts, and that the invitation is holistic and all inclusive
- Using the ATD conventions to frame the process in a scaffolding and artistically sincere way
- Refining interfaces in-between the purposes of learning- co-creating and researching

Some of the weaknesses and challenges I identify:

- There were high ambitions built into our framing and intentions in terms of deep and wide contextual involvement, it was not possible to always live up to
- The transparency in the process lessened during the writing of the script, due to time prioritisations, which the group felt, objected to and we tried to correct
- To involve everyone in the artistic decisions and considerations was also a delicate balance between wishes and aspirations to include learning and co-creation and for a performance piece to form which could hold everybody with dignity and communicative clarity. Much more time would have been needed to explore that inclusively
- It was not easy to combine creating further ZPDs for the experienced drama professionals and for the ones not so experienced, but everyone tried to take responsibility from their starting point.
- The challenges to combine A/R/T roles were really challenging and created steep learning curves
- One can always complain about a lack of time and there were reasons for that in relation to having the possibility to share and involve everyone. But we also learnt a lot from having to adjust to the timeframe available

Overall, we built a container for a collective process in which everyone was listened to, their needs, desires, and aspirations were involved, and everyone was offered genuine possibilities to contribute. The social/aesthetic contained practice supported the individual to drop back into intra-, inter- and trans- contextual subjectivity, where the self-generating willingness and motivation to change finds nurturing. Everybody was willing to learn, thrive and come alive. Critical awareness became genuinely non-judgemental and was coupled with an ability to curiously discover. The capacity for self-awareness was often present as a gentle breeze that made us sweep over and overhear ourselves, and sometimes it was focused in deeper observations. Your blind spots become visible. It becomes easy to self-correct, when you do not add resistance by judging and beating yourself up, but rather understand your own underlying logics that have kept you locked in or in contra-productive but surviving behaviours.

The playful bending and kneading of reality, identity and worlds, exaggerations and a plasticity of the sense of self and community created expanding dis- and associations and plastic socio-cultural sculpting. The metaxic space multi-dimensionally also carried over into spontaneous improvisational, self-forgetting “I and No I” modes of presencing that opened up for a holistic more complex, multidimensional and trans-contextual re-combinations. Further meta-conclusions and discussion will come in chapter 9.

## 7. Entrepreneurial learning and pedagogy

*We sit at a long-rounded table at the school ministry in 2010 to inform ourselves about our role in creating in-service training courses for teachers in entrepreneurial learning. Three school ministry officials at one end, and three academic teachers at the other. We, the teachers, some of us crossing our arms over our chest, we are smiling attentively, but are secretly reluctant, and we observe the situation. One the one side we are sceptical. We are also honestly curious. “What is the political agenda and immediate intentions of the introduction of entrepreneurial learning in education in Sweden? Why are we being asked to teach it and what is the ideology behind it? I also have other questions, one that state: “The arts and aesthetic learning processes, they are being, once more, marginalised in the educational system, would you say that it is a deliberate strategy, and how is it related to the entrance of entrepreneurial learning?”*

*The woman in the role as the public servant at the other end of the table explains with engagement and sincere sadness in her voice how they at the ministry have addressed the government about the arts, and the fact that the arts presence in the curriculum and programs are diminished, but that all of their argumentation were rejected completely. There is a long silence in which I look at her. I slowly open my mouth and hear myself hesitantly formulating a thought, as if I was interpreting her silence. Something she wanted to say but was not allowed to. “So, you mean that we should take the body of the knowledge in arts....” She starts to nod... “and use it under the mantel of entrepreneurial learning...” she keeps on nodding and then she answered, “That would be a very good idea”.*

*Later when we sit down with teachers from the other seven universities, I end up beside a woman who has been responsible for formulating a first draft for a course curriculum in entrepreneurial learning. I ask if I can read it while the room is still settling in, after a few*



*paragraphs I turn to her and say... “But this could be a course curriculum in applied drama (drama pedagogy)”. She smiled at me and said’.... “Well, it is”. A new and very perplexing journey has started....*

### 7.1. Interventions in, in-service training for teachers in entrepreneurial pedagogy

The intervention that is the main body of this story happened when I together with two colleagues Bengt and Pär, at a Swedish University, were co-creating and leading an in-training course for teachers in Entrepreneurial Learning (EL). It came out of long processes over some years in which we had worked together on the theme in different settings, and one of the first meeting point as a trio we had, was in one of the aesthetic-based pedagogical training courses that I mentioned in my auto-ethnographic case. The participant group was a mix of teachers from pre-school to secondary grammar school as well as from adult vocational learning. I had started my doctoral theses work and I had asked the group if I could make an intervention with drama, as part of my research. Most of the group had said yes. My colleagues had also said yes to that I described our way of developing our work as part of the frame.

#### Overview of the intervention

The exercises were designed with a two-folded purpose; firstly, to allow for the imaginative exploration of how to embody in practice what the group at this stage had defined as dimensions of entrepreneurial learning and pedagogy. The other was to use that pretext and process as an opportunity to co-cultivate an understanding for how I could conduct art-and consciousness based participatory action research in the educational context, and if there were some mediating tool and techniques I could try out in the interface of learning, co-creating and researching. Which means I as a teacher/researcher/drama practitioner had framed and agreed with everyone within this in-service teaching course for us to act as co-researchers “learning in action, observing and reflecting”, partly through the mediation of theatrical and drama pedagogical ways of organising the learning situation and process.

A memory came up for one of the teacher as a response to stepping into an inner guided imagination of “what if”... you had a day that was happening in the spirit of EL, what would it be like? The memory that was evoked, came from a scene of her teaching practice with children. The story you will read at the end was shared in a reflexive space during the final of a sequence of drama-exercises using a range of improvisational techniques, some that that got

important for the method in the coming case – that is a cultivated context over time that framed this short intervention and moments moment. This snapshot of practice was part of a longer process of critical inquiry and creative experimentation within our three-person pedagogical team.

## 7.2. The mobilization up to the intervention

We deliberately had chosen to teach in a group of three, instead of as single teachers (and did some of our input beyond our budget). Our way of co-cultivating a new way of working as a pedagogical ensemble had many of the devising characteristics and allowed us to come from our own interests and purposes that mattered to us. We were treating entrepreneurial learning as a moving target that all of us were part of co-creating. We did this by treating ourselves, and all of the participants as teachers to each other, as a source of experience and knowledge, as in a devising ensemble with non-specialised roles. We as teacher also created our personally engaged pedagogical entrances and ZPD for us to risk ourselves and grow. We in the pedagogical ensemble held an overall responsible function as teachers and sometimes were the most knowing others (MKO), but we just as much started to pedagogically “complete” each other as “most equal discoverers (MED)”.

We applied freestyle aesthetic learning processes in which the ATD- conventions where one. We used flexible purposing, and deliberately “not making strict plans for our teaching”, rather flexible frames. We saw to it that we ourselves were “warmed up to play” before each session, anchored in our own stream of motivations and inspirations that we took time to share with each other as an educational team – that gave us a very complex sense of associative interconnection through which we could listen to the participant and possibly “complete” them dialogically. We then invited the participants into a collectively co-devised process, in which what they did, said, needed could unfold a totally new script for our sessions, improvised in continually unfolding action. We were aspiring to enact in the spirit of what a widened concept of entrepreneurial learning and pedagogy could look like. Like I shared in my auto-ethnographic case, what we did was very much out of character in relation to the rest of the norms within this learning culture. We did our best to socio-culturally open our critical and creative lenses to be able to retrain ourselves as social educational actors and shift us all from enclosed poses trapped in blind spots in our inner sub-textual circles of context as teachers. The enacted by the first teacher in my own educational story is one reference for this closed position. We aspired to train ourselves and make transparent the

intra- and inter subjective reproducing mindscapes expand our range of imaginings to act in our own authenticity and situated possibilities in the spirit of the second teacher, and together with the participants. Just, as in the Bridget Project, we were all on a mission to re-forge and re-cultivate the premises for how teaching and learning could emerge, and it included different forms of self-designed action learning applied by the participant in their own contexts beyond our classroom. In this particular case we were structuring for and improvising a story in practice, about the contested and as yet not actualized praxis for a concept or metaphor for learning called ‘entrepreneurial learning and pedagogy’.

We had for some weeks, shared many personal stories of the complexity in the socio-culturally historically formed frames of different situated educational dramas. We had opened them from multiple viewpoints, to create a manifold of destabilized views, we seriously played with everything we knew. We tested our own assumptions about learning and education in general and the teacher’s agency and role taking in it. Asking ourselves from where did attitudes and approaches we took for granted come from. Like lecturing in a monologue from the front of the room, implicitly asking for right or wrong answers, and teach subject matters in certain ways where old unquestioned orthodoxies. We had framed that which were experienced as important and difficult challenges in our everyday practice, where historical remanences or newly imposed conditions put us in conflicts. For example, many teachers experienced a conflict, as the goal-oriented convergent focus in the general learning culture took over much of the agenda and diverted the focus from the more important issue of creating meaningful processes of learning which often thrived from divergent processes. Among the teachers there were feelings of being disempowered and stressed in their professional roles by policies and contra-productive ways of organising for learning, an overload of claims, of which implementing entrepreneurial learning paradoxically was one. We had discussed the different signatures of educational reforms (Säljö, 2007) and their almost schizophrenic mixture of progressive, traditional and other messages. As the qualities of listening deepened, the personal pedagogical entrances where becoming more and more authentic and urgently energized in dialogue with the critical reflections. At the same time the openness widened so that a serious playfulness could prosper.

At this stage of the project we were exploring the potential of how to educate ourselves in the experience-based sensibilities of how the new can take form through our own agency in practice. We were exploring this shift from leading our learning not by just reactively or

unconsciously downloading and conditioning the situation with habitual pre-assumptions from the past as we *act - observe - reflect - plan - act*, but to “learn from the future as it emerges”, as formulated by Sharmer (2009) in the Theory U.

In the drama exercises prior to the ‘Sigrid’ moment that you will read, we focused on training first, the ability to be aware of the symmetries between the inner attitudes in our inner field structure of attention, and the approaches in the social fields that emerges from that interactive quality. We did that through a series of improvisations, one that I developed and will be more thoroughly described in the case of the PT named “walking on the train station”. Through enacting a walking on a train-station in different situational modes as in an intense urge to catch a train, looking for someone special, being in love or on vacation we enhanced our ability to become aware of the different interactive qualities of tunnel vision, selected seeing, empathic contaminating openness and spontaneous co-actions created. From reflecting on how they often were applied reactively or could be applied more co-creatively appropriate in different professional situation, we started to discover a sense of flexibility in our interior-exterior movement in the structural field of attention. We anticipated a sense of faculty and ability to co-create with emergent complexities more aligned with the coherence of a greater perspective rather than reactively act out individualized collective sociocultural blind-spots. I also designed an exercise inspired by going within, into a deeper meditative and oneiric quality of attention and awareness.

The following story came to mind for one of the teachers as we asked the group to relax and go into an inner imaginative journey, an affirmative "as if" situation, a “creation of a new world”. The framing pretext was; if the characteristics of entrepreneurial learning and pedagogy, as they imagined them, were actually happening in a teaching situation, what would the nature of the engagement be and what forms could it take for them? At this point in time the teacher group had for themselves defined those entrepreneurial characteristics as:

Inner motivation, Inspiration, Creativity

Unknown territory, Step outside, Non-rational, Non-planning, Presence

Together, On equal terms, Listening, Interplay

Meaningful, Urgent, Learning for real

Values, Society, School culture, Different structures

### 7.3. The story of one of the participants

The written story is formulated by my colleague Bengt with my additions. It reflected back our formulated understanding from her sharing of the story, that came to her mind as an answer to the inner journey and question. She shared it to us in the aftermath of a collective dialogue about the exercise, and it will be followed by my interpretative discussion.

*She tells us that she was to step into the gymnasium, where all the children were running around in a chaotic frenzy. She was to initiate the working theme of the Vikings. Being a teacher for 17 years, she suddenly stopped on the threshold and just stood there. She describes it as if she lost the thread, and got stuck in mid-air, kind of dumfounded. This time she did not know how to handle the co-occurring challenge to create participation, to get their attention and to be able to connect the intended teaching with their motivation and curiosity to enter into the learning process. Everything just went blank. In the middle of a sigh, she hears herself suddenly saying out loud, and with joy in her voice, a joy, that makes everyone listen:*

*“Here is Sigrid.”*

*Some of the children turn their attention to her, and look past her to the left...*

*“Here is Sigrid”, she says again...*

*The children gather around her and they all seem to see Sigrid, and the lesson has started. It turns into a lesson where Sigrid answers a lot of questions, and also asks questions to the children. The children immediately accept Sigrid as an invisible but present visitor from the time of the Vikings (voice by their teacher-in-invisible role).*

*And the teacher says afterwards;*

*“I have no idea where she came from, but her presence was the most natural thing for the children and for me. I had never done something like this ever before.”*

*The next day, the first thing the children asked where...*

*“Where is Sigrid?”*

### 7.3.1. Analyses and Interpretations

On one level in this context this could be interpreted as a first-person story about how it is to invent yourself in an educational role in relation to a situational challenge in the tension in the in-between reproduction and creative imagination, as the teacher connected the memory to the exploration of this new vision of another kind of mode of knowing and enacting. It indicates that part of that process can happen through the use of a spontaneous improvisational depth or centredness trans-contextuality of your own consciousness and awareness, as you are yet vaguely aware of how it works. In the scene of her memory she seems challenged by her own interior habits of thought and approaches as well as to enact her pre-planned designed teaching. It is difficult to make the strategies she usually access' through her personal strategies, including her interior contextual frames (sub-textual) to match the exterior conditions of the energetic frenzy of the actual situation. She is also half aware of that this is a kind of repeating pattern in the educational culture itself that she has individualized ways of playing out, and that she does not want to respond automatically and play a mere reactive conflicting or just disciplining role. Rather this incident seems to remind her of how it is to enact when you seek a critical and creative teaching role in the educational culture, and just allow yourself to "not know" how that can come about. Just like stepping onto the stage, there is no time to hesitate or try to figure out how you can play this role. You either do it with the learned reactions you have available from the past, or you have a capacity to intuitively listen to and "presencing", what is called for in the whole of the contextual situation. In this case, the teacher lingering in that space in between for a few seconds, she as in the U-curve, *let go* of trying to figure it out, and a sudden shift in the inner attitude and an approach to the outer situation appears, is *let come*.

Considering the flexibility of the movement into different qualities in "from where one is attending" scaffolded by the multi-dimensional understanding of metaxis. This is not like when I was, kind of dwelling in the east of the wheel as, blurred between a fictional bag-lady and a reality of existentially trans-like lucid vision, but it has similarities with how me and the by-passer creates each other. It is not like the moment when ... on the horse-back consciously gearshifts herself into spontaneity on command, or I do the same as an actress in the gypsy-role. It rather seems like a direct gravitation into the centre, in which all her trans-contextually interconnected patterned relations of experiences associated with the situation are accessed in a spontaneously and suddenly emerging re-combination through her - out of "thin air" to match up to the complex challenge of the situation. Maybe she, just as the Japanese artists,

had pondered this dilemma in different ways for many weeks before, for this acting from source to emerge? She stays “sober”, discerning, yet immersed in a flexible association from in between different circles of metaxis and she can co-create with others and also invite them into the same “serious playfulness”. The children one can imagine, might still (even at age ten), have their sense of “natural play competence” applied to learning more intact.

This is at once a three-layered story of transformative change, an I, We and It that her educational agency and the participants are embedded in. I as the agent, in an interactive we, that is embedded in the re-cultivation of a historically formed learning culture, yet emerging new in the now. It has its conditioning Past, it is searching for another Future, in the only Now there really is. Her improvised pretext can interact with the emergent complexity of the situation and move it in the originally intended direction of teaching the theme of the Vikings, but in an original, unplanned way that includes and uses the performative ecology and elements at play in the actual now, much more in an aligned coherence of an ATD-based practice, than a traditional educational format. It is an example of a total re-framing of an ordinary educational situation opening for explorative learning that allows for a co-constructive dynamic event to appear. It paradigmatically transforms and re-configure relationships of inter-dynamic and -functional elements that traditionally can be polarised and oppositional in a conflicting way in traditional educational epistemological - ontological coherences. It resolves the bifurcation of play and work. Like the interrelations of facts and fantasy, movement and stillness, spontaneity and focus, discipline and playfulness, social dynamic balances and control, knowing and not knowing, who is the teacher and who is the learner, the classical scenography of a classroom staging for a monologue and status fixed interactivity and the open space for dialogical and embodied collective interaction. The educational scene is turned into a surprisingly inclusive and inspiring event. It opens up a question about what forms of learning can be activated, if the performativity of education is more like an art, rather than an instrumentally planned process.

In the dialogue after the exercise we shared how she connected this memory to our actual exploration. If this incident was before “just a coincident” and curious memory to her, she in our framed context seem to have moved into an awareness rising process of contextualizing it, framing it into a new level of understanding and insight. One interpretation is that the exercise helped her to more consciously starting to cultivate an ability for enacting transformative changes and learning in her own agency to be applied in her pedagogical role as un

presencing improvising mode in relation to a chaotic or perplexing situation, in which something in her already new how to “act from source”.

This capacity can be used no matter if you follow a pre-scripted didactic course of events that needs to be experienced in fresh ways or if you actually throw your plan away for a moment and dive into an improvisational unknown, like Eisner suggest that art can teach education.

The tacit and invisible dimensions taking imaginative but tangible and expressive forms, the embodied collective improvisational nature of the action, the role taking and acceptance of “as if” interacting “transploratively” with “what is”. It all resonates very strongly with what is professionally trained as modes of knowing and engaging in the field of theatre and drama, and that are identified as very helpful as teacher modes of improvisation.

I as a theatre and drama practitioner have a terminology to articulate what she is "inventing", as a drama in education convention called “teacher in role” in a process-drama, as shared in the introduction, although it is not a familiar didactic approach or term to her. And the first point is not that it has a name, but that it emerges as something that spontaneously works, in other words it teaches about how knowledge can be created and cultivated in an experience-based practice, especially if it uses an extended epistemology as in this frame. To have a terminology and collective awareness of aesthetic learning processes as an educative strategic way of working, and the specific convention that emerged here, as it also exist in the ATD-practice field, can of course advance the professional use of it, just as asked for by the teacher in the example in the introduction.

### 7.3.2. Perspectives from other participants

The strategies to apply especially framed and deep improvisational creativity gave us the previous story as one reflection that opened images of enacted entrepreneurial learning and pedagogy qualities into the open collective intra- and inter-subjective space. We were experiencing through the imagination of the other, in Vygotsky’s understanding. Another teacher shared that he connected his imaginations to open up to dare to have real feed-back from students, so that he as a teacher could listen with sensitivity and lead in a deeper reciprocal interconnection with the students, not being separate or “absencing” from them in a teacher role that created an excluding distance. One person, just like in the introduction, felt very challenged and provoked by the fact that we in this professional training for teachers



where using “play”, and embodied ways of interacting in the middle of sharp analytical conversations in our learning process. The bifurcation was both activated and de-activated for different individuals. Of course, it is not the habitual way of engaging in teaching- training in the Swedish educational cultures, and this intervention did not have the right conditions for building and establishing contracts through a design focused on really bridging these gaps, which shows how crucial that is to provide a chance to re-learn and feel included if one is unused to a social/aesthetically based practice field. I have learned over again in these courses of events that it takes time, experience-based introduction and acceptance of different starting points to build trust to include more vulnerable and “forgotten” or maybe never even socio-culturally learned modes of knowing and expressing ourselves through our theatricality.

#### 7.4. How to re-cultivate learning cultures

We kept on asking ourselves how these challenges could help us cultivate an appropriate future-oriented learning culture that included new approaches to what these issues were actually holding as seeds for us. And we were opening up to what role different ways of actualizing entrepreneurial learning written into the new curriculum, could play in that. There were different streams in our input and conversations, and moments when our little micro-learning situations seemed to be a terrible mess embedded in a Russian doll of different layers of contexts. The dolls were constituted both by deep layers of socio-culturized internalized patterned behaviours within us, as well as historically formed ones in the norms, values and structures of the educational culture, not helped by educational reforms with political signatures rather than insight into teaching and learning. The dolls were sometimes embracing wider and wider contexts that extended out, but were at the same time interconnected with our educational context. We connected this to challenges in society, in our times, paradigm shifts and into the existential dimension of what it means to be human. Not in a direct linear way, but in an indirect way, even though there might be paradoxical jumps between the different logics and rationalities. Jumps that a poem, a song, a story or an embodied gesture is so good at making. For example, when my colleague Bengt, one morning sang this poem, accompanied by his mandolin.

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*The earth you cannot change. Make still your stormy soul. Only one thing you can do, do good for another human being. But this is already so much that the stars themselves are smiling. One hungry human less, means one brother more.*  
Stig Dagerman

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Sometimes, like in the silence after the song, the little bellies of the dolls seemed to open all at once. Just as in the story with Sigrid there was this sensation of someone giving voice to an instant release of insight and/or action coming from the emergent in the moment, rising through the embedded layers that we had laid open, and transforming the whole. We were going from feeling victimised by another implementation of an educational reform to taking the initiative and small steps in co-producing the reality we really wanted the next generation we were teaching to have, through changing ourselves and supporting each other. There were moments where the resistance and resignation suddenly were gone and resolved into a sense of deeper meaning and passion for education, in which we seemed to have access to a collective way of attending which expanded our circles of solidarity, a gear-shifting movement from ego- to eco-awareness. And the aesthetic, socio-cultivating tools and signs played a crucial role in those shifts.

One strong focus in the field work of the thesis have been to have an organic interplay between theory and practice to try out and understand performatively how to include the layered depths of contexts, the many dolls, in the learning process and the paradoxes that arise in that. That is to engage with the embedded and emergent in transformative learning. It has included to try out how the theatrically art-based conventions ways of transforming consciousness can help structure and organise this kind of learning and shifts in the social field of institutionalised as well as socially innovative educations. To become an organisational actor that is not just reactively resisting or adopting. A professional that can “catch the process of a social reality creation in flight” (Sharmer, 2009, p. 106), and as suggested by Fullan (2006, p 113) to be “a system thinker in action”, that collaboratively have impact together with others and develop an “action poetic language” referring to Perkins (2003) in reforming education. Or from a deeper ontological point of orientation, “a systemic transformer in action” that can enact the difference between reactivity/adoption and deeply life-affirmative aesthetic resistance, with which you as the educator can get a grip of the art of co-editing a less bifurcated practice. In a meta perspective the re- cultivating of the learning culture we were aspiring for through applying socialites, sensibility training and faculties from a social/aesthetic practice field inspired by some of the art-inspired modes of entrepreneurial perspectives absolutely activated characteristics of transformative learning.

## 8. Professional testers

The disposition of this case will have similarities and yet be different than Chapter 6, the Bridget Project. The outer frames for the project was introduced in the method chapter. There is an explicit inclusion of wheels and keys in full images in this chapter. There will be a short introduction 8.1. about conditioning factors and frames for the learning journey that these educators and their participants had already cultivated as I was stepping into the project. It will be induced with some exemplifying impressions from our process together, exploring their relational qualities and inter-dynamics. This case did not end up in a staged performance, even though a process of using the participant life story material in dialogue with the enfoldment of their professionalisation story was part of the process and got enacted in different ways. Yet the narrative structure of the Greek myth about Theseus played the same crucial role as a script. It embraced the complexity of their processes over time and space and its transformative dramaturgies and trans-contextual multi-dimensionality. A generative collective meta-analysis of the whole mind-and landscape of experiences emerged and became mirrored in dialogue with it. It shed light on and gave the participants a critical, creative and emancipatory perspective on their past and emerging future with many revealing insights. Even if that frame emerged at the end of our process, I will start by presenting the myth in section 8.2. and use it for further retrospective analytical references of the whole process, starting in section 8.3. presenting the formation of the educational and researching context. From section 8.4-8 the stages of the overall process from theory U is loosely framing the time-line (phases) and progressive overall development of the process with impressionistic and deeper interjected analyses and examples. Section 8.4. a first stage – give the outlines for how relations and focuses are forming. Section 8.5. a second stage describes a deepening interconnectivity and the cultivation of a socio-aesthetic generative practice field. Section 8.6. a third stage – focus on the refinement of improvisational frames to develop transformative learning and agency in professional roles and group- dynamics. Section 8.7. a fourth stage – focus on the formation of a sense of performance, framing the process. Section 8.8. a fifth stage – shares how the myth came into the process and created an analytical meta-lift. Section 8.9. Contains the closure of the process, including a conclusive last session of a stimulated recall in action. It took place two months after I had stepped out from their process. It equals the post-evaluating conversations that I had in the Bridget project, aspiring to established if any learnings had possibly transubstantiated into an enduring capacity in practice. It holds meta-conclusions that continues into chapter 9.

### 8.1. Me stepping into their river and flow of events

First contacts were made August 2013 and the last session with the participant group occurred 8 October 2014, with a post-evaluating conversation 6 October 2014. This session mirrored the post-evaluating conversations I had in the Bridget project, aspiring to make clear potential transformations establish as embodied in enactment - possibly transubstantiated into an enduring practice. This group, however, had a much more expressive access to their emerging understandings through performing in action, rather than formulating themselves in meta-reflections and in writing. Their reflective and reflexive capacity was much easier stimulated, in direct connection to experience-based processes. During the year with the project I participated with an average of 4-5 working days with different sessions per month, together with either the educational team (ET) or the participant group (PG) or both together. In between our sessions there were a stream of meetings, conversations, interviews, me joining the group in different activities, public and professional events. As most of the events were filmed or recorded, I spent time looking through our processes in between our physical meetings, as part of the design, and I returned to specific material for deeper analyses. (I was in the same period, also involved in another parallel innovative educational case of Cultural Communicators. That experience is not part of the empirical material, but I want my gratitude to it to be clear, as it influenced much of the learning curve for this project as well).

I was invited by Ingrid Lysell Smålänning (from the Bridget project), one of the core members in their educational project team. They all had motivation, openness and willingness to take part in building a collective generative field process of learning, co-creation and research together, and therefore my relationship with this setting grew deep and rich. This education had very much been invented by the educational team, a vision developed on foot, following the pace of every day needs and preconditions of the participants. It grew step by step with situational flexible purposefulness. The level of experimentation was high. Ingrid was anchored in our earlier experiences and the groups needs and overall process. She acted as a bridge and facilitator that made our collaboration very smooth. With ease I could step right into the process and become a direct part of creatively responding to their enfoldment, including co-educating us all in the researching dimension.

### 8.2. The myth as an associative meta-analytical frame

As introduced in chapter 4 the Greek myth of Theseus became a narrative map which helped

us both to unpack and gather the life-stories and the professional learning journey. It catalysed different alternative forms of interpretations and meaning-making that helped unpack and understand the personal and group experience in a cohesive way in a creative now. It was poignant the way it revealed embedded suppressive patterns and gaps on the collective, societal and family level that indoctrinated their own stories in a hidden way. It helped imagining a future expanded Self as part of a professional role. It organised a holistic frame for understanding the individualized hero/heroine journey for each participant but also collectively with socio-cultural internal and external contextualization. I will give a short summary here of the part of the myth relevant to this work and reveal some underlying themes that were used. I will then apply the myth occasionally in presenting a continuous analysis of the findings that originated both in our collaborative process, and perspectives that I discovered in later analysis. I will describe the joint process and analyses as they entered our journey in more detail in section 8.8. The details and versions of the myth that I present come from a melange of reading that I have applied in practice (Lindskog, 1988, Hard, 2003, Chapter 10). Oral traditions have always allowed for adding and leaving out things in a story in alignment with situational creativity to capture in symbolic ways, what is part of the lifeworld of the audiences. The shaping of these stories has always been influenced by who wrote them down and when. The same applies here, as the main story was continuously adjusted and used to contextualize personal experiences in a collective meta-fictive setting and metaphoric way. Sometimes the specific details of a version opened up interesting interpretative associations and there was a strong affinity with the method of process drama used in ATD. As a collective we entered different positions and characters of the drama or story and developed a sense of holistic learning. As Clarissa Pinkola Estés' view (1998) suggests in her Jungian analyses of stories - every individual has all the characters and angles of the story inside. It means that you end up experiencing an externalization of your internalised circles on contexts and seeing the whole from a metaphoric and fluid mindset, that originates in the space in between and betwixt, rather than identified with a specific time, space, position or opinion.

Summary of the myth as a hero's journey, some of its thematic streams

The myth starts with Theseus' father King Aigeus in Athens. He is married for the second time but yet to have children, seeking counsel from the Oracle in Delphi, who gives him an obscure and metaphorical answer about "a wine bag that will sprout with great force". King Pittevs in Troizen interprets that the situation can be turned to his advantage, and he sees that

Aigeus marries his daughter Aitra in secret, as he understands the child will become a great ruler. In one version Poseidon gets involved in the conception and is a form of godfather or gives his divine powers to the boy who is born. Of interest was a creative interpretation of the Gods as a potential dimension of anyone's future or more expanded Self. A perspective similar to Allern (2001) and Linds (2006) referring to Plato's view on metaxuon, in which the spirit - our creative imaginative attention (east in the wheel of human aspects) is catalysing and mediating between our human ordinary (what is) and divine potential (what if) through which our sense of Self can expand and we can encompass a wider circle of solidarity. We become divine when we mediate the balances of the greater crises of humanity with an eco-awareness. This potential can be turned against oneself, if not used in alignment with purposes greater than of a reduced and identity-fixed ego-self.

Aigeus needs to return to Athens to protect his territory and leaves mother and child be. When he departs, he hides a pair of sandals and a sword under a big rock for his son to take hold of when he is of age and able to lift the stone. When that happens years later, Theseus sets out on one of his first heroic adventures for the greater good, punishing and killing evil giants and ambushers all the way to Athens. Arriving as an unknown stranger at the court, the new wife of King Aigeus, Medea, is the only one grasping that the son and heir to the throne has arrived threatening her position of power. She presents him to her husband as an enemy and with his consent she poisons Theseus' wine. At the last minute Aigeus recognises the sword, saves and welcomes his son, and renounces Medea. A useful theme that starts here and resonated with some of the participants, is the one, of being abandoned by a parent, or having one that is not present and who indirectly just sees you if you are "good enough" and can prove yourself worthy. This can push you into being an overachiever. Rivalry with a stepmother is of course also a possibility.

Theseus settles in Athens - the *hero* having left his *ordinary life world* (words in italics are the key words from the 12 steps from the hero's journey by (Vogler, 1999)) as the first step on the hero's journey. Now accepted by his father but still wanting to impress, and maybe also revolt against his father, he decides to go on another hero's journey. He is *called to the adventure* to save the 7 innocent young men and 7 women that his father is sending to king Minos on Crete to be sacrificed. They are a tribute for Athens 'defeat against King Minos' naval attack. The same tribute is made and is sent every 9 years. The young generation are to be food for Minotaur, a half human and half animal "monster", son to king Minos and his

wife, that the king keeps locked in a labyrinth. Minotaur was the fruit of a conception between his wife and a bull that she became obsessed with, due to him being cursed by Poseidon as a punishment for him betraying Poseidon. This is a family secret, and Daedalus the architect was sent for to construct the labyrinth, that would keep the whole affair and Minotaur concealed. One theme that became of interest here was introduced in chapter 4 and I repeat it here. Kings and the Kingdoms are involved in devious power struggles, that sacrifice the innocence of their citizens. They were opened as symbols that mirrored different internalized and externalized structures and patterns of societal and family authorities. In this case institutional and family authorities in the participants' lives and project could be seen to play the same suppressive role in their own dramas as in the myth. It put their patterns of failures, co-dependency and subordination in perspective, in relation to misuse of power and concealing and being loyal to family secrets in their social, educational and professional life stories.

The next passage is often referred to in art and culture. Theseus joins the ship to Crete, sets foot on land and meets the eyes of Ariadne, a daughter to King Minos. She is the one that gives him the thread to hold on to, not to get lost when he enters the labyrinth. In some versions she falls in love with him. In others he falls in love with her and she is then keener to help him in order to leave with him and escape her family, and or to kill/save her half-brother. The options are multiple. The thread of Ariadne can be revealed as an act of loving and supportive collaboration, of cunning sobriety and excellence in meeting an impossible challenge. It became a strong symbol for those qualities present in the relational textures of the participant group and the educational team. Ariadne is part of the *ally and mentoring* forces, and the *enemies, the hesitation and the test to pass the first threshold* are represented by the boat journey.

One version gave a very extended and rich story of what happens on the ship, before they arrive. On the ship, the captain assaults one of the young girls, and Theseus stands up to him (a *set-back*) and the captain takes off a ring from Theseus' finger and it is *thrown overboard*. Theseus jumps after it, or in other versions he is thrown overboard. In the fall, he loses the ring, given to him by his father and it sinks to the bottom. The captain is an antagonistic force, that in some versions is King Minos, coming to Athens himself to collect the tribute, and on the way back he assaults a girl and challenges Theseus when he confronts him. In that version it is King Minos who throws his ring into the sea, and challenges Theseus to prove that he is a

semi God protected by Poseidon, by retrieving the ring (Hard, 2003, p. 345). A dolphin (a form of Poseidon his godfather - a *mentor that now leads him to a sword/crown*) comes to his rescue and leads him down into the depths of the Kingdom of Poseidon. Here he retrieves the ring, and he is also given a golden crown to wear (he disconnects from the ring of power from his father and is to step into his own autonomy and wear his own crown). He is thrown back up onto the ship. Thematically Theseus' process of rebelling for justice in the world indirectly throw him off- and into his own depths and process of maturation. He is now thrown into the *mission* in a deeper sense and *takes it on fully*. What he actualizes there, later gets interconnected to how and with what outer means/inner faculties/functionality he defeats Minotaur. It became of interest to open the symbols to enlighten our process, of understanding how you can meet your own inner monsters in your labyrinth of confusion and fears and how you have to learn to use your "God given inner gifts" (consciousness, awareness, attention, creativity, critical view, knowledge, serious playfulness, reciprocal collaboration) to succeed. This was very significant to the group.

Entering the labyrinth – *the innermost cave*, Theseus manages to kill the Minotaur – meeting *the ordeal*, and in some versions, the crown that he now wears, starts to glow and provides the light in the darkness that helps him see, and defeat the monster. The hero has now *seized his sword*. Another attribute of interest is that he cuts a lock of Minos' hair (symbol of power), with his sword, and that disempowers him. What is our own sword (our sharpness in seeing) that we can use to cut through our fear-based imaginations or beliefs that keep us stuck and in shame, hiding, in denial and confusion, raging around our innermost cave and sacrificing our own unique way of being?

After following the thread (of faith, trust, help, love, knowledge and wisdom) out of the labyrinth – *the way back*, he must flee, and he takes Ariadne and her sister Fedra with him on the trip back to Athens. They make a stop on the island of Naxos, where Theseus leaves without Ariadne. This is a very intriguing turning point that has been refined in different ways. He leaves because he is drunk and forgets her? He leaves, because Dionysus demands that he leaves her without a word, as she has been betrothed to him since she was a child. Ariadne is left crying on the shore, but she does marry the God Dionysus and becomes "her own". Theseus returns home but forgets to change the colour of his sails, so his father thinks the black sails means his son is dead, so he kills himself, throwing himself off a cliff. Both Ariadne as the heroine and Theseus as the hero *resurrect* from the final test of separation and



threat, applying their new abilities. The underlying themes of interest can be of love and betrayal, misunderstanding, faith, stepping into your own ability to respond to life's challenges and take faith in your own hands, cutting off the umbilical cord to outer authorities, family loyalties as well as co-dependent love relationships, and to find your own authenticity – which is the *bringing home of the elixir* for our heroes and heroines.

This was one of the first associative images that I made of the whole mind- and landscape of the Myth:

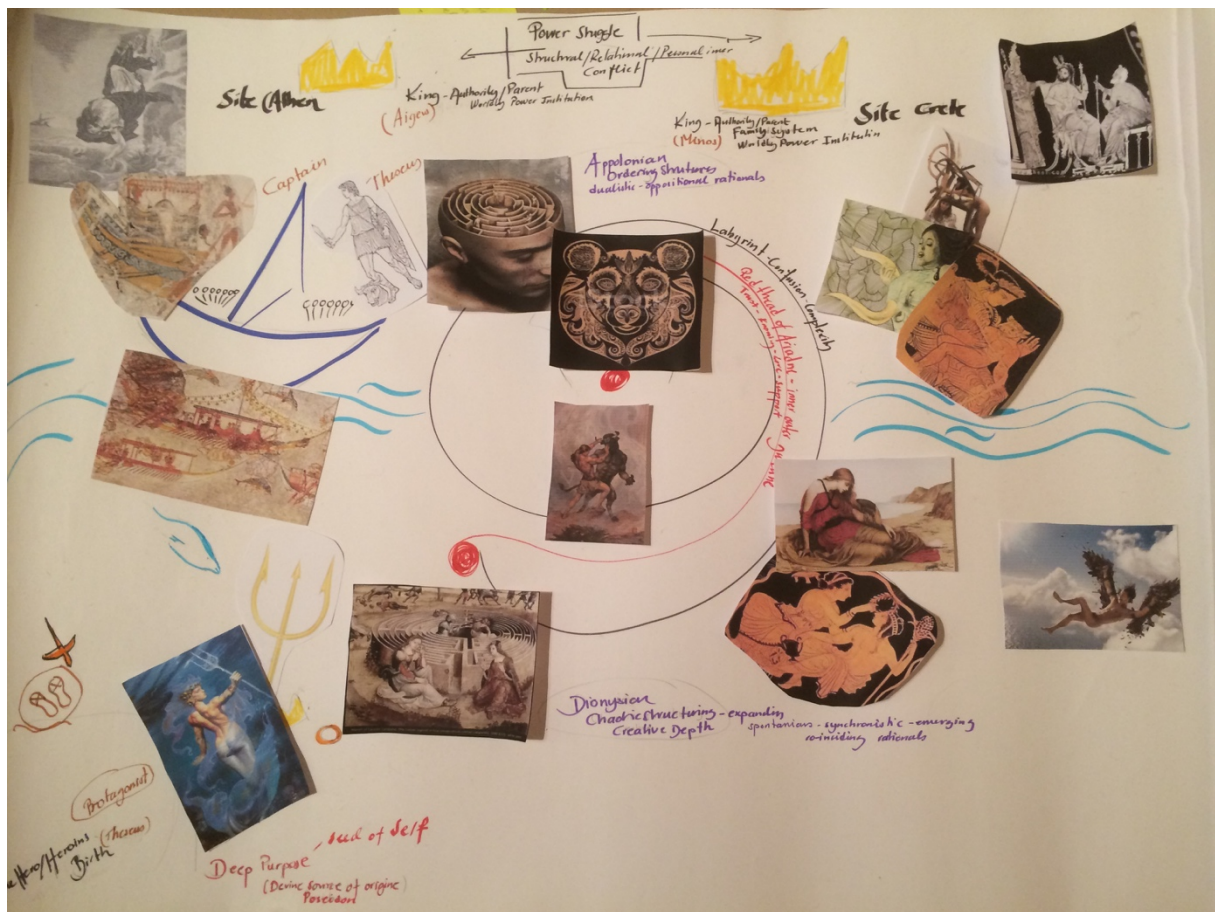


Fig. 46. A sketched representation of the Myth as an overall analytical frame of reference.

The analytical map became more and more refined and dressed up in the specific clothing of the unique experiences of the individuals and the group. *The worldly site of powers* (Athens and Crete) are represented by Crowns, as tops of mountains, authority figures/Fathers/family system/, that creates secrets and power struggles that sacrifice the innocent next generation. In the centre is the labyrinth (the hero's exterior/interior confrontation with his monsters/conditioned belief systems). The boat that crosses the sea on the journey of liberation, makes the hero/protagonist make a Deep U – dive, down to the bottom and find his

inner light/purpose/tools. The bottom of the sea/consciousness/mind and landscape is also where the original stories begin. The birth of Theseus is connected to Poseidon - which I interpret as a seed of our Divinity/spiritual Self- or our Highest Potential Self, or self-evolution in theory U terms. It got merged/juxtaposed with the deepening depiction of theory U, and the ice-berg model in the structural field of attention, the insights embedded in the wheels and keys with the transformative multidimensional flexibility and spiralling movement into the “centre of the labyrinth”. The labyrinthic is connected to paradoxical turnings inside out, how to move from ego-awareness to an expanded future Self and a collective co-empowerment to embrace wider circles of solidarity, within a society suffering from the three gaps of individual/spiritual, social and ecological crisis.

### 8.3. The history of the formation of the educational participants and the educational team

The idea to educate professional testers was born from a combination of inputs, based in the Design for all process, that made it an entrepreneurial and socially innovative project. As referred to in chapter 4, Design for All is a design process aspiring to preserve and strengthen human diversity, social inclusion and equality. It uses large test-groups that give feedback on designs of products, environments and social processes that are prototyped in practice in relation to varied forms and qualities of abilities as well as disabilities. It is a compiling process of developing inclusive Design for all. The central idea of building an education for a professional tester was that in their professional role, their own ranges of disabilities would be reframed as part of their valuable asset and resource rather than a shortcoming. It acquired the development of a specific form of educative participatory design-process where the educational need for the test persons and the ability to co-design became embedded in one and the same educational and professionalizing activity. The ideas, values and focus of the design-for-all process moved to the targets of both product, environment and educational processes. Just as in the myth, the uniqueness and respect of the innocent core in people are put on the front stage. The participants gave witness to a spectrum of ways they experienced having been sacrificed on the economical and sociocultural alters of rational and prestigious norms of capitalistic, and professional successes, status, power and non-critical values and perception of normality. Suddenly suggesting that the unique needs, ways of functioning and values of a pinioned individual would have full credit to co-shape conditions for labour and working life, economical premises and production, were very challenging to a lot of norms and hidden agendas defining normality, innovation and developmental growth. And it

questioned the line between functional/dysfunctional, able and disable, normal and unique in radical ways, even sane and insane in Foucault's perspective. The educational project I was stepping into had already been going on for two years. They had cultural capital in the group built up by daring to share and making all that was under the surface come into an inter-subjective transparency as pedagogical entrances. But it was not an easy road.

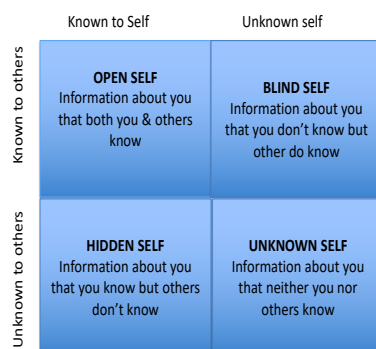
#### The participant group (PG)

With the participant group there was an openness of mind, heart and a broad willingness to experiment in practice and be in verbal and reflexive modes of exchange, which helped create a very fertile ground soil for our collaboration. To express themselves in writing was a much more challenging literacy for most of them than verbally sharing and storytelling, as well as enacting. Some had Swedish as a second language, some had never had a chance to develop their writing skills, and the ones who had were not used to writing in a personally and meta-reflective manner. Many of the participants had come to this project with deep psychological wounding's, physically bad conditions and sometimes socio-economical difficult challenges. One in the educational team the Heart (the educators were named the Heart, the Rock and the Whirlwind by the participants, see below) told me:

The professional testers ... they are very affected by the reality they take part in you can say. Both organizationally and developmentally and economically and a lot of things... this is why one cannot just go on and push ahead, because everything has to resonate with everything around, with the right time and right phase, and that has been our challenge all along... (the Heart 10, September 2013).

I have given the five participants the names from the Viking and German mythology that I felt resonated with some stronger aspect of their character, that we together in a process helped to define as their inner deeper authentic powers. I aspired to scaffold them to discover and discern between their underpinning authentic Self, their socio-cultural conditioning, and their professional role. I used the same principles that appeared, when I had analysed the differentiation in the rehearsal scene in the Bridget case, with their personage and character and stage-self, but also a deeper abiding inner sense of awareness and self-worth at the core. I name the participants: Brunhild a straight forward powerful woman with the gift of speaking from the heart, Ida a gentler woman and with a hidden treasure of clarity and wisdom, Oden – the elder one in the group, silent and suddenly speaking in tongues, Tor – the one who strikes with authority and skills, and Loke – a trickster, who is not who you think he is.

As indicated, there was a natural need and an already cultivated manner for this group to involve and share the very personal and subjective starting points for each individual. In my understanding, sharing their often very challenging background experiences was not made with therapeutic intentions, although it had that effect. The intentions had to do with becoming aware of the personal patterns of behaviour and understanding, that blocked the access to the professional skills and competences they sought to develop, and to learn to trust each other as a group. Not having to hide, but rather transparently facing themselves had become part of a growing strength in the group, that was very easy to build on. One theoretical and practical reference for this understanding that they were familiar with was Johari's Window, developed by Joseph Luft and Harrington Ingham (Luft, 1969). This is used in self-help processes where there is a gradual expansion in the awareness and transparency about your unknown, hidden, blind and open self.



**Fig. 47. Free design of Johari's window inspired from Luft (1969).**

There were many different processes in which they had already established a way of connecting the personal development to the educational and professionalizing process, including role-taking to test practical situations and cultivating group collaboration. It made it easy to openly invite them into tailor made exercises and processes of an ATD nature and the use of metaphorical storytelling. I could try out many indirect ways to introduce an awareness-based theoretical frame in an embedded proximity to the training of the agency and logics of actors and ensembles and create a modelling and blue-prints for renewing the qualities of their social and professional interactivity.

The educational Team (ET)

The initiator of the overall projects that had led to this new education was a professor in Design for all. The professor was a part of the educating team, but also connected to a University in Sweden, with a network of applied research for producing offerings in collaboration with big businesses and public corporations. That platform was brought into the project as part of the professional training grounds. Here she will be called WW (the Whirlwind). It was a name coined by the participants' collective description of his/her personality when in educative role. The naming came in one of our sessions with educators, participants and I, in which we explored the interrelated qualities of leadership, learning and participation in co-cultivating this innovative learning process, environment and culture. At the stage when I entered the project, there were two other core members of the educational team established and five participants. The project had gone through different stages with a variety of lecturers, workshop-leaders, and a long period of everyday trial and error with initially 10 participants. In this project the role of my colleague and "gatekeeper" Ingrid Lysell Smålänning was to focus on the group process of the participants and the participants coined her with the name the Heart - "it always tickles in the guts, when the Heart comes and one knows something real is going to happen" (Tor).

The third person in the educational team got the name "The Rock", and he was initially employed by the Swedish employment service (arbetsförmedlingen) that cooperated with the public health security services (Försäkringskassan) as well as Samhall (A Swedish governmentally owned public limited company, with the mission to create meaningful and accommodated work for people with any form of conditions placed on them "outside the frames of the ordinary labour market"). His objectives in the process were to explore new interfaces for his representation, how he could better mediate his role and the public resources in favour of the participants. He formulated his creating orientation and values in his mission as a devise saying: "public structures should serve the development of the people they were invented for with flexibility in soft structures, and not make people bend by the limiting rigidity of the rules" (my re-construction from journaling notes). I interpreted and saw in his action and sensible co-operation with the participants that he incorporated a very informal role. He really exercised how he in his organisational role could structure, as well as flexibly and sensitively serve the unique needs, expressions and abilities of the participants in a co-creating process. He was really an important Rock for the participants in supporting them to learn to handle the relationship to rules and society in a humane and co-empowering way.

Even if these three people all had the same “good intentions and visions” for the participants and the ground-breaking potential of the profession of professional testers, they all had difficult challenges in gliding between the roles of providing innovative practices and human unique support and also breaking the required new systemic grounds. Sometimes they needed to protect the participants from the system, and sometimes to challenge it. They risked “betraying and sacrificing” the participants, if they started to cultivate a “promised land” of working opportunities based on the group’s own specific competences and conditions, and then had to deal with the “demands from the institutional or business world”. It was a conflict to be creative with, how to make attractive the needs and premises needed for the good or different shaped performances of the participants, in the public social field.

#### *A mythic meta frame impression*

Within the educational team, conflicts of interest and differences in how they worked became apparent, but a very frank conversation was opened, with the help of me, using our created frames, lifting their experiences into the meta-level of observing them as all “playing a role in a greater game or social play”. The game/play and hidden script was conditioned by the upper levels of systemic structural gaps and lower levels of internalised pattern, in the “whole map of the social field” in a kind of social myth. Even if the frame of the Greek Myth came later, the metaphoric play with the concept of being a social actor and part of an already written play that could be made conscious and rewritten, was initiated very early in the process (cultivating a form of systemic, theatrical awareness).

The Whirlwind was described by the other members of the team as someone coming and going like a “guest performer”, and while his/her presence was very inspiring and gave the group and the individuals a boost, inspiration and hope, his/her absence was identified as really creating problems. It left the group in a big gap between starting things up inspired by a leader, and learning how to apply, create follow through, and find autonomic consistency and self-confidence in the learning process. The Rock and the Heart described how that conditioned their work of being present with continuity each day, creating a sustainable container and picking up the pieces.

*We have held the container to such an extent, that Tor, trying to see through the hidden agenda says: “It has been fantastic to be able to have a controlled form for crises, it has been enriching” ... so he has experienced so much faith and trust in us that he thinks that it has*

*been a deliberate strategy... as we always have pulled through and created more learning and changes in our own ways of handling things and collaborating. It shows how good we have been at handling crises, never got afraid. (2 December, 2013, The Rock)*

They started to discuss the dilemmas as different roles in which the Whirlwind was defined as someone who was the pusher, but also in one way, the one who had responsibility for reaching the target achievements in relation to creating real working opportunities and responsible for the formal educational plan.

*The Heart: How can we use this?*

*The Rock: There are possibilities...*

*The Whirlwind: The gap...that a crisis appears... (means when she leaves) they have a great will, they say it as if they are capable, but when I disappear then the crisis is coming.*

*Inspiration and demand become a push-pull. (The attitude of the participants is described as driven by fear inherited from school educational culture) now we have not managed our homework, how will we be approved? That comes from society... (2 December 2013).*

They discussed from different angles, picked up threads from earlier discussions about how they might share the different roles differently and saw to it that the Whirlwind did not end up alone in the instigating role, while they were in the holding/managing one. They identified that they consciously could take more and joint responsibility, but that the WW also needed to scrutinize how he/she “played along” in the role... what were his/her own blind spots that he/she got caught in. (10 September 2013, 2 December 2013)

It could have been tempting to ascribe the differences and conflicts to a matter of personality, personal ignorance and professional strategies, which was absolutely a part of it. But afterwards, when I put their approaches into the map of the Myth, I could see additional dimensions. They were all challenged by systemic influences, but the real differences were connected to how they handled it, and the breakthrough came when they could see it collectively (become aware of themselves as the system). They flexibly moved and expanded the dimensions and meta perspectives and become aware of their reactions as individualized versions of socio-cultural and economically-politically inherited conditioning in the field and could dichotomise their identity from that pattern which freed up a creative zone. Their tasks and roles were embedded in outer structures like market forces or Society’s institutionalised

rules, which put different demands on their roles in different situations. As someone providing working opportunities for the participants within companies that functioned under a logic of the market, it was not easy to negotiate a paradigmatic shift in the field to make them see new values in services being provided in different ways. But on the one hand, that was their creative task, to change the frames of references around these people in dialogue with the socioeconomical environment to make them attractive in their own new right to the market. A change from first to second degree solutions through reframing. On the other hand, there was the challenge to help the participants to transform their self- image, to dismantle the labyrinth of suffering and hiding, by presenting another logic that allowed them to meet their own inner Minotaur.

The Whirlwind was entangled in the double binds between different agendas and interests governing interfacing contexts in the overall project. Her role had to take part and be coloured by paradoxical general forces in the meta-drama between economical, educational and professional competitive agendas and the unique collaborative expanded perspective of design for all. The project was aspiring to find a new level of aligned coherence with a change in the game itself, change of rules of engagement, functionalities and socialites governed by competitive excluding to win-win including solutions. Part of it was to create ZPDs for a transformation of self, group and society altering from a reactive-responsive orientation to creating premises for the unique unfoldment of everyone's uniqueness and collaborative strength of engagement.

In these difficult challenges, they were sliding between being Theseus, freeing the new and innocent, fragile birth of the participants' life-stories and future professional roles, then suddenly finding themselves acting out as hidden and unintended Captains, or Kings Mother/Father figures misusing power and trust. How would they do it, not to be allied with the suppressive powers and games behind the scenes. It could suddenly turn their sincere intentions of sticking their noses out for the marginalized - into a superficial sociocultural rhetoric of equality. They all wanted to be Theseus rebelling and outwitting the system, as well as leading a process of healing and courage for the participants and themselves, meeting within themselves the hero and monster and transforming the system by transforming oneself. But sometimes they were caught in the middle of being imperfect humans. When in a leading position, you move between different trans-contextual layers (double binds) that your role is interconnected to. In this case, being a Theseus – a human being on a hero's journey among



and together with the others. Suddenly you are in charge and become appointed to Captain (you represent an institution, you are “the teacher” in this case). Next, your Captain’s role is interwoven with agendas and interests from the Kings in the Kingdom (in this case the economical and socially conforming forces and institutions that were part of the network or field). Sharing that they became aware and wove a strong thread of compassion for the self and the other, beyond the roles accredited by “the prevailing internal-external system”.

### *Guests from the Kingdom*

Samhall, the institution that would “normally” step in and organise some kind of occupational activity for this group of people, but often did not manage to get people back into the societal platform of labour, were following this project and became startled by the approach developed here. The Heart informed us that Samhall had become very interested in the result from this process as two of the participants had formerly worked there, but they had now recovered in ways that Samhall found astonishing. As the Heart said “they” (Samhall) were interested in creating assignments for people to be activated (in challenging life situations). But in this project, they identified multiple innovative dimensions. On top of being merely occupied, the participants were to different extents re-habilitated and brought back to feeling respected and worthy in themselves, developing new skills (some that they were “not supposed” to be able to develop). They experimented with new forms of conditions for stepping into the labour market, on their own inclusion terms, not just integrated into the existing norm and social position/niche designed for them, and their transformation created benefits for society!” On 10 September 2013, I was present and listened to the conversation with the people from Samhall, Ingrid was referring to. I saw the images from the myth where the “hidden dysfunctionality caused a not all-inclusive normality”. I saw the surprise when the “poor souls who had gone crazy (or sane in relation to an insane regime of truth in terms of Foucault) and were lost in the labyrinth managed by Samhall”, were suddenly set free and somehow seemed healthier. It pointed to some interesting questions that became alive also in other situations with societal institutions confronted with the stories from this process. Who is the victim? Or where is the victimization and sound of victory in everyone? Is being part of normality not as qualitatively attractive as you imagine, when opposed to the actual reclaiming of your right to be unique?

#### 8.4. First stage - co- initiating each other

The unfolding of phases in the process will be loosely inspired by the five stages in the u-curve, but less than in the Bridget-case. The deepening analyses will mix with meta-reflections on the process. This stage contained initial conversations to get to know each other and initiate each other in the educational and researching projects, calibrate its frames and content and discover how to find concrete, creative and reciprocal ways in which they could doc into each other. How could we symmathesize in the joint mind- and landscape of their practice-led professional education and my practice-led art- and awareness- based action research process? How could we “uncover common intent – stop and listen to others and to what life calls you to do”?

#### First impressions – We broke into each other

In September 2013, I had a first separate meeting with the educational team (ET), who pre-introduced the whole idea to the participant group (PG). Then I had a very special day where I sat in, listening and observing the interactive activities of ET and PG. In the afternoon only me and the participant group (PG) had our first conversation. Meeting the Professional Testers as a group and individuals for the first time, turned into a strong and unexpected experience. It made me reflect both on my role as a researcher, and the difference between presentational and more factual/informative ways of expressing and synthesising information and description.

From the meetings with Heart and the educational team I had the impression, as confirmed, that the participants where used to share openly about them self<sup>s</sup>, and that they were curious and open about me joining the course of events, but that they really wanted to make that decision from a first- hand meeting with me. Even with that preparation I was somehow unprepared for the authenticity, directness and genuine way they had of sharing about all the challenges that they had lived through to be where they were today. Talking to Tor, made me open up to share about the same kind of wounds as theirs, that is part of my life, and what had helped me to deeply restore my sense of worth and belonging. I choose to become authentic around difficult experiences in life (they were not raw for me, rather something that I had worked through and could share in an open way).

On one level I observed myself and thought it was a natural way to respond. In order to build a rapport with these people I chose to become authentic around difficult experiences in life

(they were not raw for me, rather something that I had worked through and could share in an open way). On another level I questioned if this was appropriate in a researcher role? I do not have the absolute right or wrong answer, but in this case, I experienced it as creating a symmetric power relating within our researcher- informant/co-researcher relationship, aware of its basically asymmetric nature. That was a quality I welcomed to build our co-researching platform. Within the framework of theory U there is an exercise called empathy walk, that is used to train yourself as a three-level observer and actor in social interaction, moving from the surface into a deeper presencing conversational field of dialogue and exchange. It consists of you asking to spend two hours with someone as different from yourself as possible, and seeing and observing yourself build a rapport, and if you are building it...how does that really happen and what do you do? In that sense, I could see myself using the same inner pathway as I had done when I spent two hours with a Pakistani mender and seller of carpets. I followed and trusted stepping-stones of similar and associative experiences, building a platform of trust in the conversation that finally lead us to relating where we could experience ourselves as two humans, relating beyond the individual and sociocultural layers of differences. In that occasion I know the moment in the conversation when it happened. It was when I said: "so you mean that immersing yourself into the intimate creation of the pattern in the carpet, when you work with your hands, is like praying to God". He fell very silent and just looked me in the eyes for a long silent moment, then he nodded, and we just sat in silence. It was very beautiful and, we both knew that something had shifted in the way we saw each other from that moment. Like in the mythical map, the subjective and universal agency bled into each other and become different variations of the whole mystery of being human, and this can be one example of how the theoretical suggestion that there is an intertwined constitution of knowledge, reality and self, actualizes itself, especially if we start to research and observe the depths and subtleties of interior-exterior inter-dynamic.

Something of a similar quality and journey happened in the first meeting with this group. I felt that it touched me deeply to be invited straight into the subjective hearts of their life worlds, joys and challenges. I felt very welcome in a most generous way in their company. Some of my reflections in my journal that day were aesthetic ones. It pointed me towards interconnections between the dissolving of fixed identities into a fluid sense of Self, and the role of strong emotional material. In this group, it might have been that some of the wisdom in the understandings of Johari's window were at work. I think we had co-created

“transformative learning portals” for ourselves that day, that transported us into a new level of possibilities together. This was my summarizing of the meeting in an aesthetic response.

*As our stories broke*

*As our stories broke in*

*As our stories broke into each other*

*We lost our secret identities as the thief or the bereaved one*

*The oppressor, oppressed or the liberator*

*In our lives*

*No matter how poor, lost, hurt, wrongdoing, incapable, stuck we had been*

*There was nothing more to hide*

*Or to hide from*

*The restoring of an invaluable expanding Self*

*Was suddenly*

*An open source between us*

When I reflect further on this incident in term of the inner position of the researcher/artist it just reflects how much a researching process is a symmathesy, in which this most subjective experience can be given an objective and informative value.

Finding a common focus for the first action research cycle

The first intentions in relation to what the group was challenged with and what the next step of aspiration was, was formulated from the perspective of the (ET) and from the (PG) (some of the conversations and information are established above). How could they help themselves to develop a balanced and co-constructive relationship between their private/personal and professional qualities, that helped them establish a functional and fruitful team performance enacting their new professional roles? How could adding an action research based theatrical and experience-based training end exploration be introduced? How could that become part of and include sharing and reflecting, and articulate their joint learning journey as a collaborative PG and ET? Could it also help harvesting a conscious understanding and possible dissemination to others about how the education was carried out? How could we find the strength, strategy and creativity to pave ways in the socio-economic field for the challenges that their new profession was facing on a “normal labour market”, and the different premises that needed to be negotiated and made attractive for them to be invited and included? These

were the foci for our first and second action research cycles, and for how I could step in and start to design ATD processes to meet them performatively in these inquiries.

The ET saw that the PG in their daily training and educational process were shifting out from the strong focus on their personal healing journey and were stepping into discovering who they were to be in their new professional roles, individually and as a team. The professional and private dimension of the process needed to be handled in a more balanced way, so that their very personal and unique resources could be part of their professionalism, but not be taken over by their private lives, and challenges which our exercises seemed to scaffold. Even though it was important that if their private circumstances needed space, it was not excluded. Sharing was often used as a resource to create collective acceptance of imperfections and create awareness of internalized and individualized socio-cultural conditioning. Being accepted in a collective space seemed to heal oppressed wounding for everyone. I interpret that it helped create a sane critically aware transparency to reverse procedures of exclusion in Foucault's terms, self-regulated and collective ones. In this case not just the forbidden word, but the separation of insanity from the rational that can seem like a very extreme association of oppression was very real for some of these people. I think they had been on the verge of insanity in their isolated experience of being excluded by the rationality in authoritative regimes of truths that had no space for their needs. It had been a formula of success up till now in the cultivation of their learning environment, the social contract they had made, that you could come "to work", just as they were (sit and cry, or just not be able to perform, just be there), and therefore they had almost not missed a day during these two years. But now, it was also a voluntary incitement that came from the PG themselves. They wanted to find a professional way to function, also as a team (10 September 2013). The Heart suggested:

There can be a lot of external things, that they have been influenced by their whole lives... and it probably effects their whole level of stress, that they have never been able to really turn it off...and, as such, they can never have been able to fully turn on their professional side... they are kind of perpetually connected (The Heart, 10 September 2013).

The Heart and the Rock dealt a lot with finding structures to support this process, but also to talk and process incidents, and try to help them find ways of self-regulating themselves into a sane included sense of self-value and uniqueness. In a later conversation (20 September 2013), the Whirlwind, had an additional incitement in her role in the ET to step out of the "parenting roles". She felt the pressure from the outside frames of the project (as described

earlier), as she was providing the group with real assignment opportunities, and she wanted the PG to be able to succeed, and she wanted to keep and build a trust with customers to start to use the services from the Professional Testers.

How could they help themselves to develop a balanced and co-constructive relationship between their private/personal and professional qualities, that helped them establish a functional and fruitful team performance enacting their new professional roles? How could adding an action research based theatrical and experience-based training and exploration be introduced? How could that become part of and include sharing, reflecting and articulating their joint learning journey as a collaborative PG and ET? Could it also help harvesting a conscious understanding and possible dissemination to others about how the education was carried out? How could we find the strength, strategy and creativity to pave ways in the socio-economic field for the challenges that their new profession was facing on a “normal labor market”, and the different premises that needed to be negotiated and made attractive for them to be invited and included? These were focus’ for our first and second action research cycle, and for how I could step in and start to design ATD processes to meet them performatively in these inquiries.

#### 8.5. Second stage – co-senseing

##### ***Observe, observe, observe - Connect with people and places to sense the system from the whole***

This phase was absolutely part of the process and had been before I came. Throughout the build-up of the education a lot of networking activities had taken place that I gradually and indirectly became aware of and that continued in new phases. The common thread was that all in the network were engaged in social entrepreneurship, innovation and businesses, public organisations as well as organisations in the third sector, seeking to expand and collaborate in new constellations and ways to include marginalised groups.

There was a form of joint internal co-sensing journey in exploring together to what extent initiating the PG into the devised conventions (social techniques) of ATD, and involving them in training to be ensemble actors - could help them cultivate sensitivities, functionalities and socialites - competent capacities - that they needed in their professional role. Through our exercises and explorative process, we found a lot of interfaces that made professional capacities they were already training, distinct and enhanced when experienced as ATD

training. Other qualities and abilities were discovered. These renewed their understanding of themselves and how they could work in their professional roles, and how we could work in our researching participatory observer roles.

#### *A deeper quality of presence*

At the end of September, we had our first session all together, ET and PG. From that moment I learned that it was true what the Rock had said; “it never happens the way you think it will happen” (18 September 2013). But it was a very positive experience, because my Apollonian planning and the more Dionysian dynamic and attitude that I was also open for, seemed to support each other. Even if I could only do half of what I had planned on paper, I just needed to follow and be receptive to their stream of thinking and acting, and we were provided with a sense of synchronicity between what I had planned or hoped for, and what the group was going through, which actualized direct meeting points. The introduction of the story of the *peasant and the neighbour*, in our first session, was such a synchronistic moment. As I introduced the quality of the peasant, they connected that straight away to a course in chi gong they had attended for the first time at the weekend. As if by chance they had a first alive and consciously shared experience of real deep embodied silence and presence, not filled with any chattering thoughts, which for them was a huge step in their journey of overall recovery. They described their normal inner radio station and dialogue to be one of identification with the reactivity of the neighbour and with no present awareness of the peacefulness or conscious observing quality of the peasant, in which a deeper creative movement could emerge. It was obvious that all the human aspects were involved, as well as the multi-dimensional expanding and centring movements of attention into an empty silent meditative presencing. Centring through the breath and the body, catalysing an aware presence as suggested in the wheels and key became visible.

Kerstin

The body seemed to have helped you to be more in yourself somehow?... what did you do with the body to suddenly become more in yourself?

Ida

We relax (sic)

Kerstin

Relaxation seems to be a key...yes...(pause)... did you use breathing?

Ida

Breathing... and concentration.

Brunhild

The Concentration yes...

Kerstin

... I thought it was interesting when you said... I did not think anything all day (I laugh)

Brunhild

Hehe...it was like (Tor and everyone starts to laugh, Brunhild is the one who always talks. I think this causes their laughter).

Brunhild

But listen, it was only the chi-gong that...

Kerstin

Yes...?

Brunhild

One was so into it, so one did not even think about it

Kerstin

Suddenly there was silence or... and the other thoughts?

Brunhild

Yes, it was only

Tor

There was an embodied balance (he says this with a clear and decisive apprehension)

Kerstin

Embodied balance...

Brunhild

It felt as if it became empty in the head and in the shoulders somehow

*We all laughed*

Tor

I do not know where the weekend went, I am still tired ... *laughs*

Kerstin

So, something that seems to happen here (point at being oneself) ... it has something to do with time?

Brunhild

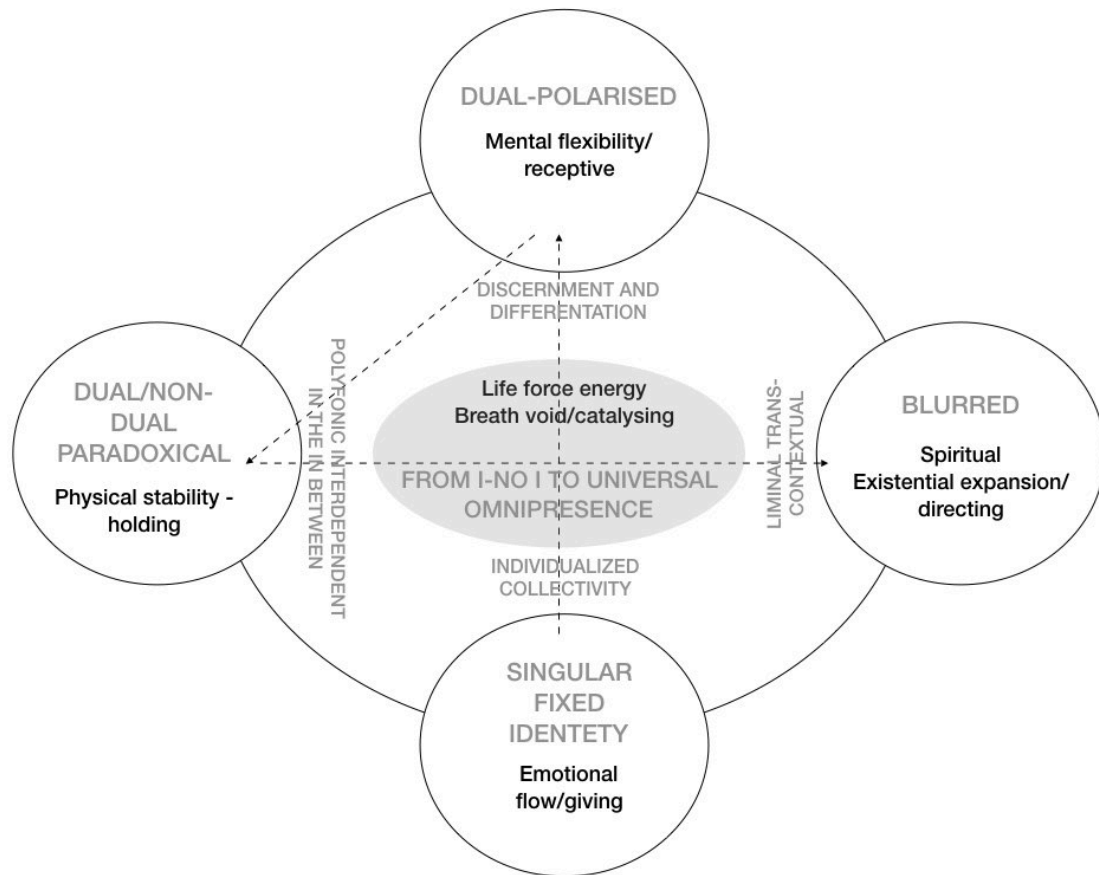
mmm

Kerstin

Well... it becomes timeless?

Tor says... It was actually fantastic to experience that! (30 September 2013)





**Fig. 48. The wheel of the five human aspects and the Multi-dimensional expanding-centring movement of attention.**

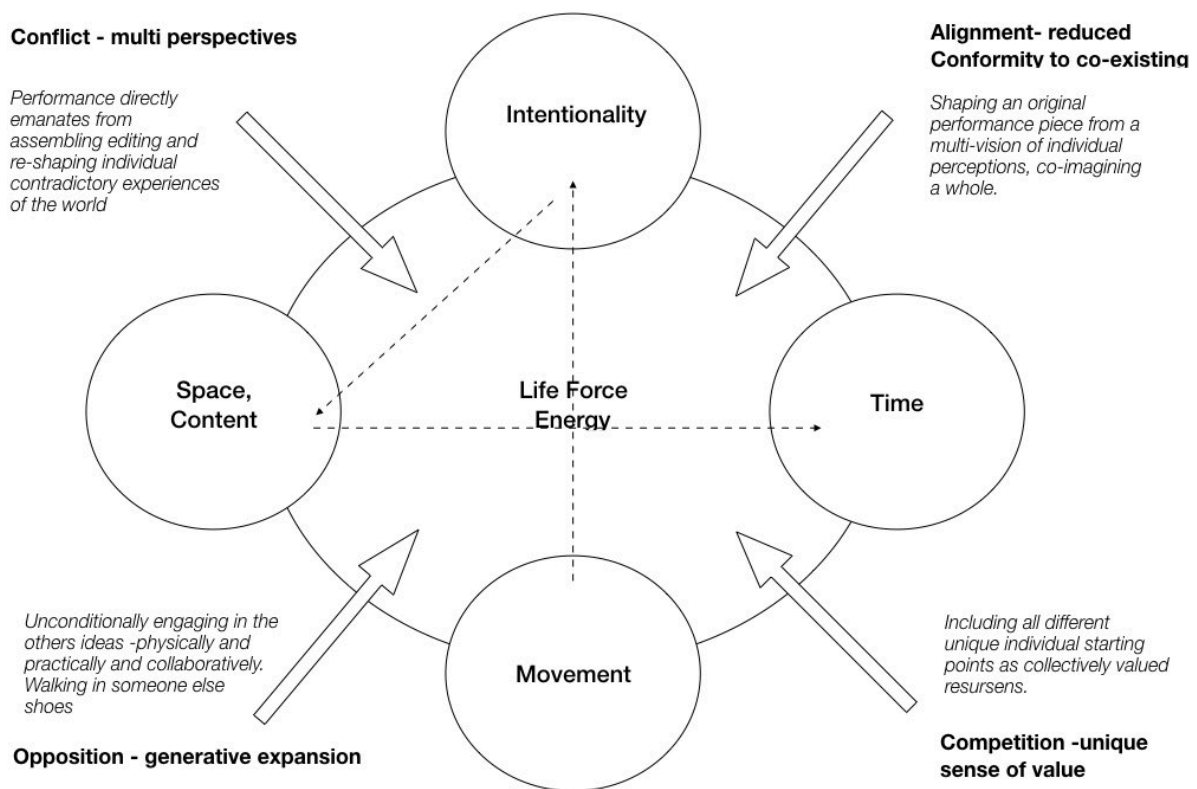
The entrance into the multi-dimensional centre seemed to occur through a relaxation of the physical body in the west, opening the space with the help of the breath in the centre, drawing the attention to gravitate and orient itself into the silent void in the centre. This seemed to have catalysed a receptive non- dual open mental inner sky and an interconnected stillness in the flow of the emotional waters, where the inner dialogue went silent, a timeless expanded now became present. The east seems to mirror an existential “fantastic” experience of existential beingness. It focuses the attention into an omnipresence and balances in the body. The image of trust as something that is anchored in embodied presence and breath, elevating an awakening and creative attentiveness (Jensen, 2014), comes to mind.

I introduced the narrative of the peasant and the neighbour, in the same way here as in the other cases, to develop a first and -second person observational awareness and conceptual tool to identify our inner field structure of attention, and from where we were attending in our interactivity. It was very well received, and we could quickly anchor the concepts into their own field of experience. Some had a very clear image of how they could shift between the

reactive and the observing and deeper creative modes, even though they were often in situations where it was very difficult for them. Stepping out of automatic reactivity, was a real challenge. We decided to focus on this, as part of them stepping deeper into their professional role and being in a collaborative team, in continuing to heal imprints from their very mangled personal stories.

*Building a generative socio-aesthetic practice field with devising characteristics*

From the experience of the first day, I kept using their morning sharing circle as a start-up. I learned to use them as an entrance point for the work I had planned or to change my plans with flexible purposefulness and go with what emerged. Usually I could re-orient and direct the process in some way, to connect with their starting point as “fresh ingredients for our daily cooking” of co-creating learning events framed by drama that served their stream of educational focus.

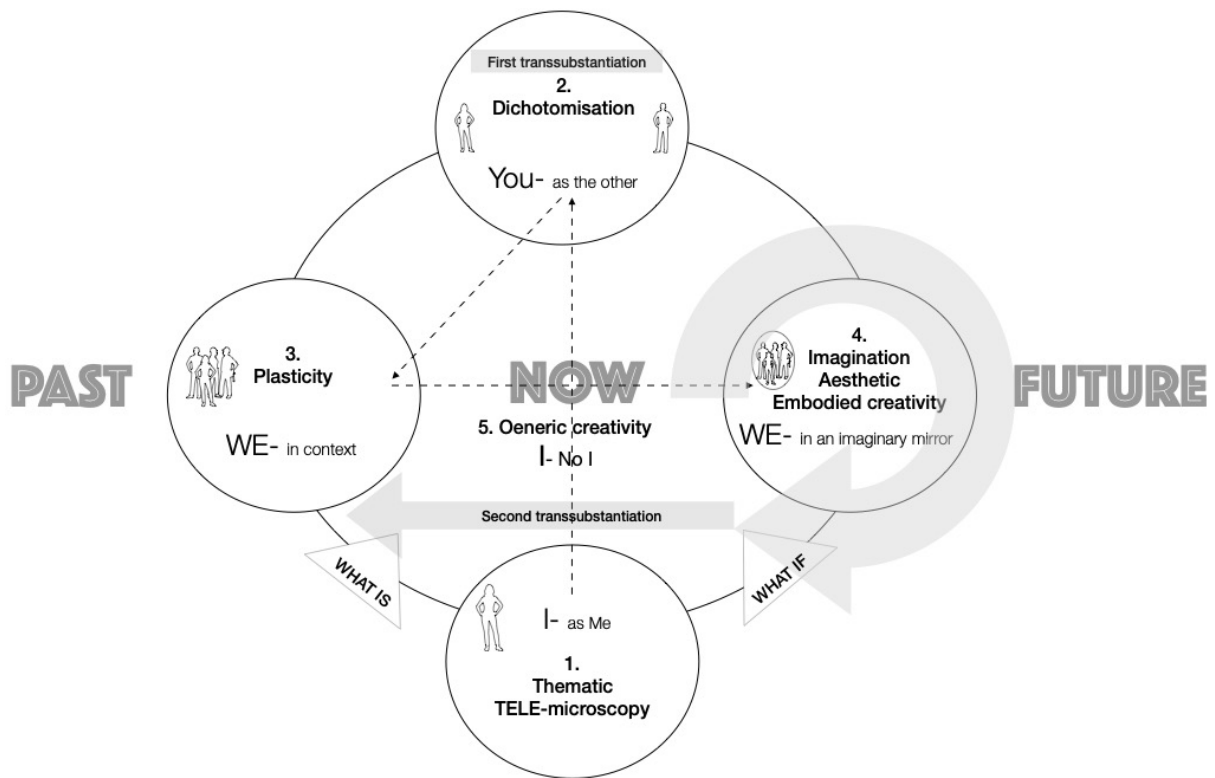


**Fig 49. Wheel of characteristics of devising (Oddey, 1996) connected to cultivating a collective generative field of co-creation.**

We started to build a generative socio-aesthetic practice field which step by step applied, held and cultivated many of the devising characteristics. In this group the personal individual pedagogically engaging entrances, which sometimes were very contradictory, always created a multi-perspective frame around the thematic focus we co-inquired into. They were authentically shared. With flexible purposefulness we kept co-constructing different frames for trying out new ideas, and we flexibly interchanged between doing, enacting and reflecting. We step by step started to use the fictional and the performative ecology of ATD. It resembled the ambiance and atmosphere in the Bridget project. One difference was the professional profiles in the ET team and the intimate proximity to professional action learning.

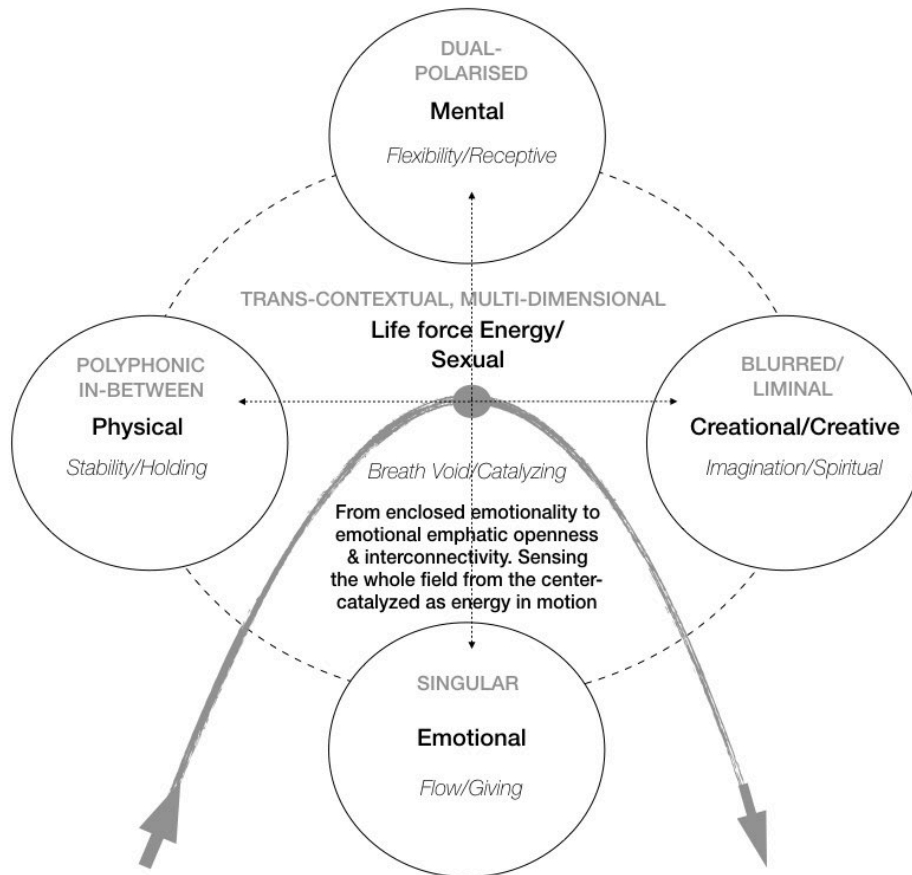
With the ET, we had a much more mixed practical and academically anchored process around the researching frames in PAR, co-operative inquiring and theory U, as they had their own entrances to this. The Rock had academic degrees in social sciences and the WW was also academically anchored. They read some selected material, and we had conversations that directly interconnected theories and practice. In my first conversation with the Rock I explained theory U and the concept of downloading, suspending and descending down to a quality of presencing, by referring to an example we both experienced with Brunhilde, where she was in a very reactive mode. I then explained how I thought that the ATD training, especially improvisational skills could scaffold your capacity to exercise the U-curve. He got it directly. This conversation was one week before the first meeting and their chi gong experience, which he also attended. The Rock said:

And we do this spontaneously when we do it (refers to presencing), and that you do (in ATD) too of course, even though it structures itself spontaneously somehow (refers to improvisation techniques), that you can get it to stop, the automatic... and then you start to get other experiences... and then you can start to relate to someone else with empathy. That will create this feeling of being able to manage to escape yourself, as Brunhilde... her (self) centeredness...” only her” that experience...because that is a challenge for her, generally, to be able to step into someone else’s position. (The Rock, 18 October 2013)



**Fig. 50. Boal's multi-dimensional progressive transformative movement within an aesthetic field.**

Very quickly we could cultivate a collaborative sense of what the metaxic space in ATD could do for the participants. The Rock saw how the dichotomization in enacting and improvising, in Boal's terms helped Brunhilde to step out of her singular self-centeredness, into a polyphonic in-between in which she could put herself, and the other in a meta-contextual frame.



**Fig. 51. The empathic ability of perezhivanie, gravitating from the south into an in-between or more liminal quality of attention is perceived.**

*Theatrical aesthetic/social mapping*

The spontaneity of the internal movement of gear-shifting quality of attention from singular to polarized dichotomization, to polyphonic contextualization and liminal perezhivanie from the expanded centre, was almost perceived by the Rock as having a quality of self-generative autopoiesis in the improvising fictional mode. Yet it seems to transubstantiate into a meta-functional social ability. I interpret that the rules of engagement of play and improvisation help establish this. This group just loved to do improvisational exercises, laughing, playing and enjoying the sense of “not controlling control” they got. It seemed to scaffold just the right ZPD for them, connecting the experiences with reflections and reflexive insight into their behavioural functionalities in their professional role.

With time we could establish a mutual and more subtle understanding of the different deepening modes of the field structure of attention identified in the theory U, and nuances in

the flexibility in the multi-dimensional expanding-centring movement that could be explored in a metaxic ways and what qualities of social interaction that could emerge accordingly. It worked very much like Norris' description of a researching systematic thematic exploration in play-building.

Having a collective dialogue about the different exercises and the different functions in theatre, made the parallel of the role of the director and being leaders in the educational team a helpful metaphor. Everyone could see that "being the director" could jump over to any person, it was a role, and it helped looking at the "parenting -instructive" dimension of the leading role and how that could be applied to the PG stepping into autonomy in their professional role and team, directing themselves and stepping out of being "the students". Just like Boal talks about the spect-actor when we become both the spectator and the actor in ATD, we started to talk about "being the director" in staging your own social professional interplay. There was an agreement about that you need feed-back from outside, but they could start to take the directing role themselves, and also play the outside observer for each other when no one in the ET were present. In this face we used a lot of exercises in slow-motion and without words, inspired by social presencing theatre and their connection to the contemplative relaxed presence in the body. We tried to serve the learning needed and focus their professional and personal development, and ways to match their proximal zone, that I also scaffolded individually.

I often made conclusive images of what we grasped in our practice-theorizing experiences and reflections as we worked. I kept a record of the different exercises and contextual discoveries we did and brought a reminding and accumulating map for us to use as a stimulating recall devise for the next time we met. It also worked as a summarizing frame that could hold the complexity of the process in a joint focus.

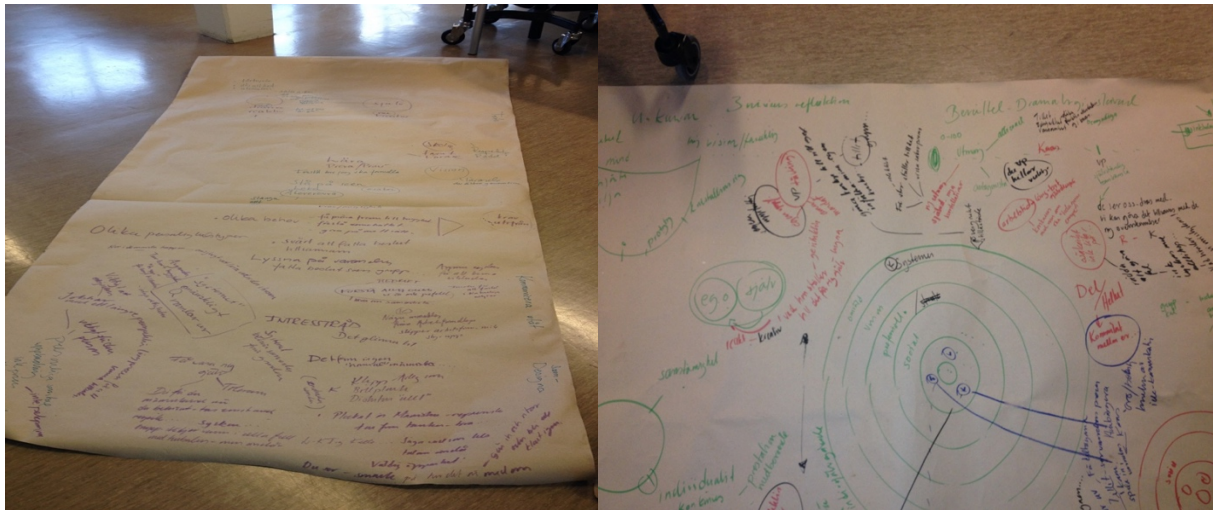


Fig 52. Examples of the growing theatrical aesthetic/social mapping.

### 8.6. Third stage – Presencing

***Connect to the source of inspiration and will – go to the place of silence and allow the inner knowing to emerge***

In this phase we activated, trained and became aware of our stage-self and a nascent sense of a transformative agency.

#### 8.6.1. Improvisational awareness

On 22 October when we had a session, focusing on improvisation and working with non-verbal collaboration, co-sensing the territory of becoming more aware co-players that could break out of our own automatism and let our Self over to spontaneous flow, I did two exercises. The first one was the invisible rope (explained in Chapter three in the section on improvisation) and the magic box (a translation of the embodied and silent principles of improvisation into verbal conversation). It opens an awareness about gear-shifting from polarisation of me or you, over and under, leading or following, to a third joint space of collaboration in flow. In the second exercise, “Walking in the station”, I started to try out already in the EL interventions, but here I could connect it to a very clear transformative result for one of the participants.

The improvisation “Walking in the station” was constructed to help raise awareness about the movement in-between the four different qualities of attending and interacting in the structural field of attention as a descending into the U, or an opening around the wheel into the centred expansion. It was also designed to establish more understanding about how improvisation as a self-organised co-ordinated act works, in a fictional context, transubstantiated and translated

into social and professional life and interactivity. The simplicity of it lies in the fact that you walk in a train station under different circumstances (framing pre-texts) – the same physical space and place in the fictional setting, but with different fictional situational contextual content. The three P:s of problem, person and place, are the premises that frame any improvisation. The physical place/environment is constant in this experience, and it creates a contrast for the other shifting parameters and elements to appear more clearly. The “problem” one faces awakes certain personal attitudes and approaches – embodied stances (inner qualities) and outer stances (embodied expressive enactment), and that co-creates different embodied qualities of interaction with the situational surroundings – the social and structural field of interactive co-attending. After each instruction we stopped and reflected about what happened with the body, in the body, what the inner dialogue said and how that made us relate and become involved with others, the situation and the surroundings. What quality of seeing and interacting was made possible because of what quality of attending that you were operating from and framed by what?

*Walking in the station - connection between inner attitude and outer behaviour and the interactive collective field of relating*

Walking in the station begins at the central train station in Stockholm. Someone very close to those involved was very ill and they had to, at any cost catch a train to get home to this person. Everybody ran at full speed. When we stopped to reflect, they reported about having a kind of *tunnel vision*. They did not bump into anybody, but on the other side they did not see anybody else either. Being focused on one thing or viewing 180 degrees in a split vision at the same time was also a common report that came up in this group. I also asked if they had any conscious "conceiving" of how to steer the body, how to focus the eyes, become stressed, etc. It seemed to dawn on everybody that the actual enacted inner attitude and embodied approach aligned itself spontaneously in relation to the framing that the situation/intention/environment evoked in them. Improvising/enacting as deliberate subordination to improvisational/playful rules was much more of a self-determining internal-external co-ordination, a symmathezising autopoiesis in a coherent alignment of the frame, directing and coordinating power that they had realized before. You do not consciously instruct yourself, you step into “acting according to the situation, and that brings with it, embodied attitudes and approaches”. We related this tunnel vision to the first level of attention in the U-curve, and I asked when such a way of attending in their professional life was the most appropriate and when did it become utterly

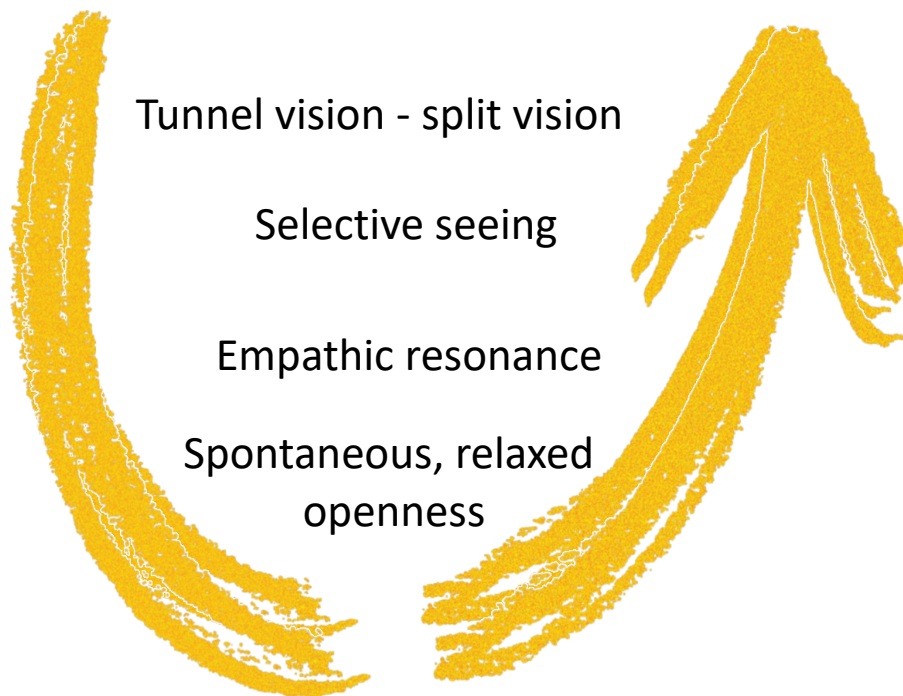


inappropriate. Everybody could see the connection to acute situations, where this was appropriate in order to block out distraction from the urgent focus. It became obvious how inappropriate this can be if you get stressed in a situation and this mode is turned on, when you instead need access to your broader sensitivity and relational connection to people and space. This mode makes you self-centred and insensitive to others. Becoming too strongly goal orientated and being fixed in a positional argumentation was recognised as an outcome of this mode as well as how it kills any social form of processing and reflective reciprocity.

The second instruction was to walk in the same train station, but now look for a special person that they should meet, not knowing what the person looked like. In action, movements slowed down, and they walked instead of ran. Their looks searched the room. They swept the space and stopped for a moment and then went on to another person. Everybody was concentrated but more relaxed. In reflection, they reported having more awareness about the surroundings, yet saw only certain things and not others. They registered certain predetermined characteristics. We described it as a *selective seeing*. They were aware of others yet only took in what they themselves were looking for. We connected this to the second factual mode of interacting in the u-curve where you open your mind but can still be opinionizing rather than opening for a discovering dialogue. We reflected to find examples of socially corresponding appropriateness and non-appropriateness for this quality of attending in everyone's social and professional reality.

The third time, they were in love and were to meet their partner in the station, or they had just met with someone very dear to them and are filled up from that meeting. The room became charged, some people smiled, contact was made with others. Others were kind of self-absorbed but had a very sweet smile on their face. There was an openness in the room and in the social field. The reflective report was about different feelings and ways of relating, centring around a joyful openness of a contagious nature. We termed this way of attending as empathic. It was the first time in the overall improvisation that they were receptive to others in a way that they allowed others to become interconnected with them.

Collective observations of different interactive qualities of attending,  
evoked by a trans-contextual transformative progressive dramaturgy  
of improvisations

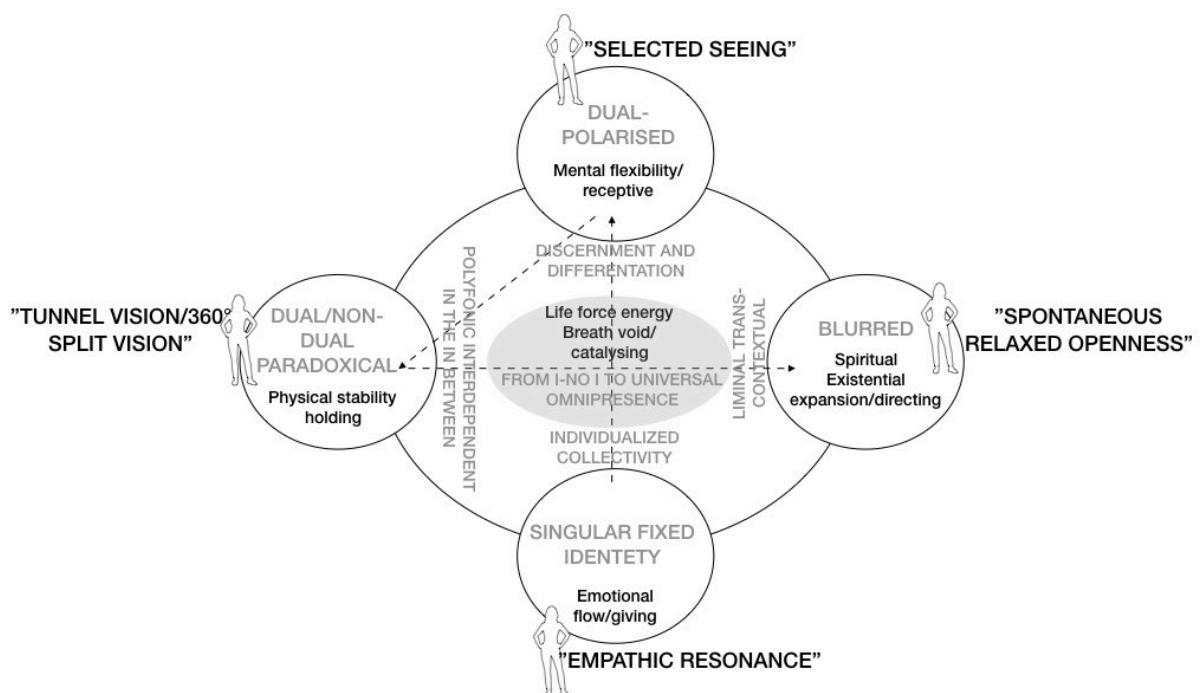


**Fig. 56. A juxtaposition onto the u-curve of experienced interactive qualities of attending.** They were evoked by a series of improvisations with a trans-contextual transformative progressive dramaturgy to discover the multi-dimensional movement.

We corresponded this to the opening of the heart in the descending U-curve and translated and nuanced it to professional and social interactivity where the empathic openness could cause misunderstandings if it was too intense or created inappropriate attachment, but where the lack of it could create catastrophic distance and insensitivities when that social invitation and sensitive rapport was needed.

The postulation for walking in the station the last time was that they were on vacation, they had a whole week off, the sun was shining, they had no plans, and anything could happen. They had all the time in the world. The relaxation and slow tempo became very poignant now. Some stopped, sat down or took spontaneous contact with others. The contact between people in the room was stronger, and often for the first time a “meeting just emerged”, and they started a conversation with each other. Their reflective report was that they "saw the other", that one was receptive to be surprised, spontaneous in the contact, or one could just be. One took in, and one tuned in. This was related to the move from absencing to the presencing

quality in theory U and we reflected upon it, how it opened the field of interactivity with others. We formulated how being in touch with the spontaneous, relaxed openness is a critical dimension for something creative and spontaneous to emerge, and how it anchors the possibility to observe the automatic, and reactive. A form of tai-chi in creative activity. I made them aware that this quality of spontaneous relaxed openness in attending is a form of core stance, a neutral “status-flexibility” in Keith Johnston’s term, that you as a fictional/social improviser or stage-self, will need to have present underneath any other social quality that you project or enact, in order to maintain the flexibility as an actor, to be able to self-regulate and gearshift, to re-align with different coherences. I had of course in mind my own experiences as an actor, but also the experience from the Bridget case and Angelicas experience of stepping into improvisational mode “as a riding human being” in a heated moment of professional challenge, as well as the example of “Sigrid” (See further meta – conclusions). This is how I would place the different qualities of the result on a wheel:



**Fig. 57. Results from improvisational series juxtaposed on the multi-dimensional centring movement.**

It calls for a nuancing complexity in understanding the different aspects in openness attended from the centre, or more closed towards the periphery. As an actor the point is never to be

able to only enact open qualities, but to be flexible enough to allow any expression to surface. Socially we also need to be able to accept “what is”, for something to possibly move into an openness of “what if”.

*I can see the signs*

A week later, Brunhild suddenly came in, filled with this amazing experience she had had... She could “see the signs”. She was very exhilarated, and it took some time for us to get all the details in order to understand the whole story. She had been walking in the train station, the real train station now (*the full scale historical now of the context of the real setting* in which our theatrical experiments were emerging as part of her socio-conditionally layered life-world), and suddenly “she could see the signs”. What she meant were the information signs, usually all-around train stations. But why this was such an extraordinary experience for her, had to do with, that she suddenly was aware of how her whole way of attending in life had actually changed. What she contrasted this change to, was the difference between her now everyday “normal way of seeing a train station and being aware of the signs” – to the time when she was sick, a few years ago and had social phobia. At that time, she walked around in a very subjective tunnel vision, completely cut off from social interactivity or awareness of her surroundings, her conscious awareness of self was only related to her experience of her own inner labyrinth of fears in a singular enclosed focus of attending. I interpreted that a form of dichotomisation had happened in relation to her internalized personal and social characteristics, her internal contextual frames of a past, in relation to a transubstantiation of a fictional version of herself that with plastic, flexible statuses had attended a fictional train station. And her real self in the now, walking in the train station became aware of the transformative difference of a past fixed and an emerging future self that in the now was status/attentionally flexible and aware. I could recognise my own sensation as the bag-lady, in suddenly realizing the constructive nature of ourselves. After the improvisation the week before, we all had the same points of references to be able to understand what was happening to her.

When doing these exercises everybody was often laughing wildly, being surprised by what came out of their mouths and how they could support each other to keep the flow and spontaneity. It became very obvious that the social premises for play - collaboration, reciprocity and taking turns - were rigorously at play for improvisation to work, and it often built an ambiance that opened the group to a deeper connection and ability to relax and dare

themselves. Improvisation ones they got it, could be about deep and serious matter, just as light and humorous ones. But the fear of making mistakes slowly got taken out of the equation, and that changed a lot for everyone's ability to learn in the open and see through oneself in order to become more.

#### *There is a hitchhiker in the room- Collective gear shifting*

This was a day in February, when we used our sessions to focus on different improvisational exercises and techniques as a response to a thematic focus and challenge for the group as a professional working team. What they identified and discussed was the fact that in the morning when they were to start with the tasks of the day, there were factors that could either support or undermine the working ambiance and discipline. For example, they spelled out, the effect of someone having a negative active absence in the room. This could be somebody scanning Facebook as everyone else was working, or suddenly shifting over to a private matter, once they had managed to build a joint working focus. They described it as being “contagious” and affecting everyone. They discussed it as an individual but difficult challenge to stay and act autonomously under group-pressure. It was a theme which Ingrid had worked through with the group, so they had built up a conscious understanding about the need for individual integrity and having the ability to break out of a co-dependency triangle <sup>4</sup> If one wanted to break loose from the social ambiance and make a constructive input, it was difficult not to get stuck in a push and pull pattern of wanting to give, but also feeling used by the fact that the effort was not mutual. So, we decided to explore if there was a collective way of using their mutual power, to become aware of this co-dependent dynamic, and possibly apply the inter-dependency in a co-empowering way for everyone.

We did some introducing improvisational exercises to get warmed up. Then what came into my mind was an old exercise that I had not used for years that is called the hitchhiker. I did not know if it would have the power to create a new collective awareness for co-shifting the

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<sup>4</sup> Karpman's original Drama triangle (Karpman, 1968) is a tool in psychology and especially in transactional analyses. The understanding is that you are kept together in a co-dependent dysfunctionality, based on an inter-functional relationship of three triangulated roles, the persecutor, victim and rescuer. The persecutor or the one applying pressure or aggression pressure met by the victim or the one becoming helplessly passive, and the non-interfering rescuers that are aware, help rescue or uphold the situation by non-action. This non-action is a perfect example of something that often invisibly but actively is not changing, which makes a social system not transforming. The spell is seen to be broken individually by the persecutor moving into listening and becoming receptive, the victim taking on a challenge actively, and the rescuer by understanding the difference between real support and compliance in the situation. To collectively break the game in co-empowerment, all participants need to see the whole pattern and their roles together.

social group behaviour. That day it was rather just an idea that I connected to their situation, when we started to work.

In this exercise you have three people sitting in a car driving to a destination and in a certain mood, let's say happy and at ease. They stop the car to pick up a hitchhiker (who is instructed to enter the car with an opposite mode, of which the people in the car are unaware). The task is then to "drive on in the fiction of a realistic conversation taking place", but through whatever is said the whole group should shift into the same mode as the hitchhiker, and then also be able to shift the whole atmosphere again, back to the original mode, all of them including the hitchhiker. After doing this exercise a few times, shifting from a spectrum of different modes and back, we discussed the similarities in their social dilemma of discouraging or inspiring each other, in their building up of supportive qualities in their daily professional culture. They could see the parallel and have a sense of how they were in the hands "of each other" in this matter, also having a possible capacity to shift gear into different "improvisational modes" and alternative qualities of attending together. We left it with that.

The next day, Brunhild again called me before lunch and exclaimed on the phone.

Kerstin it worked!

I asked what it was "that worked". Brunhild told the whole story; "I felt that we started out fine this morning, but then we went into the old habit of getting distracted again, and then I said "I think we have a hitchhiker in the room, and everybody got the message and we could all somehow shift the attitude and mood collectively into a focused working mode. It worked that day, and some other days, but of course not all the time. But gradually there was a growing awareness that started to shift the overall qualities, or alternatives in relating in different situations in the group (journaling notes).

#### *Re-constructive test a few years later*

This was not planned, but a few years later, just as a curiosity, I was in a group of improvisers exploring play in different professional contexts. I brought in as a case to play with - the example of a distracted workgroup blocking each other out from keeping a collaborative mode. I asked the group to kind of reconstruct the whole process "partially informed". They constructed an improvisation in a co-working team where everyone blocked each other out and through that broke the common commitment to the greater purpose of their work. I then

came in as a fictive researcher with a team, and we invited them to do the hitchhiker improvisation and conducted a similar reflection as with the professional tester group. They were then asked to do a new improvisation, “as if”, it was the next day for this working team, to see what the awareness from the improvised group experience would do. The only instruction was to include one essential line “I think we have a hitchhiker in the group”.

In this improvisation new attitudes and strategies were tried out in the fictive group dynamic, without at first shifting the original patterns. As we interpreted it, this was due to “one person and his/her patterns of behaviour”, who was first singled out and accused of being the “lifter” (when the line was dropped). His/her mode was accused of causing the problem and contaminating the group. The guilt was suddenly put onto one protagonist with other antagonists. It was only when someone said, “who is the lifter in me”, that the problem was transferred to a collectively shared level. Then each one in the group started to ransack their own contribution to the problem and make the implicit underground rhizomic interconnectivity explicit. A second-degree solution could appear, from within the enclosed framed group dynamic by shifting the understanding of the Self and the lifter as held in a separate identity, into a collectively shared and-co-created meta force or role. In this case the whole group could make a shift from a co-dependent to a co-empowering interconnected group-dynamic in which each participant’s individualised share of the problem became a collective resource to multiply perspectives and co-create an alignment to an expanded cohesion of understanding and interactive quality. Bache’s sense that we are a collective consciousness that just seems to appear as singular separate identities becomes very tangible. When in fact we can be experienced as discrete but distributed individualizations of a collective field of consciousness that co-creates oppositions, and if we tune into the collective station what seems personal could suddenly appear paradoxically collectively shared in generating an expanded sense of I and we at the same time. The sense of an I and No I is close. The same principles as in a process drama are evident, where you collectively step into all the roles and have a similar sense of having the whole world inhabiting each one of us and vice versa. Organising our understanding as narratives and stories can be a way of expressing this deeper underlying socio-cultural interconnectivity and complexity, hence the ATD conventions’ potential to become a complex Vygotskyan mediating sign-tool to unravel this mystery and a possibility to re-cultivate ourselves. In this spirit we came to use the myth of Theseus, but first we shall visit the Dream-office.

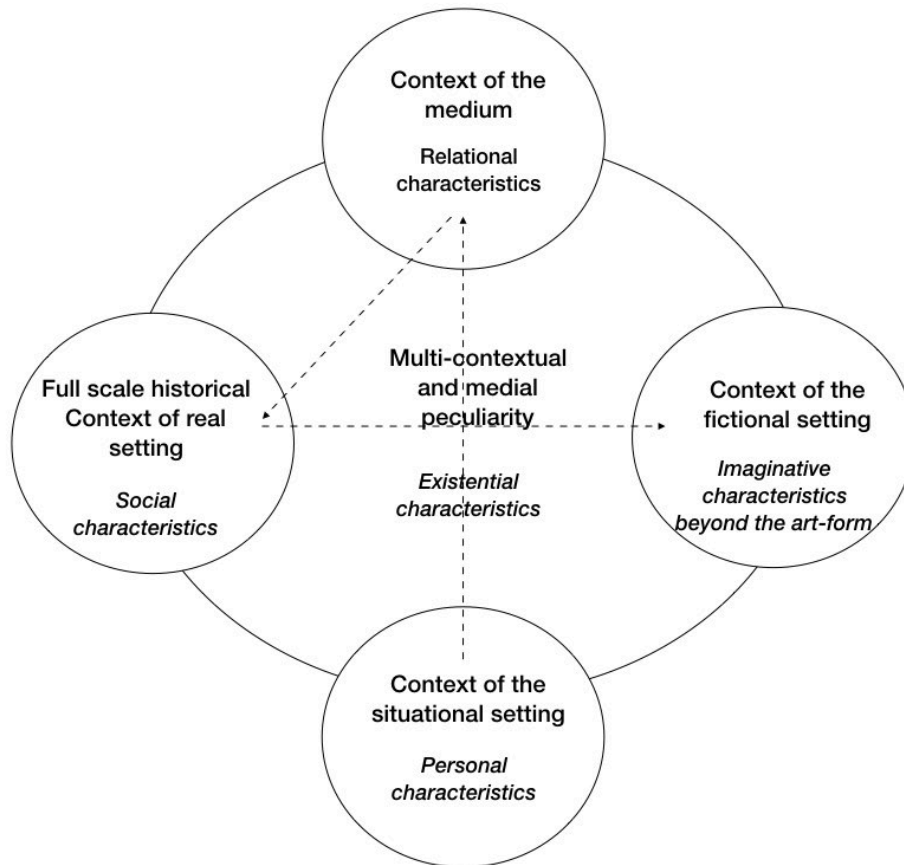
## 8.7. Fourth stage Co-creating

In this phase talked about devising a little performance, and we started to collect their life-story materials. We also tried out some scenes based on different incidents of pain and growth from their lives. From very concrete memories we created small poetic lines like Ida's "the pain in not being able to talk to anyone, was my prison...bars of sorrow", or what made someone grow, "from special treatment to professional value (4 November 2013). We connected the works to "how they would do if they were to grow a "whole professional character". How could they draw on all their inner resources for that; an inner core that were their most valuable treasures, that they could abide in, and all the experiences that they had, and what hidden dreams and expressions could be their hidden resources. This gave birth to a preparation time for them to build a character and a day for a collective improvisation. A whole bunch of very eccentric characters turned up, and we had a live group improvisation at the "dream office".

### 8.7.1. The Dream office- building a professional character

Doing a collective improvisation called the dream office, was a pretext we built to start imagining, co-constructing and enacting their inner resources of their individualized professional character, with the help of a "fictional metaxic flavour".



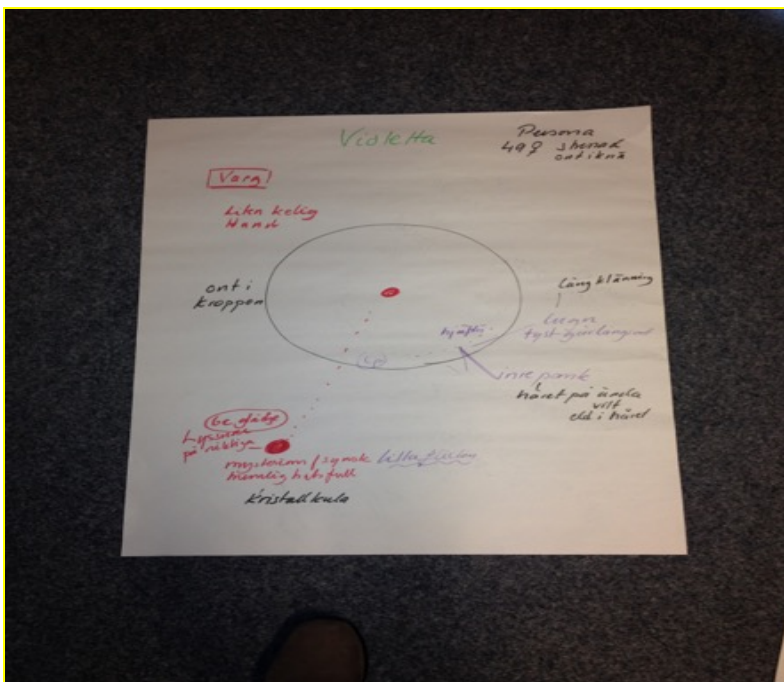


**Fig. 53. The multi-contextual characteristics of ATD.**

The real setting was their life-backgrounds and experience of theatre in their lives. The context of the situational setting was that in their real office, for an hour, a pretext of a dream office was to be improvised, with “wild characters”, which we had spent time building up as another processual pretext. In the fictional context, we imagined the professional (fictional/social) character to be able to use all their personal and social characteristics in the experiences they had built up in their life as a plastic material. That would allow them to be open and playful, flexible to try out themselves in new ways – imagining spiritual higher aspirations in the characters that were connected to general and specific purposes in their professional training and personal development beyond the fictional frame. As a core value, we spent time to find the existential vital characteristics in each one, that could fill them with surprise, mystery and secrecy.

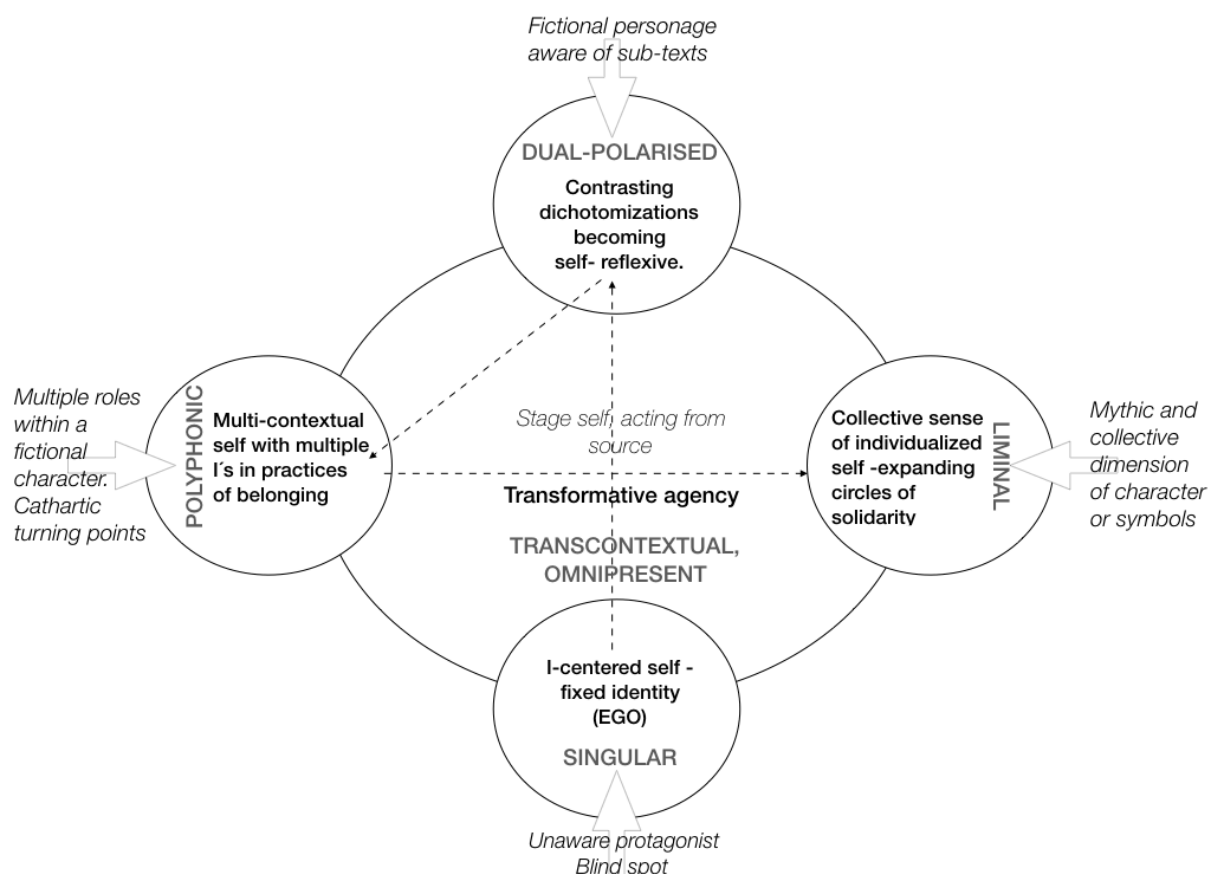
We imagined the innermost existential characteristics (formless and limitless source and centre in us all) to emanate in subtle ways as a core, a precious jewel and heart in every human being, that could be sensed by oneself as self-value (something that does not change) or a form of inner wisdom quality. We agreed that it sometimes was easier for others to

capture that quality from outside. Especially if one was in a habit of self-denial or had internalized a strong self-critical voice, so we helped each other to find that. We treated everything in everyone as a potential resource. The painful and beautiful experiences in life. We opened a dialogue with the child within, with its different needs, but also cherished everyone's curiosity and innocence, the right and courage to learn and play. We acknowledged the adult with his/her imperfections and willingness to aspire and dream, and we imagined what new capacities to engage in the world that could grow from using all of these resources, and how to apply them in their current professional development.



**Fig. 54. A personal map of a professional future self.** With the existential characteristics at the core, and personal and social characteristics in the qualities of the directs. This character really had pain in her body, in the west, but as a core she had a mystical, gentle and joyful quality, it became represented by a prop - a crystal ball.

In our preparation we made a personal map for everyone. We helped to mirror every person to find outer representations for inner qualities. Some clothing or props that represented their inner valuable core, or social skills (interconnecting mediating internal signs with external tool) Like Ida, she got a crystal bowl for her inner clarity and mysteriousness. Tor got a very special tool, that he could strike open any situation with. Oden got a very fancy leather jacket that surprised the world and made him feel his ability to express himself with powerful impact. Loke got a very surprising T-shirt in pink, that reminded him of his playfulness and allowance to be whoever he pleased to be. Brunhild came dressed as a mixture of Pippi Long stocking – her inner child and a wild adult woman.



**Fig. 55. Wheel of cultivating transformative agency in trans-contextual circles of metaxis.**

It was a very special day at the office. A lot of hidden insides – internal contextual frames as their sub-texts and stances, found externalized expressions playing with social status, cultural norms, conventions, ethics and values – plastically and in excess – new versions of selves got to play outside in the open, and the mythical dimension of the characters served as a protective role to be courageous in. Afterwards we had a procedure to step out of role, and the next day a lot of reflection. The muscles of the flexible multi-dimensional movement in attending as a possible stage-self in the fictional character and translate that, substantiated as a transformative agency in social professional role became trained, and the shared language of internal circles of context, finding external expression in social context became clearer. It was experienced as a fascination to be immersed in a character, as well as a sense of becoming a “bit lost” in perezhivanie and finding the personal and the fictional had become blurred. One person needed some support the next day, as he felt very vulnerable with memories of feeling exposed in difficult ways in social interaction that had surfaced in the evening. As it got processed the experience landed in a deeper sense of new confidence and a conscious relationship to the socio-culturally conditioned pattern of fears in his personal inner context

that had been downloaded and surfaces in the “serious playfulness”, with the courage to show more of himself through the fictional character.

One example of how the new capacities of a nuanced internal-external flexible movement of attention became transubstantiated into capacities applied in tasks in their professional roles, was how it was able to report about sensations and impressions that they as testers got from trying out an environment or a prototype of a product. It involved the ability to sense one’s own inner experience, and interconnect it to the relating to the other, and or the environment and verbalise it in a distinct way. This professional aspect could be trained in an enhanced way in the interface of improvisation and reflection in, through and after action, that is consistently used in ATD. It also interfaced with the training of us as co-operative art- and consciousness- based researchers, learning to bend the beam of observation onto ourselves and our interactive inter-dynamics, and be able to perceive and report and gradually also consciously shift (self-regulate) from where inside we were attending.

#### 8.8. Fifth stage Co-evolving

We still talked about devising a little performance from their life-story materials. I was looking for inspiration for a synopsis or a story to maybe weave it around, and I had this very strong feeling about the Greek Myth of Theseus. My first intention was that it could serve as a frame for building a performance script or synopsis out of the process. The dramaturgy and story of the myth was to be used as an underlying loosely held map for organising their learning and developmental journey. I thought it could help gather and combine data that we had lifted, “make it warm and alive” within a meaning-making context that could become performance material. But I had many questions, could I really make them see the creative entrance as I saw it, would that support them, and how could we work with the myth?

The myth as a frame/pretext for an overall collective an individual “analysing process drama”  
On 24 February, I introduced it to the group, and it absolutely captured us all, and yes, they did not only see what I saw, they suddenly saw themselves in a collective contextualization, that would for weeks to come unlock insight after insight in all of us. For some weeks, the myth served as an aesthetically doubling companion to gather and analyse collectively every one’s life-story material, as well as the professional and personal learning process. It drew together the trans-contextual data into a warm laboratory in which a stream of deepening insights and meta-perspectives emerged. The symbolism and metaphors of the myth worked

as a mirror from outside, that could co-create a dichotomisation effect, but also a sense of home-coming. It was as if they saw their whole life in a new perspective, where different pieces and details suddenly got interconnected into a coherent story. I will share some examples of concluding themes. This was a sharing from George (G) (a new participant who was with us in the end) in one of the later evaluations about what had happened to him when he heard the story. I am K, and Ingrid is Ing in this transcription.

The monster in the myth helped me make it possible to handle it... (25 March 2014 transcription)

*- G: Before I came here... it felt as if I had a monster that was twice as big, it just held its arms over me, ready to grab me...even though I had my eyes looking forward, towards the light. I had a driving force, a will to get myself out of the isolation, to take myself out of the darkness... a motivation to understand myself... but it felt like just a matter of time before the monster caught up on me.*

*- G: There are two exercises that were really important to me. Firstly, the one about the myth and secondly when we sat “my other self” and “my little boy”... when we sat on the sofas here...When you helped me to be... (he referred to a morning when we all assisted him in doing a Boal exercise from the inner rainbow of desires, where he as the protagonist - having inner conflicting voices or thoughts – became the director and we his actors, and he instructed us to “dynamize and play out his inner mindscape of conflicts. There was a demanding father and a boy without a voice, and a family business in which “the show needed to go on” in this story. He could then creatively work with alternative shifts in the internal constellation but substantiated as a fictional constellating pattern outside him). But what was most important in the process with the monster, it was as I was coming to before... it became clear to me then... I got the feeling of that... Yes, this is possible to handle... [...] the monster I had seen before.*

*(In G:s case, I guessed rightly that “this” had to do with the parallel to be under the pressure or mission that Theseus was in, in his attempt to “live up to his father’s expectations by saving the fourteen young people, and that mirrored something that made a deep sense to him)*

*-K: Aha, so you mean that the symbol of the monster in the myth became important to you, as an inner map, you got...*

*- G: then I could handle this, even though I felt anguish, I had something to hold on to.*

*- K: Ahh...*

*- G: Because otherwise, my thoughts just run away, and I can never catch anything, these things are very important to me.*

*- Ing: I understand, you can understand yourself through others...?*

*- K: Simply because it gets into a context?*

*-G: Yes.*

*- K: Some kind of inner map?*

*- G: Yes, really!*

*- K: ok*

*- G: ... and with that came the calm, the calm that I have not felt, in maybe two years.*

*The power of Ariadne's red thread of compassionate, challenging and discerning Love I think it is also what the participants say about the greater, unconditional acceptance... I have been able to be here even when I feel down... just as I am. Love, someone sees, stand by, meet (2 December 2013 The Heart).*

The thread evoked strong sensations in the group. There was a realization that they had all felt guided through their individual versions of the maze and life in the labyrinth, by a stronger and stronger thread, growing between them as a group and the ET in the educational journey. It indicated that the contextual, educational environment and its sociality that had been cultivated between the educator's different agencies, their individual and group challenges could be perceived like an adventure (as in the myth) they had been going through together.

They all agreed that the thread was love. It was being seen by the other, it was being heard and held in a collective context, and the fact that someone (the ET), had stood up for them, believed in them when they did not believe in themselves. The thread was guidance through difficulties and not being abandoned but challenged in a way that made you grow. The thread was an invisible bond formed between them, from having dared to enter the darkness and face their innermost fears and monsters together. They could all feel the crown of awareness growing a collective illuminating light, an inter-subjective transparency that made everyone's monster shrink.

The broken heroes and a new level of social carrying capacity

As indicated, this group of people that had been picked for this educational experiment, had a very varied background. They all had a myriad of expressions and stories of having been sacrificed or victimised, and even stigmatized both on a family level and in relation to societal institutions. Now they were dealing with and trying to enter this twisted Minotaur labyrinth of how that socio-cultural patterning had internalized within themselves. From one perspective they were the Hero Theseus, "freeing themselves" with the help of the "loving guidance" of Ariadne, and they were freeing themselves as the young innocent people from another positioning, the curiosity to learn and re-cultivate their views of themselves and the world were interconnected with healing past wounds in the younger parts of themselves.

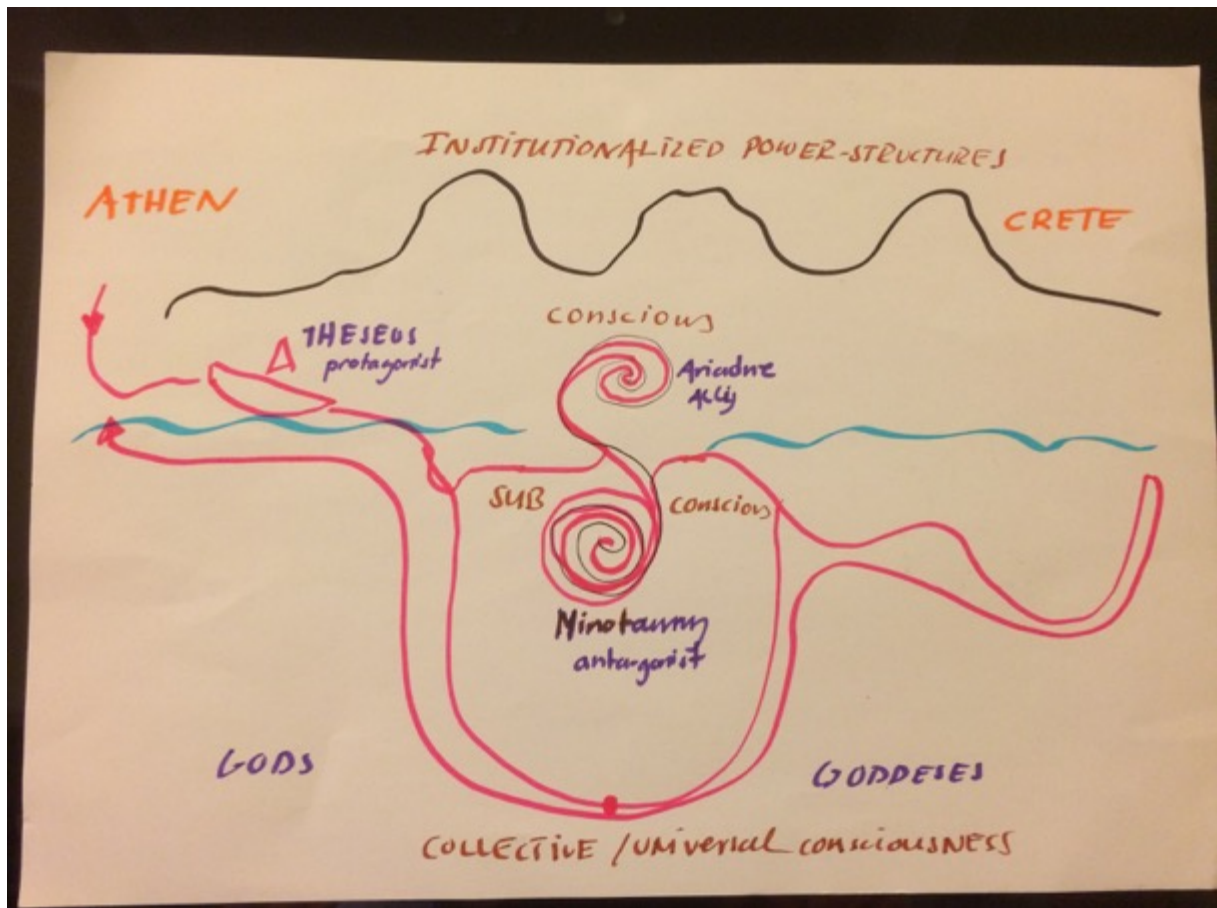
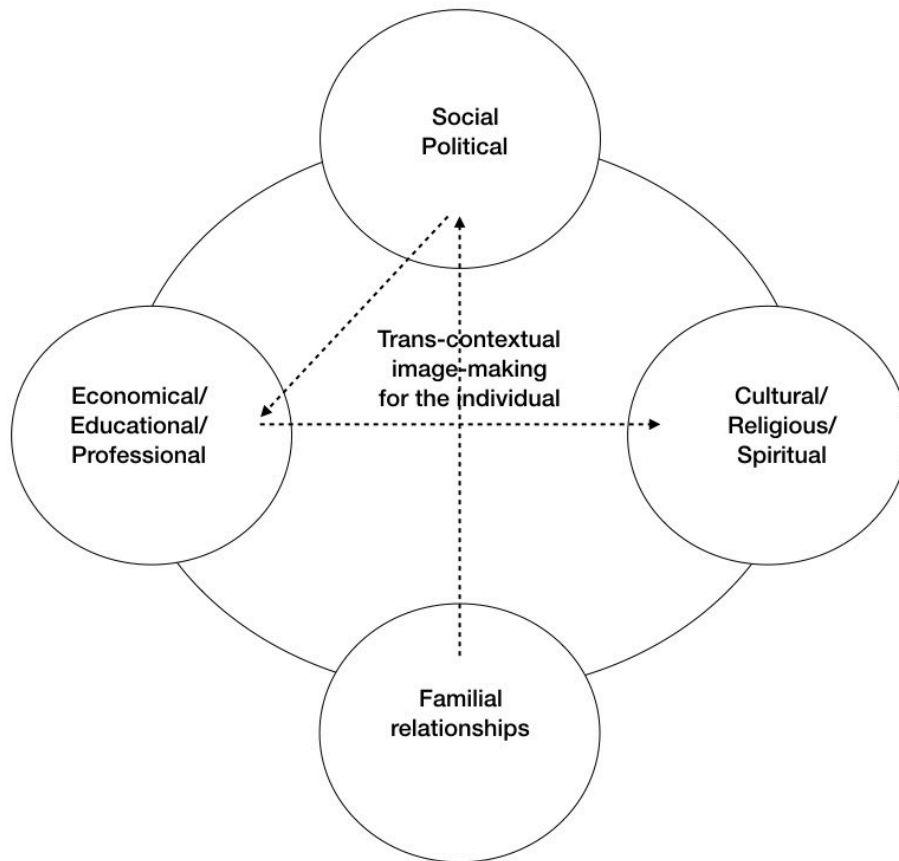


Fig. 58. Another sketch of the Myth as a U-curve and heroine's journey with a sane red thread in the collective field of structural consciousness.

The labyrinth and the Minotaur were symbols that became opened in different ways. Sometimes the labyrinth was a maze created by externalized power structures and paradigms (like social engineering turned into bureaucratic rules by a hired “architect”), and sometimes they were internalised socio-cultural image-making, and sometimes the trans-contextual mixtures of internal and external influences created extraordinary “labyrinthic confusions”.





**Fig. 59. Wheel of trans-contextual image-making influences over time and space.**

Suddenly the labyrinth was the natural windings of the learning journey, and the adventurous and mystical connotations made them interpret what they were going through in a more autonomous and less victimized way. The Minotaur was sometimes the antagonist or fear to conquer. Stepping into the minotaur perspective created a whole other perspective of the victim that was fruitful to explore. The same thing happened stepping into Ariadne’s perspectives where the stories of the broken hearts in everyone’s life, could be turned into a possibility to “marry your own inner creative power” (Dionysian), and grow up. One interpretation of both Theseus’ and Ariadne’s stories can be one of a breaking away from familial, social, political, economic and religious/cultural image-making which was an interesting exploration.

Some of the more transformative results, started to show up step by step in how they handled themselves and each other and carried out their professional assignments. Transformative in terms of that unconscious experiences driving reactivity were surfacing. That abled them to become aware of their patterns of mind and action and suspend the reactivity, and applying new frames of references as well as, at least momentarily, shifting behaviours individually

and collectively. When I visited them again after the summer in October, I did a form of stimulated re-call session

## 8.9. Closure

### 8.9.1. Stimulated recall sessions, evaluating transformative results in action

The intention with this session was to see if what we had incorporated and learned together somehow had transubstantiated and established itself in their professional practice. I had come to understand during the course of the unfolding research and learning process together with this group, that it was not easy for them to conceptualize with intellectual overtones and meta-overview, even though their willingness to be self-reflexive and become aware and understanding, as well as moving into new behavioural action, was huge. It was a big step for them to write about themselves, as some of them did not have that habit, or even the Swedish language. It was easy for them to share orally and in interactivity. It was easier and easier to get a socially carrying climate and generative dialogical field in the group. In using physical applied drama exercises with reflexive stops in action, they could make deeper observations develop dialogues, to bring up deep data to the surface. Instead of interviewing them or asking them to write down their reflections I decided to try in this case a kind of stimulated recall into action, by intervening and by scaffolding a proximal zone of development for them in relation to some current challenge they experienced. Through that I thought it could show if any transformative results in the form of “capacities at use in action” could surface, rather than them being able to “talk about them” or maybe both. I knew I would start by making a retrospective inner journey to re-capitulate what we had done (like traveling the inner signs of the mapping we had created before as a tool outside us). I did not plan what to challenge them with, as I did not know their sense of difficulties.

### *The process*

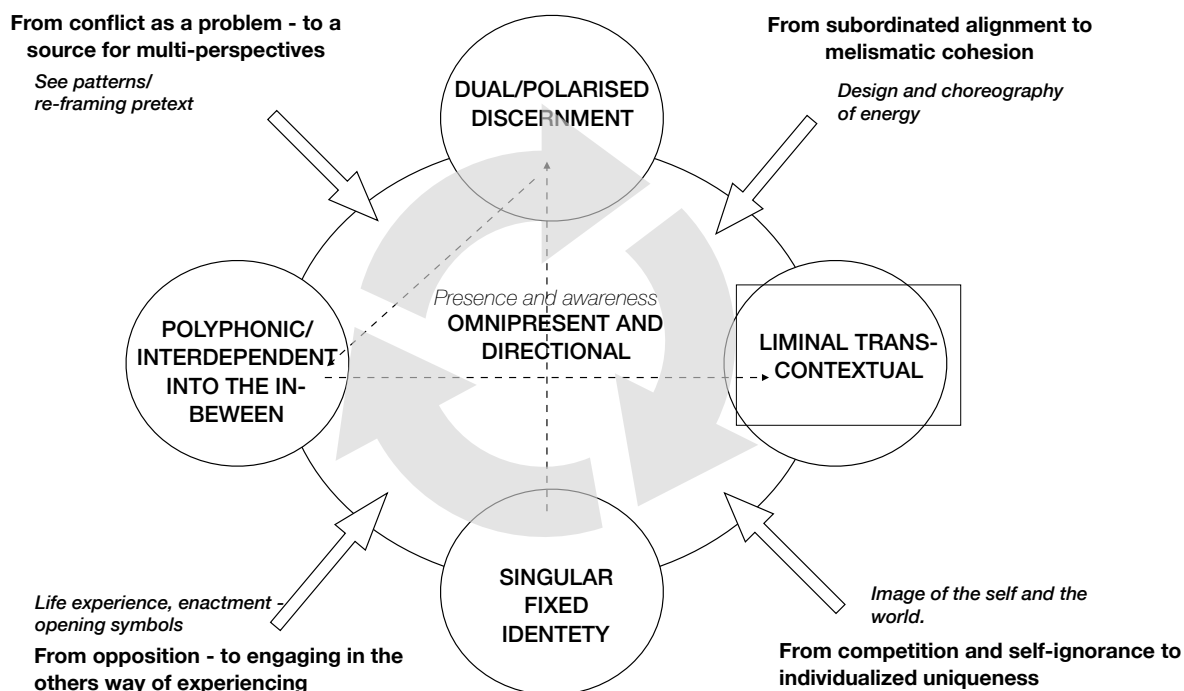
I asked them where they were in their process as a team and group engaging in new tasks. They answered that in their daily challenges as a group they felt it was still easy to be trapped in feeling a bit at each other’s throats. I did a whole inner journey reminding them of different parts of our journey and what we had done. During that process a quite advanced mediating tool that I had just learned about came to my mind. I trusted that. It was how to understand and use the *core qualities and the core quadrant* - developed by Daniel Ofman, (2013). It is a tool for analysing your own inner weaker sides, and how it possibly can be so that you projected a kind of *allergy* onto other people because abilities they have developed within

their character as a *strength is a weakness* in you that you do not yet own. The idea is to imagine that you are actually (if perceived differently) seeking to find a balance and learn more about yourself through interacting with that quality in the other – but it comes out as an *irritation and projected aversion*. They immediately got the idea, and the interconnection between allergy as a metaphor, their projected irritation and the hidden gift in a weakness as a potential portal to a new strength, it was a formula they accepted without prestige. They became very creative in helping each other to analyse their own interactive web of inter-relations that held up the separations and conflicts and to untangle them. A little bit in the same spirit of insight as in my improvisation group, with the hitchhiker, they were suddenly collectively responsible and able to respond from an expanded sense of self and connect to a greater purpose and motivation of self-discovery rather than self-exclusion. The improvisational rules of playful engagement in taking reciprocal turns in giving and receiving, leading the flow of the learning process connected to the higher purpose in which they all could find a deeper motivation.

Next morning, Ingrid called the group on a practical matter. Veronica came to the phone and told me; what I wrote down as I remember it reconstructing her line in my journal: “Kerstin, today I have been able to change my own approach and everybody in the group can act differently towards me, we do not have to be allergic”.

#### 8.9.2. Retrospective frame of analysis

In retrospect I will analyse the performative transformation capacity on a collective level, through analysing how they handled the challenges of competition, opposition, conflict and alignment with a new coherence of understanding. (A wheel placed in the non-cardinal directions, is contrasted as a flow of change, that becomes a transformative change through the underlying principles in the cardinal directions). The collective level of flexibility within the multi-dimensional inner progressive movement of attention is an underlying principle, through which the performativity in the handling of group challenges might emerge (it is placed in the cardinal directions). I suggest the two references can give a sign about a collective cultivation of using the transformative agency.



**Fig. 60. Expressions of performatively engaging group challenges.** The first cardinal wheel with the multi-dimensional progressive transformation moves in a S-N-W-E movement. When combined with a non-cardinal wheel, the cardinal wheels represent more stable underlying principles through which the process of transformation is performing, expressed in the non-cardinal movement. Two non-cardinal wheels are juxtaposed moving clockwise around the wheel, starting in the SE, as a dramaturgic narrative. The wheel of generative group challenges is interconnected to a wheel with performative expressions of transformative change.

They started with an authentic sharing about being in a competitive internal and external mode with images of themselves and the world that were not very uplifting. When they heard about the analytical frame they immediately and without prestige shifted into using it to mediate a critical analysis of their own projection. They even got very receptive to using the information in the “projections” they had thrown onto each other as irritational accusations, turning it into valuable information, a resource to understand what they themselves were missing out on as part of their uniqueness. The competitive images of themselves as weak or having to prove themselves, turned into a sense of being able to support each other as “work in progress”. They were engaged in the differences in each other’s challenges, and for real tried to understand how it was for “the other”, which shifted the experience to an explorative journey rather than an oppositional war. They could see the patterns that the theory suggested and got new perspectives on how to expand into new edges of who they could be, from what originally had been very locked patterns that they repeated. For example, Oden who usually

did not talk so much agreed to take more initiatives to share himself, and the talkative Brunhilde agreed to be “inspired” to explore the “the freedom of not having to have an answer to everything”, and take the liberty to abstain from bringing everything up “because no one else did”. They all took on very specific new challenges inspired by re-framed opposition. As a group they could align into a co-creative process of transubstantiating a completely new cohesive and very precise social patterning, in which their unique individual challenges created a differentiated equality. The original conflicts had become a source to unfold many new perspectives. The alignment with silent or reactive conforming patterns and resignation in the group ambiance were broken, and they ended in a live cohesive, yet melismatic accord. I do interpret that they had developed a readiness and capacity to affirm a transformative, flexible agency on a collective level, and they could easily build a generative field of collaborative exploration, even if they still needed some reminding and scaffolding tools to help them when they got stuck. But the authenticity and co-creativity with which they applied the quite advanced analytical tool was impressive.

### 8.9.3. Conclusions

Once we got the myth as a collective multi-facet reference, it became clear that the level of insights around the participants’ unique, but often painful and fragmented experiences, in a whole life-story, started to fall into a coherence of a greater picture. What emerged for everyone could also be understood as part of a larger dynamic pattern of social learning. The myth helped to associate the individual past un-conscious learning of becoming embedded into behaviours of dysfunctional co-dependent cycles of oppression, made up by the triangulations of roles as oppressor, oppressed and co-dependent passive co-player, into a breaking out for all roles into co-empowering possibilities. It was also the co-creative learning patterns of interdependently finding the tread of trust that allowed shedding light on all that was distorted into internalised personally kept secrets of imprisoned monsters. The power of sharing vague feelings, concrete incidents, and inviting what had been held back, internalised content to take gestalt, under the protection of the mythic fiction, was very powerful, and something that was not happening from a therapeutic intent. The intent was to include, just like in the case of the women in Bridget, the personal sphere of life stories, with the professional self and the pro-creative cultivating of the professional role in interrelation to greater context of influence. There was a strong sense of dissolution of shame and confusion happening – like mist that just lifts embedded as well as emancipating.

*Hermes – a messenger between our past and future sense of self, community and society*

In a hermeneutic analytic dynamic, the principles of Hermes are represented in the ability to cyclically be able to interlink pieces and contextualize them in relation to a whole, and the whole being affected by its shifting content in an altering and inter-changeable process. In the myth Hermes flies between the gods and the humans. Like us in our learning journey, flexibly moved by our creative and critical, reflexive and reflecting wingbeats in our multi-dimensional centring-expanding transformative dance. Messages past from our past to our future from high to low, from the peripheral to the centre in the plasticity of our inner mind- and dreamscapes.

The personal development for the participants as learners was one aspect of this analytical process drama. The critically emancipatory aspect in relation to seeing through and detaching from the conditioning of societal and socialising power structures was another. Formulating different competences and modes of working, roles in this learning culture they had co-created with the educational team, that had assisted us in our and their learning journey, was another. The myth became a strong reframing and re-cultivating tool, in this process. The ATD process and frame, a complex mediating sign-tool.

*Some final voices*

*Like the thing we did walking in a circle... you were kind of at the central station and said hello to each other...one is a coward inside so really one does not dare... but only because one had the courage it became easier... because if one tries one dares and then I could even walk around like Pippi Longstocking... So, one has a resistance to do, but that is good now once you have done it, because then you dare the next time. You get more self-confidence.*

*(Brynhild 18 December 2013)*

*This whole method that we have used has created and awakened a lot of feelings and everybody becomes more authentically themselves, but with space to express their worries, with more emotional engagement. (Tor 18 December 2013)*

*It was good, to be able to stand up front and find the calm and not having to be so nervous.*

*(Loke 18 December 2013)*

*We talked about that we "slip into a role", but if you can "tell about" it – that is the first outpost, then it is about being able to get the little finger in-between before the whole mask comes on and you get identified... but I managed to turn it around...I thought "it is that little person/role... and I can break out". (Brynhilde 30 September 2013)*

*What the action research and the drama process does...it adds a completely different dimension. (The Rock 2 December 2013)*

## 9. Meta -conclusions and discussion

In this study I have explored how transformation in adult learning can meet educational challenges in co-created expanded applied theatre and drama spaces. More specifically, what transformation can be in holistic-ATD, socio-cultural and systemic processes and perspectives. What it is that becomes transformed and what is it about ATD as a generative socio-aesthetic practice field that allows for change and transformation? The expansion of the ATD space in this case has consisted in framing re-cultivating interfaces of transformative holistic learning and pedagogy, professionalisation, co-creation, and co-inquiring in educational practice-led and research-based applied theatre and drama processes. A critical awareness and reflection of systemic meta-challenges and power-relations, internalized and externalized socio-culturing conditioning, have been active through the perspective of a methodological intertwined constitution of knowledge, reality and Self. Aspirations to embrace research issues in the transformative learning field have concerned the interconnectivity of intra- inter and trans-subjective perspectives, engaging a holistic orientation to engage a deep critical and implicit-explicit inter-dynamic communication, and how to actualise a learning environment with a theorising practice. In the ATD-field, I have kept warm the issues and possible claims of if and how ATD practices can actualise holistic transformative changes, interconnected and/or gradual as individual and collective, in community, societal and socio-cultural re-cultivation. The issues of how the performative ecology in ATD can be nuanced and articulated in its complexity and in its engagement in transformative holistic learning has had a central focus.

### 9.1. Meta-perspectives

Investigations have been made into the social/aesthetic field of education and professional development on how to re-cultivate education and innovate new practices in the midst of disruptive changes in our times. The roots in socio-cultural progressive, art-based and aesthetic learning processes such as systemic “third paths views” on how to participate in and handle complexity in developmental processes, can identify practises of belonging with new horizons and metaphors of entrepreneurial learning and pedagogy, social innovation and entrepreneurship and advanced social approaches to lab-explorations and research. Otto Scharmer’s (2009) re-imagination of 21st century education, articulates a vertical literacy and action learning as a potential closer of gaps between understanding and doing in relation to systemic failures and crises. He points to 4D mapping (Social presencing theatre) as one of the most powerful social techniques developed which can make the system sense itself, as a “blend between social science mapping, mindfulness, constellation, and theatre methods” (Scharmer, 2019). The research based ATD approach, as I interpret the findings in this thesis, can contribute to such new horizons. This contribution is certainly present as a research based and practice led process when cross fertilized with Scharmer’s notion of a tri-directional advanced social science methodology. There has been ATD-based ways to integrate science (third person view), social transformation (second-person view) and the evolution of self (first-person view). This signal for me a radicalized (in the sense of more profoundly entire and encompassing, non-dual turn) in re-structuring and re-culturing education, as it dialogues with resemblances of interconnectivity with approaches of Fullen (2006) and Kemmis (2010), proceeding to change complex in practice and education.

#### Exploring cross-fertilization

I have theoretically and in practice explored new cross-fertilizations between different knowledge fields. The performative ecology of ATD as a practice field has been in an affinity dialogue with theory U. A kinship has been recognized with its cultivation of inner conditions of intra- inter- and trans-contextual enactment that creates a deepening movement of emotional, mental and willing openness into presencing - a transformative action from source, that re-combines downloaded pre-cognitions into new crystallised imaginations to embody and enact interconnected to a new cohesive whole. Learning that leads to a future as it emerges is actualized. It is applied in systemically reflexive, contemplative and constellating modes in Social Presencing Theatre. This dialogue has resonated with the understanding of Vygotsky’s learning that leads development in a tension between reproduction and creative



imagination. His understandings underpin these variations of inter-functional sensitivities, functionalities and socialites in ATD, transformative learning and Theory U, but also show the similarity as a methodological epistemological symmathesy. Vygotsky sees transformative learning in a full cycle of creativity activated as a movement through different layers of consciousness and higher psychological inter-functional units of motivation and senses, intentions and perceptions, memory and attentions mediated by external-internal tools and signs. He recognises theatre-creating processes as the closest socio-cultural expression to match the framing of a transubstantiating transformative learning process. I have suggested that ATD devised processes could be perceived as a mediating tool-sign complex for transformative learning.

I have illuminated the epistemological, ontological and methodological aesthetic capital of ATD in dialogue with the socio-cultural understandings of the social constructivist perspective in which the phenomenological and hermeneutic perspectives have their roots (Gustafsson, 2000), triangulated with systemic perspectives and ATD- theorizations. The theoretical-practical implications for transformative learning are philosophically contextualized, meta- analysed and modelled into associative wheels and keys to capture an inter-dynamic core of transformative understandings as holistic and consciousness-based flexible dramaturgic progressions or multi-dimensional narrative movements in all three perspectives. The analytical application of the triangulating wheels and keys has been applied in different degrees to the findings in the study and it has been tested to contribute to articulate in nuanced ways the complexity of the performative ecology in ATD. It has supported making transparent the implicit-explicit inter-functional dynamism happening in individualized collective metaxic practice, and to clarify informative and transformative results in practice that can mirror and make transparent the performativity of the combined and interconnected three-personal lens.

Exploring these interfaces as social techniques for profound social change applied in action learning and practice-led research has indicated that ATD might very well activate what Scharmer terms the vertical literacy needed to be activated in order to address systemic educational failures. I have articulated this literacy in ATD as a multi- and trans- contextual, medial and dimensional aware attention. The inter-dynamic multi-dimensional flexible movement that can gravitate into a centred and expanding locus of operandi as a transformative agency and stage-self. In the same way as in Scharmer's understanding, the

depth or centredness is dependent on the gradual openness or closeness in human aspects. Here I see a difference between the modelling of wheel and keys and theory U. I interpret that both point at the same underlying understanding of reality and transformative movements, gear-shifting between different qualities of co-attention calibrating interactively different qualities of co-creative learning outcomes. In the wheels and keys, the articulated inclusion of all human aspects is an important nuance as well as the interconnection to the progressive transformative movement seen as a multi-dimensional inclusive expansion. The free-range in the analytical frame to associate individual inter-functional patterns and dramaturgies is an articulated option. The progressive dramaturgy of multi-dimensional transformative movement including a closed-to-open quality of singular, dual-polarized, polyphonic in-between and liminal omni-present attentions, can be trained as an aesthetic stage-self and metaxically transubstantiated into a social meta-competence as a transformative agency. I hope these performative and theoretical perspectives can add to the understanding of the process to cultivate a vertical/centred literacy. I also hope that understanding the theatrical ecological performativity in ATD can help promote the powerful potential that lies in theatre methods meeting new practices of belongings and seeing new horizons.

Experience-based thematic aesthetic engagement and participation, improvisational and reflexive modes in practice, have made it possible to confirm ATD as an inter-dynamic and extended epistemology of experience-based, presentational, propositional and practical knowledge processes with collaborative research dimensions. I have interconnected the complexity in this social/aesthetic mode of working with new horizons of practices of co-creative professional regimes in a modern hybridity of working in Labs, specifically represented by the framework of theory U as a consciousness- and action-research-based analytical and practical framework. The study finds that the holistic integral experiencing requires a paradigmatic shift from a dual to a non-dual perspective. From reduced mechanical, positivistic rational logics to inclusive holistic, integral, systemic, non-dual experiencing, with intact reflexivity and differentiated deep sighting discernment. That shift is what alters the question of transformation and leads to another order of understanding and experiencing the relation to learning, identity, the other, community, society, environment and embodied consciousness. There are moments and processes in all the cases that established these temporary and more established cultivations.

## 9.2. The socio-aesthetic generative practice field of ATD

I approached the contested aesthetic/social field of ATD as an ecology of practices emphasising its roots in the devised and research-based laboratory and third theatre traditions and made them visible and intrinsically present in the praxis of combined community theatre and drama pedagogy (drama in education and aesthetic learning processes). I have articulated an embedded expanded epistemological nature and a non-dual integral ontological turn, which amplified the potential of ATD practice to perform as a methodologically induced constitution.

### Socialites

The contours of the performative applicable ecology in ATD underline its sociality as working in groups and ensembles with outspoken contracts, creating a thematically focused and contained collaborative ambience. It is rooted in humanness as serious play and radicality of reciprocity, consent and dialogic, social and aesthetic play-building. It can backfire and trigger conflicting bifurcations of, for example; play and work, emotional and intellectual functionalities, body and mind. It has potential to counteract excluding procedures and power-transactions and co-create a melismatic inclusion of individualized collectivity and a sense of community. By performatively engaging competition, opposition, conflict and alignment with coherent group regimes, it can critically and co-creatively re-cultivate socio-cultural norms to allow unique, multi-perspective complexity to be dynamized in its learning-culture. It involves inviting; unique individuality including adversity and difficult and thrilling personal pedagogical entrances, beyond right and wrong as a resource for the group. It can engage in the other, in oppositional blind spots and closed symbols that can widen the individual and collective horizons by creatively imagining indirectly and directly through the experience of the other. It can use conflicts or oppositions to open multiple perspectives that contextualize the personal and subjective and expand the experiencing into a collectively distributed Self, in widened circles of solidarity.

As exemplified in the case of the professional testers; with their hitchhiker gear-shifting collective modes and their co-created cordial red thread of social carrying capacity that can support everyone to meet their inner monsters. They turned reactive attitudes and projections - “allergies” - into portals for collaborative sensitive and reciprocal re-cultivation of personal blind spots and weaknesses into strengths. They did not take their oppositional reactivity as “neighbours” so personally but moved into centred trans-contextual meta awareness as wisely

creative “peasants”. They engaged in the oppositions as something that truly mattered and could make a radical difference if perceived from a widened perspective. They gear-shifted into creating another relational order in which their individual challenges were the “same, same-but different”, for everyone. The educational team, could also, with the help of identifying personal/subjective oppositional, oppressive - co-dependent traits in their personal stance and poses within their educational and professional roles and social status, correspond them to collective antagonistic forces. These transubstantiated into personal, relational, social characteristics in a socio-economically cultivated competitive manuscript- almost as a fictional/social narrative that is easy to get drawn into and feel conditioned by. Seeing it together, made it possible to meet each other beyond that fictional/real conditioning, and emancipate the right to playfully change the rules of the game they wanted to devise. The Bridget ensemble became a distributed collective body and Self in meeting the Dragon in a range of approaches, collectively “throwing themselves to the ground and missing”. They transformed themselves in their final dance with the costumes to an artistic blur of a melismatic feminine/masculine “women soup”. This expansion can choreograph norm-critical reframing and second solutional, third pathways – into trans-contextually manifolded coherent alignments that can engage emergent complexity in a transformative way. I see strong undercurrent similarities with my own past experiences with a performative educational process in my youth, and the qualities of actualized cultural pedagogy stretching into future oriented art-based action learning with vertical/centred literacies that can re-imagine education.

Sensitivities and functionalities, come alive in the tension between the small and the everything

In ATD as a socio-aesthetic practice field sensitivities, internal conditions and external expressiveness are inter-dynamically engaged to train and activate social and professional functionalities, competences and meta-capacities through fictional/socially intra- and inter-subjectively motivated pretexts. The performative ecology is well captured with holistic-aesthetic, socio-cultural and systemic frames such as trans-contextual inter-functional units. All human aspects; emotional, mental, embodied, spiritual creative and sexual life force energy and breath (and senses) are involved inter-dynamically with higher psychological functions. Subjectively motivated sense-making, triggers memory and intentions, perception and meaning making re-combining past and future with creative imaginative attention in a made transparent inter-subjective dialogical now. In Boal’s and O’Toole’s terms the metaxic

aesthetic space allows for a dichotomization that contrasts your own internalized and externalized circles of context in relation to the fictional personal, relational, sociocultural and existential characteristics.

### 9.3. Building a container with social reciprocal imaginative carrying capacity

Something seen in all the cases is that the reciprocal and dialogical ambiance and climate of trust and curiosity is supported when framed by clear contracts and symmetric participation within asymmetric roles and functions that let every individual start where they are. Knowing or not knowing, dare yourself and making mistakes are welcomed. Learning is leading a collaborative joint development in an open-ended divergent aesthetic and devising process that is in affinity with premises and characteristics for play in its recipes for paradoxical liberating meta-constraint and rules: “How do you learn to fly, you throw yourself towards the ground, and miss!”, “Here is Sigrid”. There is a specific paradoxically liberating quality in the portal that opens by the authenticity and a concentrated thematically imaginative and socially anchored focus. Everyone’s individual tones and melodies can find themselves accompanied by different accords generated from the general and specific purposes, when it has a higher or even existential human aspiration. It strikes directly into what matters, such as when you build a performance process and step out on the stage and everything and nothing matters at the same time in a concentrated urge that everybody helps conjure up.

The mythical wider dimension of the Bridget project held an accord of a *Goddess of poetry, healing and the art of metalwork*. It framed the thematic focus and question of how the women would and could forge new patterns and premises of male and female in business to activated dreams and vision of their business contributing to a more sustainable society. And the individualised/collective heart of the story of transformation became about how the innermost vulnerability, fear and wounds, could be what turns you inside out and puts everyone in a new direction and into a new order of relating that unlocks old individual and collective manuscripts. The framing pretext for the entrepreneurial case interconnected how meta-qualities such as Creativity, Inspiration, the Unknown, Deep listening, Presence, Meaning and Values could be subjectively performed to re-cultivate a school culture to include motivating dreams, relations dialogic authenticity and art-based holistic learning formats, as an antidote to counteractive blind-spots in the historical habitual patterning of learning cultures in institutionalised schools. The PTs were guided by the *values in the Design for All process, aspiring to preserve and strengthen human diversity, social inclusion and*

*equality*. It re- framed their education to become a professional tester so that their own ranges of disabilities were part of their asset and resource rather than a shortcoming. They lived in a subjective-collective vision of co-creating a professional role and team, never yet invented that would transfigure the premises for what values on the labour market is, or what labour can be. My own school project of creating a performance put me in a very similar combination of interconnected co-creative tensions between subjective existential motivational dreams, professional future potentials and re-cultivating the educational culture.

Ask me “what ails me” and my kingdom will heal -my inner mind- and outer landscape will dream-scape

This mythological question from the story of the grail reverberated in the consciously art-based pre-textual, fictional framing and the holistic orientation that scaffold the sociality, sensitivity and functionality. This creates an openness for personal pedagogical entrances and a willingness, driven by optimal motivation and self-agency, which is important for the serious playfulness to take hold in ways that the performative ecology and conventions have infinite ways of scaffolding. Trigger points can be painful, vulnerable, protective, intense, aggressively wild and loud, complicated, stuck, mild, passive, shy, hidden, silent, humorous and complex in all their simplicity – but the vital importance seems to be that they are respected, noticed and put into a co-creative sense- and meaning-making context. That the smallest personal matter is invited into an existential ballroom where it can start to be seriously and playfully examined, bent, reframed to open new meanings, exaggerated, made small or significant and unfold rivers of stories and new enactments fictionally and socially through the swing doors of circles of metaxis – I paraphrase; “The aching foot... who would care about that, and you wanted to hear about it”. “I fell off the horse and the pain in my body undermined my confidence in my professional role”. “We have come to work every day for two years, because we could be just as we were”. It reframed the meaning of being healthy or sick, functional or dysfunctional- what normality as such is. When my teacher asked me to discover what I needed to create a performance and write about it, it reframed a young person’s wounds, pain, tumult and confusion into an educationally scaffolded rite of passage into adulthood – and helped me to crystallize my imaginations and enact my visions. The deep seeds of the oneiric creativity transubstantiated into professional actualisations and synergies as “a normal miracle” in my life, and with signatures of Bache’s living classroom over time and space.

The multi-dimensional, multi-contextual socio-aesthetic field of practice that is opened up in ATD with the reciprocal, consensual and collaborative principles and rules of engagement in play and co-creation, seem to unlock a widening, deepening and centring-expanding space of consciousness and trans-contextuality. A polyphonic and simultaneous attention can become radically rooted in an omni-presence and omni-directional origin of loci that can be presencing, sensing the system from the whole and act from source - improvising holistically. This therefore can allow for re-combinations of reality that paradoxically can unlock double binds and socio-re-cultivate over time and space.

The full empty space

*"The theatre ... gives you a totally different concentration and ensemble thinking. It becomes a magical room where you can actualize things you never thought yourself capable of or having the courage for..."the theatre as a creative room is perfect because one unconsciously understands that it is a space for playing freely".* (Participant evaluation in the Bridget Project)

The thematically held container built by the fabric of a generative dynamic of the real and fictional, associatively awakens reproduced memory and creative imagination as one living gestalt, and scaffolds a processual focus emerging in the now. It seems to be important for a self-agency in education, that the collective aesthetic framing, be it an existing or devised narrative, metaphor, image or symbolic object can invite a sense of the unknown. Curiosity or mystery triggers an explorative journey that builds an expanding complexity. That is like the "empty space" of the theatre that invites a feeling of "that anything is possible", and the space is filled with potential, rather than pre-determined institutionalised walls which risks to drain the openness and close the space down.

The fictional metaxic portals into transubstantiating transformative learning

The fictional character allows you to transubstantiate into plastic aesthetic rules of play with yourself in which you can train full-scale for a second transubstantiation that actualizes new capacities and views of Self and the world in real practice. This was seen in my acting moment as the Gypsy woman, Angelica in riding her horse in improvisational mode, and the PT in collectively applying new incorporated meta-improvisational behaviours within their professional practices. Also, in spec-actor spaces, other participants' configurations of Self, the situational and environmental framings can contrast you into coinciding with yourself and

becoming aware of your own organisational construct of Self as a fluid reality. This was seen in the case with my bag-lady and the by-passer, or with Sanna with her foot constructing her fictional version of herself becoming aware in opposition to the other social/fictional attitudes in her co-player. Or as Brunhilde, becoming aware of her own changed inner construct mirrored by the contrasting fonds of fictional and real train-stations. Conscious transformative experiencing moves through paradoxes and gearshifts in metaxic swing doors, in-between multi- and trans-dimensional – contextual – and medial theatricality. It is possible to experience a transformative movement in a systemic and collectively individualized field of collective structural attention and awareness.

#### 9.4. Meta – analysis of examples that cultivate a transformative agency

In processing and writing this up, my own analysis of what it means to be anchored in this interior centred, relaxed, playfully attentive and balanced poise of a social/aesthetic stage-self or transformative agency, is that it is crucial to access the nature of transformation in experiencing and learning, because your attention is anchored in the nature of awareness itself, not in identity with any form of expression or content that impermanently changes. The quality of this multi-dimensional attending is a non-changing meta- or non-awareness from which change and transformation can be attended, observed, engaged, and participated in. It is both formless, timeless and limitless and can at the same time spontaneously or under direction take any temporarily, repeated or renewed impermanent but stable form. It is paradoxically often a manifestation of a concrete and substantial sense-making and perception that creates meaning in the situational context. Discovering this through training yourself in a mode of a theatre actor and ensemble as I did, absolutely created an arena for me to observe and apply it attentively as part of cultivating a professional competence, that informed my lifeworld.

I do register with the help of Vygotsky's observation that the "functionality" of this inter-dynamic complexity, is already there when I write my essay on Landscapes at 16 years old, as the boy re-frames his train at an even younger age. From the examples in all the cases it becomes clear that the transformative learning capacity to some extent is part of functionalities that we incorporate. As a more conscious competence it can be transmitted how it can be activated, trained and applied through a research based ATD process to others, cultivating other professional roles whose creative regimes and social interactivity can use the same core capacity to improve their performance. As an interfaced reflection on method and



learning, the socio-aesthetic practice field framed by the research-based ATD process in these cases, added a dimension of cultivating a co-inquiring researching attentiveness, and the development of mediating specific aesthetically informed tools and signs. I suggest it helped to raise the quality of individualized collective focused attention, observation and grasping the implicit-explicit inter-dynamics, in similar ways to how actors and ensembles do.

In the cases it becomes clear that very different situations can create awareness, unlock or cultivate the capacity of an inner more flexible co-creating and improvising, rather than fixed and reactive inner movement of behavioural patterns, sense- and meaning-making. This can hold many variations in depth and centredness. It is also clear that the appropriateness of variations and combinations of different degrees of openness and downloading of re-productive approaches are different in different performative actions and contextual situations.

In the example of Sigrid, her inner movement gave rise to a sudden happening, totally uncalculated but in full alignment with a creative response to the whole of the situation. Sharing and becoming inter-subjectively transparent about the experience, triggered and re-enforced embodied points of references for her to be able to draw upon as a valuable quality of attending. Just as the professional testers co-created individual and collective mediating signs, that enabled them to transmit embodied improvisational meta-competences into their professional situational demands. In those collective learning processes, lies the ability to start sensing yourself as the collective field, to cultivate how to observe your patterns of behaviour, contextualize and reframe yourself, as well as transubstantiate meta-competences, by keeping your own inner vision expanded and all inclusive.

In the Bridget case, being in rehearsals, bodies that moved in metaxic spaces, as Linds (2006) put it, meant they could contrast and imagine through the other. They became aware of their own projections and underlying structure of thoughts and internal contexts. They also, however, imagined new horizons, in the light of perceiving the narrative bow of the life-story pattern. The rehearsal process offered an iterative movement between immersing and distancing yourself in the space, re-orienting your constitution in “mysterious ways” like being danced in a labyrinth. This corresponds to the opening of the experience of the plasticity of the aesthetic space and imagination, and it gives fluidity to dis-identification. It allows you to not take your personal substance, patterns and form “so personally” even if you

do have reactions, because you also realise that anything else is possible. This is like the moment I had in my own experience of the improvisation as a bag-lady. Here you suddenly become aware of the whole construction of identity at the same moment as you are no longer blindly bound by it. The deeply implicit in the field of consciousness can suddenly be thematically summoned into the centre awareness and be made explicit as a whole gestalt. Transformative learning makes this layered vision explicit in its understanding of the different layers of critical thinking that allow you to become aware of the premises that have conditioned your automatic reception of a situation. Just like Buber describes it with the example of experiencing a tree. In this state, you are fully immersed in connectivity and relational depth with what you experience, but all the other faculties of interrelating qualities; tunnel vision or being one-focused, selected seeing and discernment, as well as emphatic report, attraction and feeling the relationship are simultaneously active. It was clear that the longer cases offered a hero's and heroine's deeper journey over time with its dramaturgic scaffolding, not possible in just an intervention.

Different sense of self, other, community and communion – cultivated in transformative learning cultures

Educational challenges on a meta-level, such as ecological, social and spiritual gaps causing global systemic failures and crises not interconnecting understanding and doing, have been engaged on a micro- and meso-level. For the participant in the cases the challenges in their everyday practices played out in a variety of ways. In the EL case they were claiming and taking charge of altering their personal and professional life-stories in a socially inclusively and innovating process. In different ways the women in the BP were re-connecting to a deep purposefulness in personal professional re-orientations, in individual challenging circumstances, wanting to be part of closing the systemic gaps. In the PT-case the process involved, inventing completely new professional roles and connecting dreams of a future evolution of Self, to the greater picture of a socially innovative societal sustainability. This included a move of the peripheral status roles into the centre of the societal body, with authentic power to alter the regimes of truth around normality in a co-empowering way for all. To frame the explorations in the ways described and having them play out in a variety of settings inside and outside informal educational institutional frames has engaged the participant ensemble in socially expanded generative fields. I would say it has increased actively the preconditions of what Neelands (2004) suggested could make miracles of transformative changes to become ordinary or even to be expected in ATD. There has been “insistence on changes of balance

and contra-flow in the normative 'knowledge/power' equation", acceptance of certainty and completion as impermanent and a viewing of the ATD process as part of the social body and space, Neelands (2004).

Accessing the experience of different qualitatively vital senses of Self in relating to the other, community, society and the world can be connected to different degrees of expanded inclusion of "circles of solidarity". I suggest that the art of co-creating expanded qualities of presence made aware, activated, and cultivated in this study, could make a difference in cultivating a transformative agency. A transformative agency might authentically co-stage emergent futures collaborating with the third space and the fourth teacher of a generative field - that is, theatre as an organic ecology of sorts and a living art of co-empowering environmental engagements that make a difference (Kershaw, 2007).

#### 9.5. Developing and evaluating the research based ATD method

Cultivating aesthetic/social ATD- tools and techniques for interfacing co- learning, creating and researching

(Reference just by name are found in section 4.8.). Using narratives such as the neighbour and peasant, the Greek myth and also the Bridget script to develop collectively consciously mediating tools and sign-complex for observation, analysis and processing warm and deep data - are what sticks out as very effective and functional meta-tools in experimenting with the interfaces of the roles of co-creating, co-learning and teaching and accentuating the co-researching role. Working with the narrative of the Peasant and the Neighbour became a way to indirectly theorize our co-operative practice, and directly raise a conscious awareness about the "inner field structure of attention" – the qualities from where we attended - and our inner movement within it, in a compiled form. In the next phase it helped us cultivate our capacity to observe ourselves and engage deep and transcontextual in-form-ations and -actions (data), and to self-generate gearshifts of attention. Interfacing our learning, co-creative and researcher functions.

How we used the myth is described in detail in the case, but I just want to emphasise, how as N. Bateson suggested it exemplifies how the aesthetic is what can hold together the complexity of warm and deep (Scharmer) data, to tell us and involve us transformatively in its vital stories. I see in a Buberian perspective that using the combination of the conceptualized tools by the Neighbour and the Peasant entering the myth, allowed for the analytical to become

an organic part of experiencing, which was co-cultivated with the other play building examples below. Moving in and out in its layered complexity activated our Goethian organs, of perception and Hermeneutic wings both in the collective analyses in our process, and for me in the aftermath. It helped cultivate intra- inter and trans-contextual awareness and dialogic touch and it sharpened the three-directional attentive observation beam.

The affinity with the process drama format has been lifted. Shifting positions within the whole landscape of the myth put me back into dialogue with Grotowski's understanding of how the myth can intrigue us into cracking ourselves socio-culturally and existentially open layer by layer.

First, confrontation with myth rather than identification. In other words, while retaining our private experiences, we can attempt to incarnate myth, putting on its ill-fitting skin to perceive the relativity of our problems, their connection to the 'roots', and the relativity of the 'roots' in the light of today's experience. If the situation is brutal, if we strip ourselves and touch an extraordinarily intimate layer, exposing it, the life-mask cracks and falls away. (Grotowski, 1968 p. 22)

Using different dramaturgic characteristics applied in narratives, scripts, pretexts and the overall sense of a learning journey mediated a variety of didactic and researching purposes as suggested by Allern (2003). As I indicated above, I see synergetic compounding results. Establishing the narratives, opening their symbols and conceptualizing them in relation to theoretical frames, enforced and enhanced the possibility to both capture and initiate transformative learning opportunities in practice in a framed and mobilising design.

*Turning data into theatre scripts* or scenes was one of all of Norris' (2000) examples of play building as a complete researching activity that has been active. It has served multiple purposes beyond communicating with a public, in which a whole cultivation of a transubstantiated transformative agency, became discernible from Angelica's story. *Using exercises as aesthetically doubled lenses and metaphors for thematic exploration* has worked very effectively as well as using *improvisation as collective analysis and materialized gestalts of temporary and fluid conclusions*. Walking in the train station developed a specific category of application due to its intimate dialogue with the underlying theoretical principles actively at work. When I created the improvisation, it was not intentionally designed to awake awareness of the different qualities in the structural field of attention in the U -curve. Of course, soon enough it started to dawn on me how it actualized that meta-awareness (together

with the impact of constantly *using our reflections as parallel thematic focus group researching dialogues*). But it also created a direct bridge to applying the insights into enhancing professional competences. It actualized transformative results both for individuals such as Brunhild's epiphanies, and on a collective level with the hitchhiker improvisation. It has been as Norris expressed and Leavy implied, a very non-linear, spiralling, iterative and simultaneous process.

Again, I say that the ATD-process can be seen as a sophisticated and advanced sign-tool complex for activating the interfaces of learning, co-creating and researching, and I agree that the "aesthetics is at the heart of both artistic experience, and qualitative research" as Bresler (2006) suggested. I want to mention the use of the Bridget fire cross that served as a specific combination of outer artefact and tool in dialogue with inner signs of experiences built up in the process.

#### Validity

Many of the challenges of validity referred to by (Levey & McNiff), evaluation of informative results and the usefulness criteria in transformative results (Heron, Scharmer, Levin in Coghlan & Brannick) as well as the tensions (Eisner) between different purposes present in a complex process framed in this way, have been balanced, of balance and recuperated and engaged in many ways. Some of the important scaffolding procedures I see as:

- Action-poetic language
- Flexible purposing in planning-tailoring exercise, transparently co-created and apply fictional frames

It makes theories and the subjective-objective dance come alive, and allows for the personal art-based crafting to thrive in contextual meaning -making rather than self-absorbed

- Using a trusting dialogue between subjective aesthetic expressions and analytical propositional articulations in practice and as various qualities of text side by side (as N. Batesson suggested)
- Creating intimate, organic forms of dialogue between theory and practise

As the analytical frames of wheels and keys, structuring in flexible but scaffolding ways the theorising content in aesthetic forms of expressions and performative activities. Applying the underlying dramaturgical structures of narrative to elicit or indirectly guide and educate

complex theoretical implication has been interesting. I see it answering to create performative ways of using a double continuum but trusting the ATD to be a primary mood of research as suggested by. The tree-directional awareness and observation skills answers to a way of internalising an inclusion of a certain rigour from the positivistic and rational paradigm, but turning it into a vigour as suggested by (Sinner through Lewy) on the aesthetic and art-based coherences own terms, organically make duality and polarisation, generatively polyphonic and liminal by the multi-dimensional non-dual term. (It engages the oppositions lifted by Lewy and observed by O'Toole in how we bend the rules into a third space, and it allow for a dance between structure and spontaneity called for by McNiff). Lewy suggested that the aims for these processes are: “resonance, understanding, multiple meaning, dimensionality, and collaboration”, which have been actualized. “It also minimizes one-sided self-absorption when personal often intimate, art making is a core element of research” (McNiff) and yet the very resource you want to draw from”.

- Different ways of stimulating re-calls that can make transformative results appear in practice.
- Having the analytical frames develop in dialogue with practice
- Co-creating the process with participants
- Working in different settings
- the devising learning environment have framed a combination of Levin’s criteria’s; the *participation criteria* - cooperation between you and the members of the system, *real-life problems direct attention-relating to actual concern for pragmatic outcomes*, *criteria of joint meaning construction* points to the degree of collaborative qualities in interpreting events, in the articulation of meaning and in generating understanding, *criteria of workable outcomes* – looking for significance and sustainability

This answers to the usefulness criteria from Stephan Pepper’s, “structural corroboration”, “that is a kind of circumstantial evidence, a form of triangulation, and referential adequacy, which is the empirical test of one’s observations with respect to the situation that has been described and interpreted” (Eisner, 2008, p. 24).

- Recognising the influence of volition, structural alignment and genuine interest

A final comment through contrasting these functional co-created learning environments to the case in Söderhamn that got pre-terminated. That situation held many conflicting; structural, time prioritizing, personal non-voluntary interest tensions for the participants. It made it impossible for all but one of them - that was deeply engaged and curiously experimenting

within the conventional frames of her institution - to step into and align with the coherence in a frame and focus as this. I would say that for this method to work it need all the contracts and pre-conditions that are crucial for drama. My own situational professional expertise and ability to tune in, being part of the make-up that can invite also non-experts into the process.

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## Attachments

Attachment 1. Participant information sheet Pilot Study – in English

*Participant information sheet*

*Project title- Pilot study - Learning by creating*

*Background to the study*

The study is a Pilot study that is part of the overall study project within the frame of the M Phil and possible Ph D studies of Kerstin Bragby, at the University of Chester in England, supported by the University of Gävle.

My research questions that I am inviting you to explore together with me; are focused around how learning and teaching - that interactively use creative, aesthetic and practical methods - conditions the culture of learning and promotes different teaching and learning qualities. How the teacher and student roles as well as context is organised as resources according to this. One strong focus will be on methods and processes that originates from drama in education and theatre that is applied for pedagogical purposes. And how they can be part of a generative process in connection to the exploration of and emergence of entrepreneurial learning. I am inquiring into specific learning situations, as well as into how learning happens over time - as a part of a learning journey. I am interested in both the critical emancipatory as well as the creative aspects of this. And I am interested in the inner processes in the individual as well as in the collective- co-creative process, and how they are part of transformative and deepened learning and its relationship to outer structures and cultures of learning.

*What is the purpose of the study?*

One purpose of this pilot study, (within the frames of the course Entrepreneurial learning at the University of Gävle - a "further training course" for teachers and school leaders, on behalf of the School Ministry), is to try out methods for gathering data and do analyses, that can

generate answers to the research questions in relation to the purpose of the study and the overall theories and methodological considerations that exist within the frame of the overall study.

### *Within the course of entrepreneurial learning*

Both the activities and content of the course as a whole, as well as different aspects of the teaching and learning process, will be possible arenas for trying out to gather data and make analyses together in the situation and afterward.

At times it will be me as a researcher and a reflective teacher in practice that observes a bit from aside or as a participant in our joint activity. Based on that I will keep my own written and creative notebook and have a reflective dialogue with my colleagues.

At other times it is we as teachers on the course and you as participants that in more consciously designed processes create and reflect together, in and through interactive and experienced based and performing actions and/or dialogues that I/we have staged.

Performative, art-based and interactive methods can be for example exercises in drama in education - single or thematically connected - as fictive role plays, process drama, poems or stories that are used to catalyse personal experience, reflection, performative expressions and storytelling.

They will be designed for the learning in the course of entrepreneurial learning but will also indirectly work as an interactive space for us to deepen a creative and expressive dialogue about the knowledge creation that take place.

The knowledge creation in relation to how you experience that it happens from inside your own inner orientation and attention, as well as in relation to the outer forms in which our individual and collective learning experience take place.

This is an invitation to your own possibility to reflect on your own practice in relation your subjective personal experience within the professional role and function as a teachers and as agents for a culture of learning, generally but also specifically in relation to our exploration of entrepreneurial learning. Our knowledge creation as teachers and learner in relation to the



direct experienced based, collective and embodied learning process that happens when we meet within the frame of the course, as well as in your practice. The staged interactive processes are designed to serve the parallel purposes of the entrepreneurial learning course and the course of study.

Some chosen episodes will be video and/or audio recorded, for the ability to analysed, where chosen examples can also be focus for a deepened and joint analyse together with you as participants. At times there will be you who will try out individually and as a group, steps in your own practice, and you will be asked to reflect orally or in written text, on your own accord or from suggested questions and themes. You can be invited to keep a notebook, to participate in individual or group focused interviews.

### *Why have I been chosen?*

You have been chosen as you are a participant in the course Entrepreneurial learning and as the context of the course is a highly relevant arena for the purpose of the study and it research questions. You are also someone that from your experience as a teacher or school leader, in your own exploration of what entrepreneurial learning can be, have an ability to bring about a substantial and meaningful interactivity and a relevant reflection concerning the questions in the study.

### *Do I have to take part?*

Your participation in the research dimension of the course needs to be on a thoroughly voluntary basis, and your statements and contributions in text, on audio or video recording can be dismissed from the study. This can also be, if you at a later time during the course of the study change your decision about participating.

### *What will happen to me if I take part?*

I have as detailed as I can tried to describe (above) those research related situations and involvements that I can predict that you will take part in, and how I perceive our interrelationship, respective role and assignment in these situations. If questions or new situations arise during the course and study, you are always welcome to address eventual insecurities or curiosity around them, and to re-negotiate or create new and clear agreements from that point. I am also responsible to continuously run an ethical reflection in relation to

my own and your role in the study, and the handling of data that arises. I aim at having an as transparent process as possible in this. You are always welcome to ask question and create for you your understanding about how your contributions will be used.

#### *What are the possible disadvantages and risks of taking part?*

Even if I actively will take responsibility to treat you correctly and with respect, as well as do my ethical considerations (see above), you will still need to pay attention to and actively take responsibility for yourself. You will need to communicate and take a standpoint about if you want to take part in different moments and if it is a delicate matter that can bring with it discomforts for you that is not part of a challenge you take on by free will. And if it is alright that the information that appear through your participation will be the object for process and analyse and will be communicated (anonymous) to others - my tutors and colleagues - and finally be part of a public publication.

Even if most of the questions, actions and reflective moments that you are asked to take part of is already part of the course and indirectly in the study, you can be asked to take special time to reflect, process and be interviewed. You can also decline.

#### *What are the benefits of taking part?*

A great part of the research moments admits a deepened attention to and a thorough analyse and reflection on your own profession and its knowledge base. It can bring about a both personal and professional space for creative development and a meaningful exploration of your own praxis and the school culture you are partaking in, as well as for yourself in collaboration with others as a creative element and medium for this.

#### *Will my taking part in this evaluation be kept confidential?*

Yes, in relation to written and possibly performed text your name and school will be made anonymous, and sometimes even re-formed in ways that aim at making individual identification not possible. On visual and audio recordings as stored data this will be difficult to fully guarantee. If there is a need of total exclusion of participants and identification, then a manipulation of the recordings can be made. Inform me if this is relevant in your case.

#### *What will happen to the result of the study?*

If it becomes part of the actual study, it will finally be published in public in one form or another. Firstly, it will communicate to the context of practitioners for who's praxis it is relevant as well as the Academic environment.

#### *Who is organising and founding the evaluation?*

The organisation of the study is evaluated by the University of Chester, supported by, and in the specific of this case study authorized, by the University of Gävle.

#### *What happens if something goes wrong?*

You can take contact with the University of Chester and the University of Gävle.

#### *Who may I contact for further information?*

At the University of Chester - Professor Allan Owens, and Professor Robert Humes. At the University of Gävle; Professor Sten O Karlsson and Head of the Academy AUE, Svante Brunåker.

#### *Attachment 2 - Participation information for the Professional testers*

#### *Deltagarinformationsblad för Studie med Unicum - Proffstestarna HT 2013*

#### *Projektets titel - Lära genom att skapa...*

#### *Studiens bakgrund*

Jag heter Kerstin Bragby och är forskarstuderande, d v s jag håller på att lära mig att utforska lärande tillsammans med lärare/utbildare och elever/student/utbildningsdeltagare. Jag har min handledare både vid Universitetet i Chester i England och vid Högskolan i Gävle.

Sättet som jag lär mig att forska på kallas för Aktionslärande, eller Deltagarbaserad aktionsforskning och det betyder att jag i min forskarroll inte forskar "om" något genom att endast observera en process eller personer som undervisar och lär utifrån. Jag "forskar tillsammans med". Därför så är jag också med i själva processen och lägger in vad jag kan och undrar över, samtidigt som jag bjuder in andra att göra detsamma från sin utgångspunkt.

#### *Vad jag undersöker tillsammans med andra*

Mina frågor rör sig om hur man upplever att det är att lära i en dramaupplevelse eller applicerade teaterprocesser som man bygger upp tillsammans med andra. Jag undrar hur vi lär oss när vi samspekar, reflekterar och delar med oss av våra upplevelser. Jag undrar också över hur det kan stödja oss som lärare/utbildare och elever/studenter/utbildningsdeltagare - oss som samarbetande medarbetare - att bättre kunna utveckla det som kallas för entreprenöriellt lärande. Och i vårt gemensamma fall så ser jag att inkludering av olikheter som en resurs i lärandet som ett särskilt fokus.

Entreprenöriellt lärande, det kan t ex vara att; känna och få kontakt med vår egen motivation och lust att vara nyfiken och undersöka; att våga och kunna ta initiativ och svara an i situationer som vi vet att vi vill lära oss att hantera. Det kan handla om att kunna vara kreativ och både hitta nya sätt att lära och agera, liksom att använda kunskap som redan finns. Det kan handla om att hitta sätt att vara trygg nog med sig själv och andra så att vi inte tror att behöver "veta det rätta och helst innan vi börjat". Men att vi i stället kan få lära oss att pröva och utforska oss själva och i samarbete med andra. Vi lär oss att använda information från olika håll, olika ämnes- och professionskunskaper och att ingå och använda omvärlden på ett sätt som gör att lärandet blir meningsfullt och kan fungera i verkliga livet.

#### *Filma och ljudupptagning:*

Eftersom jag själv är med i processen när vi gör den så kommer jag att behöva något sätt att komma ihåg och se vad som händer när vi arbetar tillsammans. Jag kommer därför be om er tillåtelse att jag filmar och ta upp det vi gör på ljudband. Inget av detta kommer att användas och visas för någon annan än mig, er och mina handledare. Vi kommer också förhoppningsvis att använda detta som ett material som vi själva använder för att få syn på vår process och med hjälp av dokumentationen kan fördjupa vår bearbetning av den.

#### *Varför och på vilka villkor är ni med*

Jag har bett om att få göra detta med er på Unicum och ni som proffstestare eftersom ni arbetar med dessa frågor och kan ha ett utbyte av att pröva att utveckla dessa arbetsätt.

Ditt deltagande behöver vara helt frivilligt och det är viktigt att du vet att det du säger och eventuellt skriver ner i text, det som tas upp på ljud eller på filmupptagning kan uteslutas från studien. Detta kan också ske ifall du vid ett senare tillfälle under studiens gång vill ändra ditt beslut att delta.

Jag är ansvarig för att vara öppen för att det du deltar i blir en bra och begriplig upplevelse för dig, och att vi kan samtala om det som händer under resans gång. Det kan vara både något som uppstår och som vi behöver klargöra eller reda ut, eller som känns viktigt men svårt att berätta om i gruppen. Jag är införstådd med att det kan kännas känsligt eller obekvämt eller spännande för dig. Så du är alltid välkommen att ta upp något som du undrar över oavsett om det är något du är kritisk till, eller tycker tillför något viktigt på andra sätt.

*Kommer min medverkan i denna studie förbli konfidentiell?*

*(Det betyder att det som vi delar med oss av kommer att användas på olika sätt och berättas om i text eller på andra vis, men vem som har delat med sig av vad kommer inte någon utomstående att kunna förstå.)*

Om vi inte av gemensamma skäl väljer något annat, så kommer i text och olika framställningar namn och utbildningsorganisationen att vara anonymiserade, och ibland även "stiliserad", d v s omformade på sätt som eftersträvar oidentifierande av individuell identifiering. På film- och ljudupptagning kommer detta vara svårt att garantera. Vid behov av total uteslutning av deltagande eller oidentifierbarhet så kan retuschering göras. Informera mig ifall detta är aktuellt i ditt fall.

*Vad kommer att hända med resultatet av studien?*

Resultaten kommer att kunna ingå i det som publiceras offentligt, i en eller annan form. I första hand riktat till de som arbetar med och ingår i utbildning och samhällsutveckling och för den som det är relevant. I ert fall kommer ni möjligen också att kunna använda det vi framställer för era egna kommunikative eller informativa syften.

*Vem organiserar och understödjer bedömningen och studien?*

Organisationen av studien och dess bedömning görs av Universitetet i Chester, understött av Högskolan i Gävle.

*Vad händer om något går snett?*

Du har rätt att ta kontakt med Universitetet i Chester och Högskolan i Gävle.

*Vem kan jag kontakta för att få mer information?*

Vid Universitetet i Chester - Professor Allan Owens, and Professor Robert Humes. Vid Högskolan i Gävle; Professor Sten O Karlsson.

Attachment 3 – Agreement about Informed Consent with Professional Testers  
*Överenskommelse om Informerat Samtycke*

## Studie med Unicum och proffstestarna HT 2013

Detta samtyckesformulär är till för att försäkra att du förstår studien, att du är medveten om dina rättigheter och att du är helt tillfreds med att ta del i studien. Då du har läst Deltagarinformationsbladet, läs då noggrant igenom det här bladet, och om du då fortfarande är helt tillfreds, fyll i varje del som applicerar till dig.

Vänligen ringa in ditt lämpliga svar

- |  |    |     |
|--|----|-----|
| 1. Har du getts information om forskningen?  | JA | NEJ |
| 2. Förstår du vad du ombeds att göra?  | JA | NEJ |
| 3. Har du blivit informerad om att du kan närma dig forskaren när som helst med de frågor du kan komma att ha? | JA | NEJ |
| 4. Är du införstådd med att du kan dra dig ur studien närhelst du vill?  | JA | NEJ |
| 5. Är du införstådd med att all information som du bidrar med kommer att behandlas konfidentiellt?             | JA | NEJ |

Jag förstår att forskningen kommer att utföras i riktlinje med British Educational Research Association's Ethical Guidelines for Educational Research (2004) and the DATA Protection Act (1998).

Jag instämmer med att jag är full tillfreds med att delta i studien och att jag förstår allt som står ovan.

Jag samtycker till att citat från dialoger, samtal och övningar kan komma att användas i den slutgiltiga rapporteringen. Jag förstår att detta kommer att göras anonymt (om vi inte gemensamt väljer något annat).

Jag godkänner också att dialoger och upplevelser som uppkommit under det första mötet då vi introducerades till studien, kan komma att tas med i den. JA NEJ

Jag är medveten om att rapporter som skrivs under forskningen gång kommer att göras tillgängliga för min granskning, ibland i processen, och alltid om jag ber om det.

UNDERSKRIFT.....DATUM.....

SKRIV NAMN.....

YRKESTITEL OCH ORGANISATION (om applicerbart) .....

.....

KONTAKTNUMMER.....

TACK FÖR DIN SAMVERKAN - Skriv dina kontaktuppgifter här