

## **ARTiT: development of innovative methods of training the trainers**

Danish National Report

Hansen, Leif Emil; Christensen, Sara Maria

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# ARTiT: development of innovative methods of training the trainers

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DANISH NATIONAL REPORT

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Sara Maria Christensen &  
Leif Emil Hansen  
PAES, Roskilde University  
2011

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Education and Culture DG

Lifelong Learning Programme



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## EXECUTIVE SUMMARY

This report provides a presentation of the findings in the Danish part of the research review and national survey concerning the development of innovative methods of training the trainers and more specifically of using art-based methods in adult education.

Through the research carried out as a desk study it was found difficult to extract any literature that fully filled the conceptualizations of ARTiT completely though art, creativity and innovation are in focus within the Danish Education system. For the sector of adult education though, art is mainly being used in the perspective of creating art according to the literature found. The work located as most relevant as regards to ARTiT are presented in the Danish National report in three main parts:

- Arts Education in the context of Art Museums
- The contribution of the aesthetics
- A paragraph on creativity and innovation.

In the context of art education in museums the Bjarne Sode Funch and Helene Illeris are mentioned as key figures. Funch has among others contributed with an overview of the of art appreciation with emphasis on painting within different schools of thought within the psychology and has been involved in experimental educational projects in cooperation with the Danish art museums. Illeris has also been occupied within the area of art teaching in museums in the Nordic countries in the latest 10-20 years. Illeris uses critical and constructivist approaches in her meticulous re-description of the field of art education in schools and teacher education in her doctoral work.

The contribution of the aesthetic to creativity is presented through contribution by Niels Overgaard Lehmann; Associate Professor and Head of Department of Dramaturgy at Aarhus University, DK. Lehmann has been responsible for and carried out continuing and further education and training with focus on design and management of creative processes. He contributes with some theoretically based aspects on what the aesthetic disciplines have to offer to make us critical, innovative and creative. Some of the important points according to Lehmann are that the initial approach should be affirmative and that framing is essential for creativity. Further he thinks that attempts to confront linearity are an important aspect as well having a practical approach and experiential, not theoretical, is essential to creativity.



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The paragraph on creativity and innovation presents a few of the numerous scholars who contribute with ways of developing innovative and creative learners, and of which many are inspired by either or Howard Gardner, the positive psychology, Edward De Bono and Otto Scharmer. Two concrete examples aiming at adult education are presented.

Concerning the national survey on trainer and learners experience and attitudes towards art-based methods is a widespread experience with the use of art in adult educations Denmark; In terms of institutions, where both formal and non-formal adult educations are represented and concerning subjects where art is integrated to some degree in a wide range of areas. As stated by the majority of both trainers and learners art-based methods is nevertheless only used occasionally or rare.

Confirmed by both responding trainers and learners several types of art are being used as part of the training, yet the most commonly used types of art used are film, music and painting, and additionally a few examples of how art is incorporated are revealed by trainers using art as part of their teaching. However these examples indicate that it is up to each trainer to develop art-based methodologies themselves.

The findings of the surveys indicates a positive attitude and interest for the development of art-based methodologies in Denmark, as the wish to be creative and the acknowledgement of the potential of art-based learning is articulated through the results of the surveys. In spite of the positivity of the trainers, they do experience obstacles regarding the use of art; namely the trainers themselves and the learners. But also the lack of time and resources of art-based training material and tools as well as the possibility of continuing training of trainers is emphasized.

The trainers represent a wide range both formal and non-formal adult education in Denmark, while learners only represent the formal adult education.

## ACKNOWLEDGEMENTS

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## ADULT EDUCATION DENMARK

To provide an overview of the Adult Education system in Denmark, we first present the different types of programs.

In Denmark the adult education system is commonly divided into three different types of adult education: Formal education and training, non-formal adult education and private courses.

The formal adult education and training can be divided into general adult education and vocational adult and continuing education.

### **The general adult education consists among others of:**

- Preparatory Adult Education (FVU) is for adults who want to be better at reading and math. Both subjects are tiered, and there is an opportunity to sit an exam after each step.
- Dyslexia Education for adults
- General adult education (AVU), which is offered to adults over 18 years to improve their skills in a number of general subjects, such as computing, mathematics and social subjects. AVU can be completed with samples corresponding to elementary school 9th and 10 class (upper secondary school).
- HF single subject, general education.

### **The vocational adult and continuing education include:**

- Adult vocational Training (AMU), which consists of approximately 3,000 different courses. These courses lead to autonomy in relation to perform unskilled and skilled jobs.
- Adult Vocational Training (VEU), which are special adult courses concerning vocational training.
- Basic adult education (GVU), which is the framework within which previous education and relevant work experience, supplemented by including training components and labor education pieced together into a formal training



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- Further education for adults (VFV), which includes higher adult education (VVU) and diploma and masters courses, conferring jurisdiction on a level with the bachelor and master degrees.
- Open University aims to promote a wide range of vocational education for the adult population and includes part-time courses, single subject and specialist courses.

**The non-formal adult education in Denmark consists of:**

- Evening schools (about 1.800) offer non-formal adult education to increase the individual's overall subject-related insight and skills. Local private institutions most of them part of 5 national adult education associations (courses in art, creative production of arts and crafts, history of art, excursions, lectures etc.)
- Danish University Extension: educative instruction and lectures by the extra-mural departments of the 4 Danish universities, organised by about 100 local committees (academic lectures on understanding of art, history of art etc. - literature, drama, music, paintings, sculpture, architecture etc.)
- Day Folk High Schools (about 50) offer teaching with an educative or job-promoting aim for adults with little formal education and people in a personally or socially vulnerable situation (creative activities including amateurs and beginners' productive interaction with art, i.e. ceramics, paintings, drama etc.)
- Folk High Schools (about 80) offers residential short courses (less than a fortnight) and residential long courses (of over 12 weeks). Some of these are specialised in arts and culture, i.e. offering long courses in productive and creative arts, crafts and the like – together with a scholarly understanding of art history, aesthetics etc.

The Danish Adult Education Association ([www.daea.dk](http://www.daea.dk)) is the umbrella organisation for all non-formal education institutions and associations.



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**Private courses:**

While the former two categories are fully or partly linked to the Ministry of Education, the private courses are of course not. These are courses that one can obtain on private schools, for example, private language schools or private IT vendors. Or they can be of on-the-job-training in companies.

## NATIONAL RESEARCH REVIEW

### *INTRO*

The desk study is aiming to identify the good practices and research in the field of creativity and critical thinking and how this is developed through the analysis of works of arts.

The following steps have been conducted:

- A search in relevant Danish literature in the areas indicated by the guidelines for the research review (Adult education, creative and innovative processes connected to learning, aesthetic education, different theoretical approaches grounded in practice).
- Contact to an information officer at Roskilde University Library to validate and widen the research.
- Interviews with experts in the field so as to validate the studies retrieved.
- Presentation of the studies with emphasis on key results.

The desk study has been challenging mainly for two reasons. First, we find that a distinctive feature within the field of art and learning is the ambiguity of conceptualisations that generally makes the field a bit blurry. This has been confirmed not only in some of the literature extracted but also by interviews with experts. E.g. the concept of 'art-based learning' could refer to either the perspective of creating art, or in the sense of experiencing art (or observing, analysing, sensing) as part of a transformative learning process. These things point to a need for the ARTiT project to work on further clarification of central concepts and ideas.

Second, we have not been able to extract any literature that full fill the conceptualisations of ARTiT completely in a Danish context. However, we still find that art, creativity and innovation are in focus within the Danish Education system. According to the Ministry of Education's preamble of several of the formal adult educations the training has to contribute to the development of the creative and innovative skill of the learner. However it seems there are no clear instructions on how to implement these aspects in the training.



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Apparently art is mostly a part of the teaching programs of primary education as it has not been difficult to localize yet a great number of articles, anthologies and scholars working within this field. For the sector of adult education though, art is mainly being used in the perspective of *creating* art according to the literature found. On the other hand creativity and innovation is in focus, namely in the area of the formal adult education system due the wish to prepare and (re)integrate the adult learners into the labor market. The Folk High Schools in Denmark have a long tradition of art education. Some of these are specialised in arts and culture, i.e. offering long courses in productive and creative arts, crafts and the like – together with a scholarly understanding of art history, aesthetics etc.

However, we feel that there are some key scholars in Denmark who contribute to the field; in continuation hereof the findings presented are located as most relevant as regards to ARTiT. The main figures localized through the desk study are presented in three main parts: 1) Arts Education in the context of Art Museums, 2) the contribution of the aesthetics and 3) a paragraph on creativity and innovation.

### 1) ARTS EDUCATION IN MUSEUMS

Within the frames of art education and training in the context of art museums an important contribution is made by the Danish associate professor of psychology Bjarne Sode Funch.

First of all we should mention his doctoral thesis *“The Psychology of Art Appreciation”* in which Funch makes an overview of the of art appreciation with emphasis on painting within different schools of thought within the psychology (Funch 1997). Among others this work draws the attention to the different types of art appreciation comprising aesthetic experience that exists within different traditions (Funch 1997:4).

Funch has also written a number of articles concerning strategies for Museum Education (e.g. *Educating the Eye: Strategies for Museum Education*, Funch 1993) and has been involved in experimental educational projects in cooperation with the Danish museum, Esbjerg Art Museum.

Regarding art education in museums Funch outlines three main tendencies and purposes with learning in museums. One tendency has a focus on the artist and the creative process of making the piece of art. “This is the teaching of the viewer by the artist” so to speak. The second is the ‘history of

art' where focus is on expression and references in the piece e.g. concerning context and period of time. The last tendency has a focus on what the art has to offer the individual.

Concerning the last tendency Funch presents a project concerning music and visual art focusing on visual sensitivity and emotional intonation in the article "Børn i nærkontakt med kunst" (Children in close context with art. Funch et al 2009). The project was carried out in 2006-07 and involved Esbjerg Art Museum, a music Academy and a Danish Folkeskole (primary school).

The basic thesis of the project was that a work of art has the potential to constitute emotional aspects of the human psyche. And further to have close contact with art, to get involved and to be touched are prerequisites for the desire to curiosity. Through the dissemination the museum made efforts to promote the personal empathy and establish and recognize as many different approaches as possible. For example, through cross-aesthetic projects where various art genres, like music and dance, and thus various senses, challenges the individual to enhance the personal experience of art.

A 4<sup>th</sup> grade class was taught in Danish, music and visual art as one combined subject and was carried out alternately at the school, museum and music academy one time a week. The pupils were followed by a team of researchers who interviewed the children three times throughout the program. According to the article, the data material provided a unique scientific basis to gain insight into what influence art can have on children's way of adopting the world and on how their close contact with art can be a part of their lives (Funch et al 2009).

Even though this project mainly involved children in primary school, there was also made some efforts towards adults including an invitation to guests of the museum to participate in an experimental way of visiting the exhibition.

The Danish scholar, Helene Illeris, mentions and discusses this particular project along with some other examples of art education in art museums in her still unpublished article *Employability eller empowerment - Livslang læring på kunstmuseer i et kritisk curriculumteoretisk perspektiv* ("Employability or Empowerment – Lifelong Learning in art museums in a critical curricula theoretical perspective", Unpublished manuscript by Illeris 2011). Further Illeris has done a continuous research within the field of art, learning and visual education.

In 2004 Illeris compiled a report which gives an overview of research and dissemination within art teaching in the Nordic countries from 1995 to 2004 (Illeris 2004), further Illeris contributed with a national review to the Nordic Research review: Nordic Visual Arts Education in Transition (Illeris in Lindström 2009). In both cases the approaches of the referred projects are discussed by Illeris.

This work contributes with an overview of the scientific research within a Danish context through the latest 10-20 years. However the focus is, like Funch's, mainly on learning within art museums.

To sum up some of the points from Illeris the development of Danish research in visual arts education of the latest 15 years up till today can be characterized both in terms of continuity and in terms of rupture. In terms of continuity, both a critical and a constructivist approach to research have been predominant and further developed by the new generation of researchers who entered the field in the second part of the 1990ies. E.g. Illeris uses critical and constructivist approaches in her meticulous re-description of the field of art education in schools and teacher education in her doctoral work. However, while the critical theory of the Frankfurter School has been the central approach of most of her colleagues, Illeris uses epistemological analysis inspired by French post structuralism and German systems theory. Her approach is e.g. based in social constructivist concepts such as "positioning", "strategy" and "choice". According to Illeris, this signals a clear rupture with the remains of modernist and essentialist assumptions in Danish visual arts education. (Illeris 2009)

The latest work by Illeris does not focus on any target group in particular but rather on Lifelong learning in general. With an educational anthropological approach she focuses on the concept of culture and the cultural significance of visibility in education (Illeris 2009).

In her still unpublished article Illeris presents a critical study of the relationship between theory and practice in the field of gallery pedagogy within a conceptual framework that, according to Illeris, is borrowed from the American curriculum theory from the 1970's (Illeris 2011 – unpublished manuscript).

Illeris presents four conceptions within contemporary gallery pedagogy: 1. Gallery pedagogy based on theories of aesthetic experience, 2. Gallery pedagogy based on theories of learning and cognition, 3. Gallery pedagogy based on theories of curriculum and 'Bildung'<sup>1</sup>, and 4. Gallery pedagogy based of

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<sup>1</sup> "The German term "Bildung" has no equivalent in any other of the European languages. Not only is it more comprehensive than "education"; it is, above all, more complex and holistic in meaning. It is difficult to define even in

theories of social critique and change. Each of the four conceptions is exemplified by Illeris, through an analysis of contemporary Nordic and British texts on education and learning in museums and galleries. Studies and discussions of the relationships between lifelong learning directed at 'empowerment' versus lifelong learning directed at 'employability' within these conceptions is presented, and finally Illeris argues for curriculum-based critical and collaborative practices directed at empowerment of learners within European gallery pedagogy. (Illeris 2011 – unpublished manuscript)

Several art museums in Denmark also produce educational material in contribution to their exhibitions. E.g. training material of Louisiana Museum of Modern Art is available at Louisiana.dk. The material is targeting learners at VUC, HF and teacher training colleges.

In general, most of the approaches mentioned above deal with art in education aiming at the art understanding competencies among learners; not as the ARTiT project where art should be involved in order to develop critical and creative thinking competencies.

## 2) THE AESTHETICS' CONTRIBUTION TO CREATIVITY

Niels Overgaard Lehmann is Associate Professor and Head of Department of Dramaturgy at Aarhus University, DK. Lehmann has been responsible for and carried out continuing and further education and training with focus on design and management of creative processes. He contributes with some theoretically based aspects on what the aesthetic disciplines have to offer to make us critical, innovative and creative. This, Lehmann elaborated on in an interview:

For Adorno the critical aspect of art is closely connected to the basically Romantic idea of arts dealing with the inexpressible. In arts we find dimensions of life that cannot be verbalized (arts can so to speak 'express the inexpressible'). This engages the human mind in creative processes of understanding and feeling which can only be seen as critical, i.e. existentially explorative, since they

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*the German language. One definition, taken from an encyclopedia, reads for example:*

*"Bildung" is a process of spiritual formation; it also refers to the inner shape human beings can attain when developing their aptitudes in touch with and through the agency of the spiritual contents found in their environment. "Bildung" not only implies the dimension of teaching but also that of learning ("sich bilden"), not only knowledge and skills, but also values, ethos, personality, authenticity and humanity."* (<http://www.eaea.org/index.php?k=15098>)

deal with reflections of so far non-formulated human aspects and experiences. Furthermore, when we acknowledge the 'relative autonomy' of arts towards society, we also realize the critical potential of observing, sensing and reflecting on arts' experiences. First step is to perform an initial affirmativeness towards arts (which, according to Nietzsche, can be seen as: 'the non-judgmental'). If there is not this initial affirmativeness we cannot move into a further critical perspective. This process of understanding, recognizing and developing critical and creative potentials can be initiated in the frame of for instance an adult education teaching and learning setting.

Lehmann sums up some important points:

- The initial approach should be affirmative
- Framing is essential for creativity
- Attempts to confront linearity – i.e. to invite for 'conflicts' and 'resistance' in the learning process (the interpretative dialogues on arts observation and sensing) – are important
- All of this should be wrapped in a concrete praxis – i.e. be practical and experiential, not theoretical

To get a more thorough introduction to Lehmann's ideas, please see appendix four, where Jesper Schmidt Poulsen has summarised, translated and interpreted two articles by Lehmann.

### 3) *CREATIVITY AND INNOVATION*

Among others the scholar Hans Henrik Knoop (research director at Universe Research Lab and professor at DPU – School of Education ) has conducted numerous publications on play, learning, creativity, teaching, management and IT and is known in Denmark for his attempt to disseminate his work inspired by Howard Gardner and the positive psychology. Among other Knoop has contributed to a report published by CIRIUS the Danish Agency for International Education in which ten suggestions on how to integrate creativity and innovation into the Danish education system is presented. The ten suggestion are as follows:

1. Out in the open
  - A guide to conduct outdoor learning in primary schools
2. Mad across national borders
  - An traveling street cuisine encourages dialogue among young

3. Social entrepreneurs
  - Entrepreneurship in health care education
4. Auto Mobility
  - Common modules and mobility in the auto program
5. Bullying: No thanks!
  - One way in which children help children in conflict
6. Cultures meet and new products created
  - A multicultural summer university in creativity and concept
7. Sport as a pedagogical agent
  - Municipalities share experiences and knowledge
8. Oil Government or Home rule government
  - The international dimension of a multidisciplinary project in HTX
9. Interactive media guide
  - An IT-guidance system for social and health education
10. Animation Education provides creative children
  - Inspiration to use animation in education

In line with Knoops approach several scholars contribute with ways of developing innovative and creative learners. We finally present a few concrete examples of education material developed with focus on how to facilitate creative and innovative praxis within an educational context. These examples have been developed focusing on adult education in specific and draw on both Howard Gardner, the positive psychology, Edward De Bono and Otto Scharmer. Even though they these examples do not necessarily include art, they suggest a framework for a creative and innovative environment that *could* include art-based methods.

The first presented has been developed by Søren Hansen and Christian Byrge, from Kreativitetslaboratoriet (creative laboratory) at Aalborg University and is called The Creative Platform (Den Kreative Platform). The Creative Platform is an attempt to describe the use of a pedagogy developed to facilitate creative processes for students and professions (Hansen and Byrge 2008).

According to the authors the Creative Platform is a metaphor for a “refuge” where the necessary transparency and engagement is obtained through the use of what is termed the Creative Platform pedagogy. It should not replace other educational methods, but, according to authors it adds an engagement and openness to training, which makes it possible to think across existing patterns. The



aim is to approach the state Mihaly Csikszentmihalye call *flow*<sup>2</sup> (Csikszentmihalye 1991) and Abraham Maslow called *Peak Experiences* (Maslow, 1976).

The Creative Platform is the idea of a 'place' where a team may enter into a creative process. It is the idea of an ideal world where perception and communication take place outside the normal academic, social and cultural constraints. Generally, there are 2 elements of The Creative Platform working towards this goal:

The first described is the pedagogical framework which makes it possible to get involved and hence to relate openly and engaged in the process. The educational challenge here relates to understanding The Creative Platform as a "refuge" for thought. You have to encourage and make it possible for a team to engage in a creative process, where horizontal thinking is allowed. A key element here is to eliminate things standing in the way of being able to fully get involved in a creative process. Barriers would usually be noise such as intruding thoughts, fear of making mistakes or being ineffective in our own and others' eyes. Instead the authors suggest we consider a creative environment as a (creative) platform raised above the daily mire. The platform is held by four pillars consisting of: A sense of safety, Concentration, Motivation, Knowledge and experience. On the other hand the mire represents routines, fear of failure, prejudices and rules.

The second challenge is called Discipline of Thought to horizontal thinking, which facilitates the creative thinking. According to the authors, humans are thinking in "patterns" and will best be able to discern what we already know or what lies in direct extension of our knowledge, therefore the second part of the challenge is to encourage participants to perceive freely and to think in a horizontal way. (Hansen and Byrge 2008). With The Creative Platform pedagogy focus are on the *use* of knowledge rather than knowledge acquisition. Another point is that being creative and innovative involves thinking horizontally, and thus avoiding the traditional vertical thinking.

The second example we wish to present is a booklet called "*NPK – Ny Pædagogik til Kreative læreprocesser*" (New Pedagogy for Creative Learning), written and developed by Lotte Darsøe, Bo Krüger and Jørgen Rafn (Darsø, Byrge and Rafn 2004). According to the booklet it contains some of the

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<sup>2</sup> Flow is a central concept from positive psychology.

best theoretical models and methods that were used and developed in connection to a pilot project with trainers from 4 vocational schools in Denmark.

The purpose of the booklet is to give trainers who were involved in the project, a theoretical and methodological overview and a written evaluation and reflection process. Furthermore the purpose is to inspire other trainers to use some of the methods themselves. The report is structured so that it starts with a brief statement of NPK, background and progress. This is followed by a description and series of theoretical models which intends to show what dynamics that stimulates creativity and learning and what new trainer and leadership roles that promote creative learning processes and creation of innovative capabilities. Finally, a number of specific methods that could help the processes are explained.

A central model in the pilot was the "Innovation Diamond" which, according to the authors, can be used as a "language" to understand and communicate about innovation processes at the beginning, middle or end of a project. According to the authors this model was found to be a good basis for the planning of the training courses (pilot) with focus on creative learning.

Rather than start by presenting the model, the training was planned so the participants (trainers) got to experience these dimensions themselves and even had to infer the model through their own knowledge.

The principles of the Innovation Diamond were followed to support the relation among the participants, to explore trainers' knowledge of innovative processes through group work and then the trainers had to find out what they didn't knew, but would want to know ("burning questions"). Hereafter the participants were asked in groups to "formulate Utopia "for their educational project with the use of various materials e.g. things from nature, which they had brought from a walk on the beach, and various colored cartons and magazine pictures (conceptualization).

We should note that according to one of the authors, the pilot was successful in the sense that the trainers successfully expressed themselves in the workshop due the methods used. However the trainers failed to use the methods in their practice as educators. Hence we suggest that this aspect is considered as part of the preparation for the ARTiT training for trainers, the pilot and development of the methodology in order to avoid similar results.

In addition to the methods above, we want to add that one of the authors, the Danish scholar Lotte Darsø has been working on the question how to initiate innovation. An important point is, according to

Darsø that when initiating an innovative process, the learners create and participate in the practice themselves. Darsø points out that the crucial point is for the trainer to be able to support the learners with tools and social technologies of which a central part is the ability to formulate relevant questions – divergent questions. To illustrate the main point, Darsø incites to ask the following questions (Darsø 2008):

1. Is it important that students are familiar with innovation?
2. In which educations is innovation at the table?
3. How do they teach in innovation?
4. How is innovation taught?
5. How could you also teach in innovation?
6. Why do we want to teach in innovation?
7. What if we let the learners teach the trainers in innovation?

These examples illustrate questions that all concern innovation and education. The idea is, according to Darsø, that they are designed so the questions at bottom become more and more divergent. She explains how the first question is a closed question as it can only be answered with either yes or no. Number two is convergent, because you can find a number of specific courses. Number three is also largely convergent, since now we ask how the specific educations teach innovation. Number four is similar to number three, but more broad and open. Number five is clearly divergent, because now the question is hypothetical; the question partly concerns how some (unknown) place teaches innovation, partly how one could imagine the training being carried out. Number six broach aims and objectives and pave the way for a range of opportunities and levels for what you want to achieve. Finally, number seven is divergent, hypothetical and idea born. (Darsø 2008)

The adult trainer Kirsten Kampp at VUC has been experimenting with different kinds of methods to train adult learners and has used Darsø's questions. In her experience most learners will freeze in normal situations when jumping from question type 3 to 4. However when using the questions in connection with art, it is Kampp's experience that that it will be easier to make the learners play along. This could, according to Kampp, has something to do with the fact that art speaks to us in different ways, hence opens for different or new ways of communicating.

## SURVEY ON TRAINERS AND LEARNERS EXPERIENCE AND ATTITUDE TOWARDS ART-BASED METHODOLOGIES

### METHODOLOGY

The aim of the survey is to explore adult trainer's and learner's experiences, training needs and attitudes to art-based training methods. The study was carried out as an e-survey for both trainers and learners. The respondents are anonymous and have chosen to participate themselves. The analysis and findings are based on answers from 35 trainers and 46 learners.

The survey for the trainers has been distributed through different umbrella organisations, which were asked to pass the questionnaire on to their members (adult trainers or adult educations).

As this method lead to an insufficient response rate, questionnaires were circulated directly to trainers by email. All trainers who received the survey were asked to circulate the questionnaire for learners. In the end the questionnaire has been distributed among approx 400 trainers. As the distribution of the survey among learners depended on the trainers to a great extent, it is not possible to say how many learners actually received the survey.

The questionnaire consists of closed questions with an opportunity to elaborate were it was found relevant. When the questions are designed this way it is partly done to be able to compare answers, but we also felt that it should be relatively easy for respondents to answer the questionnaire, to get as many respondents to participate as possible.

For some of the questions in the questionnaire an answer could fall into more than one category, for example both trainers and learners could specify with two or three possible subjects for the use of art-based methods. This mean that in some cases the total percentages may add up to more than a 100%. On the other hand there are questions which only some teachers responded to, e.g. some questions are only relevant to trainers already using art-based methods.

After finishing the study and knowing what we do now, further questions could have been included in the survey. According to the Ministry of Education the preamble of several of the formal adult educations the training has to contribute to the development of the creative and innovative skill of the learner.<sup>3</sup> Also we discovered that art is not a big focus area in the formal adult education system in contrast to the concepts of creativity and innovation. While the main focus in the survey is on art-based methods, having asked more broadly about how creative and innovative skills are being taught could possibly have provided another picture of the trainers' actual practice concerning creativity, innovation and art.

Also, we should note that, it can have an impact on the validity of the survey that it may have attracted those learners who in general have a special interest in or good experiences with art based training. On the other hand the relative low number of trainer's responds could reflect a lack of interest in art-based methods. However, generally trainers in Denmark are flooded with surveys so this could also very well be an explanation. Given some responses from the first invitations we also suspect that some trainers may have misinterpreted the information letter and thought they should be familiar with art-based methods in advance to participate, and hence not responded.

These are points the reader should have in mind while reading the results.

### *FINDINGS – TRAINERS*

Data were collected from 35 trainers (18 female, 17 male) by the questionnaire for trainers (appendix II). Noting that many of the trainers are working in more than one sector, the trainers represent a wide range both formal and non-formal adult education in Denmark:

**Formal adult educations:**

VUC - Adult Education Center (6)
TEC - Vocational training (15)

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<sup>3</sup> <https://www.retsinformation.dk/Forms/R0710.aspx?id=135656#K1>

<https://www.retsinformation.dk/Forms/R0710.aspx?id=116906#Kap1>

University Collage - Diploma (1)  
 SOSU – training for nurse assistants (1)  
 Literal courses in companies (1)  
 AMU – adult vocational Training (2)  
 Danish language for immigrants and refugees (1)  
 General adult education for inmates (1)  
 Dyslexics Education for adults (1)

**Non-formal adult educations:**

Folk High Schools (4)  
 Day Folk High Schools (1)  
 AOF erhverv – vocationally oriented evening school (1)

Regarding level the trainers teach in a variety of areas/subjects and levels; Basics (22), intermediate (18) and high level (11). 4 trainers answered ‘other level’.

The geographical distribution is also satisfactory, as the trainers cover all 5 Danish Regions; Capital Region (9), Region Zealand (9), Region of Southern Denmark (11), Central Denmark Region (3) and North Denmark Region (3).

### 1. *TRAINER’S USE OF ART-BASED METHODS IN ADULT EDUCATION*

Of the 35 trainers 22 answer that they use art-based methods as part of their teaching (63 %). The 22 trainers using art-based methods covers a variety of both the formal and non-formal sectors of adult education represented in the survey.

The rest of this section, *Trainer’s use of art-based methods in adult education*, is primarily based on the 22 trainers who use art-based methods.

The main purpose for the trainer to use art-based methods is to a great extent 'varying the teaching' as 91 % of the trainers using art chose this answer. But for most of the trainer there are several additional reasons. More than half stated that they use art to develop creativity and critical thinking, while 36 % uses art as means of innovation. 18 % wishes to give the learners a deeper insight into art in general. 4 % answered that they have other purposes, but didn't expand their purpose on this issue.

In general the 22 trainers state a positive response from learners when using art-based methods as it appears in Table 1. However, compared to the learners responds (presented later), the learners adopt a more neutral attitude towards art-based methods.

Table 1 – When using art-based training, which are the reactions of the learners?

<b>1. Very Positive</b>	<b>4</b>
<b>2.</b>	<b>18</b>
<b>3.</b>	<b>0</b>
<b>4.</b>	<b>0</b>
<b>5. Very Negative</b>	<b>0</b>
<b>Total</b>	<b>22 trainers</b>

Table 2 presents both the subjects trainers teach and the subjects where respondents stated that art is included as part of the training. Taking into account that the participating trainers sector of adult education and subjects cover a great variety, it is worth noting that art is being used in a wide range of subjects and disciplines.

Also, it is may worth noticing that subjects being taught and the subjects where art-based methods are being used are not completely consistent. It may reflect that not all subjects are considered relevant or appropriate disciplines in connection with using art. On the other hand the diversity of subjects where art is integrated could indicate the applicability of art-based methods in variety of areas.

Table 2 – subjects being taught and subjects where art-based methods are used

Options provided	Which subjects do you teach?	In which subjects have you been using arts-based methods?
Danish	9	7
Foreign Languages	7	4
History	1	1
Natural science	6	3
Psychology	3	3
Social science	5	4
Philosophy	2	2
Creative subjects	4	4
Religion	1	2
Sports and Physical	4	1
Media and communication	6	4
Business and vocational training	6	3
Health and life style	5	2
Aesthetics	0	1
Leisure time and hobbies	0	0
Other	10	7

Trainers report the use a great variety of art. However film, music and painting seem to be the most commonly used, as derives in table 3.

Table 3 – kind of art

Kind of art	Trainer	%
Music	14	67 %
Theatre	3	14 %



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Movie/film	15	71 %
Painting	14	67 %
Drawing	9	43 %
Sculpture	5	24 %
Lyric	9	43 %
Prose	10	48 %
Drama	4	19 %
Other	4	19 %

In addition to this aspect several trainers expanded their states with ways of using art. We choose to bring them here, because they provide a good picture of how some of the trainers use art.

Table 5 – additional comments about the use of art

Trainer	Subject(s)	Additional comments
Male	<ul style="list-style-type: none"> <li>▪ Psychology</li> <li>▪ Mathematics</li> <li>▪ Collaboration and Communication</li> </ul>	<i>“Role play”</i>
Female	<ul style="list-style-type: none"> <li>▪ Danish</li> <li>▪ IT</li> </ul>	<i>“When we work with literary periods in Danish I like to include art and architecture to illustrate current trends. Otherwise, we spend much time working with literature of all kinds. In IT I use visual art when working with images and image-editing.”</i>
Female	<ul style="list-style-type: none"> <li>▪ Danish</li> <li>▪ Natural science</li> </ul>	<i>“Attend exhibitions – I’m asking students to choose a painting, they are asked to describe, write about or explain why they dislike it about it.”</i>
Male	<ul style="list-style-type: none"> <li>▪ Foreign Languages</li> <li>▪ Psychology</li> <li>▪ Social science</li> <li>▪ Media and</li> </ul>	<i>“Students choose their favorite song or piece of music and play it to the class with a presentation on:</i> <i>- Why do they like the music</i> <i>- How it makes them feel</i> <i>- If they are inspired by listening to other types of music.</i>  <i>Another example could be comparison of a film such as “Bomb</i>

	Communication	<p><i>disposal in Afghanistan" with a great article about a bomb disposal expert who died in Afghanistan, for example, Olaf Schmidt. This is done to illustrate how art can reflect real life experiences.</i></p> <p><i>Presentation of a masterpiece such as Raphael and Van Gogh is done to familiarize learners with the artists and why their art is held in such high esteem. The students then have to find a piece of art themselves and present it to the class. In this way a class becomes acquainted with famous art.</i></p> <p><i>If students show interest in the subject it is possible to extend the theme with a visit to an art museum."</i></p>
Female	<ul style="list-style-type: none"> <li>▪ Danish</li> <li>▪ Danish as second language</li> <li>▪ Dealing with dyslexics</li> </ul>	<p><i>"The use of paintings and images depicted in books, textbooks and online. The use of Photographs. Different books are read if they are pedagogical adapted."</i></p>
Male	<ul style="list-style-type: none"> <li>▪ Music</li> </ul>	<p><i>"Introducing students to different musical genres."</i></p>
Female	<ul style="list-style-type: none"> <li>▪ Creative subjects Foreign Languages</li> <li>▪ Creative subjects</li> <li>▪ Media and Communication</li> </ul>	<p><i>"Analyses and discussions about culture and aesthetics. Examples such as:</i></p> <ul style="list-style-type: none"> <li>- <i>Bruce Springsteen Downbound Train</i></li> <li>- <i>Mathilda (folk song from Australia)</i></li> <li>- <i>Australian film about Aborigines and WWII</i></li> <li>- <i>Lamb To The Slaughter</i></li> <li>- <i>Great works of art from the Renaissance, modernism, contemporary, Japanese Sumi-e,</i></li> <li>- <i>Hitler's architecture and classism</i></li> <li>- <i>Sculpture, examples from antiquity, classism, vitalism</i></li> <li>- <i>Architecture, like The mountain in Ørestad (editor's note: building in Copenhagen, Denmark) and mountain towns in Iran and Turkey, dwellings built into the mountains and up the mountains and Bjarke Ingels Bakkehus in Glamsbjerg</i></li> </ul>

As to how often art-based methods are being used 16 out of 22 trainers only use art-based methods 'occasionally' or 'in rare instances' as it appears in table 6. A further analysis of the frequency of the use of art-based methods shows no obvious connection between how often art-based methods are

being used and the institution in which the participant teach, e.g. formal or non-formal, which could indicate that there is an interest or will to be creative in a variety of areas.

Table 6 - How often do you use art-based methods?

<b>Regularly</b>	<b>2</b>
<b>Often</b>	<b>4</b>
<b>Occasionally</b>	<b>9</b>
<b>In rare instances</b>	<b>7</b>
<b>Total</b>	<b>22</b>

Only 17 % of the trainers stated that they use a specific art-based method. A few additional comments were submitted by respondents; however they do not seem that specific. There are comments like *"listening techniques and calls for free fantasy"* or *"learning through experience and exposure to different kinds of arts"*. Only two trainers mentioned specific names of art-based methods. One mentioned building excellence and another noted quite a list, such as: David N. Perkins, Rudolf Arnheim, Erwin Panofsky, Roland Barthes and social analysis.

Only 6 % of the trainers evaluate the training sessions where art-based teaching methods have been used. One trainer explains that the evaluation is done to foster the awareness of abilities and collaborative possibilities among the learners, but do not say anything about how the evaluation is carried out. Further, when asking whether the trainers are familiar with any art-based method in specific, only 4 out the 35 trainers stated that they do.

Comparing these findings presumably indicates that most of the trainers improvise when integrating art as part of the teaching. This aspect calls an important point to mind, as it could indicate a general lack of specific consistent art-based methods and tools for adult education.

## 2. MOTIVES TO ELABORATE AND USE ART-BASED TEACHING MATERIALS IN ADULT EDUCATION

Even though not all of the 35 participating trainers stated that they use art-based methods, there seem to be a positive attitude towards the idea. At least 94 % of the trainers think art can contribute to learning. While 65 % find the use of art-based methods very appealing (31 %) or appealing (34 %), 26 % remains neutral and 9 % do not find art-based methods appealing.

It is worth noting that some trainers who have no experience in using art adopt a positive attitude, while some teachers with the experience of using art adopt a neutral attitude to the use of art-based methods.

Asking about the primary obstacles in order to use art-based methods provide a mixed picture as it appears in table 7.

Table 7 – Which are the primary obstacles if experiencing any?

School management	11 %
The Learners	31 %
Yourself	34 %
the physical environment	11 %
Curriculum	34 %
I do not experience obstacles	34 %
Other	11 %

About a third (34 %) of the trainers answer that they do not experience any obstacles. However we can conclude that the great majority do experience obstacles of different character. The main part states 'the learners', 'themselves' and 'the curriculum' as obstacles. As supplementary comments some trainers explain that elements such as lack of good training material and the vocational requirements (curriculum) as barriers.

The lack of good training material is a recurring motif. Asking what could be an incentive to make greater use of art-based methods verifies this, as 37 % of the respondents request for training material and tools. Further, 43 % wish more time and resources. 29 % state 'the opportunity for their own participation in continuing education and courses. A smaller part (9 %) wishes improved working

conditions. Similar to the comment regarding the previous question (concerning vocational requirements) another trainer thinks that a change in the curriculum is needed.

Generally seen this indicates that there is a need for training material and continuing education/training in using art-based methods.

Summatively we suggest that presumably there is an interest and will to experiment with art among the adult trainers. However, at least some of the respondents feel inhibited due different kinds of obstacles, such as the lack of good training material and the realization that using art can be time-consuming. This may explain why respondents using art adopt a neutral attitude toward art-based methods.

In addition to this part it is worth noting that 49 % of the respondents show interest in participating in the ARTiT pilot, which we consider a relatively high percentage. This also shows that there is a positive attitude towards the project of developing art-based methodologies and tools for adult education.

### 3. COMPETENCIES IN USING ART-BASED METHODS

Table 8 shows respondents' familiarity with art. In the column 1 the percentages is presented which gives an overview of respondents' familiarity with art in total. Column 2 and 3 respectively shows how the answers are distributed among trainers who stated that use art, and those who stated that they do not. Table 9 is arranged in the same way as table 8, and shows the self-evaluation on respondents' skill to use art as part their teaching. As appears table 8 and 9 are very much alike.

Table 8 – familiarity with art

Options provided	1. Do you feel familiar with art?	2. Trainers who use art	3. Trainers who do <u>not</u> use art
1. To a great extent	14 %	3	2
2.	26 %	9	0



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3.	26 %	6	3
4.	20 %	4	3
5. Not at all	14 %	0	3
<b>Total</b>	<b>100 %</b>	<b>22</b>	<b>13</b>

Table 9 – competencies in using art-based methods

Options provided	Do you feel you have the proper skills to use art as part of your teaching?	Trainers who use art	Trainers who do <u>not</u> use art
1. To a great extent	14 %	4	1
3.	23 %	8	0
3.	23 %	7	1
4.	23 %	3	5
5. Not at all	17 %	0	6
<b>Total</b>	<b>100 %</b>	<b>22</b>	<b>13</b>

What do not appear in table 8 and 9 is the fact that, with a few exceptions, there is a connection between familiarity and skills, as might be expected. In other words, this tells us that trainers who feel familiar with art also are the ones with most confidence in their skill to use art as part of their teaching.

#### 4. POSSIBILITIES FOR THE USE OF ART-BASED METHODS

As to which degree the possibility of integrating art-based methods exist at present, the overall opinion is mixed as occur in table 10. However 23 % do not think it is possible and hereof 6 % do not think it is possible at all to integrate art-based methods.

Table 10 - Possibilities for the use of art-based methods

Options provided	Do you think it is possible to integrate arts-based methods at present moment?	Adult education
1. To a great extent	23 %	VUC – Adult Education Centre (2) TEC – Vocational training (5) Dyslexia Education (1)
2.	29 %	VUC – Adult Education Center (2) Folk High School (3) TEC – Vocational training (2) University Collage -Diploma (1)
3.	26 %	VUC – Adult Education Centre (2) Language education (1) Folk High School (1) Day Folk High School (1) TEC – Vocational training (4) AMU - Adult vocational Training (1) SOSU (1)
4.	17 %	TEC – Vocational training (4) Labour market Education - vocational (1) General adult education for inmates (1)
5. Not at all	6 %	TEC – Vocational training (2)
Total	100 %	35

A further analysis shows that trainers who adopt a positive attitude are not necessarily trainers from non-formal adult education as one might have predicted because of a non-strict curriculum. This finding possibly indicates a general interest and will towards the use of art-based methods, not least among trainers within the formal adult education system and in spite of a stricter curriculum.

37 % of the respondents reported that they have attended some kind of training concerning art-based methods. Regarding this question it is also trainers from a variety of adult education institutions, however mainly trainers from VUC (Adult Education Centre) and TEC (Vocational training). As to which degree the trainers find their training is usable in practice the opinions are diverse. However the main part finds that it is useful to a high or some degree. Only one trainer thinks it is not useful at all.

## 5. KNOWN EXISTING ARTS-BASED TOOLS AND METHODS FOR ADULT EDUCATION

When already knowing that only 17 % of trainers who are using art-based methods stated that they use a specific method (cf. section 1), it is not surprising that 89 % of the trainers stated that they are not familiar with any arts-based teaching methods for adult education in specific. The remaining 11 %, who are familiar with specific art-based methods, also stated that they have been using these/this method(s).

### FINDINGS – LEARNERS

Data were collected from 46 learners. Learners participating have mainly attended courses of VUC, and a few in other adult educations, more specifically: VUC – Adult Education Centre (43), Evening School (1), University Collage - diploma (1) and AMU - adult vocational Training (1).

We should note that as the findings on the category of learners are almost solely based upon learners from one institution and region the findings cannot be seen as a representative cross section of the Danish adult learners. However VUC covers FVU (Preparatory Adult Education), AVU (General Adult Education), HF (Upper Secondary Education) and OBU (Dyslexia Education for adults).

Unfortunately the somewhat one-sided representation of adult institutions among learners mean that it is difficult to compare and make cross-analysis between the survey of trainers and learners, as the representation of the different adult institutions is so diverse in each survey.

We should also note that the information gained from learners is poorer than those of the trainers, both in terms of providing information and elaborating aspects.



There is an almost even response rate among learners responding to the survey regarding gender (49 % female and 51 male %) and age (18-69 years), with a predominance of 18-24 year olds (48%). As to what subjects the learners are attending the answers are spread to subjects as Danish, Foreign languages, history, natural sciences, psychology, social sciences, arts, religion, physical activities, Media and communication, Health and other. The majority is language and literature, both foreign (49 %) and Danish (66 %).

### 1. TRAINER'S USE OF ARTS-BASED METHODS IN ADULT EDUCATION

The majority of the learners (67 %) stated that they have been trained with the use of arts as part of the teaching. Among these 31 learners the majority of the respondents answered that it happens occasionally (30 %) or rare (24 %), while 15 % thinks it happens often or regularly.

Table 11 - subjects attended and subjects where art-based methods has been used

Options provided	Which subjects do you attend?	In which subjects have you experienced the use of arts-based methods?
Danish	31	18
Foreign Languages	22	16
History	15	7
Natural science	16	6
Psychology	15	6
Social science	15	4
Philosophy	0	0
Creative subjects	14	9
Religion	15	6
Sports and Physical	12	2
Media and communication	4	5

Business and vocational training	1	0
Health and life style	3	0
Aesthetics	0	0
Leisure time and hobbies	0	0
Other	13	5

According to the responding learners art has been used in a variety of subjects. Danish, foreign languages, history, natural science, psychology, social science, creative courses, religion, physical courses, media and communication are mentioned as areas where art have been used as part of the teaching. It is not surprising to see that foreign language and Danish has a high score regarding the use of art (Danish 55 % and foreign languages 48 %), as these are subject that most of the learners attend. It is maybe worth noticing, however, that when it comes to all other subjects the frequency declines.

As appears in table 12 the learner-response shows that different kinds of art has been used as part of the teaching, with a majority on music, painting, drawing, poetry and film.

Table 12 - kind of art

Kind of art	Learner	%
Music	18	55 %
Theatre	9	27 %
Painting	16	48 %
Drawing	13	39 %
Sculpture	8	24 %
Lyric	17	52 %
Prose	10	30 %
Film	21	64 %
Other	0	0 %

As examples of the use of art in specific, some of the respondents add *trips to the theater or museums, film-clips from YouTube, authentic dramas and national anthems.*

## 2. ATTITUDES TOWARDS ARTS-BASED METHODS AND CREATIVITY

About half of the respondents (46 %) are generally neutral to the use of arts-based methods. 26 % answered that they find the idea appealing while 29 % do not attach great value on this. With small difference the same pattern recur on the question, whether they think art can facilitate learning.

On the question on which could be the possible benefits of learning through art a great majority (70 %) thinks that it will contribute to developing creativity. A smaller part thinks it will contribute to critical thinking (23 %) and innovation (20%). About half the respondents also thinks art is being used varying the teaching and to gain insight in the arts. However 4 % of the respondents do not think it will contribute to any of the above.

## 3. TRAINERS' COMPETENCIES IN USING ARTS-BASED METHODS

About half the respondents (46 %) are generally neutral to the question on whether they think the trainers have the proper skills to use arts-based methods as part of their teaching. The remaining respondents are divided on the negative and positive side to this issue.

Of all the responding learners only 13 % feels personally familiar with art, while 21 % 'do not feel familiar' and 31 % 'do not feel familiar at all' with art, 33 % remain neutral on this issue. This could indicate that the learners do not evaluate the ability of the trainers skills on their own personally knowledge about art.

## CONCLUSION

The aim of the surveys conducted and analysed was exploring both trainers' and learner's experiences, training needs and attitudes to the use of art as part of the training within the area of adult education.

In general it seems that there is a widespread experience with the use of art in adult educations; In terms of institutions, where both formal and non-formal adult educations are represented and concerning subjects where art is integrated to some degree in a wide range of areas. As stated by the majority of both trainers and learners art-based methods are nevertheless only used occasionally or rarely.

Several types of art are being used as part of the training, yet the most commonly used types of art are film, music and painting. This is confirmed by both responding trainers and learners. Several good examples of how art is incorporated are revealed, mainly by trainers using art as part of their teaching. However additional examples stated by the trainers suggest that it is up to each trainer to develop art-based methodologies themselves; very few trainers stated that they were familiar with specific art-based training methods. This could explain why quite a few trainers only use art rarely, despite the fact that most are positive about the idea of integrating the arts.

Concluding, one could say that findings of the surveys indicate a positive attitude and interest for the development of art-based methodologies in Denmark, as the wish to be creative and the acknowledgement of the potential of art-based learning is articulated through the results of the surveys. More thoroughly this means that a predominant part of the trainers adopt a positive attitude to art-based methods, which is also manifested by the relatively high interest in participating in the pilot and by the great number of trainers who wish to follow the development of ARTiT (e.g. by newsletter). In general the learners demonstrate a more neutral position towards art-based methods than the trainers.

In spite of the positivity of the trainers, they do experience obstacles regarding the use of art; namely the trainers themselves and the learners. But also the lack of time and resources of art-based training material and tools as well as the possibility of continuing training of trainers is emphasized.

As to existing training needs, the lack of continuing education (training for trainers) is emphasized both in terms of lack of familiarity with specific training methods, but also in order to strengthen the confidence of adult trainers regarding skills to actually use art without necessarily having to feel like an 'art expert'. Also the need for training material and tools is definitely an important issue to point out. This is a recurring motif, not only demonstrated by trainers who do not use art as part of their teaching, but to a great extent this is also expressed by trainers who do. Also consistent evaluation

methods seem to be needed as practically none of the trainers evaluated their training when integrating art.

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## APPENDIX

- 1) Information letter
- 2) Questionnaire for trainers
- 3) Questionnaire for learners
- 4) Texts by Jesper Schmidt Poulsen



GD for Uddannelse og Kultur

## Programmet for livslang læring



Kære .....

Jeg skriver til dig angående en spørgeskemaundersøgelse vedrørende voksenunderviseres brug af kunstbaserede metoder. Jeg vil høre om du kan hjælpe mig og Lektor, Leif Emil Hansen med at finde respondenter til undersøgelse.

Det vil være en stor hjælp hvis du har mulighed for at fremsende e-mailadresser på voksenundervisere, som jeg kan sende spørgeskemaet til.

### Om spørgeskemaet

Vi vil gerne bruge:

- Ca. 5-10 deltagere på uddannelsen
- Ca. 5-10 undervisere, der underviser i almene fag

Mht. undervisere må de meget gerne tidligere have inddraget kunst i deres undervisning. Dette er dog ikke et krav.

Formålet med spørgeskemaet til *underviserne* er, at dels at identificere holdninger til kunst-baserede undervisningsmetoder blandt voksenundervisere, dels at undersøge hvilke behov underviserne har i forhold til at bruge kunst som en del af deres praksis som undervisere.

Formålet med spørgeskemaet til *deltagerne* er at undersøge erfaringer med og holdninger til brugen af kunst-baserede undervisningsmetoder på deres uddannelse.

Spørgeskemaerne vil tage ca. 10 min at besvare.

Ved besvarelse har både undervisere og deltagere mulighed for at deltage i lodtrækningen om tre flasker god vin. Underviserne har ligeledes mulighed for at melde sig til vores mail-liste, hvor de vil modtage nyhedsbreve om projektet, og der vil være mulighed for at melde sig som interesseret til et pilotprojekt, som vil foregå i slutningen af 2011 - starten af 2012.

### Om ARTiT

Undersøgelsen udføres som en del af det internationale projekt ARTiT, hvis sigte er udviklingen af kunst-baserede metoder og værktøjer målrettet voksenuddannelserne med henblik på at stimulere kreativitet, innovation og kritisk tænkning hos deltagerne. Projektet har til formål at udstyre voksenundervisere med et integreret sæt af kunst-baserede værktøjer og metoder i at designe, udvikle og evaluere deres egne undervisningsmoduler.

ARTiT bliver gennemført fra d. 1.12. 2010 til d. 30.11. 2012 af partnere fra Grækenland, Sverige, Rumænien og Danmark. Projektet realiseres som en del af Grundtvig-programmet under EU-Kommissionens program for Livslang Læring og er primært finansieret af EU.

På forhånd mange tak for din hjælp.

Mange hilsner

Lektor  
Leif Emil Hansen

Videnskabelig medarbejder  
Sara Maria Christensen



Institut for Psykologi og Uddannelsesforskning  
Roskilde Universitet  
Postbox 260, P10  
DK-4000 Roskilde

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## Programmet for livslang læring



Kære voksenunderviser

Dette er en invitation til at deltage i en spørgeskemaundersøgelse. Undersøgelsen drejer sig bl.a. om din holdning til kunstbaserede undervisningsmetoder. Det er ikke et krav at du tidligere har brugt kunst som del af din undervisning.

Ved besvarelse har du mulighed for:

- At deltage i lodtrækningen om tre flasker god vin.
- At tilmelde dig projektets nyhedsbrev.
- At melde dig som interesseret til ARTiT's pilotprojekt, som vil blive gennemført i slutningen af 2011 – begyndelsen af 2012 i Grækenland. Pilotprojektet finansieres delvist af EU; en interessetilkendegivelse er på ingen måde bindende for dig.

Det tager ca. 10 min. at besvare spørgeskemaet på følgende link:

<https://spreadsheets.google.com/viewform?formkey=dGIBbzBKTmx3cUxLU1N1b2pINERXVGc6MQ>

Spørgeskemaet bedes besvaret *senest* d. 21. marts 2011

Det ville være en stor hjælp, hvis du også ville viderefremde 'spørgeskemaet til deltagere/kursister' – den anden vedhæftede fil i mailen.

### Om ARTiT

Undersøgelsen gennemføres som en del af det internationale projekt ARTiT, hvis sigte er udviklingen af kunst-baserede metoder og værktøjer målrettet voksenuddannelserne med henblik på at stimulere kreativitet, innovation og kritisk tænkning hos deltagerne. Projektet har til formål at udstyre voksenundervisere med et integreret sæt af kunstbaserede værktøjer og metoder i at designe, udvikle og evaluere deres egne undervisningsmoduler.

ARTiT bliver gennemført fra d. 1.12. 2010 til d. 30.11. 2012 af partnere fra Grækenland, Sverige, Rumænien og Danmark. Projektet realiseres som en del af Grundtvig-programmet under EU-Kommissionens program for Livslang Læring og er primært finansieret af EU.

Vi håber du vil tage dig tid til at besvare spørgeskemaet.  
På forhånd tak for hjælpen.

Mange hilsner

Projektleder, lektor  
Leif Emil Hansen  
([leifh@ruc.dk](mailto:leifh@ruc.dk)) - 28518566

Videnskabelig medarbejder  
Sara Maria Christensen  
([smariac@ruc.dk](mailto:smariac@ruc.dk)) – 61665626



Institut for Psykologi og Uddannelsesforskning  
Roskilde Universitet  
Postbox 260, P10, DK-4000 Roskilde

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# ARTiT - Spørgeskema til undervisere

ARTiT - Development of innovative methods of training the trainers

Dette spørgeskema er en del af det internationale projekt ARTiT, hvis sigte er udvikling af kunst-baserede metoder og værktøjer målrettet voksenuddannelserne. Projektet har til formål at udstyre voksenundervisere med et integreret sæt af værktøjer, metoder og færdigheder i at designe, udvikle og evaluere deres egne uddannelsesmoduler med henblik på at stimulere kreativitet, innovation og kritisk tænkning hos deltagerne. Formålet med spørgeskemaet er dels at identificere holdninger til kunst-baserede metoder blandt voksenundervisere, dels at undersøge hvilke erfaringer og behov du har i forhold til at bruge kunst som en del af din praksis som underviser.

En lignende undersøgelse vil blive foretaget blandt deltagere på forskellige former for voksenuddannelser. ARTiT bliver gennemført d. 1.12. 2010 til d. 30.11. 2012 af partnere fra Grækenland, Sverige, Rumænien og Danmark. Projektet er en del af Grundtvig-programmet under EU-Kommissionens program for Livslang Læring og er primært finansieret af EU.

Ved besvarelse af spørgeskemaet får du mulighed for at deltage i lodtrækningen om tre gode flasker vin. Din besvarelse vil blive behandlet anonymt. På forhånd mange tak.

---

## \*Påkrævet

Spørgsmål 1 \* I hvilken Region bor du?

- Region Nordjylland
- Region Midtjylland
- Region Syddanmark
- Region Hovedstaden
- Region Sjælland

Spørgsmål 1.2 \* Hvad er dit køn

- Kvinde
- Mand

Spørgsmål 1.3 \* Hvad er din alder?

- 20-24 år
- 25-29 år
- 30-34 år
- 35-39 år
- 40-44 år
- 45-49 år
- 50-54 år
- 55-59 år
- 60-64 år
- 65-69 år
- 70-74 år
- 75-79 år

80-84 år

Spørgsmål 1.4 \* Hvad underviser du i?

- Dansk
- Fremmedsprog
- Historie
- Naturfaglige fag
- Psykologi
- Samfundsfag
- Filosofi
- Kreative fag
- Religion
- Motion og bevægelse
- Medie og Kommunikation
- Erhverv
- Sundhed og Livsstil
- Æstetik
- Fritid og Hobby
- Andre:

Spørgsmål 1.5 \* På hvilket niveau underviser du?

- Basisniveau
- Mellemniveau
- Højt niveau
- Andre:

Spørgsmål 1.6 \* På hvilken voksenuddannelse har du din hovedbeskæftigelse?

- VUC
- Aftenskole
- Højskole
- Daghøjskole
- AMU
- Erhvervsskole
- Diplomuddannelse
- Andre:

## 2. Vi går nu videre til spørgsmål der vedrører din praksis som underviser

Spørgsmålene vedrører primært din brug af kunst-baserede metoder inden for voksenuddannelse. Med kunst-baserede metoder refereres udelukkende til metoder, hvor kunst inddrages som udgangspunkt for samtale eller analyse (eks. maleri, teater, musik, skulptur og lyrik). Der menes ikke metoder, hvor deltagerne opfordres til selv at skabe kunst.

Spørgsmål 2.1 \* Har du nogensinde brugt kunst-baserede metoder som en del af din undervisning?

- Ja
- Nej

Spørgsmål 2.2 Hvis du svarede ja på spørgsmål 2.1, bedes du besvare fortløbende. Hvis nej, spring frem til spørgsmål 3.1

	Det gør jeg jævnligt	Det gør jeg ofte	Det gør jeg af og til	Det sker, men sjældent	Det gør jeg aldrig
Hvor ofte anvender du kunst-baserede undervisningsmetoder?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Spørgsmål 2.4 Bruger du nogen specifik metode til kunst-baseret undervisning?

- Ja
- Nej

Hvis ja, i så fald hvilke?

Spørgsmål 2.5 Hvad er dit formål, når du bruger kunst-baserede metoder? Sæt gerne op til tre krydser.

- Udvikle kreativitet
- Udvikle kritisk tænkning
- Udvikle innovation
- Variere læreprocessen
- Opnå dybere indsigt i kunst
- Intet af det ovenstående
- Andre:

Spørgsmål 2.6 I forbindelse med hvilke aktiviteter/fag bruger du kunst-baserede metoder?

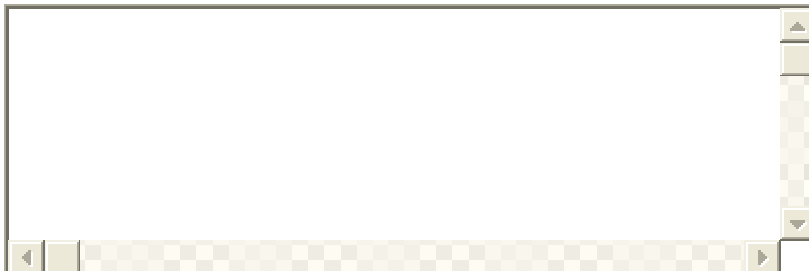
- Dansk
- Fremmedsprog
- Historie

- Naturfaglige fag
- Psykologi
- Samfundsfag
- Filosofi
- Kreative fag
- Religion
- Motion og Bevægelse
- Medie og Kommunikation
- Erhverv
- Sundhed og Livsstil
- Æstetik
- Fritid og Hobby
- Andre:

Spørgsmål 2.7 Hvilken slags kunst bruger du?

- Musik
- Teater
- Film
- Maleri
- Tegning
- Skulptur
- Lyrik
- Prosa
- Drama
- Andre:

Angiv venligst eksempler.



Spørgsmål 2.8 Bruger du særlige evalueringsmetoder, når du bruger kunst i undervisningen?

- Ja
- Nej
- Ved ikke

I så fald hvilke og hvorfor?

Spørgsmål 2.9 Hvordan reagerer deltagerne, når du bruger kunst-baserede metoder?

	1	2	3	4	5	
Meget positivt	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Meget negativt

## I det følgende spørger vi om din motivation for at udarbejde og bruge kunst-baseret undervisningsmateriale

Spørgsmål 3.1 \* Mener du kunst-baseret undervisning kan bidrage til læring?

	1	2	3	4	5	
Det mener jeg i høj grad	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Det mener jeg slet ikke

Spørgsmål 3.2 \* Hvad synes du generelt om ideen om at bruge kunst-baserede metoder?

	1	2	3	4	5	
Det tiltaler mig i høj grad	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Det tiltaler mig slet ikke

Spørgsmål 3.3 \* Hvis du oplever forhindringer for at bruge kunst-baserede metoder, hvor ligger de så primært? Sæt gerne op til tre krydser.

- Ledelsen
- Deltagerne
- Dig selv
- De fysiske rammer
- Pensumkrav
- Jeg oplever ikke forhindringer
- Andre:





## Eksisterende kunst-baserede værktøjer og metoder til voksenuddannelse

Spørgsmål 6.1 \* Er du bekendt med nogen specifikke kunst-baserede undervisningsmetoder målrettet voksenuddannelserne?

- Ja
- Nej

Spørgsmål 6.2 \* Hvis ja, har du nogensinde brugt nogen i din undervisningspraksis?

- Ja
- Nej

Spørgsmål 6.3 Hvis ja, hvilke?

Har du nogen yderligere kommentarer?

## PILOTPROJEKT

En vigtig del af projektet ARTiT er udviklingen af kunst-baserede undervisningsmetoder målrettet voksenuddannelserne. Formålet med metoderne er at udvikle kreativitet, innovation og kritisk tænkning hos deltagere på voksenuddannelserne. Processen med at udvikle metoden omfatter et pilotprojekt, hvor 6 undervisere fra henholdsvis Danmark, Sverige, Rumænien og Grækenland vil blive inviteret til at deltage. Deltagelse i pilotprojektet vil bl.a. indebære at underviserne deltager i et introduktionskursus og efterfølgende afprøvning, videreudvikling og evaluering af metoderne. Pilotprojektet vil starte med introduktionskurset, som vil foregå i november 2011 i Grækenland. Afprøvning og evaluering af metoden vil foregå i begyndelsen af 2012 i Danmark. Kurset vil foregå på engelsk, mens afprøvning af metoden vil foregå på dansk.

Ville du være interesseret i at deltage i Pilotprojektet? Det er på ingen måde forpligtigende at sætte kryds ved ja, men hvis du er interesseret bliver du måske kontaktet igen.

- Ja

Nej

Hvis ja, bedes du notere din e-mail-adresse og evt. telefonnummer, så vi har mulighed for at kontakte dig.

Kunne du tænke dig at blive underrettet om den videre udvikling af ARTiT? Eksempelvis i form af nyhedsbreve.

Ja

Nej

Er du interesseret i at deltage i lodtrækningen om tre flasker vin som tak for din medvirken? Vinderen vil blive kontaktet direkte.

Ja

Nej

Hvis ja, bedes du notere din email-adresse.

**Mange tak for din besvarelse - din medvirken er meget værdifuld for os i den videre udvikling af projektet**



## Programmet for livslang læring



Kære deltager

Dette er en invitation til at deltage i en spørgeskemaundersøgelse, der handler om dine holdninger til kunstbaserede undervisningsmetoder.

Ved besvarelse deltager du i lodtrækningen om tre flasker god vin.

Det tager 10 min. at besvare spørgeskemaet på følgende link:

<https://spreadsheets.google.com/viewform?formkey=dG5EemR5S3NRYWtOSDVQTWUyZGVwSUE6MQ>

Spørgeskemaet bedes besvaret *senest* d. 21. marts 2011

### Om ARTiT

Undersøgelsen gennemføres som en del af det internationale projekt ARTiT, hvis sigte er udviklingen af kunstbaserede metoder og værktøjer målrettet voksenuddannelserne med henblik på at stimulere kreativitet, innovation og kritisk tænkning hos deltagerne. Projektet har til formål at udstyre voksenundervisere med et sæt af kunstbaserede værktøjer og metoder til at designe, udvikle og evaluere deres egne undervisningsmoduler.

ARTiT bliver gennemført fra d. 1.12. 2010 til d. 30.11. 2012 af partnere fra Grækenland, Sverige, Rumænien og Danmark. Projektet gennemføres som en del af Grundtvig-programmet under EU-Kommissionens program for Livslang Læring og er primært finansieret af EU.

Vi håber du vil tage dig tid til at besvare spørgeskemaet.

På forhånd tak for hjælpen.

Mange hilsner

Projektleder, lektor

Leif Emil Hansen

([leifh@ruc.dk](mailto:leifh@ruc.dk)) – mobil 28518566

Videnskabelig medarbejder

Sara Maria Christensen

([smariac@ruc.dk](mailto:smariac@ruc.dk)) – mobil 61665626



Institut for Psykologi og Uddannelsesforskning  
Roskilde Universitet  
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# ARTiT - Spørgeskema til deltagere

ARTiT - Development of innovative methods of training the trainers

Dette spørgeskema er en del af det internationale projekt ARTiT, hvis sigte er udvikling af kunst-baserede metoder og værktøjer målrettet voksenuddannelserne. Projektet har til formål at udstyre voksenundervisere med et sæt af værktøjer, metoder og færdigheder i at designe, udvikle og evaluere deres egne uddannelsesmoduler baseret på inddragelse af kunst (malerier, musik, digt, film osv.).

Formålet med spørgeskemaet er at undersøge dine erfaringer med og holdninger til brugen af kunst-baserede metoder. En lignende undersøgelse vil blive foretaget blandt voksenundervisere på forskellige uddannelsesinstitutioner.

ARTiT bliver gennemført af partnere fra Grækenland, Sverige, Rumænien og Danmark. Projektet er en del af Grundtvig-programmet under EU-Kommissionens program for Livslang Læring, og er hovedsageligt finansieret af EU.

Ved besvarelse af spørgeskemaet får du mulighed for at deltage i lodtrækningen om tre gode flasker vin.

Din besvarelse vil blive behandlet anonymt.

På forhånd mange tak.

---

\*Påkrævet

Spørgsmål 1.1 \* I hvilken Region bor du?



Region Nordjylland



Region Midtjylland



Region Syddanmark



Region Hovedstaden



Region Sjælland

Spørgsmål 1.2 \* Hvad er dit køn?



Kvinde



Mand

Spørgsmål 1.3 \* Hvad er din alder?



18-24 år



25-29 år



30-34 år



35-39 år



40-44 år



45-49 år



50-54 år



55-59 år



60-64 år



65-69 år



70-74 år

75-79 år

80-84 år

Spørgsmål 1.4 \* Hvilken type uddannelse går du på?

VUC

Aftenskole

Højskole

Daghøjskole

AMU

Erhvervsskole

Diplomuddannelse

Andre:

Spørgsmål 1.5 \* Hvad bliver du undervist i? Sæt gerne flere krydser.

Dansk

Fremmedsprog

Historie

Naturfaglige fag

Psykologi

Samfundsfag

Filosofi

Kreative fag

Religion

Motion og Bevægelse

Medie og Kommunikation

Erhverv

Sundhed og Livsstil

Æstetik

Fritid og Hobby

Andre:

## De næste spørgsmål omhandler dine erfaringer med undervisernes brug af kunst-baseret undervisning

Med kunst-baserede metoder refereres udelukkende til metoder, hvor kunst inddrages som udgangspunkt for samtale eller analyse (eks. maleri, musik, skulptur og lyrik). Der menes ikke metoder, hvor du selv skaber kunst.

Spørgsmål 2.1 \* Er kunst nogensinde blevet inddraget som del af undervisningen på din nuværende uddannelse?

- Ja
- Nej

Spørgsmål 2.2 Hvis du svarede ja på det forrige spørgsmål, bedes du svare fortløbende. Hvis du svarede nej, kan du springe frem til spørgsmål 3.1.

	Det sker jævnligt	Det sker ofte	Det sker af og til	Det sker sjældent	Det sker aldrig
Hvor ofte vil du sige at kunst bliver inddraget i undervisningen på din nuværende uddannelse?	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Spørgsmål 2.3 I forbindelse med hvilke aktiviteter/fag er kunst er blevet inddraget i undervisningen? Sæt gerne flere krydser.

- Dansk
- Fremmedsprog
- Historie
- Naturfaglige fag
- Psykologi
- Samfundsfag
- Filosofi
- Kreative fag
- Religion
- Motion og bevægelse
- Medie og Kommunikation
- Erhverv
- Sundhed og Livsstil
- Æstetik
- Fritid og Hobby
- Andre:

Spørgsmål 2.4 Hvilken slags kunst er blevet inddraget i undervisningen?

- Musik
- Teater
- Maleri
- Tegning
- Skulptur
- Lyrik
- Prosa

- Film
- Andre:

Angiv gerne eksempler

## De næste spørgsmål vil omhandle undervisernes kompetencer i at anvende kunst-baserede metoder

Med kunst-baserede metoder refereres fortsat kun til metoder, hvor kunst inddrages som udgangspunkt for samtale eller analyse (eks. maleri, musik, skulptur og lyrik). Der menes ikke metoder, hvor du selv skaber kunst.

Spørgsmål 3.1 \* Mener du underviserne generelt set har de rette kompetencer til at anvende kunst-baserede metoder?

1      2      3      4      5

Det mener jeg i høj grad	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Det mener jeg slet ikke
--------------------------	--------------------------	--------------------------	--------------------------	--------------------------	--------------------------	-------------------------

Spørgsmål 3.2 \* Er du personligt fortrolig med kunst?

1      2      3      4      5

Der er jeg i høj grad	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Det er jeg slet ikke
-----------------------	--------------------------	--------------------------	--------------------------	--------------------------	--------------------------	----------------------

## De næste spørgsmål handler om dine holdninger til kunst-baserede metoder

Spørgsmål 4.1 \* Hvad er din holdning til at kunst bliver brugt som del af undervisningen?

1      2      3      4      5

Det tiltaler mig i høj grad	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Det tiltaler mig slet ikke
-----------------------------	--------------------------	--------------------------	--------------------------	--------------------------	--------------------------	----------------------------

Spørgsmål 4.2 \* Mener du at kunst kan bidrage til din læring?

1      2      3      4      5

Det mener jeg i høj grad	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	Det mener jeg slet ikke
--------------------------	--------------------------	--------------------------	--------------------------	--------------------------	--------------------------	-------------------------

Spørgsmål 4.3 Hvad mener du kunst-baseret undervisning kan bidrage til? Sæt op til tre krydser.



- Udvikle kreativitet
- Udvikle kritisk tænkning
- Udvikle innovation
- Variere læreprocessen
- Opnå dybere indsigt i kunst
- Intet af det ovenstående
- Andre:

Spørgsmål 5 Har du nogen yderligere kommentarer?

Er du interesseret i at deltage i lodtrækningen om tre flasker vin som tak for din medvirken?

- Ja
- Nej

Hvis ja, noter venligst din email-adresse - vinderen vil blive kontaktet direkte.

**Mange tak for din besvarelse - din medvirken er meget værdifuld for os i den videre udvikling af projektet**

*The following two Lehmann excerpts have been translated, interpreted and summarised by Jesper Schmidt Poulsen.*

---

## TEXT 1

### **Lehmann: *Between Rationality and Criticism of Rationality* (pp 257-275)**

In this chapter Lehmann uses Snow's lecture on *The Two Cultures* to examine today's scientifically secularised Western culture. On the one hand he agrees with Snow that within Western culture are two opposing perspectives: the scientific one, advocating rational analysis, and the one criticising rationality (represented by Popper and Artaud respectively). On the other hand Lehmann disagrees with Snow's attempts at making the two worlds communicate. Instead, using Rorty's pragmatic understanding of "truth", he advocates in favour of a further secularisation in which we can jump between both perspectives in order to get the best of both.

Popper (1902-1994) is a critical rationalist and is well-known for his principle of falsification. Basically, the principle of falsification says that the scientist will never be able to prove (beyond doubt) that a theory is *true*. All the scientist can do is to try to prove that a theory is *false*. This can easily be misunderstood as relativism since the premise is that we cannot find (the absolute) truth. This, however, is not the case. Popper, being a scientist, believes in truth; he just says that we are not capable of truly finding it. Therefore all sciences that deal with theories that are non-experimental, ie cannot be falsified, are ultimately non-scientific. The logical consequence is a secularisation of science in which the natural sciences are separated from non-experimental "pseudo-sciences", such as aesthetics; in the same way, the concrete is separated from the abstract. If falsification is implemented into society, focus will be on creating an open (democratic, and scientifically secularised) society which is constantly questioned and revised, using the principle of falsification. If, however, falsification is not implemented into society, what is termed "truth" is not questioned, and in the end totalitarianism will prevail because science (or truth) has not been secularised.

Artaud (1896-1948) was a French playwright and theatre director who criticised the loss of spiritual power, emotion and imagination in plays and acting that attempt to represent the outside world (nature; cf Popper and the natural sciences). He saw the same within Western culture: the modern, scientifically secularised culture had,

in his opinion, become superficial and alienating to the individual. The main reason for this cultural decaying is the separation of the spirit from nature due to critical rationality and its secularisation. This split leads to alienation and finally to a lack of spiritual power within the individual because it has lost its previously close relationship with nature. Nature and our cultural roots have thus become alien to the individual. The loss of the previous (primitive) connection makes the modern person both ill and impotent, which consequentially affects the very essence of existence. Artaud's solution to healing the cultural and spiritual wounds and (re)uniting spirit and nature is to examine other cultures, past and present, that do not have the alienating split between the abstract and the concrete. He was mainly interested in primitive cultures and especially their rituals, and he therefore saw the theatre as the scene (of rituals) upon which the reunion could take place.

To sum up the differences between Popper and Artaud: Popper swears by science, Artaud art; Popper focuses on epistemology, Artaud on spiritual power; Popper is a dualist, Artaud a monist. In short: Popper is modern, Artaud is anti-modern.

In his 1959 lecture *The Two Cultures*, Snow (1905-1980) laments the gulf between scientists (cf Popper) and "literary intellectuals" (cf Artaud) and opts for a mediation between the two. Lehmann criticises Snow's attempts at making the two cultures communicate. He points out that Snow is not trying to get the best from each camp; instead Snow merely tells the scientists to read more literature and the literary intellectuals to stop being so negative about science (it is especially important for Snow to tell the literary intellectuals that their negative attitude is the real cause of the splitting).

Lehmann, on the other hand, prefers to let them remain unmediated and instead wishes to view them as equal life perspectives. The gap cannot be overcome simply by a better communication because there is no philosophical basis for uniting dualism (Popper) and monism (Artaud). Here Lehmann points out that this basis is not absolutely necessary if one takes a pragmatic approach. If so, one would not ask which view is the right one. Instead, one would focus on what kinds of practice respectively dualism and monism give rise to. In this way it is possible to see Popper's critical rationalism (separation) and Artaud's hunt for a more powerful life (unity) as complementary life perspectives (Lehmann calls this "pragmatic dualism"). Using the two perspectives complementarily involves using the motto "Hver ting til sin tid" (each thing at its time) and developing an ability to jump between the two, even though logically they are mutually exclusive. The ability to jump could therefore give us a more powerful life than a dream à la Artaud's of an absolute whole, as Lehmann puts it. If this is to be possible, it is necessary to implement a further secularisation which also turns against rationalistic secularisation. This is why Lehmann includes the American philosopher Rorty (1931-2007) in his argumentation because he sees Rorty's

defence of pragmatism as a secularisation of the central assumptions that post-Enlightenment secularisation rests upon.

Rorty asks us to accept time and chance as constitutive of our living conditions. This affects the concept "truth": truth, or rather "truths" were therefore originally just opinions and values that in time we have called "truths" because we have come to believe in them. This means that truths are *created* rather than discovered. This also means that science (as an activity that can give us access to truth) must be secularised. To Popper, Rorty's degrading of science would undoubtedly seem a threat even to democracy. This is, however, not quite the case. The reason why Rorty seems radical is because he advocates anti-representationalism: this means that he wants us to go beyond the discussion about whether or not representations are true (cf Artaud). If we stop considering whether a certain view, opinion or belief is true or not, we can start considering which is the best to solve specific problems. Thinking pragmatically in this context means that all descriptions are judged by their effectiveness *as tools or instruments* to achieve certain purposes and goals, rather than their faithfulness to the object in question. If we stop seeing science as a privileged activity because it brings us into contact with truth, it becomes possible to think of science as one among many other tools that we can use to deal with reality.

If we accept Rorty's devaluation of science and are open to other possibilities and practices, we can start exercising the Lehmann jump between the two perspectives and at the same time get the best of both.

## TEXT 2

### **Lehmann: *A Rhetorical Perspective Seen from a Constructivist Point-of-view (pp 167-192)***

This chapter is from a book written by Lehmann and others in which they discuss rhetoric-orientated art pedagogy. Whereas Lehmann's co-writers examine the use of the rhetorical perspective in specific areas of teaching, Lehmann takes a step back and examines the rhetorical perspective from a second-order point-of-view.

Before comparing the rhetorical perspective with today's art pedagogy, which he sees as a mixture of progressive pedagogy and Romantic aesthetics, and before illustrating its strengths as an alternative to today's understanding of how to teach art, he examines how close, or remote, the rhetorical perspective is to some of the

main postmodern philosophical movements: constructivism, (neo-)pragmatism and post-structuralism (including literary deconstruction). He concludes that the rhetorical perspective is closest to constructivism. He finds the following three main characteristics of the rhetorical perspective: (1) A greater focus on *form*, (2) An increased awareness of *the concrete material*, and (3) An increased awareness of *tradition*.

Based on his presentation of the rhetorical perspective as a kind of constructivism, he begins to clarify the consequences (or "shifts", as he puts it) the rhetorical perspective has to art pedagogy didactics. He claims that it represents an alternative to what he considers the present linkage between progressive pedagogy and Romantic aesthetics. In his opinion, the difference between the rhetorical perspective and the Romantic reform-pedagogical approach to art pedagogy is mainly about the understanding of the subject's role in art pedagogy didactics.

Within progressive pedagogy the learning subject is placed in the centre of events. Knowledge is not seen as an accumulation of answers (classic pedagogy); instead, knowledge is linked to experience, and since experience is linked to the learner's body, teaching must necessarily be centred on the learner. Before progressive pedagogy was introduced into the Danish school system, the teacher was told to use the authorisation he/she had due to his/her education to pass on insights. Now the teacher is told to stand down from being an authority to just being a kind of service organ to the learning subjects that fill the classrooms with their experience-based development processes. The demand for differentiated teaching is just a natural consequence of this.

Also within Romantic aesthetics is focus clearly on the subject, though here it is not a learning subject, but a creating subject. Romantic aesthetics is fundamentally anti-rhetorical because the idea of imitating the so-called role models (important artists and works of art) that are seen as representatives of styles based on a keen insight into the laws of art, is abandoned in favour of a demand for breaching the rules. The consequence is that the Romantic artist only has himself/herself and his/her own experiences as a starting point for creating sublime works of art. The individual work becomes bigger than the rules, and the creating subject becomes bigger than the traditional role models.

Lehmann admits, however, that it is undoubtedly too generalising to say that today's art pedagogy is a mixture of progressive pedagogy and Romantic aesthetics. However, if one is willing to agree with him that art pedagogy is fundamentally based on a focus on the subject, one would, in his opinion, be able to see the crucial potential of the rhetorical perspective. This is why it is important for him to connect the rhetorical perspective with a constructivist philosophy: to emphasise the anti-humanist aspect of the perspective. Taking aesthetics seriously implies letting the concrete material's forms take the place which so far the (learning and creating)

subject has taken. If focus is on the works and their historical origins in certain traditions, the subject shrinks again, so to speak.

Creativity has become a central value in the modern world. We are almost told to be creative. The question, however, is what is meant by "creativity". Usually we think that creativity is a quality that enables an individual to create something new and unprecedented. In other words, creativity is a subjective competence which the individual may (or may not) be so lucky as to possess: Either you are creative, or you are not. This is the view that the rhetorical perspective breaks with.

The rhetorical perspective is not about removing creativity from the classroom, but instead about searching for it elsewhere - within the aesthetic practices - rather than within the subject. Creativity is therefore not a question of focussing on the (Romantic) genius, but on focussing on establishing relations, and the road to creativity goes through a "relieving" (instead of a "recharging") of the subject. The reason for focussing on the material and the forms is precisely to give the learner the opportunity to react on something that is already there. It is therefore a question of setting up a framework within which the learner can relax, and not feel any pressure on himself/herself as creativity unfolds.

Thinking about creativity in this way has consequences for art pedagogy didactics: the teacher must now be able to find those materials, forms and frames which can be relieving for his/her group of learners. However, if the frames do not work (ie they do not cause a flow of reactions), the teacher must not hesitate to intervene in the processes.

The rhetorical perspective seeks to return to the idea of a general education based on a *sensus communis*, a common taste. Tradition comes to play a much larger role than it does within reform-pedagogical didactics which is centred on the learner. It is therefore all about returning to tradition, but on new premises.

An attempt at this was started in Denmark by Mikkelsen, the minister of culture, in 2006 with the introduction of a culture canon. Its purpose was to identify a number of works from the Danish cultural history, which everyone should know about, and in that sense it was basically an attempt at reintroducing the idea of a general education. The Danish canon project is interesting because it very clearly showed the difficulties in reintroducing tradition into education. On the one hand, it was a move to counter the tendency toward cultural relativism where everything is seen as equally relevant (or irrelevant). On the other hand, it was mainly thought as a starting point for a cultural debate. In the end, the canon turned out to be nothing more than a starting point for a quality debate.

The rhetorical perspective's reintroduction of tradition can be seen as a means to escape the problems that follow any attempt at making a re-traditionalisation. Even though re-traditionalising seems to turn away from cultural relativism, a constructivist version would (at least to a certain degree) turn towards relativism:

within the framework of the rhetorical perspective, it is not about turning tradition into a *general canon*; it is instead about finding *possible* role models in tradition. In other words, it is about finding materials that are so interesting, impressive or overwhelming that they are worth examining; this, in turn, leads to a pluralistic approach to the manifestations of tradition.

The pluralistic approach is reflected in the rhetorical perspective in several ways: firstly, it is not about prioritising certain art pedagogical disciplines over others, but rather about finding equal local traditions within each discipline; secondly, it is not about maximising the value of certain practices within a specific art pedagogical discipline, but rather about considering them as different tools that can be used for different purposes. This educational approach to tradition is similar to Nietzsche's (1844-1900) view on history; Lehmann uses the motto "The great old *dead ones*, but on the premises of the *living present*" to illustrate Nietzsche's view on history (and education).

When referring the constructivist rhetorician's ethos to Nietzsche, it is important to keep the following misunderstanding in mind: it might sound as though this motto can be associated with Romantic reform-pedagogy, yet such an interpretation overlooks the most important thing: using role models on the premises of the present does not imply using them as a distant source of inspiration. It is instead about taking them seriously *as* role models, ie seeing them as larger than oneself. Besides having a relieving effect on the subject, this way of working with tradition will make it possible to get the full educational potential of the role models.

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