

NATIONAL CONFERENCE
18 October 2011 in Ljubljana, Slovenia

LOAC
Learning Outcome of Amateur Culture

Hans Jørgen Vodsgaard

The project concept

Overall aim

- to promote a humanistic learning perspective on amateur art and voluntary culture

Objectives

- A survey on learning outcome
- Double online tools for learning validation
- Two pilot Grundtvig courses
- Three reports
- Dissemination and exploitation



Problem formulation

Initial question:

- What is the raison d'être of amateur culture

On the one side – views of the amateurs and volunteers

Personal fulfilment - the joy of the amateur

An end in itself - has its own meaning

Personal formation, democratic experience, social capital

On the other side – views of the politicians and administrators

Social policy: Social inclusion, empowerment , integration

Health care: Art as preventive health care

Economic Affairs: Experience economy, Creative labour, cultural industry,

Humanistic view on the core service (a goal)

contra

Instrumental view on the peripheral services (a mean)



Lead questions about raison d'être

Main paradigm dispute

Humanistic and instrumental discourses

Derivative paradigm disputes

- Lifelong learning
- Art and culture
- Civil society

Main answers

Critical Theory contra Neoliberalism

Part answers

Bildung before competence

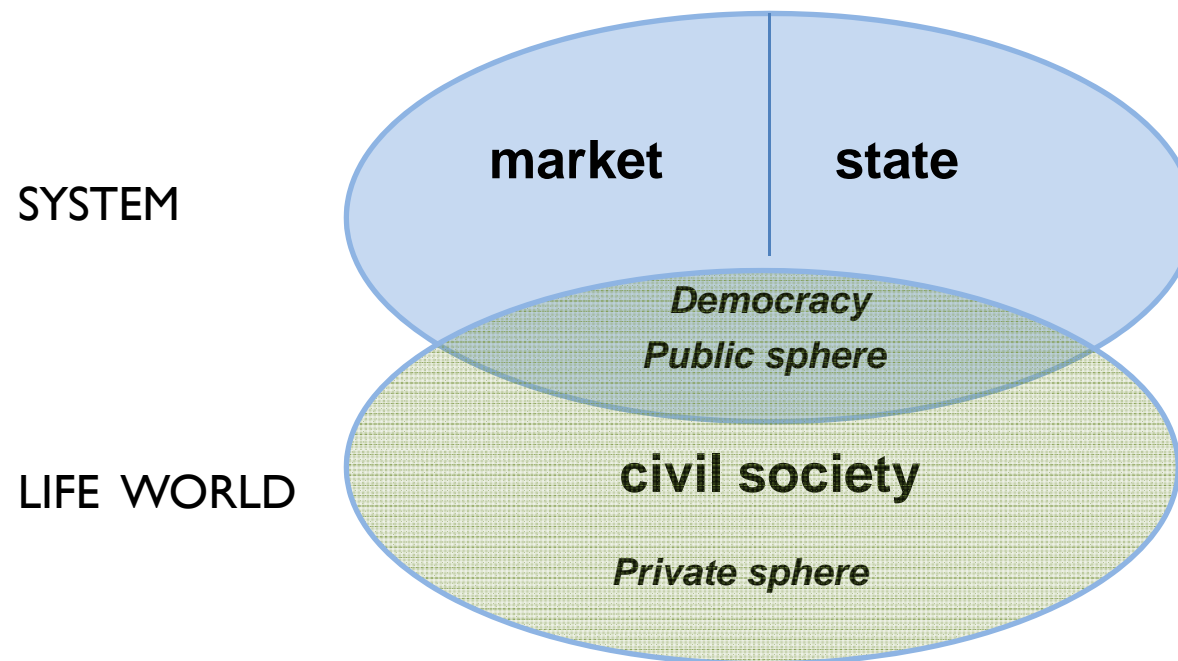
Bildung before culture industry

Civic rights before state raison



Habermas – Modern Society

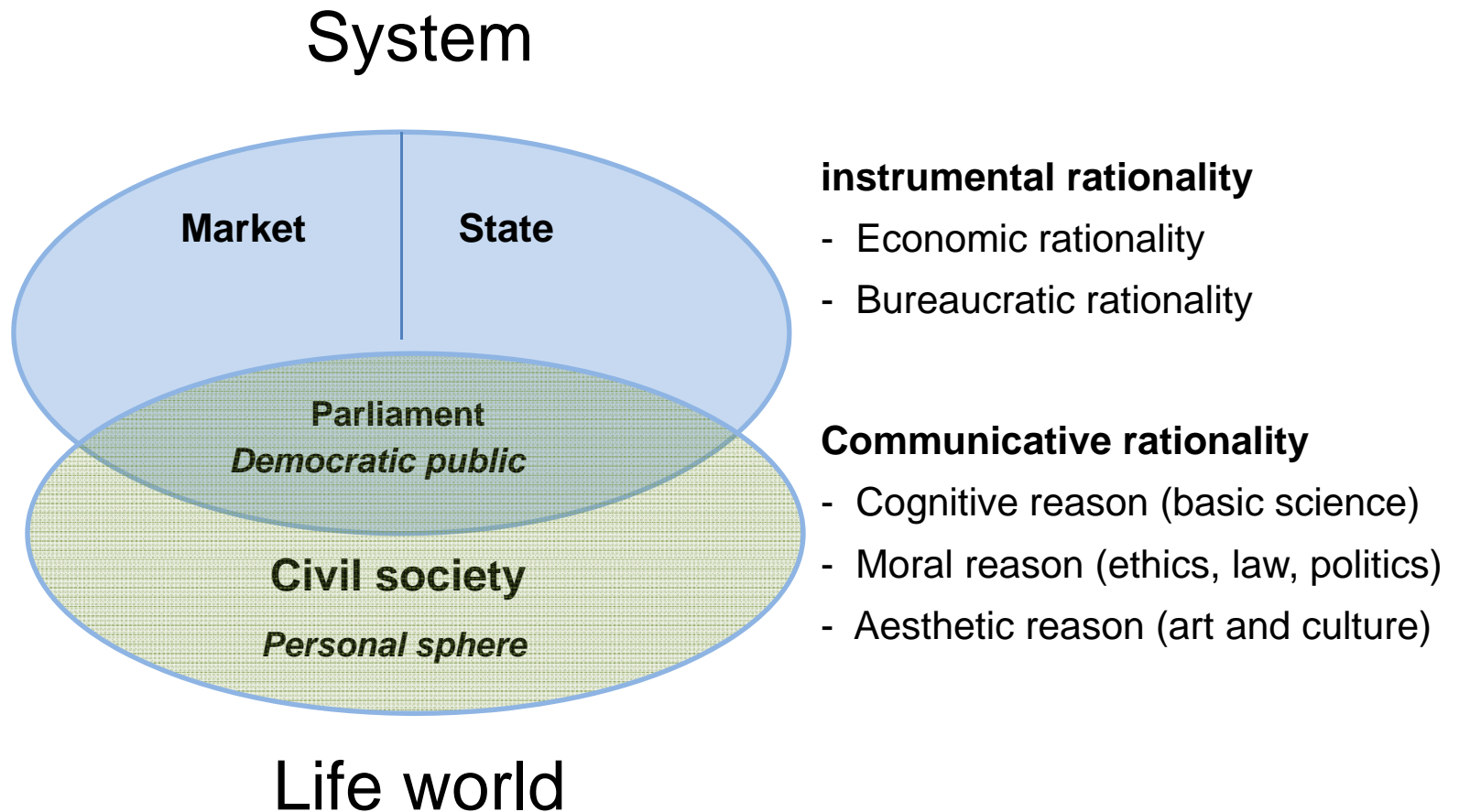
Technical -instrumental rationality
(How - on effective means)



Communicative og expressive rationality
(Why - on purpose and meaning)



Kant/Habermas – Rationality forms



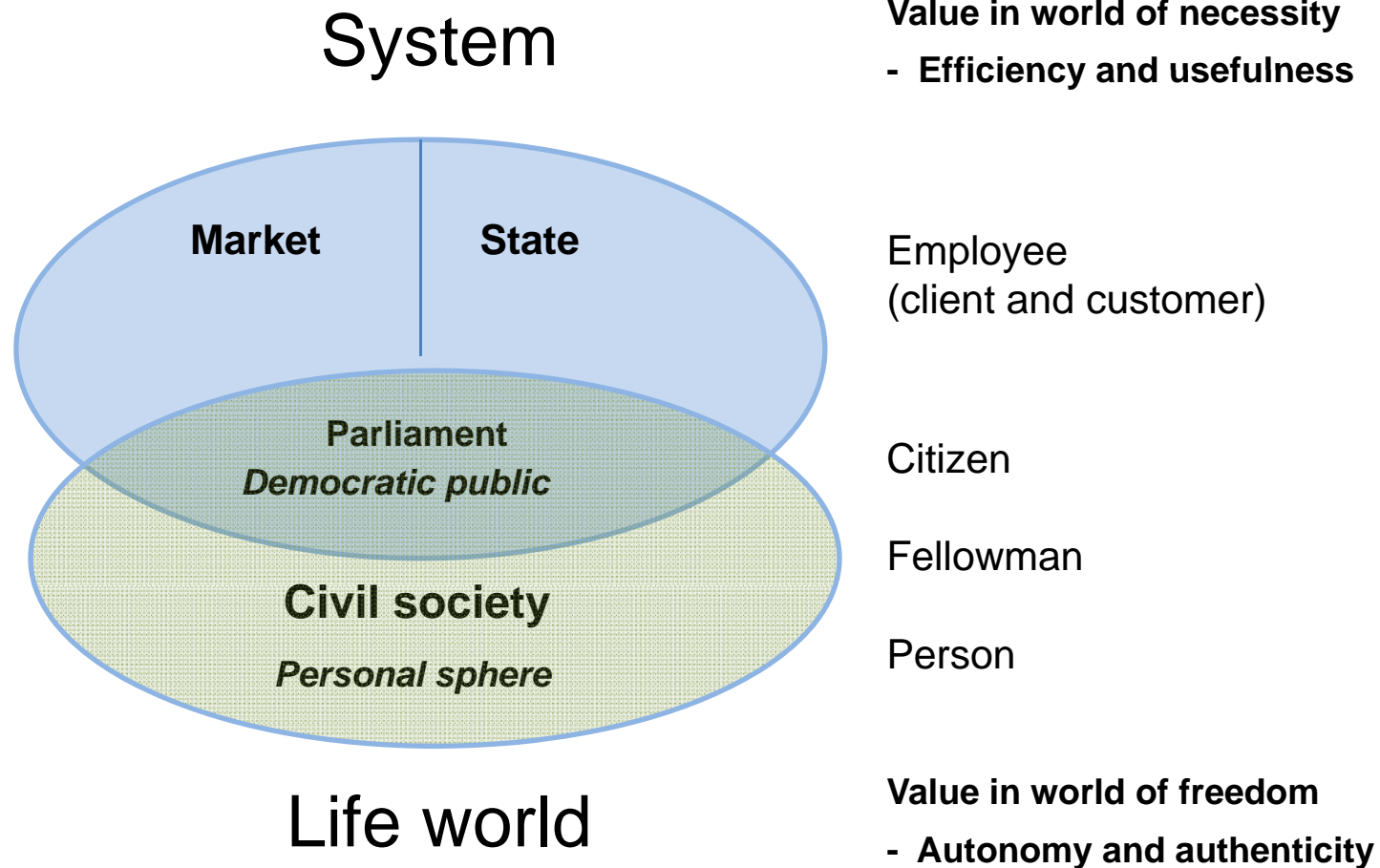
Grundtvig:

To find the song behind the plough

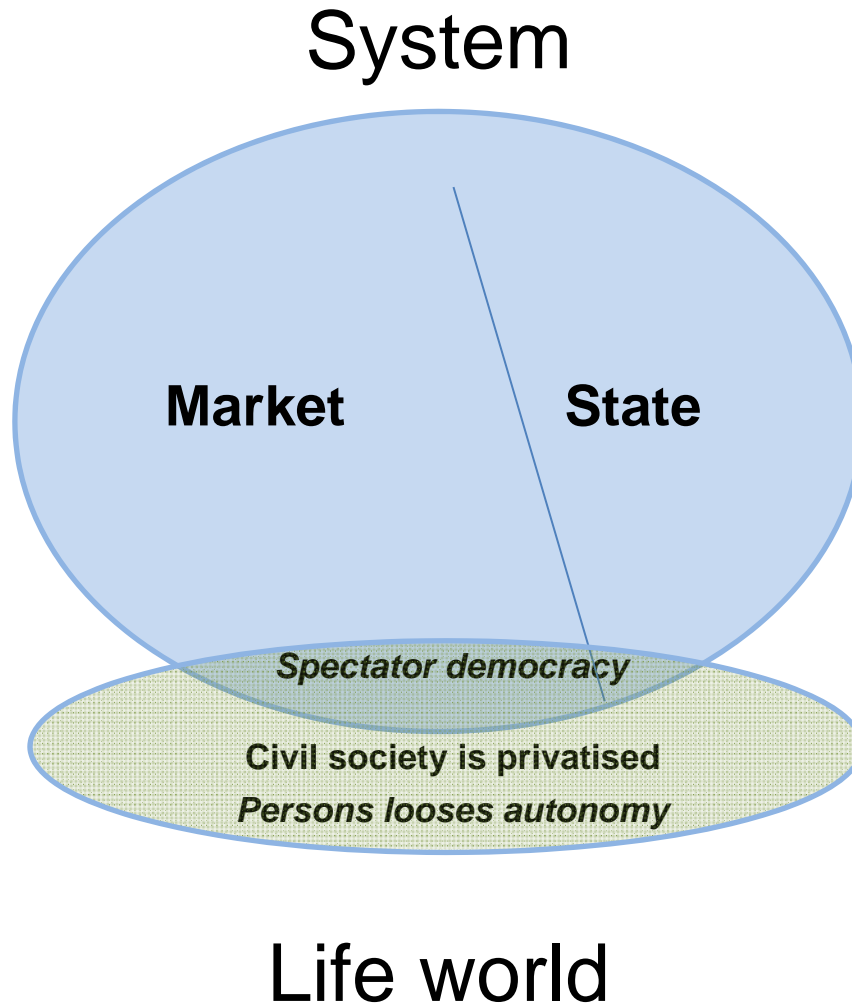
To know the difference between sunshine and lightning



Kant/Habermas – Life spheres



Habermas – The system colonises the life world

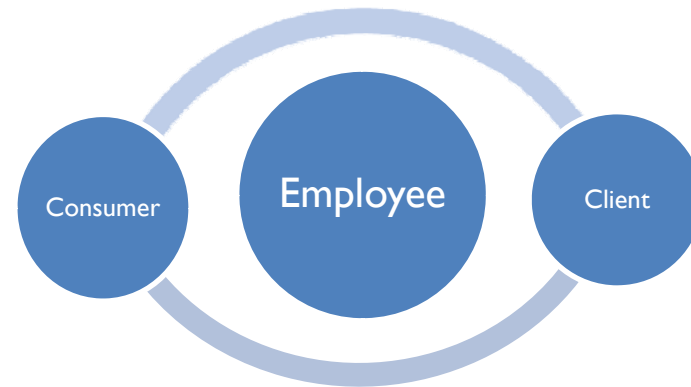


The neoliberal system

- The competition state
- New public management
- Commercialization
- Instrumentalisation
- One-dimensional society
- Civil society loses learning capacity



Modern man – neoliberal man



Lifelong Learning – an old concept

Ancient Greeks

- Socrates (469 –399 BC)

Italian renaissance

- Leonardo da Vinci (1452 - 1519)

Dutch Humanism

- Erasmus of Rotterdam (1466 - 1536)

French Enlightenment

- Comenius (Czech) (1592 –1670)

German neo-humanism

- Humboldt (1767 - 1835)

Danish liberal adult education

- Grundtvig (1783 - 1872)



Paradigm struggle on Lifelong Learning

UNESCO introduced "lifelong learning" in 70s

- Access to knowledge and culture as a human right
- Learning for human and democratic development
- A humanistic paradigm

OECD promoted "lifelong learning" in 80s

- Qualification for competitiveness on the global market
- Learning as an investment in "human capital"
- A economic-instrumental paradigm

Edgar Fauré: Learning to be, 1972

UNESCO: United Nations Educational, Scientific and Cultural Organization

OECD: Organisation for Economic Co-operation and Development



Lifelong Learning on EU's agenda

The new meta-narrative

EU Commission: White Paper, 1993

Growth, Competitiveness and Employment. Challenges and Pathways to the 21st Century.

EU Commission: White paper, 1996

Teaching and Learning. Towards the Learning Society

Council: Luxemburg declaration, 1997

The European employment strategy included the definition of lifelong learning,

Council: Lisbon strategy, March 2000

European Union shall become the most competitive and dynamic knowledge-based society in the world.

EU Commission,

Memorandum on Lifelong Learning, Nov 2000

Communication: Making a European area for lifelong learning, Nov 2001

The Parliament and the Council, December 2006

The European reference framework on key competences for lifelong learning,



Implementation of Lifelong learning

New legislation in EU and member states

In EU, for example

- Lifelong learning programme
- Culture programme *
- Youth programme
- Europe for citizens

In the Nordic Baltic region, for example

- Nordplus
- Nordic Culture Fond
- Nordic Culture Point

*) Culture as a catalyst for creativity in the framework of the Lisbon Strategy for growth and jobs.



Paradigm dispute on art and culture

The humanistic agenda for art and culture

Universal Declaration of Human Rights, 1948

Article 26.

Education shall be directed to the full development of the human personality and to the strengthening of respect for human rights and fundamental freedoms

Article 27

Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits



The humanistic agenda after Second World War

The totalitarian experiences - abuse of art and culture

John Maynard Keynes - the arm's length principle

The Nordic Cultural model

Purpose

- art and culture essential for personal formation (Bildung)
- free and enlightened individuals the basis for a democratic culture

Means

- Art and culture - a welfare benefit and a right for all citizens
- Public support to inner values of art and culture
- Secure freedom from the state and the market

Phases

- 60s democratization of culture (high art to the people)
- 70s cultural democracy (amateur culture)



The instrumental agenda from the 90s

The competitive Nation State

- will use the art and culture to solve systemic goals
- focus on civil society disappear

The Neoliberal model

Purpose

- Use art and culture to solve social problems
- Use art and culture to improve economic competitiveness

Means

- Experience economy and business development
- Creative workers for cultural industry
- Event culture and branding
- Mayor-culture (pavarottisation),

Phases

- 90s quantitative regulations
- 00s qualitative regulations



Paradigm dispute on civil society

Premodern civil society = the republic of the state

Classic modern civil society - A free area outside the state

- The basis for fundamental rights

The catalogue of rights

In civil society:

First set: Protection of the individual and the privacy of the home

Second set: Freedom of thought, and expression and freedom of the press

Third set: Freedom of assembly and freedom of associations

Between civil society and the market

Fourth set Property rights, civil contracts and labour law

Between civil society and the state

Fifth set Democratic rights and welfare rights.

The chain of rights

Civil rights → economic and political rights → welfare rights



Ideals of a free civil society

Civil society as base for

- Individual freedom and autonomy
- Free voluntary associations
- Free public debate

Main aims

- To secure personal and democratic formation
- To secure independent learning capacity in civil society
- To secure communicative rationality in the lifeworld

Means

- Liberal adult education
- Voluntary associations / NGOs
- Free arts and voluntary culture



Pressure on the civil society

New agenda of instrumentalisation

- Civil society as a servant for the market and the state
- No respect for an independent civil society

Means

liberal adult education

- Still less public support to general adult education
- Subcontractor for vocational training or formal education

Voluntary associations / NGOs

- More political control by contracts, project funding, evaluations, etc
- New demands of cooperation with the private sector
- From voluntary associations to individual volunteering

Amateur culture

- Resources moved to event culture
- From active to audience



Conclusions - theory

The humanistic agenda (with reference to Critical Theory)

- An effective system world as well as a rich lifeworld
- With relations to fundamental modern European ideals
- Learning in context

A freedom-oriented civil society theory

- With a high independent learning capacity
- And a communicative rationality incl. the expressive and aesthetical reason

A Bildung-oriented learning theory

- Human freedom (autonomy and authenticity)
- Communicative reason as unity of cognitive, moral and aesthetical reasons

A Bildung-oriented culture theory

- Aesthetic practise has high level of personal formation
- Quality criteria for art and amateur culture may be the Bildung-potential.



Conclusions – policy

The raison d'être

Amateur culture represent a societal activity that

- promotes aesthetic learning processes with a high potential of personal and democratic formation.
- Have reference to the European traditions of Enlightenment and Bildung

The core service is

- to strengthen the communicative reason of the lifeworld in the societal totality.

Culture policy strategy / perspectives for profiling

- Try to change agenda and gain the ideological initiative
- The zeitgeist may - after the finance crisis - be more open for a humanistic agenda



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**Learning methodology
&
the framework of the online tool**

Hans Jørgen Vodsgaard

The change of pedagogical frame

The classic Curriculum, some decades ago

Double aim

- Education for the work life
- Formation for the social and personal life

Main components

- Hard qualifications - Knowledge & skills
- Soft qualifications - Personal skills
- Personal formation - Bildung perspective

Bildung dialectic

- The verb / to bild (to form oneself freely)
- The noun / a Bild (to have role models)
- Self-reflexion and social reflexion is related
Freedom for the common good

First a person and a citizen – then a employee



The change of pedagogical frame

The new mainstream Curriculum

Background – Knowledge economy and management theory

- The learning organisation
- Human capital
- Flexible competences

One aim

- Education for the work life
- Adaptable, flexible, full commitment with body and soul, no leisure time
- To work for the firm is to live

Main components

- Soft qualifications - Competences

First and foremost – be at committed employee



Learning in context

The application perspective	EU's aims of lifelong learning
For the work life as employee	Employability
For the social life as citizen	Active citizenship
For the personal life as a human	Personal fulfilment
For interrelated life spheres	Social inclusion / cultural cohesion

The context of art and amateur culture

- Is primarily the cultural, social and personal life
- Where the dimension of Bildung is essential



LOACs learning frame

A broad view on learning including three dimensions

- Personal formation
- Knowledge & skills
- Competences

The three dimensions are interrelated*

Their importance will vary in different contexts

*)

- Personal formation will be empty without knowledge-anchoring and act-weak without competence.
- Knowledge will be directionless without personal formation and impractical without competence.
- Competences will be useless without knowledge and bewildered without personal formation.



The dimension of personal formation

This dimension includes six elements:

- authenticity
- autonomy,
- reflexive knowledge
- moral judgement
- aesthetic sense
- integration (a versatile personality or the whole person).

Each element is described by three key attributes, e.g. *Aesthetic sense*

- Sensitive of moods and feelings
- Poetic imagination
- Artistic sense



The dimension of knowledge & skills

This dimension includes three elements:

- *General knowledge about man, society and culture*
- Specific knowledge and skills in a cultural subject
- Didactical insight in the specific topic

Each element is described by four key attributes, e.g. Didactical insight in

- Pedagogical techniques of teaching
- Learning methods
- Awareness of personal learning style
- Responsibility of own learning



The dimension of competences

This dimension includes six competences:

- Cooperative
- Communicative
- Creative and innovative
- self-management
- intercultural understanding
- general learning ability

Each element is described by three key attributes, e.g. Social competence

- Empathic and participatory
- Responsible and Cooperative
- Tolerance and respect of diversity



The double online tool

One tool for the learners

- to validate their own learning profile and outcome

Another tool for the learning providers

- to clarify their own goals and priorities for the learning activity
- to validate the outcome for a group of learners (e.g. a class)
- to compare the learners outcome with the schools goals



The purpose of the double tool in amateur art and voluntary culture

1. Focus on the learning dimension for learners and providers
2. Help the learners to document their learning profile
3. Help the organisations to evaluate their learning activities
4. Collect cross-border data on learning outcome for research



Try the tool

<http://grundtvig.netschooltools.com/>

Enjoy yourself



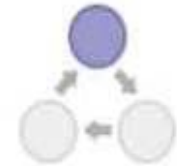
Personal formation / Aesthetic sense

The fifth element of personal formation is aesthetic sense.

To have aesthetic sense means that you are sensitive, have feeling for moods, can express yourself sensual and poetic, are imaginative and have a developed artistic sense.

The key words are

- Sensitive of moods and feelings
- Poetic imagination
- Artistic sense



Assessment of your learning profile.

Here you must assess your degree of aesthetic sense. Indicate to what extent the statements apply to you. (Tick one box for each statement).

	Very low degree	Low degree	Some degree	High degree	Very high degree
I can express myself with poetic imagery	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I have a developed sense of moods and emotional expressions	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I have developed my taste and judgement on artistic quality	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

The learning benefits of the activities of the association

(Tick one box)

	Very low degree	Low degree	Some degree	High degree	Very high degree
Indicate to what extent your art education has developed your aesthetic sense?	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

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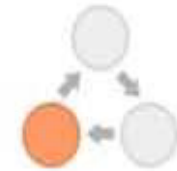

Competencies / Social

The first element of competences is the social competence.

To have social competences means that you can interact in communities in a constructive manner.

The key words are

- Empathic and participatory
- Responsible and Cooperative
- Tolerance and respect of diversity



Assessment of your learning profile

Here you must assess your degree of social competences. Indicate to what extent the statements apply to you. (Tick one box for each statement).

I can familiarize myself with another person's problems and needs

I feel responsible to involve others in solving a cooperative task

I'm open to deal with people from different backgrounds and cultures

Very low degree	Low degree	Some degree	High degree	Very high degree
<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

The learning benefits of the activities of the association

(Tick one box)

Indicate to what extent your art education has developed your social competences?

Very low degree	Low degree	Some degree	High degree	Very high degree
<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

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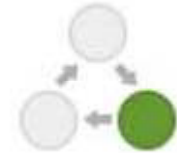
Knowledge & skills / Didactic of the profession

The third element is your didactical knowledge & skills of your main cultural subject.

To develop your didactical knowledge & skills means that you know your own learning style of the professional subject and can choose the learning style that suit you best.

The key words are

- Pedagogical techniques of teaching
- Learning methods
- Awareness of personal learning style
- Responsibility of own learning



Assessment of your learning profile

Here you must assess your degree of didactical knowledge and skills of your main topic. Indicate to what extent the statements apply to you. (Tick one box for each statement).

	Very low degree	Low degree	Some degree	High degree	Very high degree
I am aware that various learning practices exist in my main arts discipline.	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
I have good insight into the different artistic teaching methods	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
I have a good understanding of the kinds of learning that suits me best in my main arts discipline.	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
I am good in using my favourite forms of learning in the subject	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

The learning benefits of the activities of the association

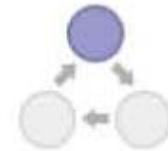
(Tick one box)

	Very low degree	Low degree	Some degree	High degree	Very high degree
Indicate to what extent your art education has developed your didactical knowledge and skills of your main topic?	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

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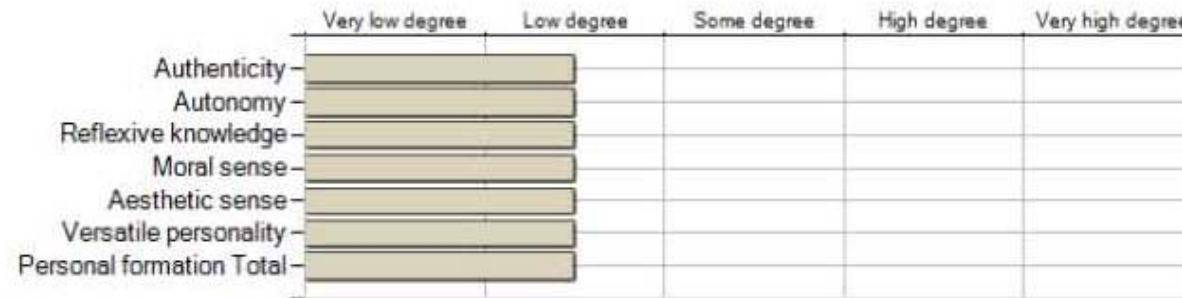

Profile of my personal formation

These graphs present your valuation of the elements of your personal formation and your art educations influence on developing these elements.



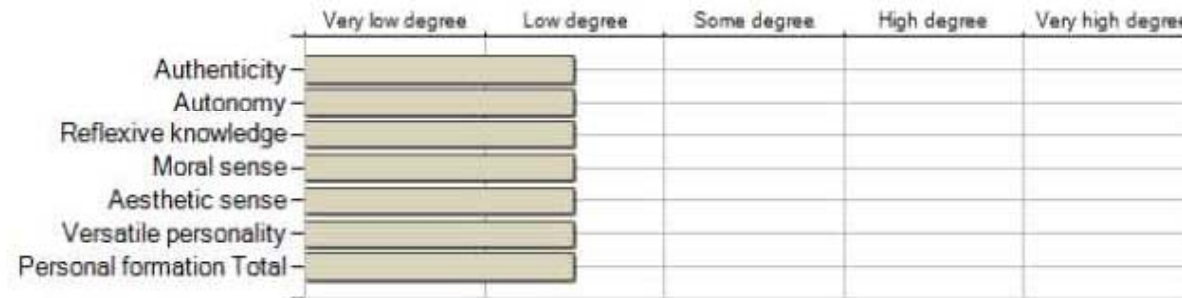
PERSONAL FORMATION

Percentage - My actual profile



PERSONAL FORMATION

Percentage - Influence of art education



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Lifelong Learning on EU's agenda

The EU Commission's
Memorandum on lifelong learning, 2000

Life long

- From cradle to grave

Life wide

- Formal learning
- Non-formal learning
- Informal learning

