Seminar and workshop from Thursday, 3rd to Sunday 6th
December 2015

Grundtvig in transnational exchange

In cooperation with:

University of Cape Town
University of Hamburg
Aarhus University
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1. Introduction

The following is the introduction to the three day meeting hosted by the University of Aarhus together with the University of Cape Town and the University of Hamburg

At Vartov, Farvergade 27, 1463 Copenhagen K (www.grundtvig.dk)

Host: Head of The Grundtvig Study Centre ph.d. Michael Schelde
Facilitator: Prof. dr. Gordon Mitchell, University of Hamburg,
Curator: ph.d. Gertrud Yde Iversen
Photographer: Sofie Amalie Klougart

Participants: post doc students from all three universities (please see attached list).

Grundtvig: Of a ‘people’ all are members
who regard themselves as such. (1848)

The focus of our meeting will be debates about national identity and global citizenship (please see attached file with schedule for the meeting).

It is planned that we spend the first day doing so within a familiar conference format focusing Nation building and National Identity.

The second and third days will be more experimental, as we continue the discussion by means of arts-based inquiry in three activity stages: research, exhibition, and reflection.

The notion of art as research comes from the recognition the arts make it possible to see an issue in new ways. The overt aim may be to produce art, but the collateral learning can be rather different. In aesthetic space it is possible to wrestle with issues that are unclear and paradoxical. It is in their telling that stories are crafted (please see attached short introduction to arts-based inquiry).

Within higher education, the creative arts offer a way to promote broader participation and transformation. Grundtvig, whose life’s work combined the existential, the political, and the aesthetic, is well suited to be patron of such an enterprise. He wanted to create spaces where the mind is free and where there is a community of shared human engagement and citizenship.
2. Grundtvig quotes

The following "Grundtvig Quotes" display this and will function as points of departure at the meeting:

Of a 'people' all are members
who regard themselves as such. (1848)

It has been well contended:
No man has comprehended
what first he did not love! (1834)

In this lies our wealth, on this tenet we draw:
that few are too rich, and still fewer too poor. (1820)

Freedom our watchword must be in the North!
Freedom for Loki as well as for Thor. (1832)

Man is not an ape, destined first to ape the other animals and then himself until the world's end.
Rather is he a divine experiment showing how spirit and dust can permeate one another and be
transfigured into a common divine consciousness. (1832)

Human comes first, and Christian next!
for that is life's true order. (1837)

I shall begin with a kind of political confession of faith by saying straight out that I am not only royally
minded, but more recently I have noticed that I am more so than I ever realized myself! Now it is no
longer enough just to have a king, now I would like to be a little king myself and see nothing but small
kings around me, provided we have learned the noblest of all arts: the royal art of controlling oneself.
(1848)

Short Bibliography: Grundtvig on Nationbuilding
Building the Nation. N.F.S. Grundtvig and Danish National Identity, ed. by Hall, Korsgaard and Pedersen
Ove Korsgaard: N.F.S. Grundtvig – as a political thinker
The School for Life. N.F.S. Grundtvig on Education for the People, ed. by Broadbridge, Warren and Jonas

3. Thursday, 3rd December: Seminar on Nation building and National Identity
At the seminar we will focus on the different kind of experience concerning Nation Building and
National Identity as developed in South African, Germany and Denmark.
The aim is to establish a kind of common ground for the workshop the two following days. The form will be short presentations app. 20 – 25 minutes followed by questions, comments and dialogue.

Francis Fukuyama in his book Political Order and Political Decay discuss theories of national identity and nationalism and explain the close connection between nationalism and modernization. National identity and Nation Building is according to Fukuyama a never ending process. That’s where we start out for the presentation of the assumptions for the South African, German and Danish case.

We will try to take the perspective to an actual context, where Nation- and State Building have become central in a more global world where trade, information technology, knowledge dissemination already for years have gone global. Now this global exchange of information and resources is followed by migration. It might just be the top of an iceberg and perhaps a wakeup call for a change like the move from the estate society to the upcoming democratic societies in the 18th hundred.

We do hope we can share experiences, perspectives and assumptions on this during our seminar and workshop.

The program for the seminar the Thursday, 3rd December

10.00: Welcome, introduction, presentation of participants and program by Michael Schelde

10.30: Building the Nation – perspectives on Nationbuilding as a continues process by Ove Korsgaard

Followed by questions, comments and dialogue...

11.15: (Post)modern challenges to social cohesion in Denmark - a historical perspective on contemporary problems by Katrine Frøkjær Baunvig

12.00: Lunch

12.45: The Danish case

12.45: From the age of the estates to the age of the people by Ove Korsgaard

13.30: Manuals of collective effervescence: Grundtvig on synchronizity and social identity by Katrine Frøkjær Baunvig

14.15: Coffee

14.30: The South African case

Religion Education Policy and Conflict over Religious Performance in Post-Apartheid Schools by Abdulkader Tayob

Religion and Public Broadcasting in South Africa: From social control to social transformation, between public hegemony and public pedagogy by Lee Scharnick-Udemans

15.45: A short pause
“The role of religion in the writings of South African Black Consciousness (BC)” by Muhammah Zakaria Asmal

"Rainbow finance: the case of Islamic banking and finance in South Africa” by Ra Tiedemann-Nkabinde

17.00 The German case


17.45 Pause

18.15 Dinner

19.30 – 21.00: Grundtvig’s Hymns, Songs, and Poems as building-bricks for ‘a people’ by Edward Broadbridge

4. Program for the Seminar and Workshop 4th – 5th December: Grundtvig in transnational exchange. Storytelling for global citizenship combined with Arts-based Inquiry - poetry, storytelling, photo-art or theatre

Friday, 4th December

Breakfast: 8.00 -9.00 at your Hotel

Meeting in plenum at 9.30 in the main meeting room

Introduction by Gordon Mitchell

General form for the workshop: production– presentation (scheduled around the fixed meal times)

Participants form groups (five in each group) and start working using different arts-based forms: poetry, photography, theatre, storytelling

Suggestion for the first session: biographical/ fictional storytelling in the groups. Focus of the stories would be experience of the participants of citizenship

Coffee and tea available

12.00 – 12.30 Storytelling, interim performance

Lunch 12.30 – 13.30

13.30 Suggestion: the groups develop stories linked to places, going out into town. Groups will be provided with Grundtvig Map for inspiration. Groups are encouraged to move more or less in the same neighborhood (in order to make it easier for the photographer and for the groups to observe each other)
16.30 Return to Vartov
Coffee
Mini-performance: from each group
Dinner: 18.30 – 20.00
Informal preparation and rehearsal: drama and installation
Night cap

**Saturday, 5th December**

Breakfast 8-9
9.30-11.00: Rehearsal and preparation in groups
11.00- 12.00: Performances with possible informal feed back
12.30-14.30 Lunch and break (during that time the photographer will need to select photos and print them)
14.30-17.00 Reflection: photo analysis and interpretation of the art wok produced in the relation to the theme of the conference.
18.30 – 20.00, Dinner followed by final performances
Nightcap

**Sunday, 6th December**

Breakfast, Departure

5. **Arts-based inquiry**
The arts-based inquiry can take the form of poetry, storytelling, photo-art or theatre. A broad structure is the “Spirals of Dialogue”:

The metaphor of a spiral emphasises the tentative and ongoing nature of inquiry. Learning is in experiences, which unsettle assumptions. Important, therefore, are interactions between people who are very different from each other. And equal status contact is best ensured when the activities are equally unfamiliar and structured to challenge each individual. The creative arts can be such a venue. The process of enquiry is in three activity stages: research, exhibition, and reflection.

1. **Research**
"I see something I don’t understand, and make a film in order to understand it.“(Kim Ki-duk)
An art school format offers an opportunity to produce individual work while interacting with others. From the start participants know that they will be producing art for exhibition, and that this will involve research of oneself in relation to a given theme. Working concepts are developed, individually
or in groups. Some practice in stage performance can help people to become familiar with slipping in and out of roles. The place in front of the camera becomes a travelling stage where it is possible to experiment with different ways of being.

2. Exhibition

“To fail as a human being - is to accept somebody else’s description of oneself” (Nietsche)

The stage is a place where it is possible to suspend for a while the normal way of doing things. Art offers a way of revealing and of hiding. The activity of conceptualising, producing and exhibiting one’s own work is usually accompanied by a degree of thought and emotion. Anticipation about how different audiences might respond is never far off. Writing a text, which offers one’s own interpretation, may help to consolidate the experience, but once public, a picture takes on a life of its own and can be interpreted in many ways.

3. Reflection

“We do not learn from experience; we learn from reflecting on experience“ (Dewey)

An understanding of research which views participants as subjects, and not as objects of research, means that reflection becomes a major part of any learning. Towards the end, photographs of group processes taken during the workshop can be used to explore how people were feeling and thinking at different points. The art works themselves are an ongoing reminder of moments of uncertainty and courage, warmth and alienation. Such exercises in abstraction and synthesis are more than routine impact evaluation, they are central to the workshop itself. Where possible, reference to theoretical literature, is for students a recognisable distancing device. Discussion in relation to texts, which they had been required to read beforehand, occurs then in a clearly demarcated theoretical space.

Short Bibliography: Arts-based Inquiry in Higher Education

The way of working draws to some extent on Ernst Cassirer’s distinction between 'mythical space', 'aesthetic space' and 'theoretical space'. Within each of these, there is a certain kind of thinking that might occur. The task is to make use of these possibilities.

English translation:
http://link.springer.com/article/10.1007/BF01247075#page-1

Cornelia Knoll. 2015. The Art of Unrest

PDF-Document


Arts-based inquiry Quotes

“I see something I don’t understand, and make a film in order to understand it.”
(Kim Ki-duk, South Korean Filmmaker)

"Art enhances, prolongs and purifies the perceptual experience" (John Dewey: Experience, Nature and Art, 1954)

"If all meanings could be adequately expressed by words, the arts of painting and music would not exist “ (John Dewey, Art as Experience, 1934, p.77).

"I am interested in a political art, that is to say, an art of ambiguity, contradiction, incompleted gestures and uncertain endings – an art in which optimism is kept in check and nihilism at bay.” (William Kentridge)

“One way or another we are living the stories planted in us early or along the way, or we are living the stories we planted – knowingly or unknowingly – in ourselves. We live stories that either give our lives meaning or negate it with meaninglessness. If we change the stories we live by, quite possibly we change our lives.” (Ben Okri)

Athol Fugard: “The only truly safe place I have ever known in this world in this life that I have lived was at the centre of a story as its teller.” (Athol Fugard)

“To maintain the state of doubt and to carry on systematic and protracted inquiry – these are the essentials of thinking.” (John Dewey How we Think, 1910)

“People ... attain ordering of thought through ordering of action” (John Dewey)

“We do not learn from experience; we learn from reflection on experience. Reliving of an experience leads to making connections between information and feelings produced by the experience” (John Dewey, How we think, 1910).