

Trust the process, surrender the outcome. Diversity in education. One teacher's journey through an action research project about diversity, the role of arts and facilitation.

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ABSTRACT. This article explores how diverse groups in education can be beneficial for learning, and how it can inform the development of pedagogical methods for citizens today. It looks into how arts can contribute to creating teaching methods that can accommodate general differences in communication and learning styles, and neurodiverse groups. The lack of education for citizens with development disabilities is in breach with the CRPD. The practice of placing pupils that do not comply with the standards of today's schooling system is in breach with The Education Act (Opplæringsloven). By virtue of action research, methods and teaching styles have been researched in a diverse group. The article aims to shed light on how perspectives from arts and a concept of diversity and facilitation can re-negotiate the epistemological premises of modern education, in order to engage a paradigm shift that facilitates the development of an educational system that can comply with visions about a non-discriminating society, based on an expanded and deepened understanding of fundamental principles in Waldorf education. The research explores teaching methods and approaches that can be relevant both in higher education and in Waldorf schools.

Keywords: diversity, education, arts, Waldorf education, facilitation

Introduction

Within the community of Waldorf schools, I often hear that the pupils and teachers of today are different. In the context of higher education, I often hear that the students of today are different. In general, the conversations tend to move in a direction of criticizing the people we have at hand, including ourselves. There seems to be certain distrust in ourselves. Based on the way we speak. Today's children cannot play, the pupils cannot learn, the students cannot study, and the teachers cannot teach – not like they used to. In short, there is a sense that we are not who we ought to be. There seems to be an intangible sense of inadequacy, a feeling that ideally, we should all have been someone else.

This is an interesting dynamic in a pedagogical context, and especially in Waldorf education, where the pedagogical intention is not to generate a predetermined result, but to facilitate growth based on individual abilities and talents. It is interesting because it is in fact a counter intuitive and somewhat unreasonable approach, merely resisting to accept what is. Learning from thinkers such as Eckart Tolle (2005), one cannot change a situation before accepting what is.

Conformity or diversity

Traditionally we separate ourselves from people who differ from us, and this is also done structurally within all kinds of education (Lamont & Molnár, 2002). We have a language through which we can express our voice, and we have ways of understanding levels of awareness that are like our own. One could assume that humans prefer what they understand and can relate to, and hence they seek towards environments where they are not exposed to what they do not understand. How can we develop languages and understanding for other voices, and what will we learn about ourselves in the process? We have many dimensions within ourselves that are yet to be discovered, because we lack a way of understanding and expressing them. In this perspective, learning about others is learning about ourselves. Traditional ways of teaching, especially in higher education discriminate against ways of communicating that are not based on verbal and written skills. There are no courses for neurodiverse people in higher education in Norway, and people with intellectual disabilities are not reckoned with and effectively discriminated against (Langøren, 2020). This is in breach with the Convention on the Rights of Persons with Disabilities (CRPD) which explicitly states that people with disabilities have the right to education “without discrimination and on the basis of equal opportunity” (United Nations, 2006). Effectively pupils with developmental disabilities do not have access to higher education or schooling beyond upper secondary school (NOU 2016: 17). People with different abilities have the same fundamental rights to discover themselves and to “the full development of human potential and sense of dignity and self-worth” (UN, 2006). The first classes in the inaugural Waldorf school of 1919 were completely mixed and when Steiner created a class for children with special needs, the intention was for them to return to the main class (Edlund, 2008). Today, pupils who do not follow the expected progression receive special education in and outside the classroom. Assistants without pedagogical education provide for most of this education, where pupils receive 2,5 hours with an assistant per every 1 hour with a trained teacher. The proportion of pupils receiving special education rises from 3% in 1st grade to 10% in the 10th grade, resulting in an average of 8% in primary and secondary school. Around half of these pupils receive their education outside the classroom (Udir, 2021). This leads to a question of who today’s schools are for. In addition, there has been a surge in socio-psychological difficulties among children in recent years, gradually coming to more severe expressions. In addition to learning difficulties, socio-psychological challenges, an increasing tendency is that pupils merely refrain from coming to school (FHI, 2018; Brochmann & Madsen, 2022; Eide, 2022; Lunde & Brodal, 2022).

The future of Waldorf education

The basis of this article is an action research project, where the focus lies on innovation of methods in education for Waldorf pedagogues and pupils. Through the research I investigated how concepts of diversity, the role of arts and facilitation can inform the development of new methods in diverse groups. I focused on people within Waldorf education, not just teachers and students, but pupils and receivers of curative education. Considering the recent development within Waldorf schools, where a stronger focus on quantifiable learning outcomes has been implemented in the curriculum (Stabel, 2016), one could argue that it is critical that Waldorf education is transformed, predominantly regarding methods, but also on an ideological level. Waldorf education is based on the perspectives and teachings of Rudolf Steiner, who was explicit about how education must be transformed, and that education must become transformative (Steiner, 1997). This article finds itself in an intersection amongst several interrelated factors; the development of Waldorf pedagogy, societal challenges, and the need to develop an educational system that is accessible and meaningful to all citizens.

In Norway, there has been a significant development mainly driven by a political agenda throughout the last 30 years. This development is characterized by educational reforms emphasizing measurable outcomes, higher academic achievements and greater involvement and control by the state (Stabel, 2016). The increasing focus on measurable outcomes of education was something Steiner was concerned with and described as a materialistic way of thinking that penetrated the children’s bodies and caused insomnia (Steiner, 1997). There is an ongoing debate about the consequences of these policies (Bornemark, 2018, Lunde & Brodal,

2022), but the general development seems to proceed in the same direction. This is critical for both schools and higher education because the students in teacher training are prone to reproduce the education that they are subjected to. I suspect that to meet the expectations and demands of national policy, pedagogues are predominantly methodically trained, which can lead to a lack of pedagogical sense. The distinction is subtle, but critical, because the first can more easily be formulated and reproduced, the latter must be expressed differently depending on context, person, and time. The first derives from a general idea about pedagogy as a provider of quantifiable materialized outcome and fixed teaching styles, the latter is a matter of principles, which manifestation depends on a trained ability to see the pupil and oneself, to understand the situation and to create adequate methods based on it. Stabel says that if the subjects are to become a “transformative tool” for the pupils, then the teacher can never rest in an established style of teaching. Continuously it will be necessary to find new ways of teaching, new ways of conveying subject matters and new ways of processing the content for the student. Freedom for student and teacher is a presupposition in this work (Stabel, 2011).

Previous research

The selection of previous research is meant to give a rich and assorted background of perspectives on how diversity and arts can inform the development of new methods in education. The research therefor spans from epistemology, social perspectives, educational research, role theory, arts and playing.

The Motto of the Social Ethic and the social sculpture

Steiner developed *The Motto of the Social Ethic*. It goes as follows: “The healthy social life is found when in the mirror of each human being the whole community finds its reflection and when in the community the virtue of each one is living” (Steiner, 2004, p. 117). This winding sentence entails quite radical social ideas when looked at more closely. It can be divided into two parts, where the first part states that social life can only become healthy when the entirety of the group is mirrored in each individual. I interpret “mirrored” as a description of how each individual relates to and experiences the entirety of the community. The second part states that everyone must have a place in the community. In other words, there can be no compromise or intermediate state. This means that in Steiner’s eyes, society is unhealthy unless everyone can resonate in the whole, and that the whole resonates in each and every one. From this, a basic educational algorithm could be formulated: The more diverse experiences with phenomena, the more the individual will learn about itself. Further on, Steiner points to enrichment of the community or group and how its health is dependent on enabling every member to be a part.

Joseph Beuys (1921-86) was inspired by Steiner, and became renowned for his concepts of *the social sculpture* and that every man is an artist. This concept united his ideas about society with his artistry, when he stated that life is a social sculpture that all people take part in shaping. This notion takes every single individual’s contribution to a group into unconditional consideration. Beuys was also inspired by Rudolf Steiner’s Christology, and according to Eric Michaud, Beuys “wanted to make art the instrument of resurrection, for the unification of man” (Michaud, 1988, p. 36). In this regard Beuys was concerned with the concept of warmth. Not in a traditional sense relating to temperature, but as a description of the potential quality of human relations. Beuys described how the inter relational conditions in the age of materialism have become stiffened. This stiffening demands a flowing texture with the character of warmth to be overcome. Hence, Beuys is not referring to physical warmth, but *social warmth*. And this warmth has a sacramental character, and the exact same substance as that of love. According to Beuys, this is a higher evolutionary form of warmth. The alienation between humans in our time takes shape as a *cold sculpture*, and in these relations a warmth sculpture must occur. That is where interpersonal warmth must be created. It is this love that lies in the secretive idea of Christ (Harlan et al., 1976).

Deep democracy

Deep democracy is a concept originally developed by Arnold Mindell, and later Amy Mindell, and is characterized by a process-oriented approach to group work. It is a mindset and practice that views relationships and human collaborations as an entire ecosystem. In deep democracy all voices, levels of experience and states of mind are needed for the entire field to get to know itself. In a deep democracy worldview all individuals are teachers, and an awareness of both central and marginal voices is key. The relation between individual and community is essential in deep democracy, where each one is regarded as a channel for the world, “just as the world is a channel for each of us” (Mindell, 1993, p. 45). Individual awareness cannot be understood as something separate from community awareness, and consciousness entails being conscious both inwards and outwards. This strive towards coherence between individuals and community can lead to what Wolfson refers to as numinous experiences, where “Being in the presence of others with whom you share something important can invoke a spirit of community that is beyond the ordinary. At times you may experience yourself for an instant as one with the whole of humanity” (Wolfson, 2017, p. 133).

Extended epistemologies

An essential aspect in anthroposophical epistemology is that all knowing must start with self-knowledge. Steiner developed a thesis where no knowledge can be acquired without being experienced by the individual, and that it “is only actual experience that gives knowledge; no theory ever does so” (Steiner, 1922, *The Spiritual Communion of Mankind*, lecture III). Phenomenology lies at the core of Waldorf pedagogy (Steiner, 2000) and a truly phenomenological approach presupposes less control of what the pupils make of their experiences. Steiner was clear on how the teacher should relate to the pupil, and an example of this can be found in *Waldorf Education and Anthroposophy* (1995), where he states that the teacher’s task is to live as a representative of the world, not as director of the pupils’ actions. The level of control that Steiner describes is in other words quite low, and the level of risk and the need for trust is high. This need for trust brings about the question of freedom. Freedom was one of the key motives in Steiner’s work throughout his life. Starting out with *Philosophy of Freedom* (1894) and ending with having developed a pedagogy with the explicit ethos of providing an education for freedom.

An interesting epistemological contribution was made by Heron and Reason (1986, 1997, 2001, who introduced the idea of Cooperative Inquiry, where they described new ways of researching human experience through participatory inquiries. As a result of Cooperative Inquiry, Heron and Reason developed an extended epistemology, where four ways of knowing are organized in a pyramid and cycles, demonstrating that one way of knowing is grounded in the lower form. The four interconnected ways of knowing are experiential, presentational, propositional, and practical. Experiential knowing emerges from “embodied encounters and participation in the cosmos” (Gayá, 2021, p. 177), is the direct, lived being-in-the-world, and makes out the foundation for all other kinds of knowing. Building on the experiential knowing, the presentational knowing is the “intuitive grasp of the significance of patterns as expressed in graphic, plastic, moving, musical and verbal art-forms” (Heron, 1996, p. 122). This “content” gives shape to our pre-conceptual knowing. The intuitive or imaginal understanding of the presentational knowing prepares the ground for the propositional knowing which is characterized by its discursive and explicit form. The propositional knowing is knowledge about something in intellectual terms, such as ideas and theories. Knowledge culminates in the practical knowing, which allows people to take effective action in the world, based on the other forms of knowing. Practical knowing “is knowing how-to do something. Its product is a skill, knack or competence—interpersonal, manual, political, technical, transpersonal, and more—supported by a community of practice” (Heron & Reason, 2008, p. 367)

The role of arts and play

Steiner developed perspectives about the role of arts regarding human development in general, and pedagogy in particular. Steiner is emphatical about the role of arts in human development, and especially in pedagogy.

To Steiner, art was vital to many dimensions of existence, and to the fundamental understanding and implementation of anthroposophical notions in thinking and society. Steiner viewed art as a way for mankind to extricate itself from naturalism. "Drowned as it is in philistinism and pedantry through everything abstract, theoretical, merely scientific, practical without being really practical" (Steiner, 1964, lecture III). According to Steiner, music occupies a special place among the arts, and has been something of an enigma from an aesthetic point of view. Other artforms have models in the physical world, while music leaves no remains after it is performed. Other artforms "have to work through images and produce only pictures of the Will. But musical sound is a direct expression of the Will itself" (Steiner, 1906, GA283). Steiner's view of music was inspired by that of Schopenhauer, who thought music reflected the feeling of the cosmos, and therefore it is deeply satisfying (Steiner, 1906).

Steiner's perspectives on art were also inspired by Friedrich Schiller's (1759-1805). In his dissertation *Letters Upon The Aesthetic Education of Man* published in 1794 he presented a vision of a morally improved, aesthetically conscious society (Schiller, 2004). Schiller's ideas were never attempted to be realized, but Steiner's development and realization of the Waldorf school "reveals the underlying potential of Schiller's philosophy to unify and morally transform the individual and, ultimately, society itself" (Saperstein, 2004, p. 4). Schiller developed a theory about *formdrive* and *sensedrive* as two sides of human existence. The *sensedrive* refers to the physical, material life, changeable and earthly things. *Formdrive* refers to rationality, eternal ideas existing above the physical world. *Sensedrive* is life, *formdrive* is shape. Similar perspectives can be found in Steiner's work. The soul forces sympathy and antipathy "represent our feeling, which exists as a continuous rhythm of the interplay between sympathy and antipathy" (Steiner, 1996, p. 53). Schiller introduces a third drive, which is *Spieltrieb* or *play drive*. It emerges when form drive and sense drive melt together and join forces, through which human existence is emancipated. This drive is imperative to heal the fragmentation humanity has experienced since antiquity (Saperstein, 2004).

Schiller was very clear on the role of play and described this as a human condition. He stated that "For, to declare it once and for all, Man plays only when he is in the full sense of the word a man, and he is only wholly Man when he is playing" (Schiller, 2004, p. 64). In the context of Schiller, play can be understood as all that is not internally nor externally contingent. Schiller sees playing in an expanded perspective and understands all human actions free from external conditions as play.

Gadamer (1900-2002) was also engaged with the concept of play and describes playing as the master in the sense that the person who is playing is no longer in charge. Play is an event that the players are caught within. To play therefore means to be played (Steinsholt & Harstad, 2021). The player becomes part of a greater and more all-encompassing activity. The players "lose" themselves, which can give the experience of timeless time (Steinsholt & Harstad, 2021). This state of mind is something that Mihaly Csikszentmihalyi (1934-2021) was concerned with, as an essential part in his *flow theory*, where he also underlines the importance of the activity being autotelic to achieve *flow* (Csikszentmihalyi, 2013). He argued that playing is inside and outside of reality at the same time, hence playing is both experience and representation (Steinsholt & Harstad, 2021).

Learning in light of pedagogy, power and freedom

Biesta (2006) problematizes the language of learning that has developed in the last decades. His main argument is that language is decisive for how education is shaped, and that it constitutes "what can be seen, what can be said, what can be known, what can be thought, and, ultimately, what can be done" (Biesta, 2006, p. 13). Biesta refers to it as the *new language of learning* (Biesta, 2006), and according to him it is comprised by an economic understanding of the process of education, where the learner is supposed to know what he or she wants, and the educator is supposed to meet the needs of the learning.

As a response to the challenges of *learnification*, Biesta suggests a new language for education, where he describes some of the key aspects of educational relationships. He points to three qualities, namely *Trust (without Ground)*, *(transcendental) Violence* and *Responsibility (without Knowledge)* (2006). The first quality

trust (without ground) constitutes the educational relationship, and it comes into play in situations where you cannot not know what will happen (Biesta, 2006). (Transcendental) Violence refers to the fact that learning is a response to something, as opposed to a view of learning as acquiring or internalizing (Biesta, 2006). The responsibility (without Knowledge) of the teacher is to allow the student to be a unique, singular being. Biesta views the responsibility of the teacher as unlimited because the teacher does not know what he or she takes responsibility for.

These perspectives touch upon the psychological edges in an educational situation, that are connected to the fears of the practitioner. The practitioner's need to control the learning environment is likely a result of his or her own fear of losing control. In *The Beautiful Risk of Education* (2014) Biesta highlights the need for the incalculable dimensions of education and argues that teaching cannot truly take place without something being risked. He points out that the pursuit for certainty always ends with trouble. Life is too many-faceted and contradictory for that to be constructive, but most of all looking for certainty will hinder you from engaging in life (Biesta, 2014). In *The Rediscovery of Teaching* (2017) Biesta goes further into the dynamic between teaching and learning. One of his main points is that one must avoid tying teaching too closely to learning, and that teaching and learning should not be viewed as a cause-effect relationship. The dilemma of freedom is recurring (2014, 2017) and Biesta reflects on whether individual freedom is attainable through education. Based on an understanding of emancipation as a question of the will rather than of knowledge, he considers how teaching is not "a limitation of the freedom of students but the very way through which the student-as-subject emerges" (Biesta, 2017, p. 41). Subjectification is, according to Biesta, one of the three main objectives of education. The other two are socialization and qualification (Biesta, 2014).

Education as facilitation, surplus and the wisdom of not-knowing

American psychologist Carl Rogers viewed facilitation of learning as the aim of education (Rogers, 1989). Rogers became increasingly interested in learnings that significantly influenced behavior and stated that "the only learning which significantly influences behavior is self-discovered, self-appropriated learning" (Rogers, 1989, p. 302). Rogers also described how a facilitator must trust his or herself in a process: "I have come very much to trust my own spontaneous impulses in a group. It's a physical feeling with me. When I feel something rising in me, I know I better respect it and express it" (Rogers, 1970). This approach can also be found in Wolfson who describes how "A facilitator with a deep democracy attitude is awake to her own multifaceted process and is caring for the whole at the same time" (Wolfson, 2017, p. 212). The facilitator must strive to listen, rather than control.

In connection to Biesta's perspectives on teaching, Geert Mulder provides some perspectives on what is required when entering a teaching context. Mulder (1988) underlines the necessity of a surplus and presents the following image: When preparing for a lecture, a therapy session or a teaching hour one must prepare 120% to be able to give 50% in any given situation. But which share of the 120% one ends up utilizing can never be known in advance. To make teaching an art form, there must be creativity, and creativity can only emerge from a surplus of creational forces (Mulder, 1988).

Psychologist Harlene Anderson became renowned for her concept of not-knowing. It is not about forgetting everything, which is impossible, but a state of mindfulness, where one is present in the moment and involved in the conversation in the room, and "participating in this conversation and not one you are bringing from outside" (Malinen & Anderson, 2004). She describes how she began to let go of her professional descriptions and started paying more attention to those of the client. It became clear that the expertise is not in terms of "what the better story might or should look like, but that our expertise was/is in the ability to create a space and invite others into what I call the collaborative relationship in the dialogical conversation" (Malinen & Anderson, 2004).

Role theory and boundaries

Education implies a web of roles and boundaries. In an educational context, theories about roles can help us understand more about the relational dynamics that are in play. The term *role* suggests that the theory began as a theatrical metaphor, and although the conceptions and theories vary across the field, the basic concerns are with characteristic behaviors, parts to be played and scripts for behavior (Biddle, 1986). Within role theory a central question is, what generates roles. A common belief is that *expectations* are responsible for roles. Varying interpretations of expectations has led to an understanding of expectations as *norms* (prescriptive in nature), *beliefs* (subjective probability) or *preferences* (“attitudes”) (Biddle, 1986). Regardless of the different ways of understanding *expectations*, most versions of role theory presume that expectations are the major generator of roles, and that expectations are learned through experience. Within role theory, research on role transitions has become widespread. Stephens (1994) distinguished objective role transitions from subjective role transitions. An objective role transition could be to retire from a job, and subjective role transition could be to adapt to a role of the retiree. (Van der Horst, 2016). In the context of education, consciousness about subjective role transitions can function as a factor to understanding processes such as learning, identity, group dynamics and growth.

Social presencing theater

Social presencing theater (SPT) is a result of a collaboration between senior lecturer Otto Sharmer at Massachusetts Institute of Technology and choreographer Arawana Hayashi. This approach to process work has profoundly re-negotiated the notion of social processes being led by a teacher/facilitator. Workshops are a key aspect of the activities related to SPT. “We argue that to address the complex challenges of our times, we must cultivate embodied and perceptual capacities and a language for our embodied experience(s)” (Hayashi & Gonçalves, 2021, p. 36). They base their action research practice on a hypothesis that “society inherently has the potential for well-being and health” (Hayashi & Gonçalves, 2021, p. 36). Hayashi and Gonçalves introduces *embodied* and *artful* as different forms of knowing. They consider direct subjective experience as valid research data, and therefore “To begin with, we must first acknowledge our embodied experience – the first-person experience of *living in a body*” (Hayashi & Gonçalves, 2021, p. 37). Hayashi explains that SPT is about developing more sensitivity and building trust, which enables a more direct experience of something, by “helping people get out of living in their conceptual framework. There is enormous wisdom there” (Presencing Institute, 2021). Otto Sharmer explains that “Social presencing theater is about accessing your deepest senses of knowing. Not as an onlooker or as an observer, but as a creator and a *somebody* who is able to co-sense and co-shape the future” (Presencing Institute, 2019).

Methods

The article presents a basic qualitative research project (Merriam, 2009), meaning a basic, interpretive study. It also entails an action research section, inspired by arts-based research methods. My research design can be divided into four phases. The first phase consisted of a literature study and preparations for a social pedagogical seminar. This phase consisted of theoretical preparations by orientating myself within potentially relevant theoretical concepts. I was also planning the seminar, inviting participants, and presenting the seminar in online meetings. In the second phase I executed a participatory action research in the shape of a social pedagogical seminar lasting four days and conducted interviews with twelve participants in the following month. In the third phase I analyzed the collected data from participatory observation, participant drawings, interviews, and field notes. In the fourth phase I discussed and interpreted the analyzed data considering the literature review and new concepts that had emerged. The interview subjects are ascribed a pseudonym to ensure their anonymity. The participants represented four different roles, named *Waldorf teacher*, *Pupil or resident*, *Facilitation team* and *Support worker*.

Discussion

Facilitation and the wisdom of not-knowing

Integral for the concept of facilitation, is the fact that the teacher cannot know what is facilitated. Both Anderson and Wolfson (2017) are clear on how the facilitators must alleviate themselves from preconceptions about the situation. This ability to not know is not about lack of competence or loss of memory, so how can it be preferable not to know? One can think of it as acknowledging and becoming conscious of what the facilitator cannot know and control. It is not possible to know how a process develops, nor how words and actions are perceived by others, and particularly relevant in this context: The outcome of a process cannot be predicted or demanded. Acknowledging this, is fundamental to a wisdom of not-knowing. The approach is described in a beautiful way by Siena who calls it “To give space. It was interesting to observe that when you give time and space, good and beautiful things happen. To be able to let it happen and ‘wait’ for something to arise (almost) by itself.” The etymological meaning of *wisdom* is the ability to or act of seeing. Considering this, the preconceptions can hinder clear sight and prevent the facilitator from seeing things as they are. This wisdom constitutes a foundation that strengthens the ability to encounter a moment as openly as possible, to participate in the activity in the room, and not in a prefabricated concept about it (Wolfson, 2017). The wisdom of not-knowing is what Siena describes as “something [that] is allowed to come to expression by itself.”

Another aspect of not-knowing is the concept of surplus. In line with Mulder’s (1988) image, the preparations for an educational setting must greatly exceed what the teacher ends up utilizing. This leads to a certain paradox, because to facilitate in a not-knowing manner one must know a lot, much more than what is strictly “necessary”. On the one hand Anderson’s approach tells us to meet the situation free from our knowledge, and on the other hand this approach demands a lot of experience. Maybe it is this somewhat contradictory quality that Siena describes as “a good framework” that was “invisible to us that participated. I at least was not conscious of it.” At first sight, Mulder’s command to prepare for more than necessary can seem odd, and one could argue that one risks putting in work for no reason. But considering Ben-Aharon’s (2016) *principle of Vidar* the surplus is not useless, it is essential. All the things that teachers end up *not* saying, doing, or demonstrating creates an aura or an atmosphere that communicates that “there is more where that came from”. In other words, the surplus contributes to the “natural authority” that Steiner (1995a) thought that teachers must have.

In Biesta’s eyes the wisdom of not-knowing can be understood as a *beautiful risk*. The adjective *beautiful* suggests that there is an esthetic dimension in play, namely creation or art. The descriptions now given, could just as much be descriptions of artistic activities. To facilitate means to be an artist, except the facilitator does not create from materials, paint, words, or tones, but from the *social fabric* in the room. Sarah describes my role as a facilitator in a twofold manner. “You were in it, but you were observant. Clear and listening and participating of course.” The aspect of being “in it” and participating is noteworthy, and one could assume that this is vital to being authentic. If the facilitator is authentically taking part, there many dimensions he or she cannot know or control. Crossfields institute brings this into words by describing how future teachers should be comfortable and open about what they do not know, and at the same time be able to facilitate a process where the group investigates the question together (Crossfields institute, 2019). This intersects with Steiner’s focus on developing the *ability* to think, not the *content* of the thinking (Steiner, 1997). The concept of not-knowing might sound a bit tabloid or radical, but after having looked at it more closely it can be summed up in two main parts: The ability and willingness to be open and sensing to what the moment consists of, and to be able to act alleviated from preconceptions. This requires sensitivity and a vast repertoire of ways to respond to the context, but most of all the trust in the process and the willingness to surrender the outcome. These abilities are explicitly formulated by Rogers, who presupposes that the teacher permits that the student choose its own way and own direction in the learning (Rogers, 1989). When reflecting upon the current system of education, there are difficulties linked to the challenge of making the children do what the educator wants them to do. And one can ponder if many of the obstacles schools are facing in fact derive from teachers and authorities’ urge for control. Considering the wisdom of not-knowing and Roger’s

facilitative perspectives, the ability to give up control and the willingness to trust, is the heart of the matter. In Steiner's words, this is about allowing interest to arise from the pupils' own being (Steiner, 2000).

Transgressing borders

Just by virtue of being, humans are separated from others, which can feel alienating. Some borders or boundaries are more explicit than others. Borders might sound dramatic, but humans are in fact subject to innumerable borders continuously. The ability to speak and listen is something that helps people interact, but it does not necessarily mean that they understand each other. All humans have feelings, motives, backgrounds, reactional patterns, desires, and dreams that live within them. Some can be communicated and fulfilled, many will never reach the surface. All the while they are still affecting individuals and how they interact with others. Regardless of social status, physical, cognitive, or social capabilities, humans are dealing with the relation between their internal and external life—their relation themselves and their relation to others. The social ethical motto (Steiner, 2004) and Beuys' warmth-sculptures (Harlan, 1976) are advocating that humans must prevail over what separates them, and work proactively to transgress the borders between them. Looking at facilitation considering Harlan (1976) and Steiner (2004), these attitudes have been manifested in part by Deep democracy and Social Presencing Theater. Deep democracy refers to the facilitation of "openness to all experiences and parts of ourselves, of our relationships, and of the group to which we belong" (Mindell, 2016, p. 16). This quality is touched upon in the seminar by Stella, who said that "Everyone who was present had the opportunity to come forth as ourselves, and to make our mark." SPT views a social process of change within a group as social art (Hayashi & Gonçalves, 2021) In SPT individuals are assisted in accessing their deepest senses of knowing as a creator and somebody co-shaping the future (Presencing Institute, 2019). Informed by these perspectives, facilitation is about bringing out the unspoken viewpoints in the room to bring forth more of the entire group. If the group builds trust in each other, borders can be overcome, and warmth sculptures can be created. Stella highlighted an exercise that might have done just that: "The fact that we were doing some exposing activities two and two, like the mirroring exercises and the other exercises you had, resulted in me seeing individuals very clearly. I grew fond of them." Based on experiences from the seminar and these perspectives from Steiner, Beuys, Mindell and Hayashi, facilitation is about helping the group become itself. For this to happen, there must be room for all participants in the group, and everyone must be able to see the entire group. In this state the group must be assisted in experiencing itself. With this foundation, it can create, and creation gives warmth, and from that social art and change can be created.

Roles in groups – you in I, I in you

The comprehensive and complex dynamics of human relations that I have now touched lightly upon, indicates an intimate web of relations across the group. This brings me to the topic of roles in groups. In my data analysis I attributed roles to the participants to better operationalize the analysis. But to ascribe the role of "Waldorf teacher" or "pupil" to a human being is a mere construct, and most of the time not a serving one. The role is always bigger than the person, and the person is also bigger than a role. This means that our impression of a role is much more than what a person can or should fill, and one person consists of so much more than what we associate with one specific role. The role transitions of Louis (1980) could be observed during the seminar and was something that I was consciously experimenting with to see if roles could become more fluid, and to what extent this could serve the group. The fluidity of roles was commented upon by several of the participants: Sophia emphasized "The experience of us just being a group of people. The division between who you are, what diagnosis you have, etc. It just disappeared." When we engage with other people we are always acting by virtue of some role, this can be explicit or implicit. This dimension of relations is ingrained with the dynamics of power and can deeply impact the situation and how people engage in it. If roles are generated by expectations (Biddle, 1986), one can assume that the relation between the expectations and the role have a self-reinforcing effect. In other words, if there are certain expectations towards a person's role, the person is more likely to fulfill these expectations. This reinforces the expectations

of the role and creates an even stronger expectation. Assumably, this also applies for marginalized groups, and this dynamic can be limiting, especially in pedagogical situations where the intention is to achieve new things, and by that develop—and in a way change—as a person. Certain expectations can sometimes be associated with marginalized roles, such as having a diagnosis, a physical handicap, or socioemotional challenges. These expectations can affect both the teacher and the pupil and create visible obstacles. The seminar was a way of questioning and challenging objective roles, such as teacher, pupil, support worker, villager, etc. Mary touched upon the challenges of how today's field of care is "very much oriented towards the role of "caregiver" and care receiver". By creating a diverse group, I was trying to promote transitions within objective roles. I was explicit about the fact that we were each other's teachers. It is valuable for groups to switch roles and it has the potential to de-escalate conflict (Wolfson, 2017) During the seminar I was trying to enable subjective role transitions (Van der Horst, 2016). Sophia is explicit on how the everyday dynamic between the two pupils and herself transitioned. "The best part was how the three of us were there together. I was not their teacher. It completely disappeared." Sophia's experience seems to have been a clear example of a subjective role transition. By starting out with challenging the objective roles, one could assume that subjective role transitions can take place on a larger scale. Examples of subjective role transitions can be that a person that is usually quiet, becomes more expressive, or that a person who is usually taking up much space in the group, adjusts and lets other people come forth.

Playing as social artistry

When playing, humans enter a state of mind beyond reason (Sando, 2021) where nothing is right or wrong. Hence playing and freedom are closely connected (Schiller, 2004; Steiner, 1995), and playing can become a unique pedagogical arena where individuals can become a part of something greater and lose their everyday sense of self (Steinsholt & Harstad, 2021). Beuys described how the stiffened inter relational conditions can be surmounted by a living, flowing texture that has the character of warmth (Harlan et al., 1976). The warmth is not a physical warmth, but a social one. My experience is that playing can create social warmth, sometimes immediately. Pedagogically, playing is very effective. Playing brings about an expectation of the unexpected, and this prepares the group for new impulses or ways of thinking. So, if a participant chooses to do one thing or the other, the group is in a state where it is ready to play along with that. That is the beauty in the concept of *playing* – you take what emerges and you play with it. You bring people in an immediate relation to life (Caillos, 2001). Playing often brings smiles to people's faces and a sense of humor to the group, and this again provides a climate where participants are more inclined to risk bringing more of themselves into it. Playing enables them to show more of themselves, and when they allow themselves to play, they become more engaged. It is a positive spiral.

Art and playing are closely connected, and in many contexts it is impossible to tell them apart. In a musical and theatrical context, the word "play" is used, when referring to the activity. One plays the guitar or plays a theatrical role. This implies that playing can be understood as art. All art is created in and with material, and all materials have their own constitutionality. Water moves in a certain way, textiles behave in a certain way, the human body has certain limitations and certain possibilities. In creation the artist plays with the constitutionality of the material, and this is also the case with social life. In the seminar I observed how playing could introduce people to an artistic mindset without doing this explicitly, and to do so playing must be free (Steiner, 1995). This element of freedom could enable people to become more familiar with an artistic approach, which could lead them towards being more comfortable in the artistic contexts. First and foremost, playing helped the participants to accept that the activity is "unnecessary", as an expression of excess (Caillois, 2001). This state of mind can be instantly accessible for children, but when working with young people or adults, doing "unnecessary" things can be challenging. So, when the group of participants consisting of young people and adults were playing together, they were collectively accepted that they were doing something unnecessary, and this can be seen as a vital step towards freedom. Playing is not labor or work, playing is action, so playing is freedom. From a playful state of mind, it was possible to lead participants towards a creative state of mind. By familiarizing the participants to a mindset where we were doing things, just for the sake of doing them – autotelic activities (Csíkszentmihályi, 2013) –, they

became accustomed to a state where artistic creation can take place. Not everyone was dependent on this progress to the same extent, but for some people it could be very helpful. For others, playing could intensify the creativity that was already there.

Diversity and inclusion

The discourse of inclusion in society tends to implicate a sense of pity or a feeling of guilt. An integrated part of inclusion is the premise that something excluded must be included. In other words, the inclusion is for the sake of whomever is excluded. In Steiner's (2004) approach this is an insufficient premise. As Steiner points out; the community can *only* become healthy when all parties have a place in the whole. He does not say that only then will it be healthy for excluded individuals, but that only then will it be healthy for the whole. So, inclusion is not for *someone's* sake. Hence inclusion is not really a fitting word in this context. Therefore, I have chosen to use the word diversity because it does not denote any specific diversity, it merely refers to a diverse whole characterized by the fact that the members of the whole are diverse. The diversity of the group was a recurring factor in the findings, and some participants used the word "warm" explicitly to describe it. Emphasis was put on the value of the complexion of the group, and some participants described how this created a warm and welcoming atmosphere. In deep democracy human relations are viewed as an entire ecosystem, and when we go deeper into this premise, we learn that all parts have an indispensable role. Learning from nature's ecosystem, we know that if we remove one species everything will be affected. If we transfer this understanding into social life, we can understand the importance of everyone, and we can possibly also get a feeling of what we are missing when many "species" are missing. Learning from Steiner's perspectives, we cannot become who we are supposed to become without every single individual's contribution.

The role of arts

"Art is a daughter of freedom" (Schiller, 2004, p. 24) Schiller proclaimed beautifully, and by virtue of these words, we arrive at the role of arts in teaching and facilitating learning. I mentioned earlier that art can be thought of as an equalizer, and rightfully so. Artistic exercises were accessible and meaningful to participants with very different abilities and backgrounds. Artistic expression is not defined by outer capabilities, but by the inner activity. Going back to Schiller, "art must receive her commission from the needs of spirits, not from the exigency of matter" (Schiller, 2004, p. 24). But art is more than an equalizer. As Schiller points out, above than anything, art is liberating. Human existence is suffused with boundaries. The most obvious one is our physical body, but our emotions and astral world are also filled with boundaries that separate us from oneness. As Schiller (2004), Beuys (Harlan et al., 1976) and Steiner (2006) describe, art plays a vital role in this dynamic. Beuys regarded art as an instrument that could unify man (Michaud, 1988). Through art, separate realms can be united, for example the realms of inner and outer, spirit and nature, inspiration and boundaries, and the realms of you and I. Schiller sees aesthetic activity as the highest form of play, as a complete whole. He is concerned with how aesthetics can unite two contradictory qualities. He asks: "Can it at the same time harness and unleash – and if it does not really manage both, how is it reasonable to expect from it so great a result as the education of humanity?" (Schiller, 2004, p. 47) Steiner, inspired by Schiller, developed an idea of art as the missing link between two realms: that of matter and that of spirit (2006). Proceeding with these perspectives in mind, we can imagine the boundaries and the "out of touch with your selfhood" (Wolfson, 2017, p. 79) that people with communication difficulties, physical handicaps or other emotional challenges can experience. Art poses, not only a means to create connection and affiliation between individuals, but it can also be a way of connecting and affiliating the individual with its own sense of being, by strengthening self-attunement. Hence, art can liberate the individual, by enabling connection to self and others, and providing the expression of these experiences.

Biesta describes how it is the task of the educator to provide opportunities for the individual to come into the world (2006). In this perspective the role of arts becomes evident. It is a process where the educator

carries the responsibility to create a world that the individual can come into, and to facilitate so that the uniqueness and subjectivity of the person comes into place. In this sense, it is difficult to imagine a more fitting context than art. In art you find both the matter, “the world”, by virtue of materials, genres, textures, techniques, and infinite possibilities of “coming into”, by virtue of the individual’s expression and development. Art can enable a shift from an explanatory paradigm towards an exploratory paradigm (Ratter, 2012). In a context where intellectual capacities are varying and not the focus of attention, activities that do not demand explanations, but accommodate explorations are of the essence. The role of arts is additionally strengthened when adding Steiner’s epistemological perspectives, stating that no knowledge can be gained without individual experiences. Art provides infinite possibilities for the “actual experiences” that Steiner sets as a presupposition for knowledge (Steiner, 1922).

Different art forms provide different opportunities

In the seminar different art forms were utilized, and they respectively bring forth different dynamics. When painting or drawing, the possibility for the individual is not limited by anything else than that of the imagination. The individual can have a physical handicap, but the consequences of this will become an integrated part of the expression. During the seminar the daily painting sessions were highly appreciated by the group. It was interesting to see how art in fact was an equalizer in the sense that it was not possible to tell who had made the different paintings. This is also telling for the nature of the task the arts teacher had given the group. One can imagine that if the task had been very specific, the results would have been very different.

In the interviews music was mentioned by all the participants who were pupils. Charlie highlighted playing the harmonica as something very nice and Chloe thought that the clapping game, playing the bells and music was good. Celia stated that “What was fun were those bells” and described the clapping game as fun. Music is made up of three main components: Rhythm, harmony, and melody (Steiner, 1906). These components serve as references and create an implicit expectation that the listener or practitioner relates to. When listening to a piece of music in the key of C-major, hearing a tone from outside of the key can be surprising or even uncomfortable. In pedagogical contexts, singing or playing out of tune or in a different tempo than what is currently established will cause disharmony and a sense of chaos. Some will feel it very strongly and have a conscious relation to it, whereas others will only sense this on an unconscious level. Common for all is the relation of a “spiritual prototype” that can be transposed into physical sounds (Steiner, 1906). Therefore music, when facilitated in a sensitive pedagogical manner, entails a great educational potential. Music educates the person, because music creates a framework that is not representational for the sake of representation, but essential and it confirms, corrects, adjusts, and lifts by the virtue of being music. Csikszentmihalyi’s description of playing serves well as an elaboration, stating that is both experience and representation, both inside and outside of reality at the same time (Steinsholt & Harstad, 2021). When surrounded by music the *presentational knowing* (Heron & Reason, 2008) is invoked. Based on the experiential foundation, the individual will recognize patterns in the music and intuitively try to fulfil them. In this context the *propositional knowledge* (Heron & Reason, 2008) will often not become as explicit as in other more academical educational contexts. Propositional or conceptual knowledge might not be accessible to the same degree for people with intellectual disabilities. An important aspect is that this does not prevent practical knowledge from developing, and in line with Steiner’s point of view there is no way around it if real knowledge is to be gained (Steiner, 1922). When utilizing arts in teaching, the activity becomes autotelic, and the goal becomes self-evident. This means that the individual can gain practical knowledge on an experiential and presentational foundation. Heron highlights practical knowledge as the consummation of the knowledge quest, by taking it “beyond justification, beyond the concern for validity and truth-values, into the celebration of being-values, by showing them forth. It affirms what is intrinsically worthwhile, human flourishing, by manifesting it in action” (Heron, 1996).

Art does not only provide the educational situation with many possible ways of “disturbing” an individual, but it also provides a large room for the individual’s way of responding to this “intrusion” (Biesta, 2006). In other words, art demands a reaction, and it gives space so that new knowledge can emerge by reacting, which

Biesta refers to as *transcendental* education. Proceeding, this entails that one cannot know how the pupil reacts to a given intrusion. This brings forth a situation without ground, which Biesta refers to as incalculable. And the response to the incalculable situation must be trust, and the acknowledgement that education demands trust. But it is not sufficient to blindly trust that everything falls into place. The educator must also carry the responsibility of the entire process from intrusion to response, and this requires responsibility for the individual. To achieve subjectification, the process must be open, which means that we cannot know how it evolves. Art in education constitutes both the *impression* and the *expression*.

Group movements in light of social presencing theater

When working with physical movements similar dynamics can be observed. Depending on how instructed the movement is, the activity creates a climate where the individual is implicitly encouraged to take part in a common movement, but at the same time each body has its own capabilities and expressions. In the seminar, simple “choreographies” were created and introduced in a subtle manner. These patterns of movement emerge from movements that come naturally to the group or to an individual, and as a facilitator I pick up these tendencies and create a whole from that. Should participants have ideas or simply be doing something else than the rest of the group, these impulses are integrated in the choreography, so that it receives a meaningful place in the whole. This provides the individual with a meaningful whole in which it can relate and strive towards a higher degree of correlation. But the group will not be able to move in an identical manner, and that it is nowhere near the point. The fact that we are not able to move precisely in the same way makes it congruent and truthful, because it poses a more authentic expression for humanity. The individual differences make up a beautiful whole, and it is the individual's gesture of trying to work together that is valuable, not to which degree he or she succeeds at being similar. The movements are not decided in advance, although there might be some ideas about a starting point. Ideas emerge from being present with the group, striving towards *self-attunement* (Wolfson, 2017). In the words of Mindell, each participant must be seen as a channel for the world, and hence each expression carries some information that must be treasured. Each process is different, and sometimes each participant is asked to create movements and present to the group. Other times the participants are introduced to some ideas and based on the response a further development can take place. The responses are different from participant to participant. Some will strive to “comply” and others will not. As a facilitator I observe the bodily and emotional responses to see if there is something that can be incorporated in a common pattern of movements. And so, new expressions emerge. In that sense, the individual expression, which could have been understood as something insufficient, has now become a vital part of the group's common expression. This way of allowing activities to emerge naturally from collective awareness is something that resembles approaches from SPT. Viewing a process within a group as art, provides an expanded apparatus of understanding. The intention of accessing a deeper sense of knowing is enabled by an artistic approach (Sharmer, 2019), and must be understood considering epistemological perspectives from Osberg et al. (2008), Steiner (1922) and Heron & Reason (2008). In these processes participants can be hindered by their intellectual “conceptual framework” (Presencing Institute, 2021), role identity (Biddle, 1986) and boundaries (Lamont & Molnár, 2002). These ever-present frameworks, deriving from social dynamics and identity, affects and limits how our experiences are understood. To surpass these obstacles, bodily awareness (Heron & Reason, 2008), self-attunement (Wolfson, 2017) and the ability to “hear your heart” (Mindell, 1995) are of the essence. This can give access to “enormous wisdom” (Presencing Institute, 2021) and “wider way of knowing” (Heron & Reason, 2008). This implies how vital an artistic approach is in educational processes.

Conclusion

During research three main themes have emerged: *diversity, the role of arts and facilitation*. Findings have indicated that the diversity of the group has a significant impact on several levels. Diversity promotes possibilities for both objective and subjective role transitions and it contributes to a learning environment that encourages openness and compassion. It can be proactively utilized as to creating artistic expressions and

directs the processes towards a more generous climate socially. Findings have shown that arts and a playful mindset contributes to creating educational methods that are approachable across learning differences. Artistic activities are suitable to facilitate processes where all participants can acquire experiential and presentational knowledge forms, this also increases the probability of participants gaining propositional and practical knowledge. Art can inform the development of methods that are challenging and developing for a diverse group, because it does not rely on physical or intellectual abilities. In the seminar a diverse group could take part in a process where methods were developed as a result of the group's abilities and uniqueness. The facilitator must acquire an attitude of not-knowing and have the willingness and ability to listen to how the group responds to a given situation. Diversity is not to be viewed as an obstacle, but as a catalyst for creative educational processes that enable all participants to engage a larger part of their being into the work. This promotes a more holistic education, that can provide participants with a greater repertoire of expressions and ways of understanding themselves and others. Art and diverse group enable educational contexts with methods and approaches that are manifold, which implies that participants with different abilities can take part on individual terms. Art can contribute to education with a more nuanced and deepened way of understanding human existence, by expanding epistemological notions, which can lead to a re-negotiation of what knowledge is, how it can be gained and how it can be expressed. There are clear indications that a diverse group can be beneficial in education, and that arts-based teaching can accommodate diverse groups in a fruitful way. This is a vast realm with much left to explore and create.

A considerable portion of citizens do not have access to higher education after high school. The current situation in higher education and schools is not only in breach with CRPD and The Education Act, but fundamentally failing to manifest pedagogical intentions and values of Waldorf education. Effectively some pupils and potential students are sacrificed to isolation, lack of educational possibilities and support in developing their potential, to keep the traditional form of education going. Considering Steiner's motto, this is a significant loss, not only to individuals who are left behind, but to the entire society. As society continues to manifest itself as a community for some people and certain abilities, it continues to allow only some sides of humanity to develop. As Waldorf schools are struggling to comply with demands from society, striving to accommodate children with a new array of socio-psychological challenges and the entrepreneurial spirit from 1919 becomes a vague memory, Waldorf pedagogy needs a strengthened and renewed impulse. The current situation provides several implications for further study, positioned at the intersection between higher education and Waldorf pedagogy. The article proposes the possibilities that lie within diverse groups in education, an epistemological re-negotiation of teaching and arts as an essential premise supplier in both methods and concepts. It effectively calls for paradigm shift which "has implications for the ways schools are organized, the way teachers teach, and for the values which underpin the whole education system" (Dyson & Millward, 1997, p. 54). This implies new areas of research, where alternative learning environments, methods, groups, and ways of structuring schools should be examined. I allow myself to suggest some tentative research questions: What can higher education gain from complying with the CRPD's article 24? How can arts inform ways of educating diverse groups? How can education be designed to bring out the artist in everybody, the learner in everybody, and the teacher in everybody?

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