

Changing Values – Shaping Minds: Flow, Creativity, and Ikigai

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“We are subject to a radical loss of space and time,
even of world, of being-with.”¹
(Byung-Chul Han)

“The capacity for creativity is essentially human
and it holds the constant promise of alternative ways
of seeing, of thinking and of doing.”²
(Sir Ken Robinson)

“Wake up all the teachers time to teach a new way
Maybe then they’ll listen to whatcha have to say
Cause they’re the ones who’s coming up and the world is in their hands
When you teach the children teach ‘em the very best you can.”³
(Harold Melvin & The Blue Notes ft. Teddy Pendergrass)

Teaching (art) is a gestalt of learners, teachers, and subject matters that deserves no less than the attribute ‘complex.’ The question of which *mindset* should be used to navigate this dynamic process is becoming increasingly ur-

1 Han, 2009/2021a, p. vii.

2 Robinson, 2001/2011, p. 165.

3 This song, written by John Whitehead, Gene McFadden, and Victor Carstarphen is from the 1975 U.S. soul charts. It advocates reform and ‘change’ and equally calls for mindful accountability when it comes to interventions in (arts) education.

gent. It is in this context that the OECD's educational aspirations for and targeting of 'Future Education & Skills' circle concepts of 'creativity' and 'well-being': "*The Learning Compass 2030* defines the knowledge, skills, attitudes and values that learners need to fulfill their potential and contribute to the well-being of their communities and the planet"⁴ (Fig. 1). From this finding, we can derive an understanding of 'literacy'⁵ that is both related to the common good and, to a certain extent, *connected to the earth* – that is, one in which knowledge and skills, values and attitudes inevitably determine and provide orientation for one another. This observation could be called the micro-perspective level of the following considerations for a critical cross-cultural discourse analysis. It is, as will be shown below, embedded in a 'glocal' higher education sector that needs to identify a strategic positioning in the face of assured uncertainty about which main drivers (will) characterize societal change and its pace. Geopolitical changes, a fragile understanding of democracy, or a further development of digitization, artificial intelligence (AI), and 'mixed realities' as 'the new normal' require appropriate measures with a steering function that commonly falls to 'educational governance.'⁶ These rather abstract developments in turn raise the question of what role the individual can play in a community; or, more specifically, what values will come to define the individual in a future society that has hitherto been dominated by gainful employment. It might also ask, vice versa, how people create new meaning or strive for different conditions along those same lines of *well-being*.⁷ This is an entirely creative

4 OECD, 2015/2021.

5 Historically, it was the Austro-American art educator Viktor Lowenfeld who coined the concept of *literacy* in the arts in the 1940s, seeing it as a stimulant for both creative and cognitive development (see Wenrich, 2020, p. 164). Besides the established subject-specific literacies including *mathematical, reading or scientific literacy*, other literacies including *data or future literacy* might be considered major core concepts in the future. The emerging generations will be taught to decode new, complex and fluid sign systems.

6 Cf. Maag Merki & Altrichter, 2015, p. 396; EUA, 2021, p. 7. For a culturally pessimistic present-day analysis of the infosphere in which data, artificial intelligence, etc., would become a 'smart prison,' see Han, 2021b, p. 11.

7 This line of thinking does not stem exclusively from the education sector's COVID-19-related *remote mode* of learning and interaction (Loffredo et al., 2020); the prior *New Work* movement likewise impacted occupational biographies, thereby enabling the emergence of patchwork identities as well. This inevitably results in different work structures as employers, employees and the self-employed respond to trends. The new work mode requires that competencies and a different mindset be learned differently, unlearned to some extent, and learned again. These educational processes are nonlin-

act, which in turn calls for complex *transformation design* in the abstract as well as in the concrete. The following discusses patterns for ‘a life well led’ as they are interpreted within the Japanese cultural context, with the aim of reconstituting derivatives of changing knowledge systems and imaginary worlds into a new context of knowledge. This will then be used to deduce a design competence⁸ at the levels of various stakeholders within the educational system.

***Ikigai* as ‘barometer’**

In this context, it is worth taking a look at Japan, where *ikigai* acts as a kind of barometer, a cultural orientation aid for the individual considering the common good.⁹ This ethos can prove an important source of inspiration for a future-, subject- and sustainability-oriented *mindset*¹⁰ of practitioners at the micro- and macro-levels of the educational system briefly indicated above, that is individuals who strive for answers to how to render responsible, meaningful educational work for future generations. A fundamental part of this is that it is practiced as a normative attitude that extends beyond one’s own lifetime; a prerequisite is that, in the midst of the current disruptions, discontinuities and transformations, one is prepared to consider other world concepts outside of one’s own ‘comfort zone’ and literally delight in engaging with a didactic vision in thought and action:

Imagining the future is grounded in Deep-Thinking Humility and developing a Transcendent Goal for humanity. *Caring* about the future requires

ear and are more or less far-reaching. The effort required to balance ambiguities lies in a clear shift toward such progressive values as openness, flexibility and curiosity as typical indicators of creativity, but it also expresses a new type of society. Nevertheless, Philipp Hübl (2019, p. 29; see also his contribution to this publication) emphasizes that the prospect of finding answers to successful *work-life blending* in the future is less a matter of an ‘or’ than of a ‘both/and’ of traditional/conservative thinking on the one hand and liberal/progressive thinking on the other. As Ralph Waldo Emerson put it as early as 1841: “And so, whilst we do not go beyond general statements, it may be safely affirmed of these two metaphysical antagonists, that each is a good half, but an impossible whole. Each exposes the abuses of the other, but in a true society, in a true man, both must combine.”

8 Gerhard de Haan, referring to the OECD reference framework for literacy, subdivides the term into twelve subcompetencies. They describe a sense of empathy and compassion in addition to knowledge and skill areas (cf. de Haan, 2010, p. 320).

9 Cf. Mogi, 2017, p. 18.

10 Here I understand *mindset* as an attitude, a specific personality type, a mentality or even a certain temperament that I use to situationally apply convictions, ways of thinking, and a diverse repertoire of actions. This enables me to navigate my worldview or even philosophy of life as autonomously and, above all, as happily as possible.

a Legacy Mindset and a sense of Intergenerational Justice. *Planning* for the future beyond our own lifetimes is a skill emerging from Cathedral Thinking and Holistic Forecasting.¹¹

Education – a thoroughly controversial category in the German linguistic and scientific fields and one too often instrumentalized by politicians – demands a vastly forward-thinking, critical and questioning look at the multi-level system behind the overall whole, with a view to finding answers in the present.¹²

In this context, *ikigai* is a state of mind that literally means *iki* (“to live”) and *gai* (“meaning”); it is an essentially democratic concept that finds joy in the diversity of life.¹³ The basic idea of *ikigai* does not come from a single value system.¹⁴ Instead, we find a plurality of small things that constitute the following five pillars:

1. *Starting small*: focus on the details
2. *Releasing yourself*: accept who you are
3. *Harmony and sustainability*: rely on others
4. *The joy of little things*: appreciate sensory pleasure
5. *Being in the here and now*: find your flow

Ken Mogi elaborates on the central tenets of this five-pillar model with a view to what is worth living – and learning – for. This is because the education system focuses primarily on knowledge and skills, but less on emotional values, which are an essential driver for personal success. As Alain de Botton critically notes of the revision of educational concerns: “Sustained shortfalls in emotional intelligence are, sadly, no minor matter. There are few catastrophes, in our own lives or in those of nations, that do not ultimately have their origins in emotional ignorance.”¹⁵ Success is measured not by economic yardsticks, but rather by life satisfaction and community care. From this follows an expanded, multiple understanding of intelligence and talent¹⁶ from which a broad spectrum of ‘awareness’ also unfolds in the sense of a socially compatible ‘ecosophy.’ It is only in the respectful treatment of other living beings –

11 Krznaric, 2020, p. 11, emphasis in original.

12 Cf. e.g. also Stojanov, 2006; Berner & Loffredo, 2021.

13 Cf. Mogi, 2017, p. 12.

14 Ibid., p. 175.

15 de Botton, 2020, p. 3.

16 Cf. Gardner, 1983.

that is, a nature-human relationship that does not consider the human species the sole starting point of the world's design – that we find the 'equilibrium,' as Guattari put it,¹⁷ needed to redefine the enlightened human being in their ability to reflect and assess.

Japanese society describes so-called *kodawari* as the central catalyst of a mindset and inner attitude. It denotes a normative, basic value in everyday life that urges one to continually strive for a certain level of quality and professionalism with the highest possible degree of commitment or perseverance, and is habitualized as a personal standard. In the school context, this basic attitude manifests itself, for instance, in learners delving into a topic or a problem that goes beyond their formally achievable learning curve, for which they have already achieved the best possible grade – that is, they cultivate an urge to explore that has nothing to do with grade-seeking. This approach, which is to say finding value per se, independent of school requirements and detached from an evaluative dichotomy, represents an important 'creative insanity'¹⁸ that involves thinking in terms of alternatives, infinite possibilities, and complex scenarios – within the bounds of healthy ambition – to embark on a search. It also demands sufficient willingness to make an effort and to experience unexpected discoveries and one's own reaction to them as pleasurable. This process can be described as the opening or switching-on of the 'tinkerer's duct.' In other words, an innovative force emerges to come close to a breakthrough, or to successfully produce something completely new. Parts of this path to discovery cannot be planned, calculated, or fixed step-by-step, and there is no guarantee that any discovery will be made at all.

One open, iterative, and circularly-oriented approach to the world – i.e., entering unknown terrain and revealing new maps in an explorative way, to stay with the metaphor – can also be found in the so-called Columbus effect ("India sought, America discovered"¹⁹) that Stefan Wilsmann and others have brought to the fore. Here, it is a matter of trusting in the magic moment of serendipity, and the same applies to educational processes.²⁰ An ethos built around achieving a diverse array of sensory qualities consequently produc-

17 Cf. Guattari, 1989; see also Gardner, Csíkszentmihályi & Damon, 2001.

18 Mogi, 2017, p. 46.

19 Wilsmann, 2019, p. 28.

20 Curiosity, inquisitiveness and passion are, on the one hand, part of the hallmark of children and adolescents. They also represent an essential prerequisite for the creative process (e.g., Sievert-Staudte, 2001; Kirchner & Peez, 2009).

es an inclusive way of thinking and working; this in turn gives rise to a growing, mindful appreciation of cultural artifacts, as exemplified in Japanese consumers' interest in the refined craftsmanship and production techniques needed to create ceramics, for example.²¹ *Kintsugi* refers to such gold repair of broken bowls and a very different understanding of what is a flaw or, conversely, what is beautiful.

The question that arises is how we reactivate this *desire for more* in schools²² so as to authentically connect learning and educational processes with meaningful life questions, and do so in a way that resonates with learners and teachers alike. It also has to do with a bundle of mindsets among teachers – a mindset with which they feel at home in a creative field. They bring their (co-) design competence on the micro-, meso- and macro-levels, but also critical resilience and a sense of *playfulness* to the job. It is about contributing competitively and constructively as a stimulating part of the whole: “Each person’s *ikigai*, when implemented in harmony with other people, promotes creativity in the free exchange of ideas.”²³ Recognition and acknowledgement then occur in challenges that can be shared.

The Enigma of Qualia

The second pillar of *ikigai* involves the (again, as it were) mysterious way of letting go. It is closely tied to the appreciation of the presence of the fifth pillar, the here and now. After all, the ability to discover sensory pleasures touches on one of the biggest riddles in contemporary consciousness research, namely how to observe, measure, and systematize phenomenological properties of sensory experiences – the experience of consuming a culinary delicacy, for example.²⁴ Sensory impressions like the scent of a rose, the rustling of trees, or the colorfulness of a sunrise are perceived and form imaginative content, which in turn gives rise to ‘phenomenal’ consciousness. ‘Qualia’ is the name given to the sensory qualities that accompany this kind of experience via visual, olfactory, auditory, or proprioceptive stimuli, specifically those that cannot be grasped by conventional attempts at operationalization. To this day, we find an explanatory gap in psychological diagnostics. This division of ideas and their volitional activities into six types has persisted in scientific discourse

21 Cf. Mogi, 2017, p. 64.

22 Cf. Robinson & Aronica, 2015.

23 Mogi, 2017, p. 88, emphasis in original; cf. Loffredo, 2018, p. 49.

24 Cf. Mogi, 2017, p. 11.

since Wilhelm Wundt's development of the theory in the 1860s. In contrast to the other five types of imagination – i.e. imaginative fantasy, subjective evaluation, self-reflection, self-control with respect to volitional acts, and self-control with regard to emotion and motivation – 'qualia' refers to a so-called "first-person perspective."²⁵ This means that access to the individual sensory impressions is subject to a limited linguistic describability. One Swiss artist – or rather, *the* Swiss artist – who tried to visualize his sensations and Wundt's insights on humankind in his painting is Ferdinand Hodler. Accordingly, his 1909/1910 painting "Die Empfindung II" [Sensation II] embraces a rhythmic representational principle that incorporates different depictions of a female figure; in doing so, he manages to render a multi-perspectival transformation from one state to the other within a static, flat 'painting,' to evoke an emotional response, the moving essence of an intense touch (Fig. 2). Hodler's brushwork and color choice allow the silky blue robe to symbolically caress the female body, clinging to and wrapping around her form in a metaphor for sensibility. An idealized, typical beauty delicately reveals her body while simultaneously facing away from the viewer; the sweeping allegory of sensation is effectively a private, almost secret, soulful act, which Hodler's painting shows as a public act on a light background with contrasting dabs of red scattered across it.²⁶ Hodler's ability to bring abstract feelings to life in paintings made him a key forerunner of Expressionism, a modernist movement focused entirely on expressing emotion in the fine arts.

On the Value of the Present

The five-pillar concept of *ikigai* finds the struggle for coherence in life transposed into the ability to get involved in something, into pursuit of the feeling of delving into an activity and taking pleasure in 'losing oneself' in it: "Negation of the self, therefore, becomes a release from the burden of the self and becomes a fundamental aspect of flow."²⁷ A key task of educational processes

25 Sokolowski, 2013, p. 46.

26 Hodler's influence as an innovator of monumental painting has been taken up in various retrospectives in recent years. The Bern-born artist influenced painters including Klimt, Schiele and Kokoschka in Austria, as well as turn-of-the-century German modernism (Leopold Museum: Ferdinand Hodler. Elective Affinities from Klimt to Schiele, 2017–2018; Berlinische Galerie – Museum of Modern Art, Photography and Architecture: Ferdinand Hodler and the Berlin Modernism, 2021–2022).

27 Mogi, 2017, p. 75. Mihály Csikszentmihályi's groundbreaking studies on flow in connection with creativity, happiness, the philosophy of life and the understanding of leader-

in schools and universities is to develop correspondingly creative learning settings and to support the next generation of learners in envisioning life goals. This is, in other words, about being role models with a sense of responsibility. It is the immersive moments for a creative stance as Mogi describes it after a conversation with Hayao Miyazaki, the director and 'inventor' of the animated film "Spirited Away," in which he notes a trait particular to children: "A child knows the value of being in present. Actually, a child has no definite idea of past and future. His or her happiness resides in the present."²⁸ As soon as our ideas become detached from the here and now, fantasies emerge that can anticipate temporally fluid possibilities in the past or in future scenarios: "Our minds dance across multiple time horizons on a day-to-day basis, rapidly swivelling our attention from one perspective to another. We are experts at the temporal pirouette."²⁹ This capacity for *mental time travel* – something Vilém Flusser already stressed as a key ability to imagine things as being different from the way they currently are – might also enable the change we are looking for: "The power to envision is the power of drawing the concrete out of the abstract."³⁰ 'Transformation' therefore also means the ability not only to abstract on the way to cognition, but, conversely, the ability to retrieve that insight, to make it accessible, to translate it into an actual comprehension, also for others, to cast it into projects undertaken together. Herein lies the source of human creativity. The impossible can be thought and potentially channeled into the possible. Detached from reality and factual constraints, imagination is *ecstasized* and appropriated as sensory play. A 'time rebel' subverts typical patterns to find new bridges and forks in the road. Oliver Ruf has proposed the following understanding of the present:

'Present-in-time' [*Gegenwärtig*] is something that is recognizably opposite to oneself. This physical presence is joined by the mental 'present' [*Gegenwart*], the realization of something absent [*Vergegenwärtigung*]. Thus the 'present' gives an idea of time, which also includes past and future: there is *only* 'present'; the past is the remembered, the future the hoped-for 'present.'³¹

ship in companies (among others 1975, 1996, 1998, 2003) are meanwhile taken for granted as global knowledge.

28 Mogi, 2017, p. 78.

29 Krznaric, 2020, p. 32.

30 Flusser, 1985/2011, p. 38.

31 Ruf, 2011, p. 16, emphasis in original.

The seemingly abstract, distant goal of *well-being* leads to happiness, and it does so via concrete routes. Still, the way people perceive happiness and what they consider causally necessary to attain it is “an interesting scientific question, as well as a matter of practical concern,” says Mogi.³² People very often succumb to an illusion of focus, which is to say they tend to believe that very specific things are important for happiness when in fact they are not.³³ A sufficiency lifestyle promotes an enlightened approach to life and one lived with humility, particularly when the Education for Sustainable Development (ESD) approach is about self-limitation, frugality, or modesty. That said, ongoing ‘turbo-capitalism’ stands in diametric opposition to this view and shifts fundamental values.³⁴

Self-acceptance, which is to say self-love, is another important prerequisite for happiness.³⁵ This also includes letting go of one’s self in the midst of what performance-, experience-, and consumer-oriented society considers worth striving for: “Self-love is the quality that determines how much we can be friends with ourselves and, day to day, remain on our own side.”³⁶ Mogi describes ‘being in the here and now’ as perhaps the most profound pillar of the *ikigai* way of thinking, as belief in the ephemeral, transitory and fleeting only bundles the necessary mindfulness towards oneself and others without expecting immediate reward or recognition.³⁷ Work on one’s self implies intersubjective care, something peaceful, within the overall idea of a reflexive mindfulness.³⁸ Considerations such as Hartmut Rosa’s articulation of ‘resonance’ – an idea that has contributed to the notion of relationship work in

32 Mogi, 2017, p. 159.

33 In this context, Byung-Chul Han points to ‘mental catastrophes’ that can be attributed to the so-called overtired society with its hyperactive workloads. Having succumbed to fatigue syndrome as capitalistic self-logic weakens both social and ecological self-efficacy, the philosopher sees the need to restore the *vita activa* to a *vita contemplativa*. According to Han, revitalization of that which makes it possible to experience fulfilled and fulfilling time is, the philosopher notes, an art in itself that would help develop a crisis-proof mindset (cf. Han, 2022). In the discourse-analytical ordering of the different positions here, I aim to pursue with this contribution less an ‘either-or’ than a complexity-preferring (mind-)set of possible considerations. For me, it is about finding a fundamental coherence that stands on its own, while also taking context into account so as to find joy in creative doing (nothing).

34 Cf. de Haan, 2010; Dallmer, 2020, p. 30.

35 Cf. Mogi, 2017, p. 159.

36 de Botton, 2020, p. 50.

37 Cf. Mogi, 2017, p. 85.

38 Cf. Dallmer, 2020, p. 199.

the pedagogical field – describe experiences of responsivity as existential for human beings, even though “an irreducible aspect of *inaccessibility* is inherent in all resonant experiences.”³⁹

The Golden Triangle

Mogi concludes that it is possible to realize a “‘golden triangle’ of *ikigai*, flow and creativity.”⁴⁰ Doing so would conceivably allow one to align one’s own *mindset* with the individual characteristics of the people in one’s environment in an appreciative way. Learning to base assessments on honest interest requires both practice and the ability to classify and evaluate the ability to adopt perspectives. An important metastructural ability that contributes substantially to the success of such coherence processes is the power of observation that extends to interpretation from a systemic point of view. Parallel to this comes *monitoring*, i.e. a process of self-regulation vis-à-vis oneself, others, and the process as a whole. At any given time, thinking considers thinking from a higher level.⁴¹ This is referred to as meta-cognition; it has a significant impact on success in creative group processes, and teaching-learning research now undisputedly considers it evidence-based knowledge.⁴² At the instructional level, it can be promoted when students engage in such self-regulatory techniques as *prompting* by using leading questions, thinking aloud, or ‘freeze frames’ to reflect on existing inconsistencies, thus encouraging learners to engage with a particular problematization. Teachers reinforce intended learner behavior with multi-modal type cues designed to draw their attention to the desired learning or behavioral outcome. The same can be applied to staff management processes at universities, if one shifts the viewpoint to another kind of relationship work. Academic leadership methods that focus solely on few strong individual potentials will inevitably fall short. Universities, with their various professorships and personalities, follow a logic of their own and tend to idle on account of “structural typicality”^{*43}; too seldom does ‘the university’ turn out to be a learning organization, even as it is considered *the* site of a higher-learning-with-each-other. In “The Digital University,” Oliver Ruf evokes the

39 Rosa, 2019, p. 295, emphasis in original.

40 Mogi, 2017, p. 88, emphasis in original.

41 Cf. Sokolowski, 2013, p. 47.

42 Cf. Hattie, 2009, p. 188.

43 Luhmann, 2016, p. 10.

image of finding a “desired ‘temperature’ of university”⁴⁴ – and I should like to add: a temperature that lies between the actual and the target values so as to ignite the flame for education in and through the arts.

Ikigai could therefore ultimately be translated into another philosophy of life and work. *Kaizen* (*kai* ‘change, transformation’, *zen* ‘for the better’) has been adopted as a *terminus technicus* by corporate quality managers pursuing continuous, never-ending improvement. However, before leaping to a hasty critique of the supposed economization of education (i.e. a symptomatic shift away from the Humboldtian neo-humanist ideal embraced by the German-speaking world), it is all the more important to point out its potential focus on the well-being of all stakeholders in the education sector. After all, the interplay between problem-, customer-, process- and employee-orientations could potentially serve as an opportunity look critically at existing flaws in the ‘school’ and ‘university’ systems. That responsibility cannot fall to those who represent the interests of either subject-specific or general discourses in the educational sciences, nor to those in the field of educational management. With a view to the so-called *21st-century skills*, what is needed is *change management* supported by competent and creative *changemakers* in both the sciences and the arts and in the education sector, one that is resolutely carried out at all levels: “People entirely lacking in notions of utopia should not practise science, technology, or art.”⁴⁵ First honest, creative steps might involve fundamentally reorganizing the self-concepts, sites and processes of educational institutions, and making them as flexible as possible.

John Colemann has highlighted the meaning of his activity as a very personal, continuous act of creation.⁴⁶ After all, it isn’t just the meaning of things and activities that can change; the way we live our lives changes as well. This increasing change ultimately shakes up familiar routines in the education system.⁴⁷ Returning to the image of the OECD observation mentioned at the be-

44 Ruf, 2021, p. 176.

45 Zielinski, 2010, p. 298.

46 Cf. Colemann, 2017.

47 One example of the imminent epochal change in working society is the increasingly clear call for an unconditional basic income in Germany. To this end, the German Institute for Economic Research (2021) has launched a three-year pilot study in which 122 people – a cross-section of participants from different income levels – will receive an additional € 1,200 regardless of income. The study group will be surveyed seven times via questionnaires during the period. Results will be compared to those of a reference group of 1,380 participants who do not receive a basic income.

ginning of this article, the central question at the end of the day is: How do we remain captains on our journey through life, and which anchors lend support to that journey? Four basic questions show how the five pillars of *ikigai* might translate into a concrete answer (Fig. 3):

1. What do I love?
2. What am I good at?
3. What does the world need?
4. What can I be paid for?

Actors at the micro and macro levels of the education system must also – or especially – have answers to these questions if the desired end result is successful citizen *entrepreneurship* (in the form of startups, social entrepreneurship, ecology projects), which is to say a situation in which citizens can experience themselves proactively as part of a community.⁴⁸ We are free to understand it in the plural sense – with many other levels of interpretation than that of profit maximization. But it is not possible to do without it altogether. It requires formats for dialogues, especially cultural polylogues,⁴⁹ e.g. with artists of any discipline or people who engage with the arts by reading, writing, academically, as collectors, or in an appreciative way. This is not insignificant for opening up participation and for seeing oneself as (self-)effective in a democratic practice of action.

48 The Institute for Entrepreneurship and Innovation Science at the University of Stuttgart and the University of Applied Science Stuttgart, for example, teach *ikigai* as part of the curriculum (<https://www.eni.uni-stuttgart.de/institut/aktuelles/meldungen/Ueber-solche-Fragen-habe-ich-noch-nie-nachgedacht/> [24 Oct. 2021]; https://www.hdm-stuttgart.de/startup-center/assets6/downloads/Innovation_und_Entrepreneurship.pdf [24 Oct. 2021]).

49 Cf. Torkler, 2021, p. 30.

The OECD Learning Compass 2030



Fig. 1

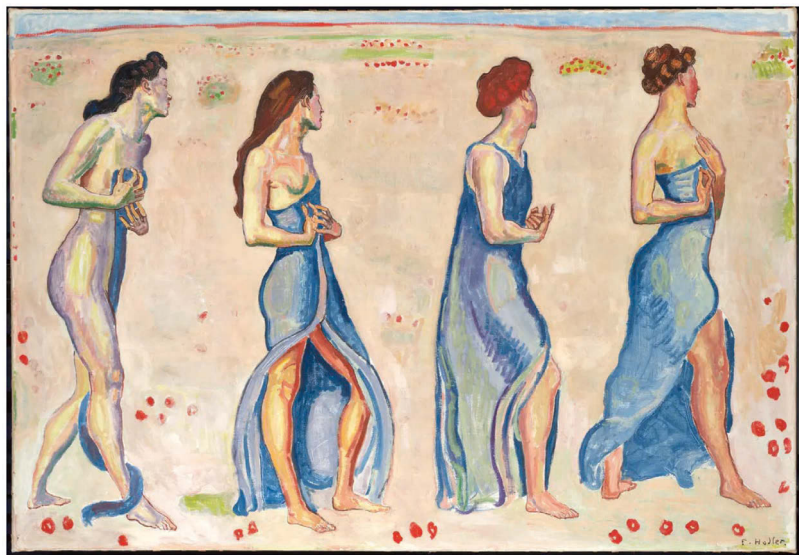


Fig. 2



Fig. 3

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Figures

Fig. 1: OECD “Learning Compass,” <https://www.oecd.org/education/2030-project/teaching-and-learning/learning/> [24 Oct. 2021].

Fig. 2: Ferdinand Hodler, *Die Empfindung II* [Sensation II], 1909/1910, oil on canvas (image courtesy of the Stiftung für Kunst, Kultur und Geschichte [Foundation for Art, Culture and History], Winterthur, photo SIK-ISEA, Zürich ©Philipp Hitz).

Fig. 3: Ikigai Asset Management, <https://upload.wikimedia.org/wikipedia/commons/e/eb/Ikigai-EN-optimized-PNG.png> [24 Oct. 2021].

