

TO-GATHER

‘Hard to become who you are’

A wake-up call for the youth of today

Drs. Wim Kratsborn

‘It’s more than a feeling’ (Boston)’

Wim Kratsborn describes the meaning of his film ‘Hard to become who you are’ as a wake-up call for the youth of today in Europe and the Arab world. It’s a long story because there’s a lot to tell. The film is a passion-driven learning journey including music, history, philosophy, economy, education, social media and digital design. It is also innovative, using brain-based learning, (post)digital learning and multiple learning from different perspectives, intelligences and disciplines. The main source of inspiration for this film is teaching young people at the Hanze University, Groningen and in Europe and the Arab world for 41 years. He was project-leader of the international educational K4-project To-Gather 2006-2011 and cooperates in the network of CiCe for more than 15 years. To-Gather was sponsored by the European Commission and realized in 10 European countries: The Netherlands, Belgium, Portugal, Denmark, England, Slovenia, Slovakia, Latvia, Turkey and Hungary. Since 2010 To-Gather also cooperated with the Arab world (Syria and Egypt). As good practice booklets with learning journeys and music are created. The three booklets are designed for education including basic knowledge, activities, images, links, design and music. Especially for the film the book ‘Hard to become who you are’ will be written, including the ‘To-Gather App’, GLO-maker and ‘Oculus Rift.

The film is about the past and present, but destination of the journey is the future as To-Gatherland: ‘It’s not on the map but the destination of all’. In To-Gatherland five turning points are activated: new economy, past that’s no history, new technology, globalization and empathy/evil. Film and music link these turning points with five learning points, the five minds for the future (Howard Gardner). This article is written on the flow of music from Muse, RPWL, Einaudi, Interpol, the Cure, Elbow and Blaudzun.

THE FILM

HARD TO BECOME WHO YOU ARE

by
Wim Kratsborn



Tyzik Lispier as
Django



Ali Bozaslan as
Hakan



Chandeni Bhagwanbali as
Iqbal



Iris Kloosterman as
Irina



Rodger Plantaz as
Thomas



Christine Kraus as
CHillak



Anouk Hoekema as
Kristin



Jojanneke Bergsma as
Monique



David Plantaz as
Sandis



**A learning journey
of nine young people
through Europe and
the Arab world**

FOTO - Tadej Bernik
DESIGN - Hans Kruger



In this article he describes four ways to look at the film as

1. *A wake-up call*
2. *Passion driven learning*
3. *The Butterfly Touch*
4. *The To-Gather Tour*

In 2010 To-Gather was selected as a DIVA project about culture, education, and Europe by a consortium of experts of the European Union and in 2013 as winner of



VITA, a European award for informal learning. He's passionately driven by his interest in young people, music, philosophy and in the past, the present and the future. In essence, the film is a journey of moral reflection to teach young people and their teachers to do the right thing by developing 'a multiple choice' identity for the future.

1. A wake-up call

Nine young people are traveling by train through Europe and the Arab world, experiencing the past and the present and finally the future. The train takes them to different places and times. They are different and uncertain about who they are, where they are and who they want to be. Some want to know and act, others just want to hide in their own bubble (Peter Sloterdijk) or comfort zone.

These are the stars of the show:

1. Monique from Amsterdam, a hedonistic and narcissistic young woman
2. Irina from Rome, an empathic and aesthetical girl
3. Sandis from Riga, a career-seeker and digital freak
4. Django from London, a street-fighter and later a street teacher from the ghetto
5. CHillak from Ljubljana, a young woman in a sustainable world
6. Kristin from Oslo, a young critical and active network-thinker
7. Iqbal from Damascus, a muslima, searching for a dialogue
8. Hakan from Istanbul, a protestor for human rights
9. Thomas from Berlin, a violent neo-nazi

THE STARS OF THE SHOW



Can



Irina/Gertrud



Monique



Thomas



Sandis



CHillak



Iqbal



Hakan



Kristin

The film is not only an experience but also a confrontation with the self, the other and the world. Maybe it's a kind of provocation in order to do something, to take responsibility and to change things. Young people are living in a personal or a collective bubble. In the bubble is always the other in an effort to create inner space. It all starts with the embryo and the mother and maybe ends with the friends on Facebook and social media like Monique and Sandis. Youngsters are living in spheres as an environment or landscape, trying to find the other and to give meaning to life. For example Kristin, Hakan and Irina are sense-opened and try to protect human rights. Peter Sloterdijk writes about a sphere as foam and it's funny that there are 'foam-parties' in discos!! The urban culture or a festival are spheres (Sloterdijk, 2002).

In the film a person and an identity is linked to a place but there is also a Monique in Istanbul, a Hakan in London, a Thomas in Rome, an Iqbal in Oslo and a Kristin in Damascus. Society is liquid (Bauman, 2005) and identities are fluid too. For example the aesthetical Irina looks sometimes a bit like Monique, using her mobile. The protestor Hakan is also a believer in a more sustainable future like CHillak. Furthermore the historical background and the present context are integrated in their respective identities.

Young people are living in a world that's turbulent, changing and stressful. Many youngsters are unemployed or underemployed. More than before they are connected through the internet and social media, but at the same time they are isolated. What's going on? What's in it for them? Who are they in the current world? Who's the other? What about the past that's no history? Who and where is Europe? What about the future? The film tries to give answers and poses new questions. To find out who and where they are, they have to go back in time. Each one experiences this journey in a different way and also the destination: To-Gatherland.

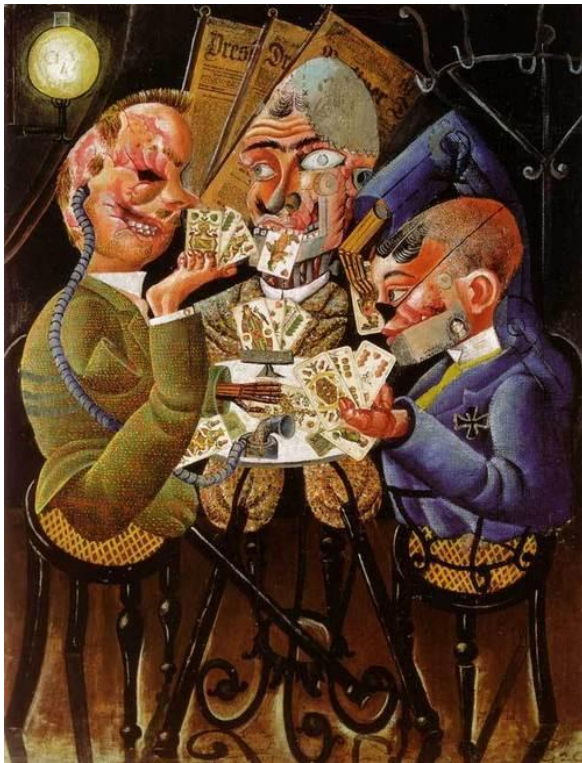
The film is a learning journey and a metaphysical trip through a learning landscape that starts in the disco 'Feels like heaven' in Istanbul, the bridge between Europe and the Arab world.

Iqbal: *'Let's meet on the bridge that they are building on an endless river'*

Each weekend millions of young people are gathering in discos or clubs to dance and have fun. There's nothing wrong with that, They are focused on the now, lasting approximately 0.0001 second. .

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From there they go on the 'To-Gather Tour' across Europe and the Arab world from 1914 till 2014. A hundred years in full speed, in one hour. Five of them go to the first station, the Memorial Museum in Zonnebeke, Belgium. They are bored., but suddenly they get involved in the Battle of Passchendaele in 1917. Each person tries to survive in hell by escaping, hiding, taking care, phoning or fighting. CHillak and Irina survive because they take care of the other. Thomas, the neo-nazi thinks that is the long awaited 'Götterdämmerung' (rage of Gods) and is killed in the process. Monique is upset because her mobile is not working. Summarizing World War One was the senseless killing of 10 million young soldiers, while the generals made their plans from a great and safe distance. The survivors are traumatized.

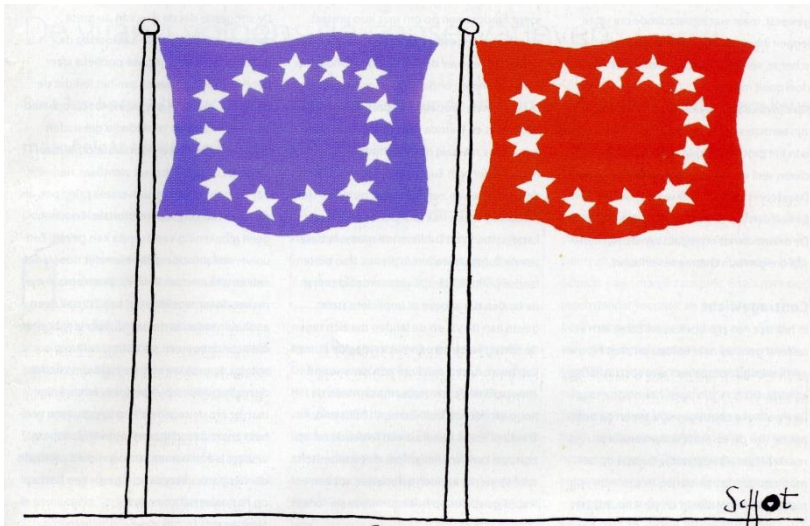


'Card Playing crippled' , Otto Dix 1920

From the cemetery, they take the next train, but it turns out to be a cattle wagon to Auschwitz. It's a true story about a Hungarian ballerina who is asked to dance ('The Death Dance') for the SS-officers, as a gesture of special humiliation. While she holds their attention, she grabs the machine gun and kills more than a dozen officers. After that she is shot herself.

This scene is dedicated to a hero, who resisted until the last moment.

On the 'To-Gather Tour' four youngsters go to Riga and travel by train through the Cold War from 1956, 1968, 1979, 1989 to 1991, the liberation of Latvia. In the compartment are two persons from the West: the hedonistic Monique and the engaged Kristin. Opposite to them are sitting two persons from Eastern Europe, a radical Communist Sandis and CHillak, a victim of the communist system.



During the Cold War democracy and personal freedom made it possible to create a lot of good work in music (rock 'n roll), art and films in the West, while in Eastern Europe culture was restricted by the communist party. That's why this scene is called 'Let's have a party'. In the 1950s the CIA sponsors 'Abstract Expressionism' as an aesthetical weapon to humiliate the Soviets, because they are restricted in their creativity by the authorities. Music as an aesthetical weapon in the Cold War. Especially the music of the Beatles becomes a symbol of freedom in Eastern Europe and the Iron Curtain cannot stop it (Davies, 1997).

CHillak: *'I like this dynamic and joyful music. Are these negroes singing? It makes me feel happy'*

During their 'Cold War Trip' there's a lot of misunderstanding and disrespect. The Western youngsters are ignoring the others and disagree with their communist views.

Kristin: *'Eastern Europe is a black hole'*

The Eastern youngsters are laughing at them because of their music, clothes and behavior.

'If anything was more damaging than the hostile image of Eastern Europe, it was the well-established convention of ignoring Eastern Europe completely' (Norman Davies)

Step by step they get closer and after the fall of the Berlin Wall they celebrate the liberation of Latvia in 1991 by all holding hands near the Statue of Liberty. One of the Eastern youngsters stays in Riga to join the Gay Pride parade in 2014. Finally they are no longer Cold War kids, but the Cold War appears to be frozen and melts again in 2014 in Crimea and Ukraine.



'Paradise city' Noël Abu Hariri, 2012

From there they travel to Amsterdam. Irina enjoys the aesthetical Golden Age and Hakan wants to share 'The Global Tweet Revolution'.

Monique feels at home: *'This is Paradise City', where the air is free and the girls are pretty.'*

But the Crisis is spoiling the party. Millions of young people are unemployed and underemployed. The myth of progress is destroyed by the crisis (John Gray). The economic liberal capitalism does not work.

The youngsters meet Johnny Greed, an egocentric and corrupt banker. He thinks he's 'The Master of the Universe' and takes them to a UIC-ship to revitalize the spirit of the Golden Age.

The banker: *'Let's dance till the music stops'*

On deck a clash occurs between the banker and the young persons. The banker escapes and the youngsters decide to start a Global Tweet Revolution at the Dam Square in Amsterdam. Together with young people at other squares they want to change their future.

From there they try to survive by finding their own place in 'To-Gatherland'.

'We're gonna run but cannot hide like the wasteland.' ('Wasteland', Blaudzun)

The youth of today in Europe and the Arab world gather as 'multiple choice identities'. Barry Schwartz wrote 'The Paradox of Choice' about the stressing consequences of an abundance of choices. His metaphor is the supermarket where too many variations of the same product are sold. Maybe Monique likes it with her slogan 'to be is to buy'. Maybe she can better talk to Kristin or CHillak about her consumptive behavior.

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Monique is *'bubbling around'*. Many friends on Facebook like her.

Sandis is addicted to drugs and isolated in the IT bubble with his operating system 'Ilse', his new digital girlfriend. He believes in the endless possibilities of new technologies.

Iqbal is slowly leaving her comfort zone and wants to talk with other young people in Europe.

Kristin is doing good work and feels okay in the collective network. She actively wants to change the world by supporting Greenpeace.

CHillak has left to a more sustainable world without pollution and demands of economic growth

CHillak: *'We have to stop this'*

She lives with Mother Earth happily ever after.

Irina is leaving her aesthetical world and becomes a Red Cross nurse in Aleppo..

Django finally escapes the bubble of violence and becomes a streetwise teacher of youngsters in the ghetto. He doesn't want them to make the same mistakes he did.

The neo-nazi Thomas is imprisoned. He's still living in the evil bubble full of racism and violence.

Hakan becomes a journalist in the activist bubble. He's not fighting but writing for the good cause. It's a cross-over between the battle of Passchendale in 1917 and the battle of Kiev in 2014.

What happens to the banker? He is put in jail because of corruption, greed and white-washing, but he escapes. It's business as usual.

In To-Gatherland the youngsters gather at a music festival to celebrate their own learning style and the five minds for the future (Howard Gardner).

They are all on the role-continuum (Raoul Hilberg) and have to find a place.as a perpetrator (Thomas), a collaborator (Sandis), a by-stander (Monique), a protestor (Hakan, Irina, Kristin and Django) or a victim (CHillak). Some roles are mixed and changing. Kristin, Irina, Hakan and Django become protestors, playing the role of active citizens.

The film is a wake-up call for the youth of today to follow the learning journey by opening their senses, gather knowledge, solve problems, communicate, meet the other, reflect and change the world.

The film is like a mirror and hopefully the mirror neurons of the viewer will be activated to gather emotional knowledge and to feel empathy for the different identities (brain-based learning, Immordino).

Where's Europe? 'Europe' is sometimes appearing. Often she is in trouble and lost. She is torn apart during the First World War and is almost killed by the Second World War. For a while she feels good after the Second World War but an Iron Curtain is

still inside of her. Furthermore she also needs an enemy for her motivation. Finally she is united in 1991, but lately she's not feeling well.

Europe is falling apart in four quadrants. According to Geert Hofstede, Europe is divided into four quadrants, which have been constructed in the course of history. It's a past that's no history (Hofstede, 1990).



The four quadrants

Each quadrant has internalized different cultural values and codes of behaviour and may be seen as a collective bubble full of events, circumstances, groups, ideas, beliefs and persons. The kind of cultural codes Geert Hofstede refers to are older and stronger than for example national codes. Nationalism in the modern layout is only about 150 years old. The quadrants, however, are between 1000 and 2000 years old because their roots lie in the northern borderline of the Roman Empire (the Donau and the Rhine). The north-south border is the borderline of the Great Schism of 1054, that divided Europe between Catholic and Orthodox Christianity.

The Iron Curtain during the Cold War was close to this north-south divide. The Arab World may be related in some way to the south-east quadrant (the Middle East) and the south-west quadrant (Northern Africa).

Each quadrant has different characteristics. Geert Hofstede calls these dimensions. The first dimension is individualism/collectivism. This is a measure of the degree to which cultures prefer autonomy or group affiliation. The second dimension is power distance, the degree to which cultures prefer a more or less autocratic structure. The third dimension is uncertainty avoidance, about the degree to which cultures feel uncomfortable with uncertainty. The fourth dimension is about masculinity and femininity such as rational or emotional, assertive, competitive or ambitious. The fifth dimension is the look at the future, which is about the stress for achievement, hope and material success. Let me try to give an overview of the dimensions of the four

quadrants. The four quadrants and five dimensions are a good starting point to understand the similarity and diversity of Europe and the Arab World and also of the 9 actors in the film. To a certain extent it may explain the identity of people in a quadrant, although sometimes the differences inside a quadrant are bigger than the differences between the quadrants. Chillak and Sandis are good examples. Young people have multiple identities, that are also mixed with other identities (Fülop, 2005).

- 1 North-Western Quadrant: individual, rational and feminine, a small power distance, uncertainty avoidance and positive about the future. Do Monique, Kristin, Thomas and Django belong here?
- 2 South-Western Quadrant: collective, masculine, emotional, a big power distance, uncertainty avoidance and negative about the future. Is this typical for Irina?
- 3 South-Eastern Quadrant: collective, emotional, masculine, big power distance, uncertainty avoidance and positive about the future. Do Hakan and Iqbal feel at home in this quadrant?
- 4 North-Eastern Quadrant: collective, rational, big power distance, uncertainty avoidance and negative about the future. What about CHillak and Sandis? (Hofstede, 1990).

Cultural values are deep inside of us and internalised in our brains. Those values are linked to a quadrant but also to the individuals, who live in that quadrant. The highest tension is at the crossing point of the four quadrants: the Balkan. There clashes of cultures have already led to several conflicts in the past. The Yugoslavian War of the 1990's, the Arab spring and the events in Egypt are recent examples.

'Life's good but not fair' (Lou Reed).

And now even more enemies are occurring on stage: the fundamentalist Islam and Poetins Russia. And Europe is not only about the economy and money, but about culture and freedom of speech. It's a sign of freedom that in 2014 'the woman with the beard' Conchita Wurst did win the Eurovision Contest. The making of jokes about her is also about freedom.

'I'm not like everybody else' (Kinks)

We know what this means outside of Europe in Russia, Ukraine, Syria and Egypt. Democratic movements are attacked and imprisoned by extremist groups from both sides. But it's not the end of history.

At the end of the film, Europe walks away on the beach. Where is she going?

Europe: *'The future is not like it was before'*.

2. Passion driven learning through film, music and design



Talking with Howard Gardner during the seminar 'Future of Learning' (2012)

This film is inspired by hundreds of teachers and thousands of students in Europe and the Arab world. It is based on experiences in practice and reality.

For 20 years the Harvard Graduate School of Education and especially Howard Gardner has a great and positive influence on To-Gather and furthermore on the film. I want to share good work, that's excellent, esthetical and engaged (Gardner, 2001).

Or am I just a didactic criminal who's stealing great ideas?

The good work is a kind of legitimation for the innovative educational material that is developed.

In addition to the film booklets are designed with learning routes including sense openers, sources of knowledge and all kind of activities This film can be integrated in the curriculum and gives young people the skills they need to organize information, to know what is going on and to internalize it in a passion-driven way. It's called real-life learning. It's essential that they stay in contact with their own identity, and develop a sense of self-understanding and an interconnectedness with other humans.

'Nonetheless I believe that current formal education still prepares students primarily for the world of the past...' (Gardner, 2006). It may sound as a promotion for learning about history, but that's not the case. In education the emphasis is completely on testing, formal knowledge and scenarios, killing a lot of activity and creativity. It's about what learners already know (David Perkins).

The world is changing fast , and then the way of learning by young people also has to change. Globalisation asks for skills for analysing and mobilizing to solve problems from different perspectives.

‘Globalization is de-territorializing the skills and competencies it rewards, thereby generating powerful centripetal forces on what students the world over need to know’ (Suarez, 2004).

Young people are already learning in new ways. These questions are asked at the seminar ‘Future of Learning’ at the Harvard Graduate School of Education. Who is the learner of the future? Where, how, when will he or she learn best?

‘We should learn how learners are learning to learn’ (Wim Veen)

FOL is focused on themes as globalization, the digital revolution, and advancement in mind/brain research and how they affect learning today and in the future. Learning is deepened and broadened by the use of multiple intelligences and the five minds for the future (see the next paragraph).

What’s app? More and more youngsters are bored by education and try to find their own way while googling around, using iPads, smartphones and iPods.

Young people are deeply involved with digital media. Professors Howard Gardner and Katie Davis name today’s young people ‘The App Generation’. They explore what it means to be “app-dependent” versus “app-enabled” and how life for this generation differs from life before the digital era. Gardner and Davis are concerned with three vital areas of adolescent life: identity, intimacy, and imagination. Is the App Generation moving in the direction of ready-made solutions to existing problems and become app-dependent?

Or will they become app-enabled, using apps to broaden their possibilities and deepen their learning?

‘Yes the answers to all questions.....except the important ones’ (Howard Gardner).

Monique: *‘I’m so appy’*

Especially for the film we are making a 'To-Gather App' to be used during or after the film. The aim is to visualize the emotions, to give feedback on the profiles of the youngsters ('I like' or 'I don't like') and to activate the five minds for the future.

At FOL the workshop by Mary Helen Immordino about Mind, Brain and Education' was an eye, sorry, sense opener.

'Feel and therefore we learn' (Mary Helen Immordino)

Let's give the floor to Mary Helen: 'Emotions are the energizers of thoughts, behavior and learning: 'emotional knowledge. All thoughts and activities are related to emotional aims. The mind is what the brain does. By emotions the whole brain is changing and that's why teaching is emotional work. Learners have to experience what it is to be somebody else and how to relate it to the self. Meaningful activities in other people's minds give meaning to your own life ('mirror neurons'). Also own experiences and self-knowledge is used to understand the other.

Brain-research tells us how the brains are reacting. Finally it will influence the way of teaching and learning in the classroom. Through brain-research we know, that emotions influence the midbrains about survival of the body. Breathing and blood pressure change.'



Mary Helen Immordino is giving a workshop

Brain-based learning is essential for the film. It means the viewer is building him/herself by looking in the mirror, at another person's emotions. It's looking through the eyes of the other as a source of motivation. The viewer feels empathy for youngster who are mostly unlike him or her. Brain-research shows that your own experiences and self-knowledge are used to understand the other (Immordino, 2007).

Another source of inspiration is the seminar 'The Arts and Passion-Driven Learning' (Steve Seidel) at Harvard Graduate School of Education, examining how educators may use the arts to engage students across all subjects. The emphasis is on paintings, poetry and music. One of the course leaders is the famous cellist and founder of 'The Silk Road Project', Yo-Yo Ma.

The meaning of the film

'Multiple learning' needs 'multiple teaching'. It's called 'synchronisation didactics', because the teacher should also be a passion-driven and brain-based learner. Film and music are the deepest energizers of learning for an active citizen. Citizenship is about freedom of expression, equality, understanding of others, tolerance, autonomy, objection to intolerance and objection to discrimination. It's about what is the right thing to do? (Sandel, 2012) Many young people are living in a bubble and the film motivates them to leave their comfort zone. Monique, Sandis, Thomas and Iqbal are staying in their bubble. Irina, Hakan, Django, Chillak and Kristen break out to act in a flexible way.

It's about action after reflection, shown in a provocative Tarantino-style through violence and black humor. By the way it was not hard to find violence in the twentieth century. Black humor is a good way to tell the truth, John Gray says. Another influence of Tarantino can be noticed in the way the roles of the actors are intentionally exaggerated and turned upside down. Like the Nazi-colonel Hans Landa, the banker Johnny Greed is a nice man and looks good. Some viewers were really upset about the banker's behavior. Tarantino can sometimes get creative with history such as in his film 'Inglorious basterds'. It's a kind of game like Sandis in the trench, trying to reach the highest level. The film is a warning, because evil is always waiting for a chance when circumstances are getting worse.'

'Men makes history, but he doesn't know which history' (Jorge Semprun)

Film is a way of deep and brain-based learning through emotional knowledge including images, music, behavior and information through tweets and social media as is presented in the film with the To-Gather Book. This mixed knowledge is called

'a knowflake'. A 'knowflake' may be multi-sensory with taste, smell and touch. For example the penetrating smell in a trench or in an East-German building ('Das Leben der Anderen') or the taste of fast food, the Big Mac.

Sandis: *'That's Western shit'*

In the film 'Goodbye Lenin' taste and smell are brilliantly integrated.

The film 'Hard to Become Who You Are' is a passion-driven sense opener which confronts us with dilemmas. It starts in the disco 'Feels like heaven' and continues in hell, the First World War. During the Cold War everything is frozen. It melts and almost melts down in the Crisis. Furthermore To-Gatherland looks like heaven, but there are many poisoned apples in paradise. The youngsters that play in a scene have different solutions and sometimes no solutions at all. It's challenging to survive in a trench, to stay friendly in the Cold War, to start a revolution in the Crisis and to finally become who you are in To-Gatherland.

'Film is passion driven learning distinguishing good or bad and encouraging empathy, self-awareness and emotional intelligence. Young people look "through the eyes of the other" and understand what's going on in the world around them, including historical, biographical and cultural information.' (Goncalves, 2009).

Film and music have soul. We never have been so romantic, focusing on feelings (Monique), nostalgia (Sandis), nature (CHillak) and the unknown (Kristin). In a brilliant way Daan Roosegaarde combines feeling, technology and poetry in his designs. Artist and innovator Daan Roosegaarde (1979) is internationally known for creating social designs that explore the relation between people, technology and space. With projects ranging from fashion to architecture his interactive designs such as [Dune](#), [Intimacy](#) and [Smart Highway](#) are tactile high-tech environments in which viewer and space become one. The result is called 'techno-poetry'.



'Intimacy', Daan Roosegaarde



'Smart highway', Daan Roosegaarde

Music makes sense

"Without music life would be a mistake" (Friedrich Nietzsche).

Never before music played a greater role in everyday life of young people.

Music tells a story about ourselves and about the world we live in. Who are we and who do we want to be? Music is in our brains and in our hearts. Music is in reality like an anachronism circle in the sky and we may catch it if we try. Like film, music is an example of 'augmented reality'.

*'Music was my first love
and it will be my last
Music of the future and music of the past*

*to live without my music
it would be impossible to do
in this world of troubles
my music pulls me through!*

'Music', John Miles

Music is everywhere and internalised in the youth of today. It makes them feel, understand and act by opening senses, gathering knowledge, thinking out of the box, searching the unknown and by being communicative, creative and reflective.

'Uncertainty may be a guiding light' (U2)

Music is a way of living and like film a way to become an active citizen related to the self, the other and reality. Music makes sense because it is about opportunities for engagement, meaning, responsibility and the other.

It's an energizer to feel bigger than you are, especially with music by The Beatles, Pink Floyd, Rage against the machine and Muse.

It's amazing how much modern music is made about the First World War, the Cold War and the future. There's hardly any music composed about the Crisis!?

Nowadays music is democratised because we are using it increasingly as a means to design our individual identities, to regulate our everyday moods and behaviours.

"It collapses the sense of distance and creates the sense of immediacy and we can feel it in ourselves. It makes anything more itself. Just add music, but it loses nothing when it takes itself away" (Kramer, 2002).

Music is the basic mood of all emotion and striving. Out of our own inner selves we may build up an imaginary world for our feelings. The famous cellist Yo Yo Ma said that the most important thing with music is to start from the inside

'It's a transfer of the spirit of the time and the auditory image of something deep inside our self'. (Deleuze)

In the film 'Hard to become who you are' music is used in different ways.

It is hard to use authentic music because of the costs, except for 'Credo' from Arvo Pärt. That's why we made sound-alikes of brilliant songs such as 'Death in Venice' (Mahler), 'Rock around the clock' (Bill Haley), 'Revolution' (The Beatles, 'Run like hell' (Pink Floyd), 'Heroes' (David Bowie), 'Life' (Enaudi), 'Imagine' (John Lennon) and 'Hey Brother' (Avicii). The most important source was my own music, composed during traveling in Europe and the Arab world. The music came in like a brainwave and was produced in the studio of Jan Doddema, performed with other musicians: the 'Passengers in Time'.

Feedback of a student: *'The music plugs in your brains and keeps on circling around till the end of the film'*

Music activates the same part of the brain as sex or pain. Just before we really like the music, the brain's reward system is activated, telling us that it is valuable,

important or relevant to survive. In the brain 'dopamine' is created. These melodies are called 'earworms'

'Can't get you out of my head' (Kylie Minogue).

Let's follow the music from sequence 1 till sequence 6. The song 'Passengers in time' in the intro is about the journey of a traveller that never intends to arrive.

Atmospheric music has something to do with space. I can only hear music somewhere and it always comes from somewhere

In scene 1 'Feels like heaven' the song 'Youth of today' is a cross-over to the youth of today.

'Here we are now entertain us'. (from 'Youth of today', Passengers in Time and Nirvana)

Scene 2 'World War One' is about 'the music war'. Music was used as a weapon to motivate the soldiers. In Germany music was used before 1914 to bring everybody in an exciting mood ('Begeisterung'). It was called 'musikalische Kriegsführung' with songs about the hatred for England, France and Russia. Or the going to war with God their side.

'Behüt euch Gott ihr lieben meinen'

Behüt euch Gott ihr lieben meinen (God protect me, who loves you)

der Kaiser ruft zur Fahne mich (the emperor asks me to the flag)

O Mutter, Vater, laß das Weinen (Oh mother, father stop crying)

jetzt gilt es Herz und Kraft erproben (It's now about the heart and the strength)

Hört, was ein deutscher Krieger spricht (Hear what a German soldier says)

Vertrauet auf den Herrn dort oben (Trust God from above)

denn er verläßt die Seinen nicht (because he doesn't leave his people)

The English song 'Keep the home fires burning' is about coming home as a victor or as dead loser. The English soldiers played the German anthem during the night and completely out of tune. The German soldiers could not sleep a wink.

It's amazing how many modern songs are written about World War One such as 'One' by Metallica, the Battle of Passchendaele by Iron Maiden, 'Let England shake' by PJ Harvey.

Thomas: *'This is 'die Götterdämmerung' (the rage of Gods), the war to end all wars'*

But it became the war that never ended.

Standing in front of the grave of the German nurse Gertrud at the cemetery Langemark, I promised her to write a song for her. It's the song 'Thunder without frequencies' ('Song for Gertrud'). The song 'Lost in Munch's Scream' audiolises the painting 'The Scream' of Munch during the gas attack.

During 'The Death Dance' in Auschwitz 'Death in Venice' (Gustav Mahler) is played by Irina Moira Cavaion.

It's the most abstract art, because there are no objects or persons represented. On the other hand it's the most concrete one, because it's nothing but itself: 'absolute music' (Chua, 1999).

In scene 3 'The Cold War' fragments of famous songs are used to create the spirit of the years 1956, 1968, 1979 and 1989. A highlight is 'Credo' from Arvo Pärt, originally composed in 1968. It's a protest against the Russians and in the film linked to the liberation of Latvia in 1991. David Bowie wrote a song in Berlin when he couldn't visit his girlfriend anymore because of the Wall:

'We're gonna be heroes just for one day' ('Heroes', David Bowie)

In scene 4 about the Crisis 'The song 'Life' from Einaudi and the crown of flowers are dedicated to Stéphane Hessel, protestor in World War Two, co-writer of the Declaration of Human Rights and global icon of the indignados. .

The song 'Circle of the square' is written in Damascus. It is an ode to the protestors at all these city squares and especially the ones at Tahrir Square in Cairo.

'Music is another and direct way of telling the story, that we all can understand. You can hear it, but you cannot see, touch, taste or smell it' (Scruton, 2003).

In scene 5 'To-Gatherland', the focus is on the future roles of the youngsters in good and bad times. The song 'Come to gather' is the guide in the landscape.

*'The stream we're in makes it all begin
Going upstream for a while, focus on your smile
I have a story to tell and Europe's well'
('Come to gather', Passengers in time)*

In the booklet are links to Blaudzun who wants to activate the youngsters with songs like battlefields. They have to take over the wheel:

'When the heat is on, the heat is on and the heat is on. It's your pride, don't waste it up' (from 'Promises of no man's land', Blaudzun)

The band Muse protects human rights and tries to activate the young audience. The song 'Knights of Cidonia' is the celebrating final of a performance.:

'No one's going to take us alive

The time has come to make things right

You and I must fight for our rights, you and I must fight to survive'

When I saw the news about the imprisonment of people from Greenpeace during an action with the Arctic Sunrise in Russia, the song 'Faiza sometimes' came in like a strong brainwave. It is dedicated to the 'peaceful hero' Faiza Ouhlasen and maybe she's a bit like Gertrud.

*Save the Arctic from oil exploration,
Polluted waves and green knights
Sometimes a flower is stronger than a power
All protestors change to one face
Sometimes you're dreaming.
Faiza sometimes*

'Faiza sometimes', Passengers in Time

The film ends with a festival where youngsters celebrate the five minds for the future through an own learning style. Learning as the best way to know the self and find the other. At a festival the youth of today is doing good work that's excellent, esthetical and engaged (Gardner, 2001).

'Multiple choice identities make us proud' ('Come to gather', Passengers in Time)

Finally Europe walks away on the beach. The circle is round from the disco 'Feels like heaven' till *'Imagine there's no heaven'* (John Lennon).

Let's focus on music that's paradoxical. It may be 'a countervailing power' against evil.



The band 'Rage against the machine'

The bands 'Rage against the machine' and 'System of a Down' became symbols of the Anti-Globalisation Movement. When the Crisis broke out they did a performance in front of Wall Street.

But music can also be used in an evil way. It was an integral part of daily life and a proof of the sick, horrifying and absurd situation in Auschwitz. In Auschwitz music could be heard over the speakers. The prisoners had to sing 'Die schönste Zeit des

Lebens' (the most beautiful time in life) on command in order to humiliate them. Music was a way to break the will and degrade the prisoners as human beings. Music was played during torture and executions and during the selection process. Despite that music was used by prisoners for consolation and confidence in the struggle to survive.

When I read about the ballerina who was forced by the SS to dance at their party, I decided to include this event into the film's script. In the film she is honoured in 'The Death Dance', because she resisted even in the last moments of her life.

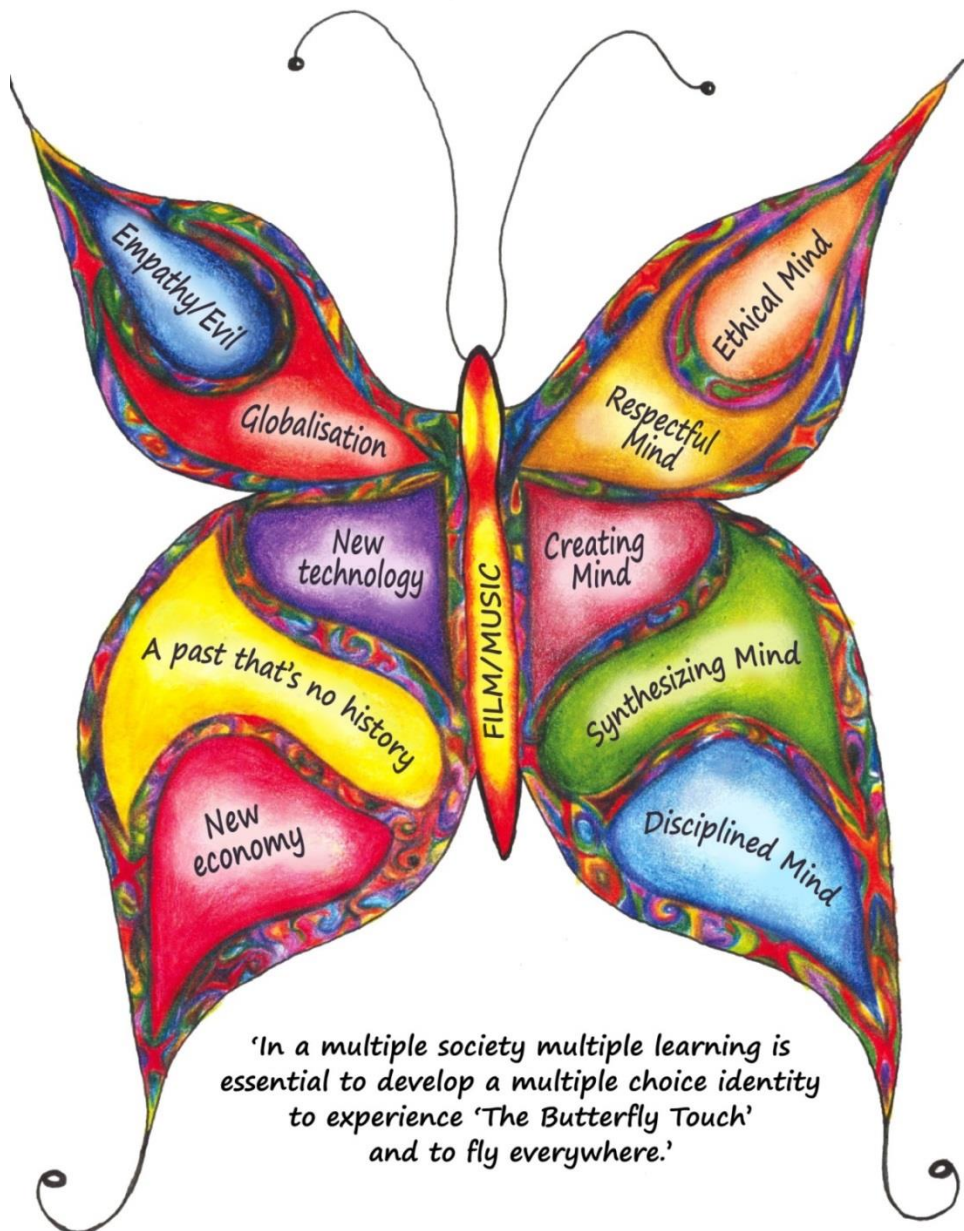
'Whereof one cannot speak, thereon one must be silent' (Ludwig Wittgenstein).

3. 'The Butterfly Touch'

On a Sunday afternoon I am working in my garden and see a butterfly sitting on a flower. She closes her wings. A brainwave comes in and I know that I just experienced 'the butterfly touch'. I go inside the house, draw a butterfly and write 'film and music' on her body. On the left wing I draw five hot spots with the words new economy, new technology, globalisation, a past that's no history and empathy/evil. These are important turning points. On the right wing I write the five minds for the future as hot spots such as the disciplined mind, the synthesizing mind, the creation mind, the respectful mind and the ethical mind. These are learning points. So when the butterfly closes her wings, the learning and turning points are one. This is passion driven learning by film and music.

The viewer or learner may feel 'The Butterfly Touch', but it may also be related to the youngsters in the film. This is also brain-based learning by using an organizer or an energizer to stimulate further learning.

'Aesthetics and ethics are one' (Ludwig Wittgenstein)



So the turning points on the right wing are linked with learning points, the five minds for the future on the right wing by film and music. Next to film and music, also paintings, poetry, literature, design and cultural objects are in the body of the butterfly.

*'Anachrone circle in the sky. You may catch them if you try
Listen very closely, you might hear the sound
It's getting deeper, spinning around. Meet me at the demasqué and make my day'*
(From 'Anachrone circles' , Passengers in Time')

The left wing: Turning Points

'Crazy world, crazy times' (Michael Stype, REM)

The ever-recurring themes are situated on the butterfly's left wing. It is an eye-opener to discover that the themes that caused World War One, are present during the last hundred years. In other words: Why are they always playing the same old song? According to Goethe the 'Erdgeist' (spirit of the earth) keeps the turning points turning.

'Die ewige Wiederkehr des Gleichen' (Nietzsche).

Goethe and Wagner already foresaw this battle between the earth spirit and culture. In music (Marylin Manson) and films (David Lynch, Lord of the Rings, The Gladiator and of course the Matrix) are manifestations of this new earth spirit in modern technology and economy. Through social media it's internalized in millions and millions of brains, turning human beings into the batteries of the matrix (Verbrugge, 2004)

In the second half of the twentieth century the economic liberal capitalist system was spread all over the world. After the Fall of the Berlin Wall Fukuyama predicted the end of history, because the economic liberal capitalist system was the winner and would stay forever. The optimism after the implosion of the Soviet Union was as big as the optimism 80 years ago, just before World War One. But in 2008 we experienced a near collapse of the world's capitalist system through the Crisis. At first economists thought that China would be the economic global power, but there are some doubts about that now.

Monique : *'In the year 2022, I'll speak Chinese too'* (*'Youth of today'*, Passengers in Time)

When will a turning point stop to turn ? Will America take back its supremacy in the world? Will the new BRICS (Brasil, Russia, India, China and South Africa) take over or will they have to do some steps back? Will China keep its current high economic growth? China will probably has to start with the third phase to make growth more 'inclusive', by being maybe more empathic to the people and the environment. The investment-heavy-economy will be 'consumer-led'.

Since the nineties a new global network is created on the internet. The leading companies in the economic system are Microsoft. Google and Facebook.. The technological-economical system is overshadowing everything as 'space of flows' (Castells, 1996). This spherical power is everywhere and humans are not able to control it. Are they be blinded as people once were under the spell of Fascism. Many people didn't know or didn't want to know what was going on. Fascism makes the individual person bigger than himself. Goldberg wrote about 'the willing executioners'. My aunt Annie was in the resistance. She said to me that at a big party meeting it was hard not to raise the arm.



‘Monique-style’: ‘Cause I’m appy’

The five turning points on the left wing are

- A. New economy**
- B. Past that’s no history**
- C. New technology**
- D. Globalization**
- E. Empathy and evil (entropy)**

A. New economy

‘And now for something completely different’ (Monty Python)

The scene ‘World War One’ is a consequence of the Second Industrial Revolution from 1870 till 1914. It was hard for people to imagine that times were changing. The consequences were disastrous. Ten million young soldiers died. Beforehand war horses were used during battles, but this time millions were killed by machineguns and other weapons. Technology had changed the situation completely, stimulated by the growth of useful knowledge and science. The organization of production and the material such as steel and chemicals were changing through railroad and telegraph networks and electric power. Railroads became faster, safer and more comfortable (Mokyr, 1998). The trains brought the soldiers to the battlefields. This was ‘the shock of the new’. Painters such as Léger, Seurat, Delaunay, Boccioni and Balla believed in a mechanical paradise,, but there was poisoned fruit in paradise: nationalism!! The children of the inventors were killed by the machines (Hughes, 1991).

The peak of the Second Industrial Revolution was between 1979 and 2008. The year 1979 was the birth of economic liberal capitalism with Reagan and Thatcher:

Reagan was managing the decline of the Soviet Empire'. Roger Waters created 'The Wall'. Times were changing with the Punk Revolution and economic reforms in China.

Kristin: 'Welcome to the economic liberal capitalist system'

How did it go wrong? Problems were not solved, but transferred to the future: 'Kicking the can'. Economic growth was about making future debt. The price for economic growth was too high related to energy, food, debts, pollution and corruption (Rifkin, 2009).

'It's a free ride when you've already paid' (Alanis Morissette)

The Second Industrial Revolution that was powered by oil and other fossil fuels was entering the danger zone. Is it a coincidence that heavy metal music expressed this dynamic and evil spirit.

'We're on the highway to hell' (ACDC, 1979)

Economic growth was full of corruption, future debt, pollution, inequality and waste. However many economists and managers believed in 'The Free Market', balancing between demand and supply. It was based on economic models that seemed to represent reality.

'She's a model; and she's looking good' ('The model', Kraftwerk)

But it was the other way around. In 2008 the model looked good, but did not work.

'The convergence of the global credit crisis, the energy crisis, and the real time impacts of climate change have brought the world economy to the brink of collapse.' (Jeremy Rifkin, 2009)

Is the economic system an objective mathematical reality? Sedlacek disagrees because the economy is a cultural phenomenon between good and bad. Economics is not only about figures and diagrams but about values and norms.

'It's a product of our civilization. Can we do ethically all that we can do technically? Does it pay to be good?' (Sedlacek, 2012).

The financial crisis appears to be a social, political, cultural and moral crisis. In essence it's a civilizational crisis and young people are the victims (OECD, 2014). Millions are unemployed or underemployed. Many young people are 'neets' (not in education, employment or training) such as Iqbal and Django in the film. Chillak escapes from this world to start a new life in nature.

'She's leaving home' (The Beatles)

Monique keeps on dancing. Kristin, Irina and Hakan try to find their own way out. Sandis keeps on believing that new technology will solve all the problems.

Is there life after the crisis? There are more options. According to Jeremy Rifkin it's the Third Industrial Revolution as point of no return in the history of mankind. It's a revolutionary change with a combination of new energy regimes and a communication revolution. 'Less is more'. This is 'distributed capitalism' with the initiative of the people including the own house as a power plant, the democratisation of energy and the transfer from industrialized to cooperative behavior (crowd-sourcing). Welcome to the 'empathic civilisation'.. Alternatives are exchange trade, quality of life, access-rights instead of property-rights, the World Wide Web and 'the blue economy'. 'The solution is in the backyard' (Rifkin, 2009). This is not 'kicking the can' by transforming problems to the future.

'How much is enough' (Robert and Edward Skidelsky)

Sandis. *'Young people are changing the economic system into distributive sustainable capitalism'*

What are the five pillars of the Third Industrial Revolution?

1. Shifting to renewable energy
 2. Transforming the building stock into green micro-power plants
 3. Deploying hydrogen and other storage technologies in every building
 4. Using Internet technology to transform the power grid
 5. Transitioning the transport fleet to electric plug-in and fuel cell vehicles.
- (Rifkin, 2009)

In the new economy –the Internet of Things- will connect everyone and everything in a seamless network with Big Data. Global companies will not disappear but turn from primary producers and distributors to aggregators (Rifkin, 2014).

But right now it's not the right time because the problems have not been solved yet. Global cooperation is clearly not working if we look at climate change, Syria, terrorism and the Ukraine. There's a new enemy in 'corruptism' including egoism, fraud and greed. It's popular all over the world and especially in China, Russia, Turkey, USA and Europe.

'Strawdogs who have a tragic end after showing their tricks (John Gray).

Some say that the crisis is over. What crisis? Maybe the financial crisis is over, but according to Paul Krugman the economic crisis is still going down the spiral. There's no inflation to diminish the debt, no growth of the population and not enough employment.

Maybe it's too late to renovate the system and the right time for a countervailing power to go back to nature. In To-Gatherland CHillak is living in a Celtic house near a lake. There are initiatives everywhere to really change our way of living. Maybe we will be surprised by the unpredictable impact of that countervailing power. For a revolution 25% of the people is enough.

B. 'Past that's no history'

'I heard the news today oh boy, the English army had just won the war' ('A day in the life', The Beatles)

History is alive and kicking. Sometimes it comes closer and it may even become part of the future. Maybe that's an effect of the internet, activating historical events in words, images and music. Another explanation is that the historical process is cyclical. The same turning points are currently being recycled over and over again. There's a lot of past that's no history such as Europe divided in quadrants. Peter Sloterdijk doesn't ask who's Europe, but where's Europe? In this step youngsters from different parts of Europe may have a talk.



'Composition VII', Kandinsky

Remnants of the past are reactivated such as the First and the Second World War and the Cold War (Winter, 2003). The past may be unpredictable, when present events are changing our perception of the past. The situation in Crimea in 2013 and in Ukraine in 2014 changes the story about the Cold War. The same thing happens after the fall of the Berlin Wall. In 1991 the West seems to be the winner and the Soviet Union the loser. But times are changing, because Russia wants to restore parts of the Soviet Empire and takes revenge on the failures after 1991, when the satellite states become members of the European Union and the NATO.

'The past can be transmitted to the future like racism, genocide and slavery. We defend civilisation against the odds' (John Gray)

For example in 'To-Gatherland' the use of poisoned gas in Syria is related to the gas attacks in the trenches in World War One. .



Irina in the trench in Passchendaele / Aleppo

The memory of World War One is alive and the war cemeteries are sacral places about good and evil , heaven and hell, like the cathedrals in the Middle Ages (Jay Winter, 2013). For the youth of today rock festivals have the same sacral meaning, a meeting point related to good and bad times, heaven and hell.



Audiofeel plays 'A song for Europe in the Death Trench

But the period before World War One is also a past that's no history. In 1913 the battle in Leipzig is memorized because Napoleon was defeated a hundred years ago. Also the German-French War of 1870/1871 was still vital. In Germany memories are

kept alive through songs about the heroic past and the greatness of the emperor Wilhelm II.

Remnants from the past are locked up in the landscape and in people's minds. Memories may be reactivated again, turning war into a heroic and positive event. A highlight of the To-Gather project was the performance of the band Audiofeel in the Death Trench in Diksmuide in 2009. All morning it is raining cats and dogs but when we approach the trench, the sun starts to shine. There the Earth Spirit comes alive, memorizing all these dead soldiers. The members of the band need some hours to recover.



'A past that's no history', The singer/soldier David Plantaz leaves the Death Trench in Diksmuide

World War Two and the Cold War are recycled in the events in the Ukraine. Revenge for humiliation is a strong power to revitalize the past as is also shown in Weimar.

'If I could turn back time' (Cher)

When circumstances are worsened, evil may return easily , because it's in each human heart. The past can be transmitted to the future (Gray, 2003).

More than history

This is more than history because it is about emotional knowledge and dilemmas, from many disciplines and perspectives.

*'We go to Passchendale in 1917
Memory of the end of a dream
The Cold War is melting away*

*In Riga, near the 'Statue of Liberté'
Kidnapped by the Crisis in a can
Global Tweet Revolution in Amsterdam
Cairo and Damascus, evil places to be
To-Gatherland is made for you and me*

*Passenger in time
Searching the unknown
Passenger in space
Over there is my home
My feet are on the ground
Stand up to violence
Can't you hear the sound
The sound of silence
'Passenger in time', Passengers in time (2007)*

In each scene an emotional dilemma has to be solved, mixing the past and the present. The viewer can do something with these memories from the past are saved in the brain and may be activated at any time.

'We feel, therefore we learn' (Mary Helen Immordino)

For example the scene about the Cold War sometimes plays in the present and another time in the past. The youngsters are driving in the train in the present, while the past is projected in the cabin's windows and vocalized in the dialogue. Monique stays in her own bubble and Kristin is searching for the unknown: Sandis as a perpetrator and CHillak as a victim are still living in previous times including communism and the party. It looks like playing with time.

The film is a mirror for the youth of today, personified in 9 young persons with different identities. There's no essential difference between soldiers going to World War One and young men going to fight in Syria nowadays. The ignorance about Eastern Europe by the West, may be compared with the attitude by Europeans towards the Arab world.

The reactions are completely different. In the scene 'World War One' Monique is upset because her mobile is not working well. Thomas is happy about the fighting, CHillak is trying to change the situation and Irina tries to take care. Sandis keeps on gaming. Is it a coincidence that when we are making the film in 2013 poisoned gas is used in Damascus and again the responsible people are out of sight?

Sandis: *'I got the highest level. Reality is just another window'*

The recycling of the history, makes the past unpredictable. In 1985 we cannot imagine what happens in 1989. In 1998 '9/11' was unpredictable and in 2005 a crisis is a crazy idea of some depressed and doomy economists.

'Man makes history, but he doesn't know which history' (Jorge Semprun)

There's no 'Masterplan', a director or an 'invisible hand'. Is Nietzsche right that God is dead?

'God is not dead. He's just working on a less ambitious project'

'Black humor is sometimes a good way to tell the truth', John Gray said. Tarantino is doing the same in 'Inglorious basterds' and 'Django unchained'. .

There's another link between the past and the present: philosophy. Universal questions have the same answers in different times. That's why we still can learn from Socrates, Plato, Spinoza, Kant and Nietzsche. Essential questions are already posed by Socrates: What's the good way of living? What makes life worthwhile? What are our deepest desires? (Riemen, 2011). We should find an up-to-date answer.

An organizer is needed to link the past, the present, the future, reality and ideas in a brain-based way. The 'Field of View' is multi-perspectivistic from the past (left field), ideas, philosophies of life and ideologies (upper field), reality (lower field) and future (right field). In the center the theme is situated such as World War One. The fields may be filled digitally with words, links to the internet, music, sound, taste, smell and. Images. The upper field is full of braindrops and bubbles.

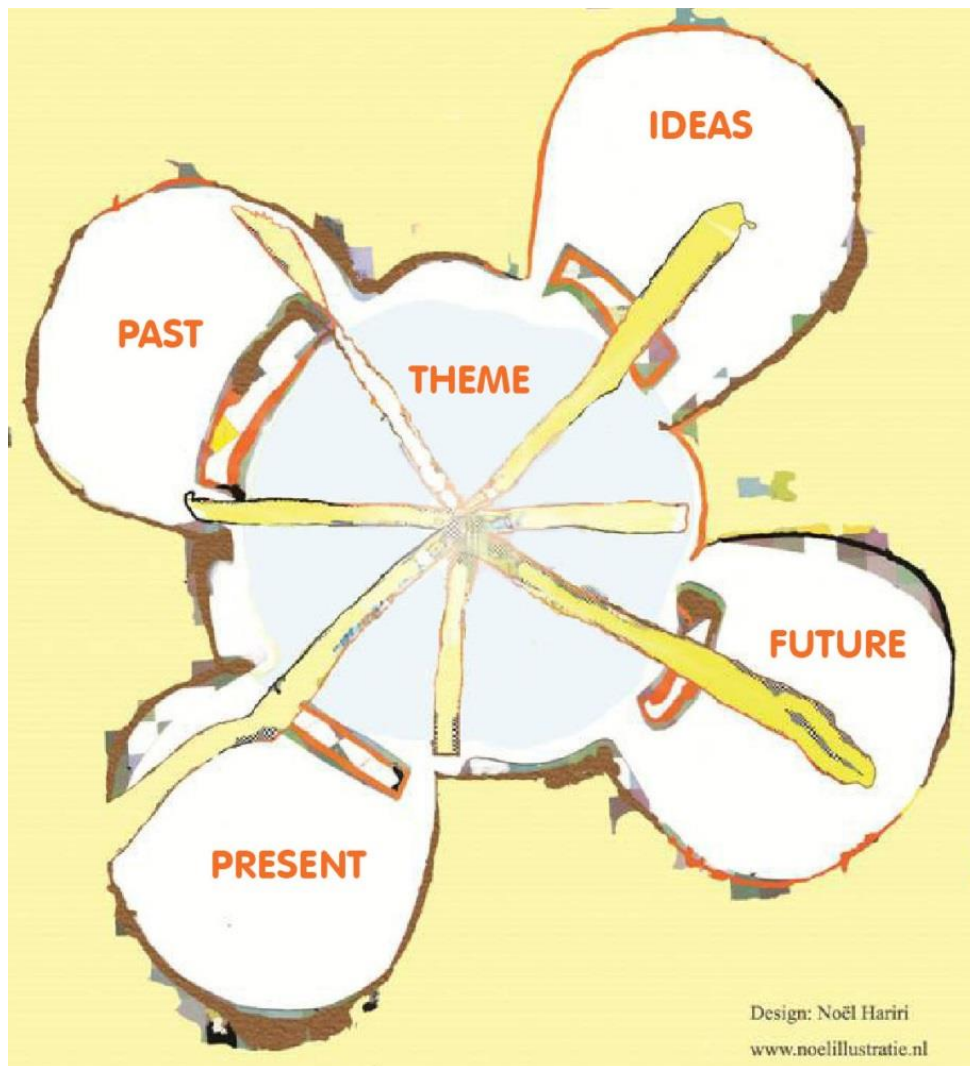


De-coupler



Anti-body

(From 'Palace of bubbles, Michael Boran)



‘FIELD OF VIEW’

Idea: Wim Kratsborn and Henk Visser

Furthermore a chain may be created of the Fields of View about the 6 sequences. Then the future of the Cold War is the past of the Crisis. Another option is to link the upper fields with the different philosophies of life. For students it's a great help to get an overview, to organize their thoughts from different perspectives and to energize further learning .

C. New technology

The revolution in technology about production, IT and biology is amazing. It seems to be a linear process with a lot of progress. Or do we have to talk about 'the great stagnation' (Cowen), because big innovations are not realized anymore. According to Cowen it is the end of the exploitation of major innovations such as household technology, refrigerators, laundry machines, dishwashers, radio, television, automobiles, electric light and air-conditioning. Products have improved, but the progress of technology has slowed down. Internet is a revolution, but it's for free and doesn't create many jobs. It even deletes employment.

CHillak *'If the people and the material would have a fair price, then a mobile phone, an iPod or a iPad would be very expensive. Fairy tales are only for children.'*

Peter Diamandis argues optimistically that our basic needs will be met through new technology. Explosive innovation will be the consequence. For example there's more than enough solar energy, but until now we don't use it.

Sandis: *'New technology will solve all the problems'*.

Monique has discovered the possibilities of post-digital design in the 'long distance kiss' by kissing a faraway friend with her mobile. She feels good in 'the augmented reality' through the Oculus Rift/VR helmet/ Google Glass.

Information is the new oil in a system full of data, that are filtering reality, There;s aslo a digital filter between us and the others. Do we exist outside the system? Is it possible to log out? (Mulder, 2014)

Hakan. *'It's the end of the world as we know it and I feel fine'* (REM)

D. Globalisation

'This is the ultimate, all-encompassing episode of globalization including the movement of capital, the movement of human beings, the movement of all matter of information and the movement of popular culture. How to prepare youngsters so that they can survive and thrive in a world different from one ever known or even imagined before' (Gardner, 2006).

For example in the supermarket products from all over the world are available.

Monique: *'Let's go shopping'*

Monique is also shopping with her ideas, Django has a different shopping style during the riots and CHillak doesn't want to shop at all. She rather goes to a thrift store like Kurt Cobain once did. Kristin and CHillak are worried about the future of Mother Earth. Kristin actively supports Greenpeace and CHillak develops a new sustainable life-style.

The forecast suggests a hot, flat and crowded future. We will see a cutback in energy supply and more energy poverty, a more diverse dispersion of plants and animals, a strengthening of petrol-dictatorship, an accelerating climate change and increasing inequality all over the world. All these elements interweave with global trends and will determine the quality of life in the second decade of the 21st century and further. We face global problems and that means our solutions will have to be global as well. Code Red is the highest level of threat in many official warning systems. Today's Code Green should alert us to take action for our environment' (Rifkin,2009). *'When the wind changes direction, there are those who build walls and those who build windmills'* (Chinese proverb).

Jeffrey Sachs states that the problem is clear and so is the solution. 'Human pressures on the ecosystems and climate, unless mitigated substantially, will cause dangerous climate change, massive species extinctions and the destruction of vital life-support functions. One sixth of the world population remains trapped in extreme poverty, resulting in tragic hardships for the poor and great risks for the rest of the world. But the end of poverty is possible in twenty years by improved seeds, irrigation and fertilizer' (Sachs, 2005).

We may get the problem of climate change under control. For a more sustainable and worthwhile future, we need to realize the Millennium Development Goals of the United Nations (MDGs) (Sachs, 2005).

1. Eradicate extreme hunger and poverty
2. Achieve universal primary education
3. Promote gender equality and empower women
4. Reduce child mortality
5. Improve material health
6. Combat HIV/AIDS, malaria and other diseases
7. Ensure environmental sustainability
8. Develop a global partnership for development

'Youth who are players in a global stage must cultivate the multiple identities that are required to function in diverse, often incommensurable cultural realities' (Suarez, 2004). The film consists of three global scenes. World War One is a world war through the participation of the colonies. Soldiers from the colonies have to fight at the front and mostly are killed in a few days. In Tarantino-style a group of youngsters

from Congo had to peel potatoes and survived. In the city of Kortrijk there's still a neighbourhood of their ancestors. The Cold War is a global conflict too. Both sides have friends and enemies all over the world. Sometimes the war is fought in a colony such Angola, Korea or Vietnam. Also the global financial Crisis spreads all over the world through the economical network.

E. Empathy and evil (entropy)

'And I say hey hey hey what's going on' (Four Non Blondes)

Is the film about good or bad times? It's about better times. Empathy and evil (entropy) are constantly fighting each other. This fight is personified by the actors. They may be perpetrator (Thomas), collaborator (Sandis), by-stander (Monique and Iqbal), protestor (Irina, Hakan and Kristin) or victim (CHillak). It's also important to give Thomas, the banker and Sandis as 'bad guys' the opportunity to tell their story.

Let's look from two perspectives and be inspired by Jeremy Rifkin and John Gray.

In the book 'The Empathic Civilisation', Jeremy Rifkin follows the red line of empathy through history. In the future we will and have to develop an empathic civilisation (Rifkin, 2009). The whole of history is a struggle between polar forces of empathy and entropy (evil) such as climate change and the proliferation of weapons of mass destruction. The solution is a transformation of consciousness into 'biosphere consciousness'. Rifkin looks back wistfully on the tranquil agricultural life that existed for a thousand years'. CHillak tries to live this life. But the twentieth century is not full of empathy, but a battlefield with many victims.

'What is required now is nothing less than a leap to global empathic consciousness and in less than a generation if we are to resurrect the global economy and revitalize the biosphere.'(Jeremy Rifkin)

Rifkin believes in the spreading of the European Dream, including inclusion, diversity, quality, sustainability human rights and the rights of nature and peace. Will a new synthesis of European and the Asian life style be created (Rifkin 2004)?

Hakan. *'This is not a financial crisis, this is a civilizational crisis*

On the contrary John Gray warns for evil that's inside each human heart. What will people think and do when circumstances are worsened? World War One and World War Two and the Cold war are historical examples. Maybe the rise of populist and extreme right-wing parties in Europe are a warning.

But evil can also be the bankers and managers that earn money on the apocalyptic scale predicted by Karl Marx. Simultaneously millions of young people are unemployed. The economist Thomas Piketty writes: 'The main driver of inequality--the tendency of returns on capital to exceed the rate of economic growth--today threatens to generate extreme inequalities that stir discontent and undermine democratic values. But economic trends are not acts of God.'. Although the chief executive of Goldman Sachs, Lloyd C. Blankfein believes banks serve a social purpose and he's just doing 'God's work.'

'The past can be transmitted to the future such as slavery, racism and genocide'
(John Gray)

'Humankind's presence on Earth is nothing but a cancer' and 'The worst has yet to come . We defend civilization against the odds' (John Gray)

In essence the film is about the clash between the protection and the violation of human rights. Hakan is a fighter for human rights in Turkey, a country with the most imprisoned journalists. (YouTube: artiewayne.wordpress.com/nickelback-video-if-ev.)

Hakan, Kristin, Irina, CHillak and Django are trying to fight evil in their own way. Kristin is spreading pamphlets of Greenpeace and feels imprisoned herself. Irina becomes a nurse in Aleppo, Hakan a journalist in Kiev and Django a street-teacher in the ghetto.

John Gray, Arthur Schopenhauer and Ozzy Ozbourne meet in 'the worst of all possible worlds'.

'Evil is in every human heart' (John Gray)



„La condition humaine“ (1993/1994)) Wim Kratsborn

‘Life Has No Meaning, and Death’s His Only Friend’

‘I’ve Seen the Future and I’ve Left it Behind’ (Black Sabbath)

‘Why have we forgotten what’s important in life?’(Rob Riemen). Has the Earth Spirit again taken over? Is money God? Is that’s why Michael Sandel wrote: ‘What money can’t buy’?

What’s going on? ‘Our society is a kitsch-culture and the consequences are radical.’ (Riemen, 2011) We are bored and looking for a kick in senseless violence, sadism, drugs, snuff movies, idols, games and child pornography? Are the media only ‘selling the drama’ (Live), showing terrorist attacks, tragedies and disasters every day?

Iqbal: *‘Western civilisation is about greed, pollution, porn, drugs and empty freedom. Religion is the only way to heaven’.*

The greatest fear is to be left alone. ‘What have all people in common? We should look for what’s universal: live in truth, do justice and create beauty. Only the Muses (art, poetry, music and literature) can tell you what you feel and what you experience’ (Riemen, 2011).

*'A new dawn of the human race
A new kind of wind blows from the sea
There's nothing more than just belief
Taking advantage of your needs
That's what I call religious'*
(*'New Dawn'*, RPWL)

The answer may be found by the learners themselves through an own learning style, including passion-driven learning and the five minds for the future. Education is the place to be.

'....we desire a world where all human beings have a chance to create their own answers, indeed to raise their own questions, and to approach them in ways that are their own' (Howard Gardner and Katie Davis, 2013).

However there's also the paradox of choice. Why more is less' (Schwartz, 2004).

'As the number of choices grows further, the negative escalate until we become overloaded' (Barry Schwartz). Than 'the multiple choice identity' is not saturated and may grow further. In abundance we need discipline to reach our goal and to be more free. We can also put out discipline to technology or to another person (Huijter, 2013).

There's another problem: why is everything for sale? Money matters more and even more because of the growing inequality. What are the moral limits? Can we pay kids to read books? (Sandel, 2012)

A consequence of turbulence is 'the saturated self' (Gergen, 1990). The actors in the film are exposed to pluralism, different cultures, and more diverse ideas, the self becomes more complex. Along with the many different roles and identities that many find themselves in, the exposure to the multiplicity of ideas challenges the view of a core or essential self. Extending one's identity is the overarching task of youngsters (Fülop, 2005).

The right wing with the five minds for the future as learning points

'The future is not like it was before'

What about the right wing of 'The Butterfly Touch'? Is it right or is there nothing left?

The right wing is filled with the five minds for the future (Howard Gardner, 2008):

1. The disciplined mind
2. The synthesizing mind
3. The creative mind
4. The respectful mind
5. The ethical mind

The viewer has to balance the five minds and link these learning points with the turning points in a liquid modern world (Bauman, 2005). Through 'The Butterfly Touch' both wings may be one.

1. The disciplined mind

It's essential to gather knowledge in at least one area in a multiple intelligent way. Even more essential is the development of skills and attitudes. Take your time. In the film emotional knowledge is visualised in the scenes, the roles, the tweets, the quotes and audiolised in music. Some actors have a disciplined mind such as Kristin about economy and globalisation, Irina about aesthetics, Hakan about philosophy, Sandis about technology (IT) and Chillak about nature.

Furthermore knowledge is imagined in the context, the landscape, the tweets and the 'To-Gatherbook'. For the implementation three booklets are designed including more knowledge, images, links and activities.

2. The synthesizing mind

Maybe this is the most important and basic mind because it's about using and linking different sources. The film is an energizer of the synthesizing mind by integrating

history, philosophy, music, economy, IT and technology. In a 'multiple society' multiple learning is needed. Kristin is a star in network-thinking. She's always searching for the unknown. Sandis is more interested in the relation between economy, technology and the past that's no history. Chillak is synthesizing nature, food, clothing and production and Iqbal religion, a past that's no history, philosophy and behaviour. Monique is overwhelmed by information and the world. She hides in her own bubble and feels 'appy'.

3. The creating mind

The creating mind puts forward new ideas, poses unfamiliar questions, suggests fresh ways of thinking and generates unexpected answers (Gardner, 2006).

Problem-solving is a creative endeavour and dilemmas are the red line in the film. The actors have to make a choice to survive. The aim is to make the right choices at the right time and place and to become a 'multiple choice identity'. It's hard fun.

While making the script I had to think outside the box too. Monique and Sandis have no creating mind and always stay in their comfort zone. Irina is creative because she bravely leaves her aesthetical world to go to Syria, working as a nurse in hell.

'You can't think out of the box until you have a box' (Gardner, 2006).

4. The respectful mind

The starting point is a group of nine persons who are different. In our brains we recognize identical and different groups: 'us and them'. In the film other identities and cultures are shown in a respectful way, such as the neo-nazi Thomas, the narcissistic Monique, the it-freak Sandis and the fundamentalist muslima Iqbal. Although Thomas is full of disrespect, Sandis weird and the banker is greedy, they also get the floor.

The banker to Monique: *'Let's dance until the music stops'*.

In this way the viewer looks through the eyes of others, who are not like him. On the other hand the disco and the festival are full of respect, while Mother Earth is respected by CHillak and Faiza Oulahsen from Greenpeace by Kristin.



Kristin (Anouk Hoekema) as Faiza in the film 'Hard to become who you are'

'Save the Arctic from oil exploration,

Polluted waves and green knights

Sometimes a flower is stronger than a power

All protestors change to one face for human rights

Sometimes you're dreaming.

Faiza sometimes'

('Faiza sometimes', Passengers in Time)

The aim of the film is to develop a 'multiple choice identity' that's flexible, open and empathic. Howard Gardner, Jeremy Rifkin, Mary Helen Immordino and Rob Riemen are right that education is the best way to create 'a multiple choice identity'.

CHillak: *'Young homosexual people are not free here'*

Hopefully the gay pride parade in Riga will be ok in the summer of 2014.

5. The ethical mind

'Are we human are we dancer' (The Killers)

The person with an ethical mind asks questions: Why am I here? What's my task? What do others ask from me? What's my meaning? He's doing good work that's excellent, ethical and engaging. This is about active citizenship, skills, knowledge and

understanding to be able to make informed decisions about their communities, respect for justice, democracy and the rule of law, openness, tolerance, courage to defend a point of view and a willingness to listen. A good citizen wants to challenge policies on the basis of principles such as equality, inclusiveness, diversity and social justice. Irina, Kristin, Hakan and CHillak have an ethical mind.

In the project To-Gather a festival was organized about inclusiveness in Coimbra in 2011. Go to: www.youtube.com/watch?v=HOI2bOUiQVo



'It's not on the map but the destination of all'

Learning styles and the booklets

'Each learner should have his own learning style' (Mary Helen Immordino)

The film is a passion driven way to learn, including history, philosophy, music, education, identity and empathy. Let's now enlarge the learning landscape and focus on the booklets with more knowledge, images, links to other films and music, post-digital design, the To-Gatherbook and the To-Gather-App. Brain-research proves that each person needs an own learning style, mixed with other learning styles.

1. Hakan and real life learning in human rights.
2. Irina and passion-driven learning in culture
3. Monique and mobile learning in her own bubble
4. Django and active learning in the ghetto
5. Iqbal and spiritual learning in religion
6. Sandis and blended learning on the worldwide web
7. CHillak and natural learning with Mother Earth
8. Kristin and network learning in the multiple society

As a follow-up three booklets are designed with learning routes, consisting of seven steps. Each step is the Zone of Proximal Development (Vygotsky).

The booklets may be used during the workshop or in the own curriculum related to a theme and/or disciplines.

Step 1: The sense opener

The sense opener may be a song, an image or a smell to experience the time spirit. In this step the learner always has to do an activity. The song may be designed as 'poetic technology (Daan Roosgearde), the image may be put in a context and the smell may be experienced.

In the scene 'World War One' a survival-package for a soldier in a trench has to be made. Songs are 'Keep the home fires burning' (Ivor Novello) in World War One, 'Heroes' (David Bowie) in the Cold War and 'Youth of today' (Passengers in time) in the Crisis.

Another sense opener is 'the eye ball' about an English soldier who's wants to eat his bread in the trench. After an attack with heavy explosions the eye-ball of his comrade is falling on the bread. .

Step 2: The source of knowledge

Emotional knowledge is gathered as text, a link to the internet or 'knowflakes', a mix of text, image, music, smell and taste. This is 'the sublime historical experience' (Ankersmit, 2007). The learners are 'flipping the classroom, including the To-Gather-App and YouTube. More music, films, knowledge and images may be used. The learner has to answer some questions like: What happened in your own country in WWI or the Cold War? What events occurred in the Arab world?

New knowledge may be placed in 'The Field of View', while the fields may be linked (network-learning and the synthesizing mind).

Step 3: The problem solver

In the learning process problem-solving is essential in combination with experiential learning. The network is activated and the result is lifelong learning (Vreugdenhil, 156-160).

'It's getting deeper than you guess, spinning around' ('Anachrone circles', Passengers in time)

These are some examples of problem solving activities in the booklets.

In WWI the song 'One' (Metallica) is used. It's about a wounded soldier who cannot see, hear, move and speak. In WWI soldiers have to fight or even die for their country?

What happens in Prague, Paris, Riga, Saigon and the Arab world during the Cold War? Reflect on the songs 'War pigs'(Black Sabbath), 'Revolution' from the Beatles, Blowing in the wind (Bob Dylan) and 'Credo' from Arvo Pärt. What's the impact? Do you know other songs about events at the end of the sixties? What are the dilemmas in the train compartment? The differences between eastern and western youngsters have to be respected? Send a postcard to the actors.

An amazing story: Once upon a time there's a count living in Berlin and his gardener is working in the garden. In the thirties the Nazis want him to cooperate, but he refuses. They take over the palace. After World War Two the communist live in the palace. In 1991 the count (94 years) finally is allowed to come home. The gardener (93 years) is waiting for him and says: 'Ich habe auf Ihnen gewartet Herr Graf' (I have waited for you count).

In the Crisis their own situation is activated through real life learning. Who or what is responsible for the Crisis? The Crisis is a good way to clean the capitalist system? It's a civilizational crisis. What is their own solution?

Finally film and music are energized, linking the turning points and the learning points. 'The Butterfly Touch' activates the brain of the viewer/learner. Another option is that the learners select their own dilemma.

Step 4: Let's talk

The talk may be about the identities in the quadrants and the past that's no history.

It may be live, analogue or digital. History is often still present in the young brains such as the fear for fascism in Portugal or the drive to search the unknown in Denmark

-How and why is WWI memorized? What are the remnants in your own country? Is WWI coming closer?

-Why is the year 1979 a turning-year? What's your opinion about the meaning of Charta 1977, Solidarnosc, Pope Johan Paul II, Reagan and Thatcher, Roger Waters and Deng Xiaoping?

-The lyrics of 'War pigs' by Black Sabbath:

*Generals gathered in their masses
Just like witches at black masses
Evil minds that plot destruction
Sorcerers of death's construction
In the fields the bodies burning
As the war machine keeps turning
Death and hatred to mankind
Poisoning their brainwashed minds... Oh Lord yeah!*

-Quotes as 'Dance till the music stops', 'If I think about the revolution, I want to make love', 'We are kicking the can', 'The winner takes it all', 'Business as usual', 'I'm the master of the universe' and 'The Credit Card Culture'.

-Why is inequality growing making some people extremely rich?

Step 5: Look at the film

Look at the film and use the To-Gather-App. Link step 1-4 and your own experience as a viewer. Activate and link the five minds for the future to the turning points and experience these in 'The Butterfly Touch'.

Step 6: Presentation

Create an own product about the film and present it to others in the classroom and/or on the internet (www.to-gather.org). .

- About WWI: Design and play a role-play of 4 persons. At the end Europe of the role play comes in, asking questions and giving answers.

- About the Cold War. Design To-Gather News about the year 1989 with images, smell, taste, music and words

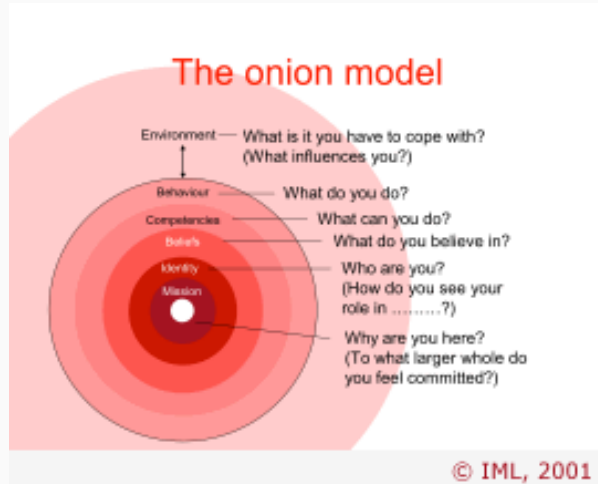
-About the Crisis: Write a script about the impact of the Crisis on your own identity.

-About To-Gatherland: Fill out the matrix. Where are the actors in 'mixed reality'? How do the actors learn? Who are they as citizens?

Step 7: (P)reflection

Reflection is an essential step. 'If people not only want to survive in such a world, but also wish to create a meaningful life with a sense of contributing to the world, they have to stay in contact with their own personal *identity*, and develop a sense of *self-understanding* (Heschel, 1965). This is a prerequisite for the growth of their own unique potential, for directing themselves in realising that potential and for relating to other people. Moreover, the

encounters with other people help us realise that we are not merely individuals, but that our lives are connected with others, in fact, that we could not survive without them. In other words, in the I-you-relationship, self-understanding becomes possible, as well as the awareness of one's *interconnectedness* with other humans. Core reflection is intended to focus both on the outer and inner levels of the *onion model*.⁷ (Korthagen, 2012).



Welcome in To-Gatherland and reflect on the meaning of the film for you? Fill out 'The Butterfly Touch' using remnants of WWI, the Cold War and the Crisis.

'Our will is the key. The believe in Humanity will give this will. Our Happy Energy religion will make us express our will. This religion needs to get its form. We need to make and establish our symbols, rituals, art, gatherings to express our believe in Humanity. All our media and communication-tools need to be used. In particular the youth need to be addressed. They are the future; they want to enjoy Nature and Earth too. Their idols play an example role. Festivals can radiate the new massage. Songwriters can make the right words and sentences that touch their hearts. Let each of us help to shape our religion. Let each of us express their believe in a sustainable Humanity.' (Wubbo Ockels)

It made me think of that brilliant song by Joan Osbourne:

*If God had a name, what would it be
And would you call it to his face
If you were faced with him in all his glory
What would you ask if you had just one question*

*And yeah yeah God is great yeah yeah God is good
yeah yeah yeah yeah yeah*

*What if God was one of us
Just a slob like one of us
Just a stranger on the bus
Trying to make his way home*

4. The To-Gather Tour

'Teach what you preach'

Almost 25 years after the movie 'The Wave', the film 'Hard to become who you are' is in the air, a story of 9 youngsters from Europe and the Arab world. The source of inspiration is the gathering with young people in the previous 43 years. The result is a turbulent journey through the past and the present (1914-2014), including a survival in a trench of World War One, a death dance in Auschwitz, a confrontation in the Cold War (1945-now), a revolution in the Crisis and a search for 'To-Gatherland'. It's a multi-perspectivistic and multi-sensory view on the youth of today.

'With a little help from my friends' (The Beatles)

As a passenger in time I have travelled across the landscape of Europe and the Arab world. To look as far as possible, I am *'standing on the shoulders of giants'* (REM) such as Howard Gardner, Mary Helen Immordino, John Gray, Jeremy Rifkin, Peter Sloterdijk, Matthew Bellamy, Michael Sandel, Rob Riemen, Roger Waters, Quentin Tarantino, Jay Winter, Daan Roosegaarde, Carl Smith and Norman Davies.

As a passenger in time, I meet many colleagues from different disciplines and students from 3 till 30 years. The products of To-Gather are designed and shared with teachers and students in schools, members of the networks of CiCe and ETEN and youth projects. Other sources of inspiration are conferences, To-Gather-festivals and working groups. A great help are Kees Vreugdenhil for the learning route, Henk Visser for the imagination, Bouke Mekel for the editing and Jan Doddema for the production, the actors and the other assistants.

The project To-Gather starts in 2006 and products are learning routes, the film, clips, songs, booklets and seven festivals. At a festival good practice is presented by the students and the teachers from the participating countries. A lecture and workshops are given and at the end is a performance of music by the band Audiofeel and Vanderlinde, theatre and dance by Margarita Kamjaka and Jeffrey Hoofs.

'Come to gather, right now' ('Come to gather', Passengers in Time)

There are festivals organized in Torhout, Belgium:

www.youtube.com/watch?v=ldgAmNhbCCo

in Presov, Slovakia www.youtube.com/watch?v=FEt4WVklboU

in Jurmala (Latvia) www.youtube.com/watch?v=yIPGZVzY394

and furthermore in Istanbul (Turkey), Haslev (Denmark), Liverpool (England) and Den Bosch (the Netherlands).



The year 2011 'The year of the protester.



Is 2014, 'The year of the balaclava'?

Extreme left and extreme right are trying to attack the democratic protestors in the middle. After the elections for the European Parliament it's about time to do something against anti-semitism, racism, islamophobia. Hopefully John Gray is wrong.

'To-Gather forever'

And now it's about time to go on the 'To-Gather Tour again to present and implement the film (or part of it) and the other material. The aim is to implement it in the curriculum of higher education and the highest groups of secondary education. We may come to your place to give a short lecture, show the film, do a performance and give a workshop. Also schools, conferences and film festivals will be visited to spread the good news. The program may last three hours or a whole day.

The program of the presentation

'For the benefit of Mister. K. there will be a show tonight' (John Lennon)

- 1. The sense opener**
- 2. The lecture**
- 3. The film**
- 4. The workshop**
- 5. The reflection**

1. The presentation may start in a multi-sensory way with the smell of perfume or a performance with music or dance (5 minutes)
2. In a short lecture (20 minutes) six ways to look at the film are explained:
 - a historical journey from 1914 till 2014
 - the development of identities of young people
 - a learning journey with different learning styles and the five minds for the future
 - a metaphysical trip including philosophy and sociology
 - a music-experience
 - brainbased learning with emotional knowledge, organizers, empathy
3. The showing of the film or part of it (World War One, the Cold War, the Crisis and the future (20-60 minutes) .
During and after the film the To-Gather App may be used related to identity, empathy, feedback, reflection and the five minds.

These are some reactions on the film:

'Oh my God, this is really real'

'These are stereotypes'

'Why are some young people so stupid?'

'I want to share it with my students?'

'It's a great juxtaposition. Mostly nothing came out of the youngsters'

'What is it all about?'

'It's an eclectic way to put all these things together'

'What's the connotation?'

'I was touched by the music. It was integrated in the film'

'It is moving'

'I really liked it'

4. The workshop with activities from the booklets (60 minutes). 'Multiple learning and 'multiple teaching' become one ('synchronization didactics') through reflection on the own learning process with the organizer 'The Butterfly Touch'. After the workshop participants put post-its on the poster of 'The Butterfly Touch'
5. Feedback with the To-Gather App, a feedback-form or a Q&A (15 minutes)

The follow-up

'Days of future past'

How may the film be used in or outside education as an energizer for further learning?

It's not my aim to change the whole of education, but to create creative, interactive and passion driven tools. That's why the whole film or parts of it may be integrated in the curriculum of history (World War One, the Cold War, the Crisis and the Future/To-Gatherland), philosophy, psychology, sociology, education, economy and aesthetics. Another link is to citizenship, human rights, values and norms, globalization and new technology.

Also the didactic booklet for each scene, the music-cd's ('The Musical History Tour' and 'Sound for Europe') and the new songs may be activated. Each booklet consists of background information, interactive working forms, material and links to the internet. In 2014 the book 'Hard to become who you are' will be finished as a source of knowledge for the film. The young actors will be ghost writers, looking at a subject from different perspectives.

Another future challenge is the cooperation with Carl Smith (London Metropolitan University) about the development of post digital design. It's about the gathering of the virtual and the real world.

'Hybrid reality tools are shaping our experience of a new blended digital/analogue space. These tools include gesture interaction, field of view technologies, wearables, smart things, cloud computing, and ambient computing. Post-digital design uses these tools to humanize technology via social and cultural applications. The combination of post digital design with hybrid reality tools is fundamentally changing the way we interact, allowing us to access new ways of seeing and knowing. Will experience design, hybrid technology, geo-learning and location based media will allow young people to build their identities and notions of citizenship (Smith, (2012).

Concretely we will focus on the use of the Oculus Rift, mobile apps and GLO-maker (Generative Learning Object Maker) to discover new virtual land, .

'Liquid life, just like liquid modern society, cannot keep its shape or stay on course for long. Life in a liquid modern society cannot stand still' (Bauman, 2005).

'In skating over thin ice, our safety is in our speed' (Ralph Waldo Emerson)

Hopefully we will meet at a festival as Lowlands, Pinkpop, Glastonbury, Roskilde or Sziget, because that's the place where young people gather.

For example the Sziget festival in Hungary aims to brand itself the "Island of Freedom", a "democratic republic without a leader, where every member of the society, either aboriginal or immigrant, has the same rights and commitments" and with its own rules, money, location and flag. It's a transcultural gathering of "Szitizens" and now reaching a population of about 400000 youngsters.

The presentation will be passion driven learning, including a sense opener, a short lecture, the film, activities and a performance. Another option is to organize a To-Gather Festival. After the gathering it may be less hard to become who we are!

'I am a landscape' - أنا الطبيعة

Music by Wim Kratsborn

Lyrics by Wim Kratsborn and Kinda Tabbah, Damascus, 2010

Imagine landscapes to go. Find your ways in spaces of flow

On shoulders of giants you look far. Look farther, look farther, you are a star

A good traveller never intends to arrive. Walk on fingertips to survive
Use the virtuality of an event ,with a little help, a little help from my friend

I am a landscape waiting for you. I am a landscape don't you know
We should come to gather and the landscape finally is you

Real and hyperreality. Fill your soul with love and empathy
Live along together in synchronicity as a multiple choice identity

I'm an organless body under my skin. Read your lips before I come in
And all I really, I really want to do. Is hang around, hang around with you

I am a landscape waiting for you. You are a landscape and it's hard fun
From learning points to turning point, 'the butterfly touch' will make it one

انا الط بيعة الات علم انا الط بيعة في ان تظارك

نحن الط بيعة الات علم - *We are a landscape don't you know*

نحن الط بيعة الات علم - *We are a landscape don't you know*

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