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The Role of Artistic Creativity in Shaping Humanity's Future

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Honolulu, Hawai'i



Nebula by Van James

It should be rather obvious that artistic creativity has been a major influence in shaping human civilization over time. Architectural, sculptural, painted, musical, poetic-dramatic, and artistically moved-dance evidence from the past makes this abundantly clear. It is only in the last couple of century's or so that doubt in the benefits and purpose of artistic creation have crossed the collective mind, the ever-intensely focused intellect of humanity; is art just subjective self-expression, is it redundant reproduction, is it a playful luxury and just an investment possibility? Is art at all useful or meaningful?

Therefore, many studies have been undertaken attempting to quantify and justify art's continued existence in our technological age. One such study in the US was sponsored by the National Conference of State Legislators asking whether art had any measurable significance in the education of young people. The governors of the fifty United States paid for experts from various fields to research this question. Their empirical findings were published under the title *Reinventing the Wheel: A Design for Student Achievement in the 21st Century*, (1992). With many statistics, graphs and charts, this study came to some rather enlightening conclusions, namely:

Art excites learners and keeps them curious to learn more.
Art stimulates creative problem-solving, decision making skills, and critical thinking.

Art promotes developmentally informed perception.

Art helps promote self-discipline, self-esteem, and self-awareness.

Art provides the possibility for alternative ways of assessing students.

Art builds cooperative learning and develops multicultural understanding.

Art can integrate all subject areas in a school.

Many other independent studies have added to this list of benefits provided by artistic creativity in education and other fields. And yet politicians, administrators, teachers and parents still cut funding for art, strike opportunities for access to art, and dissuade young people from pursuing careers in art.

In considering humanity's future it is of interest that Rudolf Steiner said, "Art must become the lifeblood of the soul," (*The Younger Generation*, lecture 12) and he clearly pointed to the need for all human vocations to develop "artistic feeling"; as in the art of education (Waldorf), the art of healing (anthroposophically extended medicine), the art of agriculture (biodynamic farming), etc.

It is with this present situation in mind that the Visual Art Section at the Goetheanum has recently taken-up the question, "The Creative in the Artistic Process and its Meaning for the Human Being and Social Processes." Conversations amongst artists have already taken place on this topic and will be pursued as a research project into the future through further conferences and gatherings.

In the same vein, the Visual Art Section of North America has committed to an extended research project into "The Importance of Artistic Creativity for the Future Development of Humanity." It has organized on-line groups in Canada and California to take-up this question with more groups envisioned in the coming months.

In addition, more than a hundred participants gathered recently on the Nurturer'Studio online platform in Asia to address the question "The Role of Artistic Creativity in Shaping Humanity's Future". Valuable experiences were shared

and recorded by the participants from twenty countries and a follow-up session is planned for the autumn with questions such as: what characterizes the beginnings of artistic creativity, what is the nature of being in the process of a creative activity, being in “the zone”, and what defines the conclusion of a creative process—when does one know an artwork is finished?

Because of the nature of these questions—however one wishes to formulate *the significance of art*—it suggests cross disciplinary collaboration with educators, health practitioners, social scientists, and others. For instance, an online conversation on this topic is planned with Waldorf alum (the field of youth work and education overlap here with the visual and performing arts). Tremendous potential gestates in the question underlying *artistic creativity*!

In Rudolf Steiner’s words: “The artistic must not be allowed to exist in civilization as a pleasant luxury next to serious life, a luxury we consider an indulgence, even though we may have a spiritual approach to life in other ways. The artistic element must be made to permeate the world and the human being as a harmonious divine spiritual law.” (*Essentials of Education*, lecture 3)

An important step in this Visual Art Section project is not just the gathering of previous research studies concerning the importance of art in the workplace, papers on the importance of art and creativity in education, medicine, therapies, commerce, politics and social life, but to question even deeper into what exactly is being tapped into, transformed and fashioned toward the future in the human being when artistic creativity is engaged in. And in this regard, how do we go about making art into *the lifeblood of the soul*?

The Presence of Stars

Bert Chase, Vancouver, Canada

[Abridged for length from a newsletter for the Anthroposophical society in Canada, Sept. '24]



Painting by H-E Cross

Attending to [the] great cosmic process, we are reminded of our interconnection with [the] vastness of cosmic light. There our birth’s star shines down upon each of us. This singular relationship between self and star is inseparable from our

journey through life. It stands behind, illumines, who we are.

This awareness reveals how remarkable the evolving of our soul life is. The thoughts, the feelings, the impulses that awaken within each of us are unique, just as our guiding stars are unique. This distinctness is essential for our journey to our self. This singularity appears as our distinct perceptions, our distinct questions, our distinct struggles and aspirations. These are the garments of an evolving unique person-hood.

With this awareness we are given the possibility of understanding why the thoughts and experiences that awaken within us are different from those of others. Why is it that thought can lead to such varied perceptions and opinions? From star to inner reflection, to unique thoughts, to distinct and separate opinions; is this stream out of the cosmos into the world, of necessity informed by the guiding presence of our star?

As an architect, I have been on a lifelong quest for the true sources that shape our world, the environments we create, the architectural forms we live within. Arising during my university years, this enigma led me to a critical turning point in life. This led to anthroposophy, Rudolf Steiner, and a lifelong field of inquiry. This, in turn, initiated a search for colleagues who have shared this quest. A commitment to the School for Spiritual Science and help with the founding and cultivation of the Visual Arts Section in North America followed.

Within the Visual Arts Section a critical concern for the ‘Way of Art’ has arisen. Humanity is now confronted with one of the most critical challenges of our time. What is it to create? With this question we must truly understand the interrelationship of substance and inspiration, the mystery of the soul and spirit.

Rudolf Steiner makes it very clear that nothing can appear in the world as the result of human effort, without the use of spiritual forces. Every act of creativity arises out of the mediation of the creative person between matter and the realm of unseen influences. This is the act of creation. These unseen influences lie within the spiritual universe, or the universe that the starry cosmos gives a sense visible expression of.

We know from all of anthroposophy, that these invisible influences are complex. Some support human evolution, and the essential dignity of the human being. Others work directly against human evolution. The creative act bridges these worlds, bringing human beings into direct relationship either with those beings who support a true evolution, or those who stand against it. Understanding, truly grasping, this fundamental reality of the creative act is essential for the cultivation of a bridge between the visible and invisible, the material and spiritual. This affects everything that we do, as this foundational human capacity is now under direct attack.

Human creativity has been harnessed to develop tools that are inspired by spiritual beings, who Rudolf Steiner cautions are not helpful. These tools have evolved to the point where a collective, if generally unconscious, agreement exists that these technological instruments have what appears to be, a kind of intelligence, artificial intelligence.

The evolving perception within human culture is, that these technologies, as they now appear to have their own intelligence, can assume all the capacities that humanity has cultivated over millennia. Central among these is the capacity for creative invention. So, the general, current agreement is that artificial intelligence can create.

This asks us to negate the most fundamental gifts of the human being, the capacity to invent, to bring about something completely new, something that has not yet been revealed within the material world. Creativity has to do with a mysterious magical capacity, unique to the human being. This is a capacity to engage with the 'not yet revealed', to perceive what might gradually come into being out of the spiritual world.

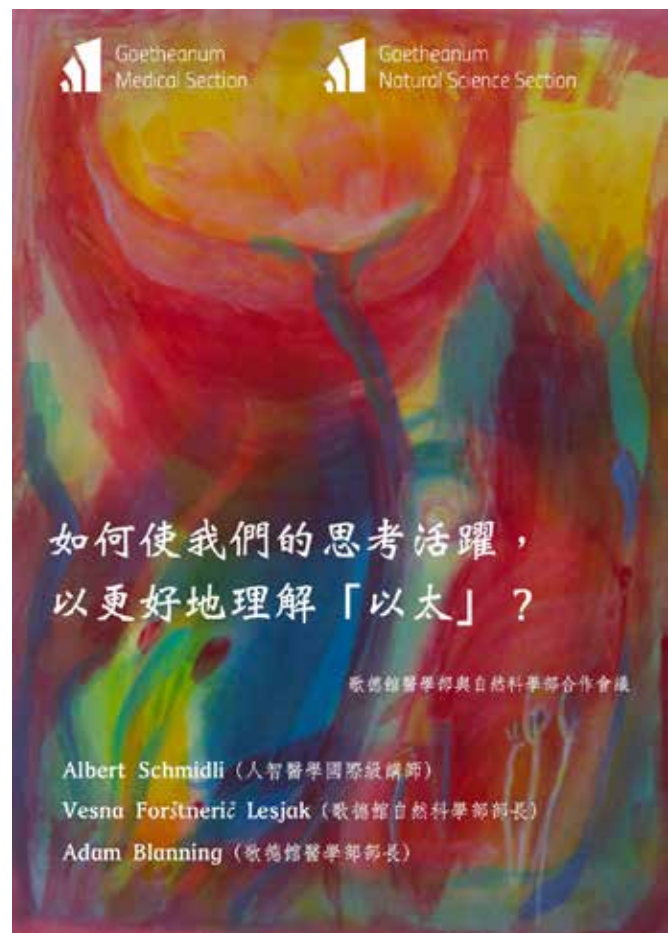
The currently cultivated belief in artificial intelligence as a form of superhuman reality, a presence that can ascribe to itself the most sacred of human capacities, is one of the most profound challenges to humanity's future.


Recognizing this, the Visual Arts Section worldwide has taken up a deep exploration of the nature of creativity, and its relationship to reality, both material and spiritual. The intention of this deep inquiry is to more fully understand this phenomenon, and to do so in a way that our fellow human beings can recognize and appreciate.

Dear friends, let us go out under the cleansed skies of Michael. Let us turn our gaze upward and experience, at the core of our being, the sacred thread that unites each of us with our star, ever faithful, there in the vast complexities of the cosmos. Let us attend to the miraculous interrelationships of these individual points of radiance, forming constellations. Experience this presence of the stars both within ourselves, as individuals, and within the human family.


Can we learn to experience our incomprehensible differences as the working of these points of light into our individual personalities, essential for the forming of the constellations that bring us as individuals into relationship with others?

Can we recognize that, in our anthroposophical striving, we already are communities of researchers, carrying key questions that shape our lives? Is spiritual strength present when we recognize these interrelationships, that we are indeed developing those organs needed to bridge the cosmos of spirit and humanity?





Northern California Waldorf Teachers Conference
Renewing Our Commitment to the Health and Well-Being of the Growing Child in the 2020s
With Keynote Speaker, Dr. Michaela Glöckler



Sunday, February 16 - Tuesday, February 18, 2025 | 9am-3pm

Conference Fee: \$250
 Please note this is an in-person only event. A discount is available for group signups.

San Francisco Waldorf School | 2938 Washington St. | San Francisco, CA 94115

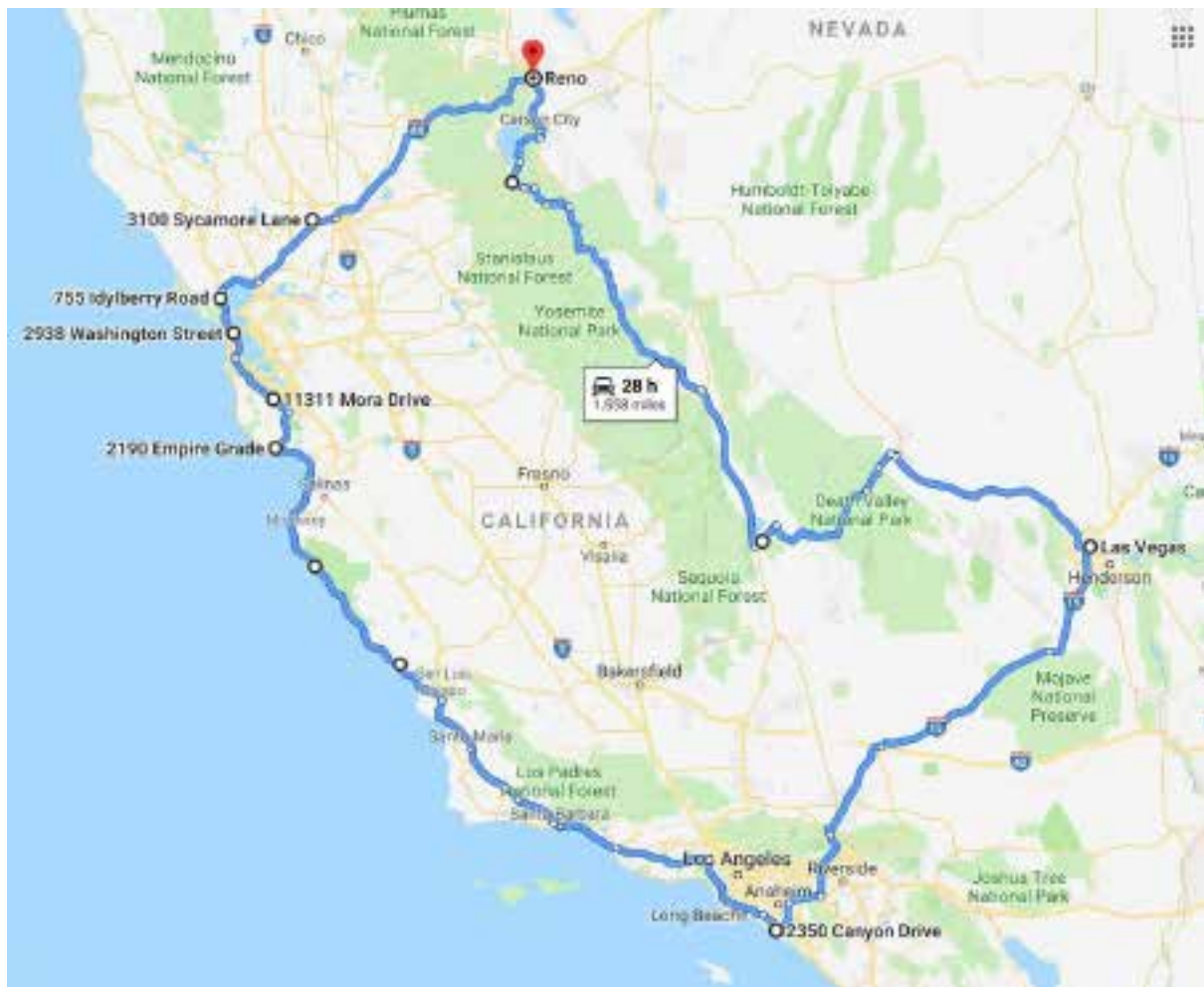
For more information, please contact:
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THE PATH TO ORGANIC ARCHITECTURE

Project of the Waldorf School campus in Reno

Oldrich Hozman, Prague/Dornach, CZ/CH

When I was about to come to the United States of America in May 2019 to design the newly planned Waldorf School campus in Reno, I planned a study trip right after my arrival. Because I wanted to visit and see all the Waldorf schools in California. There was only one in Nevada and I was supposed to be there to develop it. I wanted to connect with the spirit of anthroposophy and the spirit of the landscape in Nevada and California. So I planned a round trip through Sacramento, San Francisco and then up the west coast of the United States to Los Angeles. I visited most of the Waldorf schools and Waldorf kindergartens. In order to perceive the nature of the high mountains and valleys of the Sierra Nevada, I then drove back inland. I wanted to see Death Valley, the Las Vegas area, and the Colorado River. I was returning through national parks (eg Yosemite) towards the capital of Nevada, Carson City. And then around Lake Tahoe and the Truckee River back to the city of Reno. Only after arriving in Reno, Nevada, I started working as an architect on the design of the new Waldorf school campus.



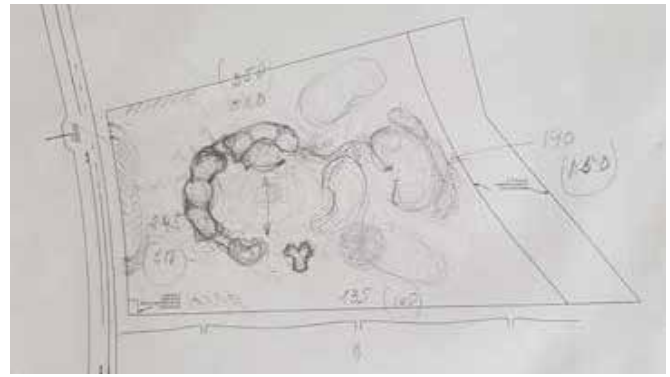
At the very beginning of the design process, I observed the surrounding landscape of the city of Reno together with a college of teachers and together with several active parents. We have been to the property several times. I recommended that each of them choose a place on the horizon. It could be a valley, a saddle or some mountain ridge. And then each of them modeled this landscape motif. Thus, the whole group gradually tuned in to the character and spirit of the surrounding landscape. The participants also became aware of the movement of the Sun across the sky and the world directions. Later, it helped us in the consensus design of the entire school campus.



This was followed by the participatory design of the newly planned school campus. My method is to allow future users to be personally involved in the design process as much as possible. From the beginning, I involve them in artistic processes during the creation of designs. In this way, the higher spirit of inspiration of the whole group can be manifested. It also becomes possible to capture and connect with the spirit of the place, which refers to the unique character of a specific plot of land.

To support this connection, I invited the workshop participants to walk individually from the borders of the plot to its center. This exercise helped them attune to the essence of the land and contribute more meaningfully to the design process.





The participants of the workshop were asked to draw on a prepared map where they felt the mood of the outer street ended and where they perceived the possible start of the school's construction. It was an exercise in sensing and perceiving how far inward from the boundary of the property construction could begin.

After everyone completed this exercise individually and marked their impressions on the map, we met to share our observations. Remarkably, the results were very similar. This led us to a collective agreement on the sensed boundaries for the possible start of the buildings relative to the land borders. We marked these agreed boundaries on the prepared mat beneath the model.

Following this, we had conversations about the necessary number of rooms and the types of educational spaces required for the campus. Once the list of rooms and their respective sizes was complete, I cut them to scale from paper. We then began the conscious process of placing these scaled room representations in context on the plot map, aligning them with the collective vision.



To summarize, we first worked with the spirit of the surrounding landscape, allowing its character to guide our understanding. Then, we attuned ourselves to the genius loci—the unique essence of the place—and subsequently to the spirit of the individually proposed buildings. All of this was achieved through a calm, contemplative, and creative process.

We listened to one another, building upon each other's ideas and thoughts. After a participatory process and mutual agreement, the basic building masses were placed at specific locations that harmonized with the collective vision and the land's natural flow.



Locations in the model were determined. At this point, another creative and simultaneously social artistic process began. Together, we started shaping the masses and volumes of the buildings. The Waldorf teachers contributed valuable insights into what shapes are appropriate for each developmental stage of a seven-year child period.

For example, the shapes of the kindergarten buildings were designed to be softer and more rounded than those of the elementary school buildings. A very young child benefits from rounded and enclosed shapes, such as an indoor play yard, which provide a sense of safety and nurturing. Meanwhile, a child in the second seven-year period can thrive in more individualized and well-defined architectural forms, which reflect their growing independence and evolving perception of the world.





In this joint phase of creation, inspiration from the shapes of the surrounding landscape also manifested itself. Impulses emerged as memories of modeling small sculptural forms inspired by the nearby mountains. I also encouraged the group to observe the mineral, plant, and animal kingdoms in the area, teaching them to notice evolving shapes and changes in the rhythm of the day and the seasons.

As a result, the roofs began to come alive, expressing rhythm and movement. A metamorphosis of shapes emerged naturally, reflecting the dynamic spirit of the landscape. There was no need for excessive discussion during this process. Instead, the focus was on fostering a calm, creative mental atmosphere. Hands and fingertips seemed to shape and connect forms intuitively, manifesting the group's shared artistic will. This so-called "willing" activity represents the spiritual forces of the Thrones—Spirits of Will. Through free action, wisdom enters the emerging forms.

In this collaborative process, the group gradually elaborated and deepened their work. The Spirits of Wisdom (Kyriotetes) acted through the rhythms of the emerging, interconnected forms, influencing the etheric level. In organic architecture, this rhythmic experience develops further into a mood, reflecting the astral level where the Spirits of Movement (Dynamis) operate. At the highest spiritual level, inspiration, intuition, and imagination were allowed to flow into the creative process—both from individuals and the collective. These are the Spirits of Form (Exusiai), representing the level of individual organization (the "I") or the higher Self that spiritually guides the group.

When these spiritual forces are invited into the creative process, a profound experience of total consensus emerges. The participants not only appreciate the resulting designs, but also feel a deep connection to the landscape, the land, and the surrounding environment. These forces imbue the work with qualities of hope and aspiration, awakening the will to act. They carry the group forward, helping to explore further possibilities for realization and creating an overall foundation of health.

When considering the content of the plan for the school campus, we were also inspired by children. We sought their wishes and ideas about what they would like to see in the buildings and gardens of the school. With seventh- and eighth-grade students, I modeled their ideal vision of a school, including its placement within the terrain and specific details of the buildings, playgrounds, and gardens. Certain motifs emerged frequently, such as groups of large trees, orchards, gardens, or water features. These ideas likely stemmed from the scarcity of trees and streams in Nevada's suburban areas—natural elements that children instinctively yearn for.



In this way, it became possible to incorporate the ideas and needs of teachers and parents, as well as the wishes and dreams of the children, into the entire project. This inclusive approach ensured that the design reflected a harmonious balance of perspectives and aspirations.

In today's world, and even more so in the future, the social process of preparing for construction will become increasingly important—just as important as the social process of the construction itself. On the journey toward individualization, each of us seeks ways to express ourselves through our personal biographies. Similarly, every social group strives for its own self-determination.

Through artistic anthroposophical work, we are enabled to achieve this. It is this connection—between individuals, groups, and the broader spirit of creation—that unites us. That was, and remains, the ultimate goal of this project.



Completed model of the campus of the Waldorf School in Reno, Nevada.



View on grade school buildings



View of the campus from the north



The floor plan of the campus area is thoughtfully organized to reflect both functionality and harmony with the surrounding environment.

On the left side of the campus is the grade school, which includes a multi-purpose cultural hall. Above this are the music hall, workshops, and a eurythmy hall, providing spaces for creative and artistic expression.

At the center of the campus is the administrative building, along with facilities for teachers, ensuring easy access and a central hub for coordination.

On the right side is a cluster of kindergarten classrooms, designed with soft and nurturing forms to meet the developmental needs of young children.

In front of the administrative building, there are expansive biodynamic gardens, orchards, and stables for small animals. These features provide opportunities for outdoor education, hands-on learning, and fostering a connection to nature.



For a more detailed overview of the creation of the Waldorf School campus project in Reno, Nevada, please visit the following website:

<https://www.arc.cz/en/portfolio-item/architectural-design-of-the-waldorf-school-and-kindergarten-in-reno-nevada-2019/>

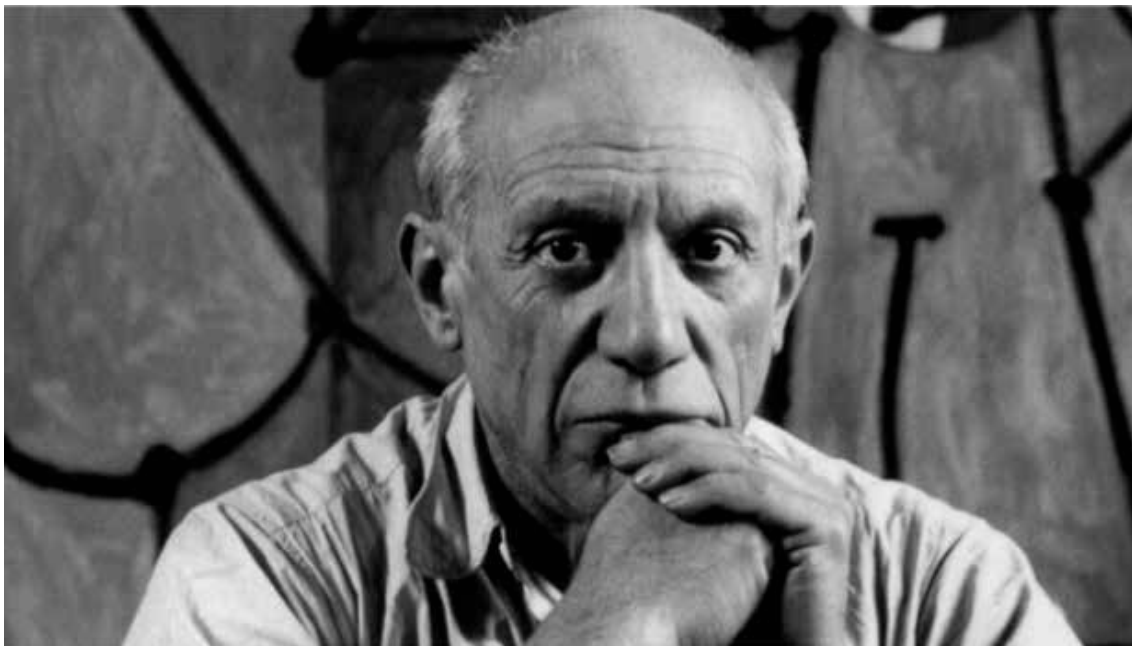
Art for Art's Sake?

A statement made by Picasso which was in an interview that appeared in *Libero Nero* in 1952. The Maestro said:

“In art the mass of people no longer seeks consolation and exaltation but those who are refined, rich, unoccupied, who are distillers of quintessences, seek what is new, strange, original, extravagant, scandalous.

I myself since Cubism and before, have satisfied these masters and critics with the changing oddities which passed through my head and the less they understood me, the more they admired me! By amusing myself with all these games, with all these absurdities, puzzles, rabuses, arabesques, I became famous and that very quickly. And fame for a painter means sales, fortune, riches. And today, as you know, I am celebrated, I am rich. But when I am alone with myself, I have not the courage to think of myself as an artist in the great and ancient sense of the term. Giotto, Titian, Rembrandt were great painters.

I am only a public entertainer who has understood his times and exploited as best he could the imbecility, the vanity, the cupidity of his contemporaries. Mine is a bitter confession, more painful than it may appear, but it has the merit of being sincere.”



Lit House Youth: Empowering the Youth through Literature and the Arts, an initiative from the Philippines reaching out across cultures

Tintin Ongpin-Montes, Manila, Philippines



Young writers working together with LHY founder, Tintin Ongpin-Montes

Lit House Youth is a Waldorf-Steiner inspired non-profit center that aims to provide young people a safe and brave space for self-development through holistic activities focusing on poetry, creative writing, literature, and the arts. Our program enables adolescent and young adult students to build and take part in a community of creative individuals who strive to learn about themselves as they grow while learning about others and the world they live in. As an advocate of Social Threefolding, Lit House Youth's major advocacy is partnering with public and private schools and NGOs in need of support for extracurricular writing education for their students.

Now on its 17th year, our pilot workshop, The Write Way Creative Writing Workshop for Teens, actively seeks partnerships with underserved communities where we can contribute to providing equal access to quality literature and writing



Young Meranaw writers from Marawi in Mindanao, Philippines, a partnership with Duyog Marawi, an interfaith NGO for peacebuilding.

education and helping young people develop their writing skills, creative expression, literacy, and overall love for the Humanities and the arts. Our activities include creative writing workshops, writers' camps, lectures, arts and crafts workshops, readings, and other cultural events; all of these are designed within the Waldorf-Steiner pedagogical framework and Social-Emotional Learning goals. We are funded by students' fees as well as community-supported funds.

Lit House Youth is facilitated and taught by its founder, Tintin Ongpin-Montes, an upper school Waldorf teacher from the Philippines. She brings Lit House Youth programs through her work as its main teacher and as an upper school teacher and mentor in Steiner schools and initiatives in the Philippines and other countries in Asia and Europe. At Lit House, we believe in amplifying the youth's voices through the power and hope of their words. With this, we believe that our society can transform into one with compassion and hope, awareness of one another and moral responsibility for positive change, and ultimately, radical love and joy.

If you feel inspired to get in touch, collaborate, or in need of support for your adolescent literature education programs, we may be reached at lithouseyouth@gmail.com.



This Is How They Grow Up: Reshaping the Traditional Class & Project Experience at the Tripat School, Thailand

Tintin Ongpin-Montes, Manila, Philippines

Upon entering the Tripat primary school building common area one late October afternoon, I was greeted by an array of students' works on display: handbound books opened to pages with daily journal entries, nature sketches, and scribbles; woven baskets and trays with rice seedlings; a wooden contraption that I later learned to be a simulation of a seedling threshing machine; paintings of trees, rivers and streams, and monks in saffron-colored robes; traditional Thai flower baskets and ar-

TEACHER PROFILE

TINTIN ONGPIN-MONTES

Ms. T, Momma T, or Tintinus to her students, Tintin's interest in working toward positive social change led her to a teaching path at a pioneer Steiner-Waldorf School in the Philippines where she has been an upper school Literature and English teacher for eighteen years. She has worked for marine conservation projects, children's rights programs, and youth advocacy campaigns in the country. Her life's work is a convergence of passions: books, poetry, creative writing, artmaking, and working with young people to create spaces for empowerment, growth, self-discovery, and community.



As a Waldorf teacher, freelance writer, workshop organizer and facilitator, Tintin has worked with high schoolers from all over the Philippines, China, Cambodia, India, Korea, Thailand, Switzerland & Germany.

She is the founder of **The Write Way Creative Writing Workshop for Teens**. This year, Tintin will start up **Lit House Youth** a non-profit that will support underserved public high school students in the community.

Tintin was born and raised in Tondo, Manila, where she first discovered her love for teaching, learning, playing, and ultimately, the world.



rangements; soldier fly larvae in transparent cases; handmade posters with diagrams and descriptions of community experiences like catching fish and planting rice; a small clay diorama of a rice paddy with evergreen rice stalks to be "harvested"; and photographs of students in various community activities. These were the outputs that Class 8 had shown during their two-day presentations of their camp project. Immediately, as a viewer, I was transported to what the students had experienced, stirring a sense of awe and wonder in me.

Rethinking, redefining, and reshaping traditions in our teaching

For a decade now, the school has been doing the traditional format of the Class 8 Independent Project that many Waldorf schools all over the world do every year: eighth-graders choose a topic to study independently for half-a-year to sometimes a whole year, write a research report, create an artistic output, and present to the school community the lessons and insights that they have learned. It aims to develop independence, academic rigor, and love for individual learning among the students, and to generally show their readiness for the next stage of their education. However, for the academic year 2024-2025, the Tripat School Class 8 teacher Nattiya Klampinij (Khru Anne), together with the middle school faculty, decided to explore a different path for the current Class 8. Instead of individual projects, the class will go on a camping trip to a local Thai

village, learn there, and present their experience to the school community after. Naturally, as with all new uncharted paths, questions and apprehensions arose: *Will it work? Will the class still gain what they need without the usual Class 8 project?*

The children are the curriculum. What does this look like for a post-pandemic 21st century generation of children and adolescents?

Khru Anne has observed that through the years, while the students do achieve the objectives of the projects, the engagement of previous eighth-graders has varied from being deeply engaged to expressing bouts of ennui and stress. "[In Waldorf education, we recognize] that everyone is not the same. Every child is an individual." Khru Anne further shares, "I needed to renew, reflect, and see what really fits my class... As individuals, I see my students' strengths and what they still need to develop. I know that I need to guide them but also allow them to grow on their own destiny."

One of the basic principles of Waldorf education is designing lessons and activities that appropriately and holistically address the developmental needs of the students. The human being in front of us is at the core of our task as Waldorf educators. Rudolf Steiner emphasizes this when he says in one of his lectures to teachers, "Where is the book in which the teacher can read about what teaching is? The children themselves are this book. We should not learn to teach out of any book other than the one lying open before us and consisting of the children themselves."

With a class of varying learning abilities and styles as well as unfolding personalities, Khru Anne deeply reflected on what would serve the class best. She was then reminded of the fact that her class grew up at the time of the pandemic where they experienced the isolation and struggles of learning online. "This is how they grow up," as Khru Anne describes her class, she recognizes that there were gaps that needed to be filled and opportunities to learn together that they needed to have this time. In fact, this is the situation of many children and adolescents around the world who were impacted by growing



Some of the students' presentation outputs of Tripat School Class 8 Camp

up and learning during the pandemic. This is the “aha moment” for Khru Anne as she thought of her class who is about to transition from primary school to upper school, *“They need to stay together. Learn together. But also be independent while learning with others.”*



Tripat School Class 8 making traditional baskets with the Ban Pha Biad village basket-weaver.

“Local life with wisdom”: Ban Pha Biad village in Chaipayum Province

In these highly individualistic times that we live in, how can we foster deeper collaborative learning among the class, while also connecting to the adolescents’ local community? How can they get to know themselves more deeply and more authentically, get in touch with their roots and cultural identity, and bring these with them as they cross the threshold from childhood to adolescence and into their own emerging Self? How to achieve all these and also meet the usual objectives of the traditional Class 8 project— so that, in the end, the line *“I look into the world”* that the students say every morning, would truly resonate within them?

“So I searched on Google, ‘local life with wisdom,’” Khru Anne delightfully recalls with a chuckle. Having thought of her class and their needs, she then thought of the following conditions in looking for a community suitable for the camp:

- It has to be a village in Thailand where the locals live in close community with one another and where they generate their own source of livelihood, practice indigenous/ traditional crafts and ways of living.
- The locals must be actively involved in the daily life of the village. This will give the students a daily, practical rhythm as they immerse in the village life, while also learning the arts and crafts and social and economic dynamics in the community.
- There have to be “specialists” or “experts” in the community who can then teach the students the craft or practice that they do. This will then give the students the experience of an apprentice seeking the guidance of a mentor or an elder guide, which

transcends the usual classroom/academic experience.

- The village must be a nature’s haven so that the students will experience being surrounded by nature and its beauty every day. Khru Anne also considers the specific needs of students, e.g., one boy needs to have a lot of space for him to walk around, feel free.

Ban Pha Biad in Chaipayum is located in the northeastern part of Thailand. The way of life of the people here is tied to the water—its springs, streams, and river. They make use of traditional wisdom and technology in harnessing the water and sustaining their livelihood. *“Here, the students learned that nobody owns the water. It is not about ownership or property or not about the money,”* Khru Anne explains. Because of this, the people’s lives are intricately tied to one another and they feel responsible for everybody—from grandchildren to grandparents, everyone shares and works together in the community. In a globalized, consumerist, digital yet divided world, working for the benefit of the whole community is a valuable lesson for the class.

Daily village life for Class 8: Learning together and Deepening individually

Together with three other teachers, Khru Anne accompanied Class 8 in immersing themselves in village life for nine days. Their activities included the following:

- Cooking local menu like the khao porridge
- Doing the rice offering
- Climbing the betel palm trees and picking betel nuts
- Organic farming
- Cultivating black soldier fly larvae to help promote zero waste in the village
- Basket weaving
- Tree planting
- Volunteer work - cleaning in the temple areas
- Practicing “Tu - num” for sharing water
- Making fish traps
- Working and playing with the children at the village school
- Forest bathing and walks to the spring

Clearly, it was important for the class to experience the *genius loci* or spirit of the place, which is intrinsically connected to the cultural identity of the students. Khru Anne also adds, *“This village is like our school. Everybody is welcome. There*

is warmth. Everybody knows everybody. They all work together, share, and show responsibility for the whole village.” The value of relationships and interconnectedness with one another was evident in the camp’s vision.

“We stayed in the village for eight nights and nine days. For the first six days, the whole class learned the same things together. For example, they all did basket making, fish traps, planting. We also had a common learning space, like the temple. Then on the seventh night, I asked them to choose an activity that they wanted to learn more about for the next two days.”



Every day, the students went along the health-giving rhythm of the village people: doing the same practical and purposeful tasks—if one fails to fulfill their tasks, then the rest of the community would be affected. They helped prepare and cook their meals, learned about traditional processes like fish catching and betel nut harvesting; had dialogues with the monks and elders in the village and learned about stories of growing up in the community. *“Life in the village is slow; life is not lived in a rush. Most of the students are familiar with city life so this is different for them.”* In a way, the village people were the students’ teachers, the daily life the lessons, and the village itself the classroom—what a way to learn! Indeed, during the presentations after the camp, most of the students marveled at the fact that the people of Ban Pha Biad were open, kind, and had a joy for life.

Aside from these daytime activities, the class would gather together with the teachers after dinner. They would review the day, have conversations about what they learned, what touched them the most, how they did and what else they could do better for the next day. When the task of choosing an activity for themselves was announced, they were encouraged to choose what they truly wished to concentrate on.

“So after the group experience, now they have their own individual experience. I wanted them not just to learn, but to really understand.” They were in charge of choosing their own “wisdom place”, as Khru Anne described it— an exercise on autonomy and agency.



Tripat School Class 8 giving their presentations about their camp.

This is how they need to grow up.

“Time is so quick, I want more days to stay.” As teachers, we know that when students learn to be engaged in their head, heart, hands, they themselves will show this. In reshaping the ways we teach, in ways that go beyond the so-called Waldorf traditions in the curriculum, we are able to meet the students where they truly are in their development, and in the reality and times that they live in.

In this new “Class 8 project” experience, the students learned *how to be*, how to grow up, so to speak. They did not learn through academic research only, but through something more enriching, meaningful, real, and profoundly human. To this, Khru Anne adds, *“I think this was a valuable experience for them. It taught me a lot, too. We learned about people’s lives, nature.”*

They learned about what it means to have money that is meaningful. This was real for them because they lived it.”

By working together, they gained new knowledge about their own culture, practical life and technology. They discovered insights about themselves and others, immersed themselves in a community that lives in a culture of care and kindness, as well as ethical responsibility for the people and the environment.

With the school’s and the teachers’ willingness, flexibility, and creativity to reshape education practices, the class was accompanied in their journey through the last year of their primary education in a meaningful and authentic way, ushering them fully into the threshold of adolescence.



Eurythmy accompanies people into harmony, balance and freedom. I speak and sing with my hands and feet. Inside, I move around the room and enjoy it. The audience breathes with me, children were able to experience this beautifully... The Eurythmy Foundation course concluded its course after 2 years of eurythmy!



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Van James, Artistic Director

Year One of the new painting program at the AnthrOArt Center, Shan Mei Zhen in Taichung, Taiwan, concluded in November 2024 with a review of Rudolf Steiner's spiritual scientific indications for color and painting and saw the beginning of Year Two which will be working with various methods arising out of these indications.



Participants at the conclusion of the first-year AnthrOArt Painting Course.

This past summer featured the final on-line semester focusing on the Nine Nature Mood Sketches for Painters and the last Four Large Watercolors (New Life, The Three Crosses, Archetypal Plant and the Archetypal Human/Animal) after work with Rudolf Steiner's color theories, Friedwart sketches and other motif training sketches. A recording with Chinese subtitles and a period of extended viewing was available to all of the course participants that have continued with the program through the entire year. Thirty-six art teachers and educators attended the final in-person session with thirteen artists and teachers receiving a certificate of completing all of the course work from the year.

The start of a new second-year program, also in November, explored the mysteries of *Color Metamorphosis* as developed particularly by Gerard Wagner. This session was built on the experiences of the previous year visually revealing the deeper nature of "painting out of the color" suggested by Rudolf Steiner.

Starting in January 2025 an on-line semester with Iris Sullivan presenting Laine Collot d'Herbois' work in *Light, Darkness and Color* will proceed monthly from Maui, Hawai'i. Then, an in-person course in May with Dr. Fiona Campbell of Australia teaching Beppe Assenza's basic *Color Exercises and Motifs* will be presented. To conclude the second-year

program an on-line summer-autumn semester with Van James will explore Hilde Boos-Hamburger's *Creative Power of Color*, (which will be of particular interest to teachers) and prepare for a November 2025 Year Two conclusion.



The Second Year program began with a study of Color Metamorphoses, based on the work of Gerard Wagner.

A Year Three is envisioned for the study of Rudolf Steiner's indications in Graphic Design (book covers and posters), Black and White (slant-line) Shaded Drawing and the linear art of Form Drawing. The first year is not required for participation in the second or third year but it is possible to makeup the Year One program. Enquire at the email address below.

This unique visual art's program, AnthrOArt, is open to all those interested in the visual arts as initiated by Rudolf Steiner and developed by some of the important early pioneer artists within his circle of influence. Beginners as well as experienced artists are welcome for any portion of the program, in-person, on-line or both.

For more information contact: smz.waldorf@gmail.com





The Divine, Nature, and Humans

PAULA BOSLAU · JULY 21, 2024

Denpasar, Indonesia. **Biodynamic agriculture first arrived on the Indonesian island of Bali in 2019. Since that initial impulse, a committed community has formed. An interview with Etha Widiyanto from Biodynamic Bali.**

What does biodynamic agriculture look like in Bali?

In October 2022, some of our members participated in the Asia-Pacific Biodynamic Conference in Malaysia. Since then, we have given many introductory courses and several workshops on making biodynamic preparations for local farmers. For example, we use cow horns and cow manure from the region to produce horn manure. This makes it easy for local farmers to adopt practices such as the preparation 500. As they are used to religious rituals in their daily lives, it is natural for them to integrate these practices into their farming methods. The principles of biodynamics are in line with the Hindu philosophy of maintaining harmony between the divine, nature, and humans and recognizing the interconnectedness of microcosm and macrocosm.

Biodynamics came to Bali for the first time in 2019. What was the reaction of the local population?

The first biodynamic meeting in Bali was attended not only by locals but also by people from other islands in the

archipelago and from Malaysia. This diverse group showed that awareness and curiosity about biodynamics are growing, especially among those interested in sustainable agriculture beyond organic farming and those concerned about food quality. Although the term “biodynamic agriculture” may be new to farmers and communities in Bali, the underlying philosophy is closely linked to the traditional Balinese farming concept of “wariga”. This similarity to Balinese culture has made it easier for the locals to adopt biodynamic principles.

What do you hope for in the future of biodynamics in Indonesia?

Our goal is to build a strong foundation for the biodynamic community and encourage more farmers to adopt this agricultural approach. We are working on creating a national action plan to promote biodynamic farming methods on a larger scale. The benefits of biodynamic agriculture, such as the regeneration of soil and biodiversity, will not only benefit farmers but also the wider community. Our efforts today will make a major contribution to a healthier environment and a better quality of life for our future generations.

Contact biodynamicbali@gmail.com

Translation Charles Cross

Photo Yohan Tedjaprawira



Parzival in Australia

Mount Barker/Land of the Peramangk Aborigines, Australia. The Australian Ink Pot Arts Theater Ensemble performed *Parzival* under the direction of Peter Oswald at the Theater Festival, hosted from July 10 to 14 at the Goetheanum. Their rendition of the British saga is complemented by Aboriginal cultural elements and the flora and fauna of their country. An interview with Peter Oswald.



Biodynamics in Asia

PAULA BOSLAU

Puerto Princesa, Philippines. The next Asian biodynamics conference will take place in the Philippines. A group of young biodynamic farmers did not want to wait until the next planned Asian conference in 2025 and, ...

Puerto Princesa, Philippines. The next Asian biodynamics conference will take place in the Philippines.

A group of young biodynamic farmers did not want to wait until the next planned Asian conference in 2025 and, therefore, spontaneously organized an "Asian Biodynamic Training and Networking Conference" for this year in the Philippines. The conference will take place from November 28 to December 1 in Puerto Princesa, the capital of the island of Palawan. The meeting will bring together farmers, researchers, and consumers from various Asian countries to exchange ideas on biodynamics and share experiences and skills. Starting in August, a series of preparatory workshops will be held to introduce newcomers to the basics of biodynamics. At the meeting, there will be plenty of space for encounters and exchanges, scientific studies will be presented, and concrete biodynamic practices and exercises will be taught.

Contact biodynamicphilippines@gmail.com

Translation Charles Cross

Image Agriculture in the Philippines, Photo: lester56 on Pixabay

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Healing Land

PAULA BOSLAU

Hastings, New Zealand. Nic Parkes is a pharmacist and alternative health practitioner specializing in anthroposophic remedies. On her land near Hastings, New Zealand, she grows medicinal plants according to biodynamic ...



An Award for Sekem

PAULA BOSLAU

Cairo/Lisbon. Honoring Egyptian biodynamics. In July, the Gulbenkian Prize for Humanity was awarded in Lisbon, endowed with one million euros. This year's prize winners include the anthroposophically oriented ...



New Soil

PAULA BOSLAU

Tauranga, New Zealand. Meeting of the New Zealand Youth Section From March 7 to 9, the New Zealand Youth Section will meet for the "New Ground Festival," which is intended to open a new chapter in the work of the ...



A Genius for Cooperation

PAULA BOSLAU

Seoul, South Korea. Johannes Kühl from the Natural Science Section attended the founding of the Anthroposophical Society of Korea in September. An interview. What is the state of anthroposophy in (South) Korea? There ...

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**Freunde der
Erziehungskunst
Rudolf Steiners**

Grants 2023 (selection)

This is how your donations work

Every year, in our annual report published on our website, we report on the activities of the Friends of Waldorf Education and thus, also on the origin and use of the donations. Since we cannot publish the annual report in its entirety here in our newsletter, we would like to provide you with a small excerpt. The allocation of the grants reflects a large part of the work of the International Cooperation of the Friends of Waldorf Education. In 2023, we succeeded in awarding €5.2 million in grants to a wide variety of institutions. A selection of these projects is reported below. In addition, we were able to support some institutions with loans, launch a new project co-financed by the German Federal Ministry for Economic Cooperation and Development (BMZ) - namely teacher training in Armenia - and finally, support many earmarked donations that have been collected thanks to local support groups.

ASIA

THAILAND: The Peoples' Waldorf School in Hatyai, Songkhla Province in southern Thailand, which was founded only a few years ago, from a home school impulse in a village area, received 15,000 € for the construction of simple classrooms. (Picture 1)

PHILIPPINES: The cooperation of the four Waldorf schools in the Philippines began even before the pandemic. After this interruption, the SWEAP (Steiner Waldorf Education Association Philip-



ines) is to be further expanded and developed. We participated in the financing of an employee with a donation of € 3,290.

VIETNAM: In Vietnam there is a very young and dynamic Waldorf movement with two centres, one in Ho Chi Minh City and one in Hanoi. At the same time, however, this young movement has to cope with many internal and external challenges. As is so often the case, this situation also leads to divisions. New schools are being built. The Turtle School in Ho Chi Minh City is a spin-off from the Leaf School that was created by disagreements over school leadership issues. Waldorf schools in Vietnam are 100% financed by parents. The school needed €35,000 for its founding. Although we don't usually provide start-up funding, we decided to support the start-up in this case. Since we did not want to give a signal at the same time that the Friends of Waldorf Education support break-aways with donations, we gave a promotional loan of €35,000 which must be repaid, starting in 2025. (Picture 2)

VIETNAM: The oldest Waldorf school in Ho Chi Minh City is the Tre Xanh Waldorf School, which is now to be extended into the middle school phase. There is no space for expansion on the school's property (in Ho Chi Minh City, land is unaffordable and can only be used as leased land). Fortunately, another plot of land could be leased



in the immediate vicinity. We provided an interest-free loan of €100,000 for the construction of the classrooms.

VIETNAM: The headquarters of the Association of Waldorf Schools in Vietnam (SWAVN), is on the grounds of the Tre Xanh Waldorf School. The association is also the sponsor of the newly founded eurythmy school with 27 students. Almost all of them want to become teachers at Waldorf schools later on, but cannot afford the training. Some have come to Ho Chi Minh City especially for this training and cannot rely on family help there. For this reason, we donated €23,000 to the association for a scholarship fund.

VIETNAM: The only Waldorf school with a licence for lower and upper school is the Nila Waldorf School in Hanoi. We support this school to build up the upper school, and in bridging some of the difficulties associated with it. In 2023, we supported the Nila Waldorf School with €29,000. (Picture 3)

NEPAL: There are Waldorf educational institutions in Kathmandu, as well as in Pokhara. The teachers of the small Waldorf school in Pokhara, the second largest city in Nepal, are making a serious effort to achieve solid Waldorf education despite the lack of further training opportunities. We provided them with €2,900 for the purchase of musical instruments for lessons.

PAKISTAN: The Green Earth School in Lahore has seen itself as a Waldorf school since its foundation. Here, too, the training opportunities are limited. That's why we were very pleased that a long-time mentor gave the teachers a one-week training course. The head of the school with 340 children is also committed to helping children with disabilities who live in the vicinity of the school. We financed some free school places and the school bus for former students of the Green Earth School to a school for deaf-mute children. (Picture 4)



About us

The Friends of Waldorf Education have been promoting Waldorf Education worldwide for over 40 years. Our association has developed continuously, and we now work on several focus areas from our offices in Berlin and Karlsruhe.



Waldorf Worldwide

The Friends of Waldorf Education was founded in 1975 with the aim of promoting Waldorf Schools, early childhood education, therapeutic education centres and social projects worldwide. It is very important to us to open up good educational opportunities for children and young people around the globe. So far, we have supported and accompanied well over 150 educational institutions all over the world. We support Waldorf Schools as well as anthroposophical therapeutic education homes worldwide in financial and legal matters and forward 100% of our donations to the recipients abroad. Our educational sponsorships enable children from disadvantaged families to attend a Waldorf School. We support the training of school and early childhood teachers around the world with scholarships. On WOW-Day (Waldorf One World) we coordinate the worldwide fundraising activities for Waldorf initiatives by students.



Voluntary Services

Since 1994, the Friends of Waldorf Education have been conducting international voluntary services. In 2011, when compulsory military service was suspended, the option of domestic voluntary service was added. Since then, the association has looked after more than 1,300 people every year during their voluntary service. Since 2006, the voluntary services have expanded to include the so-called 'incoming'. This route enables young adults who reside permanently outside of Germany to complete voluntary service in Germany.



Emergency Pedagogy

Since 2006, the Friends of Waldorf Education have been involved with emergency education for children caught up in war and crisis situations, and who are fleeing for their lives. Emergency education uses Waldorf approaches and methods to help children deal with traumatic experiences. With art therapy and experiential education exercises, trust in oneself and one's fellow human beings can be strengthened, and numbness can be eased. This kind of trauma work has already proven itself in numerous missions across the world. An important focus of our work is international networking and the further training of local professionals.

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Raising Resilient Children in a World That Shields Them from Discomfort

By Ashley Radzat

In a time when we have more access to parenting resources than ever before, we're also seeing an increase in children struggling with resilience and autonomy.

It's as if we have the knowledge but lack the wisdom.

Despite our best intentions, we've lost sight of some core values that help raise capable, confident, and independent young adults.

The world is full of well-meaning parents trying to do their best—parents who love deeply and are doing everything they can to protect their children. But we've inadvertently moved away from the elements that build our kids' strength and grit.

It's easy to see why this is happening. In our efforts to protect, nurture, and guide, we often end up stepping in too much, solving problems our children need to navigate themselves. But just like a tree needs wind to grow strong roots, our kids need challenges and discomfort to build resilience.

A study on creating the perfect environment for trees, called Biosphere 2, illustrated this: trees grown in controlled conditions without any wind eventually collapsed because they lacked the strength that comes from stress (Hickman et al., 1991).

Resilience is built when we encounter adversity, and as parents, we need to make space for our children to face their own "winds" (Ginsburg, 2007).

Fostering Resilience Through Everyday Challenges

Understandably, today's world presents unique challenges, and parents want to shield their children from discomfort. But true growth happens outside of comfort zones.

Resilience isn't just about bouncing back from failure; it's about developing the belief that you are capable of facing difficulty head-on and coming out stronger (Masten, 2014).

That's what helps children grow into adults who can handle life's ups and downs with confidence and grace.

To help our children develop resilience, we need to encourage them to solve their problems instead of swooping in with ready-made solutions.

The common term for a parent who clears all stressors from their child's path is the "Snowplow" parent (Miller, 2014). This approach, like the controlled conditions of Biosphere 2, may unintentionally deteriorate our children's capacity to face challenges.

By demonstrating our belief in their strength and capabilities, we're reinforcing their belief in themselves. When they see us holding onto that faith, even when things get tough, it sends the message that they can rise to the challenge too, even when it feels difficult.

Raising resilient children isn't about creating a perfectly controlled environment or always being there to catch them. It's about giving them the tools, confidence, and courage to stand strong on their own—no matter which way the wind blows.



Ashley Radzat is a seasoned educator and consultant with over 20 years of experience working with parents, teens, and school communities. She is a California credentialed Multi-Subject teacher who has spent time working in both public and private Waldorf schools, as well as in general education settings. Ashley specializes in teen wellness coaching, parent consulting, and helping schools develop value-based cultures through Social-Emotional Literacy and Restorative Justice practices. She is a California and WCI certified wellness coach with advanced training in Waldorf Education, Kim John Payne's Three Streams approach, and Neufeld Institute's methods. In addition to her consulting practice, she supports schools through teacher mentoring, curriculum development, and school culture initiatives. To learn more about her work, visit www.radzatconsulting.com

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[First printed in *Waldorf Today*, Nov 6, 2024]

Sloka, the first Indian Waldorf school



[School video here.](#)

Sloka

by *Nirmala Diaz, Co-founder*

Sloka, the Hyderabad Waldorf school has been an oasis set amid the backdrop of the unimaginative, stressful and result-driven education system in India. When anyone enters the school, they immediately sense that children are at the center of this learning community.

As one of four Waldorf schools in Hyderabad, Sloka has been strengthening the spirit of Waldorf education for 27 years. From kindergarten to high school:

We grew organically adding a new grade each year till we reached Grade 10. As awareness of this sensitivity in education grew, we decided to add parallel classes grade by grade.

We now have over 125 kindergarteners and over 500 children in Grades 1-10.

Transformative Training

Our Waldorf Teacher Training – which began before Sloka started in 1997 – has evolved into the Sloka Steiner Waldorf Teacher Training programme (SSWTT), held on campus.

We have now acquired new premises, next to the school, to conduct our trainings. Our teacher training is rooted in a deep conviction that Waldorf Education has to spread but in a way that is relevant for us in India.

We spent years making the Waldorf Curriculum relevant to the Indian cultural and educational context.

From writing and composing songs that celebrate Indian seasons and festivals to building the teaching of Indian languages (each of which have their own unique script). Sloka has also dovetailed the Waldorf Curriculum within the Indian educational context.

We also believe that a thriving school environment is key to quick learning of essentials in Waldorf Education. Our experienced teachers, who have been working closely with parents and children over the years, provide hands-on knowledge sharing, and classroom insights during trainings.

Sloka teachers and other participants who attend these trainings have found it very transformative. We ensure that our training is accessible to all schools both through sponsorship and live streaming.

The result is seen in the way our children meet the world and perform in various elds. It's that quality of inner confidence and self-motivation that our children have, which has helped them to face whatever is required of them in this competitive society.

There is an innate sense of justice, empathy, interest in the world, and love for learning that shines like a beacon. This attracts various agencies – private and government – who want to understand about Waldorf education's age-appropriate approach.

This past summer, Sloka started our first batch of Grade 11 in June 2024. The upper school will be housed in an ecologically-designed new building on the campus, led by a faculty of teachers.

We are very grateful to all the mentors who have visited our school and helped us in our journey.

[Learn more about our school here.](#)

Astronaut-Violinist and Waldorf Alumna Sarah Gillis Performs from Space

By *Laura Niles*

[First printed at Waldorf Today, September 16, 2024]



American space operations engineer Sarah Gillis, age 30, became the first human to play the violin in space on Friday, when she performed John Williams' "Rey's Theme" (from *Star Wars: The Force Awakens*) while in orbit aboard the Crew Dragon spacecraft for the private crewed Polaris Dawn spaceflight by SpaceX.

Gillis was joined on the ground by young musicians from around the world, all of them students in the international El Sistema network of organizations, including the original El Sistema in Venezuela, The Boston String Academy in the United States, NEOJIBA in Brazil, Dream Orchestra in Sweden, Brass for Africa in Uganda, and BLUME Haiti.

Gillis's performance raised money for St. Jude Children's Research Hospital and El Sistema.

"Music has been a defining force in my life, thanks to the unwavering support of both my parents," Gillis told El Sistema. "My mother, a music teacher, championed my classical training on the violin, which has helped shape me into the engineer and astronaut I am today."

The discipline, work ethic, and creativity fostered through music set me on the path that led to this extraordinary adventure into space. I've chosen to support El Sistema USA because they believe every child deserves access to the transformative power of music education, regardless of circumstance."

A native of Palo Alto, Calif., Gillis grew up surrounded by music, starting the violin at a young age with her mother, Sue Levine, who is a violinist and Suzuki teacher.

While in high school at Shining Mountain Waldorf School in Boulder, Colo., she went to a lecture where she met her mentor, former NASA astronaut Joe Tanner, who encouraged her to pursue a degree in aerospace engineering.

In 2015, while studying engineering and dance at the

University of Colorado, Boulder, Sarah started an internship at SpaceX, working on human-in-the-loop testing of the Dragon spacecraft interior before moving into the astronaut training program full-time.

"I feel that one of the skills from music is the ability to break down any problem and practice very small pieces of it until you can build a whole, and that feels so applicable to space flight," Gillis said in an interview with the Polaris Dawn Crew. "You are learning, with repetition, how to break down the things you can't accomplish, and then see them through, with practice, and get to the other side."

On Thursday Gillis was one of two Polaris Dawn astronauts to perform a historic spacewalk, the world's first commercial extravehicular activity, or EVA.

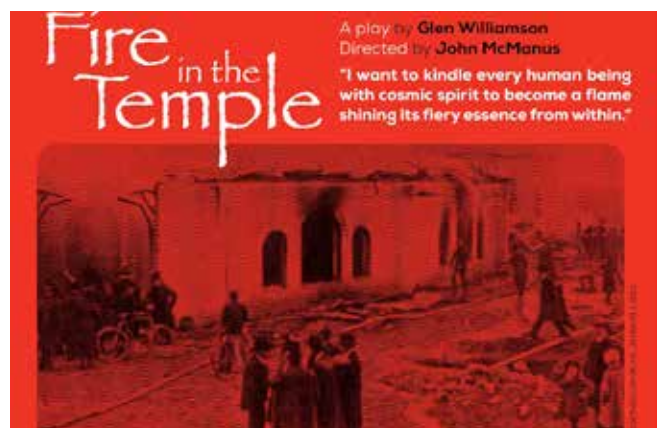


HARMONY OF RESILIENCE (Violin cover) by Sarah Gillis | Rey's Theme by John Williams | Polaris Dawn

[Watch the Harmony of Resilience video, just click here.](#)

In introducing the music video, called "Harmony of Resilience," Gillis said that "as we travel around our beautiful planet Earth on this five-day mission, we wanted to share this special musical moment with you. Bringing together global talent, this performance symbolizes unity and hope, highlighting the resilience and potential of children everywhere."

from violinist.com



Two Dramatic Presentations: Fire in the Temple and Incarnation of the Logos

Barrow Hutchison, Kona, Hawai'i



Our first gathering met in Honolulu, Hawai'i, in the hundred-year-old Society Center of the Anthroposophical Society in Hawai'i, on September 28th, 2024.

In the seating area next to the library, in the newly upgraded gathering space, there were four black metal music stands, two of which supported a black binder. Two chairs had a 'Reserved' sign. It was a full house!

On schedule, Laurie Portocarrero and Glen Williamson entered and sat facing the music stands. After a minute or two of silence, the actors rose and took positions at respective stands facing the expectant audience. With measured step and speaking as their character would have spoken, the actors introduced each character from different locations on the stage area. A time span from 300 BCE to 1925 CE allowed citizens from on high and on earth to tell their stories.

Glen represented Herr Doctor Steiner and others, while Laurie represented Marie Steiner, Ita Wegman and others. The story unfolded in Dornach, Switzerland, and several other European locations. The stage came alive as speech work training gave life to the story's characters. Fear, worry, tension and loss were carried on their voices. As the drama unfolded; determination, love and understanding were beautifully presented as new life was arising from the ashes.

The play, written by Glen, is based on his research into lectures, letters, memoirs, personal notes and anecdotes describing the burning and aftermath of the historic First Goetheanum. It was first presented September 2023. "Actual dialogue was drawn from actual words of the historic person," Glen noted. Laurie and Glen are longtime members of the Actors' Ensemble and have toured together extensively since 2005.

All audience members stayed late, enjoying snacks and conversations while sharing their uplifted feelings.

A similar hope is blossoming in Taiwan, although the situation here is complicated by the restrictive influences of mainland China. These have hindered the development of a Country Society for many years. With the recent shifts in Taiwanese government, it now seems possible to more closely integrate the work here with that around the world.

A similar aspiration, though a much more complicated one, exists in mainland China itself. The extensive work here, though outwardly quiet, has a strong aspiration to find an appropriate form to link with the worldwide movement. Though the aspirations are strong, finding an earthly framework for it is not yet apparent.

Also in this region, the Philippines is another country where considerable activity has grown over many years, yet seeing this being linked in a wider sense, is proceeding at a slower pace.



Beyond Asia, other countries are coming closer to establishing Country Societies. Perhaps most significant for us are developments in Mexico. For decades, the biodynamic and Waldorf School movements have flourished here, along with active members groups. In recent years, great effort has been made to bring these diverse elements into a Country Society. This will most likely take place in the coming year and be a significant step toward a more complete association of Country Societies in North America.

Turning to other areas of the world the mood becomes more sombre. Our meetings occurred against the backdrop of significant political developments around the world. The situation in the United States, as well as in Germany, Georgia, and Moldova brought us to a deep consideration of the forces of polarity at work in the world. Our Eastern European and Middle Eastern colleagues, who are under the heavy weight of intense conflict, call for a deep and fundamental understand-

ing of the spiritual influences at work behind the cultivation of these polarities, irrespective of where they occur. These great world challenges permeate directly into our work in the Anthroposophical Society worldwide. Colleagues from Israel, Ukraine, and Russia were unable to be with us. These hindrances for free and open dialogue, and care for each other, led to a sense of loss and introspective reflection.

After our initial days together as General Secretaries, we were joined by the Executive Council and Goetheanum Leadership. With them, our focus shifted to their most recent work on the founding intentions of what the General Anthroposophical Society has become. Their ongoing research has led to an in-depth assessment of where we are at this important point in our collective biography. This scrutiny has led both to an appreciation of all that has been accomplished over the past century, as well as taking on new resolves for what can develop over the next seven years.

Out of these reflections we explored, from multiple perspectives, how to understand the impulse of the Christmas Conference today, in a world condition that has gone through profound changes over the past century.

What is intended today for our Anthroposophical Society, an association of human beings who have come together to cultivate a field of knowledge, spiritual knowledge, of the human being as soul and spiritual reality?

We can ask ourselves, does the activity in our Society, in our groups, in all our gatherings, support this cultivation of the life of soul? This is a fundamental question that, if attended to with an open earnestness, can have a transformative effect on all that we do. Can we make this our litmus test?

Beyond this primary task is that of establishing ways of working that can inform this quest out of spiritual insight, out of contemplative inquiry. This is the task of the School for Spiritual Science. Though we refer to this School, we must again ask whether we have a true understanding of what was intended with its establishment concurrently with the Society a century ago, and how do we realize its intentions now?

We devoted a great deal of time exploring how we, as those representing the worldwide membership, understand this core activity which the Anthroposophical Society is intended to support and nurture. It is this call, placed before those members who are drawn to take up this deeper inquiry, this spiritual research, which is the life of the School. This, in turn, gives substance and meaning to our activities in the Society and informs what we can contribute to wider discourse on key issues of our time.

Here, very often, we are confronted by the limitations of language, for the very term “school,” or the alternative “university,” have an institutional character. We can be reminded that Rudolf Steiner challenges us to not allow our activities to fall into organizational forms, or administrative structures. Yet, we must cultivate true associations of human beings that enable the care for soul life of individuals and humanity as a whole, the cultivation of a completely new culture.

The challenge we face is the cultivation of a vital sense for the wholeness of anthroposophy, in such a way that we can build a common experience of what has evolved over the past century. This challenge, of cultivating a sense for wholeness, is being cultivated around the world. Here, in North America, in recent years, a working group of members have taken up this exploration in different ways. One of the fruits of these efforts is a call for those who feel a commitment to building a unified imagination of the whole of Anthroposophy, to come together next August.

A complimentary process is the commitment to strengthen the work of the General Anthroposophical Section of the School for Spiritual Science. It is this field of contemplative inquiry that informs every aspect of human life. It is out of this deeper cultivation of what we have in common, that we can find our way to those who seek for spiritual insight in their daily life and work in the world. These are the various “professional” sections of the School. Here again we face the challenges of language, for the terminology leads towards fixed organizational forms where what is important is enabling individuals who share a common field of work to undertake areas of research that informs their life endeavours.

Everything has to do with this ‘seeking for others.’ What can arise in our relationships with each other is to follow a path to greater and greater meaning. This path begins with a longing for the renewal of soul. What can then develop is an aspiration to stand for this new spiritually grounded stream in human culture. This longing can become a quest for colleagues with whom we can attend to the deep challenges that humanity faces today. Out of deep concern for our shared human condition we engage in a spiritually grounded inquiry, a deeper understanding, of what lies behind our human experience. We turn to seeking a living understanding of karma and reincarnation, of the reality of the super-sensible, the cultivation of our inner life, and most importantly seeking the presence of the One who bears the archetype of what the human being can become. These fields of inquiry enrich and inform every aspect of our lives.

Out of collaboration with those who share these longings to understand, to comprehend, we can learn to bring a sense of joyous exploration into everything that we do, touched and informed by these sweeping fields of deeper consideration and reflection.

Perhaps most important is the effort of those at the Goetheanum to come into a collaborative working relationship with members around the world. Increasingly their efforts are to continuously share their search for a deeper grasp of the phenomena that impact our lives, while simultaneously taking interest in the fields of inquiry being cultivated around the world.

Reflecting upon our own soul experience, we can ask ourselves if we experience our soul life having been enriched and nurtured within the Society, both as indi-

viduals and as communities. We can also ask ourselves, how this enriching of the soul has brought us to the threshold of our everyday consciousness. Are we brought closer to the realm of the Divine? And are we open, attentive to, how this divine presence would help us, informing everything that we long to bring as a healing presence into our troubled and challenged world?



**Waldorf Leadership
Development Program**

With Torin Finser

**New Zealand Summer Residency
24th - 28th January 2025**

Join us for an inspiring five-day summer residency of leadership development specifically tailored for Waldorf educators and schools, as well as participants and organisations inspired by the work of Rudolf Steiner. Enhance your leadership skills, deepen your understanding of Waldorf education and Anthroposophy, and connect with a community of like-minded professionals.

“...we need to share our questions, discuss them with open-mindedness, and find the common language to help us work together more productively. Each of us has a part to play. Any adult who takes responsibility for a task is a leader.”
– Torin Finser

Date: 24th - 28th January 2025
Location: Titirangi Rudolf Steiner School
5 Helios Place, Titirangi, Auckland
Cost: \$650 NZD includes lunch and refreshments
Followed by online training \$1800 NZD starts May 2025

For more info and to register:
Email: wldp.coordinator.nz@gmail.com
www.centerforanthroposophy.org
Limited spaces available – Register by 1st Dec.


Waldorf Teacher Education
Institute of Spiritual Science



Spring Seminar Reflections

As a leading organisation in the education of Steiner teachers, the Seminars are at the heart of our course programs. Many students are teachers who join our courses to become Steiner teachers, and the seminars provide a vital and invaluable opportunity for deepening understanding, sharing thoughts as well as practical and creative experiences on their journey, together with their peers and tutors.

We have been very fortunate to have Glenaeon, the Castlecrag campus, as our venue for the seminars, providing the ideal environment for our students to experience their learning within a beautiful Steiner school setting.

On the 1st of October on a sunny spring day, nearly 50 students and tutors from around the country and abroad, were welcomed into the fold of the warm and inviting Castlecrag campus for the start of our 5 day spring seminar.



We gathered in the light-filled hall for the keynote talk with Ben Cherry (former Steiner teacher, adult educator, mentor, author and international speaker) visiting from Taiwan. As Ben spoke on the value of cultivating the capacities of Wonder, Awe and Devotion in these challenging times, he was accompanied by Sophia Montefiore (Newcastle Steiner High school teacher, projective geometry specialist, artist and illustrator) who brought his words to life through her extraordinary intuitive blackboard images. This experience was uplifting and created a depth of contemplation that led us into our week and work together.

For the next four days the students immersed themselves in a comprehensive program designed to support their online lectures through practical and artistic experiences. Questions and thoughts were explored through discussion and the Arts, bringing the students into a stronger connection with each other.

The seminars are always a reminder of the value of human connection and the opportunity they provide for deepening relationships through meeting one another in different ways. Rudolf Steiner reminds us that the more technology develops, the more we need to provide an active counterbalance to this.



Music and movement with Adrienne Alexander.

Another important aspect of the seminar is the diversity of presenting tutors from Steiner schools around the country. This is enriching for the students who experience a range of perspectives and witness the collaboration between schools. And the student-teachers themselves came from various Steiner and Mainstream schools around Australia, and abroad, including Singapore, Malaysia and Japan.

The seminar ended with a small graduation ceremony for the early childhood second year group who shared some thoughts on their two-year journey. They will receive an internationally recognised qualification for the completion of their course.

And finally, everyone came together in a song of uplifting harmonies which closed the seminar but carried the reflections inward, outward and onward.

Thank you to the staff, the teachers and children of Glenaeon for sharing your special school with us!

admin@sydneyrudolfsteinercollege.com

Our mailing address is:

Sydney Rudolf Steiner College 307 Sussex Street Sydney, NSW 2000 Australia



November 2024

In the early 1990s I was asked the question, if all the schools had a eurythmist, would New Zealand have enough eurythmists? My answer then, and today still is a resounding 'no'!
In my mind there will always be a place for more alongside educational, therapeutic, artistic and social eurythmy, it could be carried into areas and professions that we have not begun to explore.

This has been another intensive and fulfilling year for Eurythmy Aotearoa. The core student group of six forges ahead, taking on the learning and challenges that lead them to develop and transform their movement. The year brought many highlights. In January we included form drawing and music theory, both greatly appreciated by the students. In July Nives Frigerio led us into an experience of educational eurythmy. We enjoyed the expansion of the group with the addition of three eurythmists visiting from overseas, all of whom intend to return to New Zealand in the future.



Our pedagogical block with visiting eurythmists



Homework together.

In October, the students attended the workshop and performance by Cornelia Klose. The workshop provided fresh insights into tone eurythmy especially and we were privileged to see such a professional performance with musicians Ingrid Palmer-piano, Miru Shimoaka- violin and Elien Hoffmans, tutor, carrying the speech. It was truly an inspirational experience.



Cornelia Klose working with students.



Cornelias workshop participants and tutors.

A part-time training requires genuine commitment from the students, for without the daily presence of their tutors they need to be self-motivated and directed. During the training, students are required to do research on a variety of topics. This year they covered two assignments, the biography of a composer and developing the choreography and gestures for a poem based on Dionysian principles. The preparation and presentation of such work provides a great learning experience as they develop their own work and have the opportunity to observe and listen to one another.

Their presentations in July and October of this year indicate that they are on target towards completing their training at the close of 2026.



Students at Michael Park presenting mid-year work to an audience.



Our course is nomadic in that we are without a permanent home, that means each workshop sees tutors and students on the road for our lively sessions.

We are extremely grateful for the support and generosity of people and organisations.

A special thanks to Michael Park Steiner School, and Waikato Waldorf School who generously open their facilities to us; also to Clare and Warwick Hutchinson who regularly host the tutors and make their home available for extended meals and gatherings.

This year has been outstanding for the financial support received from trusts and individuals.

We thank all of you from our hearts for standing so strongly with us. With your support we can believe in a positive future. In closing, I speak for all our tutors when I write that we find it a privilege to work with this mature group of students.

Heartfelt thanks from *Eurythmy Aotearoa Tutors*

WATERCOLOR PAINTING WORKSHOP - ONLINE

Learning watercolor painting from Class 1 to Class 9 with Van James

**Painting with Hand, Head and Heart:
A Natural Approach to Learning the Art of Watercolor Painting**

Giới thiệu Hội thảo Vẽ màu nước - Online

Học vẽ màu nước từ lớp 1 đến lớp 9 cùng thầy Van James

Vẽ bằng Tay, Đầu và Trái tim: Một cách tiếp cận tự nhiên để học nghệ thuật vẽ màu nước



In Waldorf education, learning to paint with watercolors is extremely important. It is a subject that must be included not only in the grade levels but also throughout teacher training courses. Painting with watercolors helps children and adults to nourish their senses, enhance their vitality and build a rich emotional life.

Trong giáo dục Waldorf, học vẽ màu nước vô cùng quan trọng. Đây là môn học phải có không chỉ trong các khối lớp mà còn xuyên suốt các khoá đào tạo giáo viên. Vẽ màu nước giúp trẻ cũng như người lớn nuôi dưỡng giác quan, tăng cường sức sống và xây dựng một đời sống tinh cảm phong phú.

“When children use brushes to paint with watercolors on wet paper placed on a small board, they feel the quality and personality of the vibrant colors interacting in abstract shapes. They love to see their paintings hanging on the wall with those of other children. They have a sense of accomplishment, and the beautiful colored mats bring a lively atmosphere to the classroom.” - Excerpt from the book “Child Development Handbook”

“Khi ta cho trẻ dùng cọ để vẽ màu nước trên giấy ướt đã đặt sẵn trên một bảng nhỏ, trẻ sẽ cảm nhận được phẩm chất và cá tính của những màu sắc rực rỡ tương tác với nhau trong các hình dạng trừu tượng. Trẻ thích nhìn thấy tranh của mình treo trên tường cùng với tranh của các bạn khác. Trẻ sẽ có được một cảm giác thành tựu, và những thảm màu đẹp để sẽ mang lại một bầu không khí tràn đầy sức sống cho lớp học.” - Trích từ cuốn “Cẩm nang về sự phát triển của trẻ”

To acknowledge the importance of this subject, Vietnam Steiner Waldorf Education Centre (VSEC) has invited the world-renowned lecturer, teacher trainer and artist Van James to conduct a series of workshops on the topic of teaching watercolor painting from grades 1 to 9, to provide teachers, parents and art lovers with an opportunity to experience ‘painting with their hands, heads and hearts’.

Trước tầm quan trọng của môn học này, Trung tâm Phát triển giáo dục Steiner Waldorf Việt Nam (VSEC) đã mời diễn giả, giảng viên và nghệ sĩ quốc tế nổi tiếng Van James thực hiện một chuỗi workshop dạy vẽ màu nước từ lớp 1 đến lớp 9, để cung cấp cho giáo viên, phụ huynh cũng như những người yêu nghệ thuật một cơ hội trải nghiệm “hoạt động vẽ bằng tay, đầu và trái tim”.



Time:

Block 1: 3 workshops covering classes 1, 2 and 3 - Sunday 5 January; Sunday 12 January and Sunday 19 January (4:00 pm to 7:15 pm Hawaii time - 9:00 am to 12:15 am Vietnam time)

Block 2: 3 workshops covering classes 4, 5 and 6 - Sunday 9 February, Sunday 16 February and Sunday 23 February (4:00 pm to 7:15 pm Hawaii time - 9:00 am to 12:15 am Vietnam time)

Block 3: 3 workshops covering classes 7, 8 and 9 - Sunday 16 March, Sunday 23 March and Sunday 30 March (4:00 pm to 7:15 pm Hawaii time - 9:00 am to 12:15 am Vietnam time)

Thời gian:

Khối 1: 3 buổi hội thảo dành cho lớp 1, 2 và 3

09:00 - 12h15 sáng chủ nhật 5/1/25, 12/1/25, 19/1/25

Khối 2: 3 buổi hội thảo dành cho lớp 4, 5 và 6

09:00 - 12h15 sáng Chủ nhật 9/2/25, 16/2/25, 23/2/25

Khối 3: 3 buổi hội thảo dành cho lớp 7, 8 và 9

09:00 - 12h15 sáng Chủ nhật 16/3/25, 23/3/25, 30/3/25

Method of learning: Online

Hình thức: Online

For registration - email: trungtamvsec@gmail.com **Đăng ký - email:** trungtamvsec@gmail.com

Fees:

20 USD/ 1 workshop

52 USD/ 3 workshops

150 USD/ 9 workshops

Mức phí tham gia:

500.000 VND/workshop

1.300.000 VND/3 workshops

3.800.000 VND /9 workshops

Tutor's profile:

Van James is an international advocate for the arts and a guest tutor at numerous teacher training colleges and Steiner Waldorf schools. He is a council member of the Visual Art Section of North America, former land representative of the Anthroposophical Society in Hawai'i, mentor for the Academy of Himalayan Arts and Child Development, and a former long-time teaching artist at the Honolulu Waldorf School. He is editor of *Pacifica Journal*, as well as an active artist, graphic designer, and author of numerous books on culture and the arts, including:

Spirit and Art: Pictures of the Transformation of Consciousness

The Secret Language of Form: Visual Meaning in Art and Nature

Drawing with Hand, Head and Heart: A Natural Approach to Learning the Art of Drawing

Painting with Hand, Head and Heart: A Natural Approach to Learning the Art of Painting

Teaching Art History: Engaging the Adolescent in Art Appreciation, Cultural History and the Evolution of Consciousness

Giới thiệu Giảng viên:

Thầy Van James đã nổi danh trên thế giới là người luôn ủng hộ nghệ thuật và là một giáo sư thỉnh giảng tại nhiều chương trình đào tạo giáo viên cũng như tại các trường Steiner Waldorf. Thầy là một thành viên quản trị của Ban Nghệ thuật Hội học Bắc Mỹ; đại diện của Hiệp hội Anthroposophy tại Hawai'i; cố vấn cho Học viện Nghệ thuật và Phát triển trẻ em Himalaya; và là cựu giáo viên lâu đời chuyên dạy các môn nghệ thuật tại Trường Waldorf Honolulu. Ngoài ra, thầy còn là biên tập viên của Tạp chí *Pacifica*, một nhà thiết kế đồ họa, và tác giả của nhiều cuốn sách về văn hóa và nghệ thuật, bao gồm:

Tâm linh và Nghệ thuật: Hình ảnh của sự chuyển đổi Ý thức (Spirit and Art: Pictures of the Transformation of Consciousness)

Nguồn năng lượng bí mật của Hình dạng: Ý nghĩa hình ảnh trong Nghệ thuật và Thiên nhiên (The Secret Language of Form: Visual Meaning in Art and Nature)

Vẽ bằng Tay, Đầu và Trái tim: Một cách tiếp cận tự nhiên để học nghệ thuật vẽ bằng bút chì màu, chì sáp, phấn v.v. (Drawing with Hand, Head and Heart: A Natural Approach to Learning the Art of Drawing)

Vẽ bằng Tay, Đầu và Trái tim: Một cách tiếp cận tự nhiên để học nghệ thuật vẽ bằng cọ (Painting with Hand, Head and Heart: A Natural Approach to Learning the Art of Painting)

New Zealand

Two Day Deepening Course 18 and 19 January 2025
Titirangi Rudolf Steiner School
 5 Helios Place, Titirangi

THE GIFT OF ILLNESS
DR RICHARD DREXEL

With workshops

- A. Richard Drexel: The four pillars of health: with exercises
- B. Helen Proctor: The Art of curative Eurythmy: Movement and well-being
- C. Nicole King: The healing qualities of fever: How to support it well
- D. Susie Gaye: Healing through colour
- G. Abi Ortiz: Music heals the heart and makes it whole
- H. Rochelle Hairs: 'Wonderfully wired brains': Neurodiversity as a gift
- I. Jo Erskine: Healing forms: Clay work
- J. Kathy MacFarlane: Creating Healing stories
- K. Emma Ratcliff: Bringing balance through working with the senses

\$70 incl morning and afternoon tea

For a timetable and registration form, please contact:
edith.vandermeer@gmail.com

Eurythmy Aotearoa

Eurythmy Aotearoa warmly invites you to a presentation in Eurythmy of students' work.

Friday 24th January 6.30pm
 Michael Park School,
 Amy Street, Ellerslie, Auckland.
 Kohā welcomed

Philippines

15-DAY BEGINNER'S COURSE IN STEINER/WALDORF EARLY CHILDHOOD EDUCATION 2025
For individuals seeking self-development, a more meaningful career and a family life with purpose

January 17, 18, 19, 24, 25, 26, 31, February 1, 2, 7, 8, 9, 14, 15, 16 (Fridays, Saturdays, Sundays)
 8:45am - 4:30pm at 1086 Del Monte Ave. Quezon City

Topics:

- Understanding the Human Being
- Child development
- Fundamentals of Steiner Education (focusing on early childhood)
- Task/role & self-development of the adult
- Knowing one's life story

-Introduction to group singing, storytelling, recorder playing, morning circle, form drawing, wet-on-wet painting, extra lesson movement exercises, simple puppet making, domestic arts, eurythmy

Rudolf Steiner Education in the Philippines (RSTEP) 18,000 for early birds until December 2, 2024)

Peru

LOOKING FOR TEACHERS & VOLUNTEERS

We are Looking for Teachers and Volunteers for the 2025 School Year!

Yuyay Gente, a rural holistic school located in Purari, Huánuco, Huánuco district, Paucartambo, Cusco, is seeking individuals committed to respectful education and the holistic development of children. Our educational project combines innovative methodologies such as Montessori, Waldorf, and Project-based Learning, while being deeply connected to the Amazon rainforest and part of a larger effort toward ecological restoration in the region.

Share your passion with us in the Amazon Rainforest in Peru.

Opportunities available for 2025:

- 1. Primary School Teacher**
 - Licensed teachers or students in their final year of pre-professional internships.
 - Commitment to active methodologies and positive education.
- 2. Volunteer for Educational Support**
 - Prepare educational materials.
 - Assist with classes, field trips, and sports activities.
 - Support the organization of outdoor classrooms and recreational spaces.
 - Collaborate in improving outdoor play and learning areas.

If you are inspired by teaching in a unique environment surrounded by the cultural and natural richness of the Amazon and want to be part of a team promoting innovative and sustainable education, this is your chance!

Write to us at yuyaygente@gmail.com for more information.

Yuyay Gente

India



SWAASTHYAKALANIKETAN
IN ASSOCIATION WITH
The Anthroposophic Medical Society(AMS), India Chapter
PRESENTS



3-YEAR FURTHER TRAINING IN ANTIROPOSOPHIC ART THERAPY
Recognized by the Medical Section at Goetheanum in Dornach, Switzerland and IAGT - International Coordination of Anthroposophic Art Therapist Education
Course Duration : Nov 2024 to Dec 2027
Location : Bangalore

PARTICIPATION ELIGIBILITY
MEDICAL AND THERAPEUTIC SOCIAL PROFESSIONALS, DOCTORS, NURSES, PSYCHOLOGISTS, PSYCHOTHERAPISTS, COUNSELLORS, TEACHERS, EMOTIONAL THERAPISTS, AROMA THERAPISTS AND ARTISTS

COURSE FEATURES

- Therapeutic Painting with Plant Colours based on Rudolf Steiner's Indications for A New Way Of Painting
- Therapeutic Clay Modelling after the Principle of Metamorphosis
- Black & White Shaded Drawing as Therapeutic Tool
- Anthroposophical Study of the Human Being and Medical Lectures from Anthroposophic Physicians (AMS India Chapter)
- Study of Rudolf Steiner's Colour Lectures



Meet the Team

INTERNATIONAL FACULTY



CAROLINE CHANTER
PROGRAM DIRECTOR
ART THERAPIST AND
TEACHER AT THE RUDOLF
STEINER PAINTING SCHOOL
IN DORNACH, SWITZERLAND



SVENJA RUDIC
ART THERAPIST
AND PAINTING
TEACHER

INDIAN FACULTY



DR. WAHIDA MURTHY
INDIA CO-ORDINATOR FOR
ART THERAPY TRAINING



JYOTI PAGDI



**USHA
CHANDRACHUD**



SHILPIKA TURAKHIA

GUEST FACULTY

DR. HARIHARA MURTHY DR. PRAMILA CHANDRASHKARAN DR. MALARVIZHI RAKHEE MATHUR

CO-ORDINATION
SWAASTHYAKALA NIKETAN,
SCHOOL OF ANTHROPOSOPHIC ART THERAPY, BENGALURU, INDIA

LAUNCHING
BANGALORE IPMT 2024 :
27 NOV 2024 - 7 DEC 2024
Dr. Wahida Murthy - 9886178611
(3pm - 5pm IST)
Jyoti Pagdi - 7506596466 (whatsapp)
(1pm - 10pm IST)
Shilpika Turakhia - 9985409433

Philippines

Foundation Course for Waldorf Teachers
An Intensive Introduction to Anthroposophy
2024
Held at Manila Waldorf School



Raph Lazo
Lead Facilitator



Lorraine Lazo
Art Facilitator

FACILITATORS

Raph Lazo, one of the co-founders of the Manila Waldorf High School, will be the lead resource person in this first module. He completed the first teacher training course for Lower and Middle school teachers held in the Philippines. He currently teaches Upper School History, Latin, French, Music and English track classes. He is also a member of the Anthroposophical Group in the Philippines and the Christian Community Movement for Religious Renewal. He is often invited to give lectures and talks on Anthroposophy. He was co-leader of the History and Foundation workshop in the 2022 Asian Waldorf Upper School Teachers Conference. He has also taken his first steps towards becoming a storyteller!

Lorraine Lazo, one of the co-founders of the Manila Waldorf High School, taught middle school art for ten years. She is currently a practicing integrative art therapist. She is also a member of the Anthroposophical Wellness Foundation (AWWF), the Philippine Association for Integrative Work and Art Therapy, the (PNAIT), Anthroposophical Group of the Philippines, the Christian Community Movement for Religious Renewal.

Foundation Course for Waldorf Teachers
An Intensive Introduction to Anthroposophy
2024
Held at Manila Waldorf School



Emilio Llanera
Ballet and Games Facilitator



Isa Belmonte
Lead Facilitator

FACILITATORS

Emilio Llanera has been the Manila Waldorf School's Physical Education and Rhythmic Gymnastics for 11 years. He trained under Isa Belmonte. In 2017, Emilio attended a Movement and Games Intensive Workshop in Buffalo, New York. In July this year, he attended the annual International Summer Rhythmic Intensive Workshop in Budapest, Hungary. Emilio was co-leader of the Rhythmic Gym and Drama workshop of the 2022 AWUSTC. His love for games with the younger children, his involvement in his approach to sports and the value he places on movement have contributed much to the children's healthy physical, social and emotional development.

Isa Belmonte is one of the co-founders of the Manila Waldorf School's Upper School. She was trained by Don Freeman, a long time faculty member of Torana College, New Zealand. Isa began teaching Phys Ed and Rhythmic Gym in 2008. In 2010, she attended a 10-day intensive course in Melbourne, Australia. She attended an intensive course on Rhythmic Gym and Drama in Berlin which set her on the road to becoming the drama teacher of the Upper School. Since then she has attended various short courses on Speech and Drama held both here and abroad. She was the Phys Ed and Rhythmic Gym workshop teacher in the 2009 Asian Waldorf Teachers Conference held in Manila and a co-leader of the Rhythmic and Drama workshop in the First Asian Waldorf Upper School Teachers Conference held in 2021.

Australia

Art as a Path of Schooling for the Soul



An online training in art as a spiritual practice for the ordering & strengthening of the soul

This 2-year part-time course offers a unique approach to painting & drawing, where artistic practice becomes a schooling process for the soul.

A combination of online classes, pre-recorded videos, webinars, self-study & individual mentoring that offers the flexibility of studying from home, led by a professional artist/ educator with an international online community of like-minded students of art & Anthroposophy.

Who is it for?

For artists, teachers, art therapists & anyone seeking an experiential approach to understanding Spiritual Science through the practice & contemplation of art. One-on-one mentoring & professional development certificates also available.

Art is a bridge from the sensible to the supersensible world. When we work with art with this understanding, we can 'step out of our skins and take part in cosmic life.' (Steiner)

This training promotes art as a spiritual practice as well as a creative one. It uses the anthroposophic approach to art as its starting point but encourages students to develop their own unique style of expression rather than adhering to a particular school or training.

Themes: Goethean phenomenology, Steiner's training sketches portfolio and colour theory are the foundation. Course content includes inner development exercises, exploring spirit in nature and human, threshold experiences, art and morality and the nature of creativity. There is a special study of counter images, drawing on texts such as *How to Know Higher Worlds* and selected lectures by a range of authors.

Course leader: Fiona Campbell is an artist, writer, phenomenologist & lecturer with a PhD in creativity & cognition.

Enquiries about the 2025 course are now open!

Find out more: Fiona Campbell paintedspace@gmail.com
Painted Space Studio <https://paintedspace.com/art-as-a-path-of-schooling-for-the-soul/>

This training is an initiative of the Visual Arts Section

USA

Anthroposophic Meditation Workshop

San Francisco: March 21 - 23, 2025



In this course we will become familiar with Rudolf Steiner's approach to meditation which meets the contemporary mind in a unique way. The work always involves a heightening of consciousness, becoming more awake through the focus on an object, an inner picture, or a text before releasing this and seeing what „wants to happen“ This has a very rejuvenating and empowering effect. We will do many different exercises, always followed by a sharing of our experiences. On Saturday afternoon we will go out into nature and practice perceiving the elemental beings at work there.

Location: Golden Bridges School, 503 Cambridge St., San Francisco, CA 94134

Friday, March 21, 6 p.m. - 9 p.m.

Saturday, March 22, 9:00 a.m. - 6:00 p.m.

Sunday, March 23, 9:00 a.m. - 1:30 p.m.

Course fee: \$220, reduction possible

To register please contact Karen via email: naniapana@gmail.com

Living with the Deceased

Lecture by Thomas Mayer

Cooperation with the deceased and effects of materialism on the afterlife

Wednesday, March 19, 7:00 p.m. - 9 p.m.

Location: San Francisco Waldorf High school,

470 W Portal Ave, San Francisco, CA 94127

Independent of the workshop, entrance fee \$20

Agnes Hardorp and Thomas Mayer have been teaching courses in anthroposophic meditation in Europe for the past 20 years.



For more information:

www.anthroposophical-meditation.info

Sweden



SOWING SEEDS OF CONNECTION: CULTIVATE HOPE, HARVEST CHANGE.



Warm greetings from the participants of YIP17.

We have begun our preparations for this year's Initiative Forum and are pleased to announce the dates and theme for the event.

Initiative Forum is an event ~~organised~~ and hosted by the participants of YIP.

It will take place from the **17th to the 21st of April 2025.**

This event is a place for inspiration, culture and exchange. We welcome participants from all places to come together under the theme:

'Sowing Seeds of Connection: Cultivate Hope, Harvest Change'.

We have chosen this topic because we see a crisis of disconnection in our world; a lack of connection to ourselves, to others and to our environments. YIP17 feels called to explore how we can sow seeds of connection in ourselves and our community to create ripples of positive change in the world.

Next to many other contributors, we are very happy to welcome Dr. Vandana Shiva who will be headlining the forum. Dr Vandana Shiva is a world-renowned environmental activist, eco-feminist and food sovereignty advocate. Read more about her work [here](https://www.vandana.org/).

Find out more information via our [website](https://www.yip17.org/).

Tickets for the event are now available [here](https://www.yip17.org/).

We hope to see you there!

The International Youth Initiative Program

[Kulturcentrum Järna](https://www.kulturcentrum.jarna.se/) 13, 15391, Järna

Indonesia

Indonesia Anthroposophy Conference

theme:

No One Left Behind

Towards Sustainable Individual and Community Wellbeing

Parahyangan Catholic University - Bandung Indonesia

30st July - 2nd August 2025

Dr. Michaela Gloeckler and Dr. Joean Oon



Contact to be announced

USA



SAVE the DATE SAVE the DATE SAVE the DATE SAVE the DATE

Deepening the Work of the School for Spiritual Science in North America

Space, Time, and the Human Heart
August 14-17, 2025

Threefold Education Foundation, Chestnut Ridge, NY

This August gathering will be for members and friends of the School for Spiritual Science to explore in depth how the path of transformation and insight as laid out in the 19 lessons can flow more freely into the Society, society at large, and the various vocational fields. The gathering will continue to cultivate the intention to deepen and re-enliven the work of the School for Spiritual Science in North America that emerged through several convenings over the last two years.



These convenings have been designed to support spiritual activity through a social field of engagement, reflection, and research. At the core of this co-creation is the notion that individual destiny, in relation to an anthroposophical path and through the practical work, is best cultivated in community. Further, that for anthroposophy to be of service to the world, the social conditions for trust need to reflect the conditions of trust required to cross the threshold from the world of matter to spiritual world and back.

The following passage gives a sense of what is being striven for in this gathering:

Does Anthroposophy have a future? This question seems to have been very much alive for Rudolf Steiner in the weeks leading up to the Christmas Foundation Meeting. Was it this question that inspired his decision to inaugurate the esoteric work of the School for Spiritual Science? He knew that it was only through an esoteric deepening that new life could flow into the spiritual work and allow anthroposophical practice to bear fruit in the world. Can we, in our work together, birth impulses capable of bringing new vitality to the School for Spiritual Science in North America? What are the inner and outer gestures of a truly modern esoteric path?

MORE INFORMATION WILL BE AVAILABLE IN EARLY 2025 at [Threefold.org](https://www.threefold.org)



Explorations Online 2025-2026

Discover the foundations of Anthroposophy, Waldorf education, and the arts—for parents, grandparents, administrators, new teachers in public and independent Waldorf schools, and those teaching children at home.



Explorations courses meet via Zoom for 2 hours on Saturday and Sunday (4 hrs. per weekend) twice a month. Classes include artistic work (speech/storytelling, movement, music, and pastel drawing) and contemplative studies on current issues, using Anthroposophy as a method of inquiry. We will look at a holistic view of the human being, self-development, and current social and pedagogical needs.

Explorations Themes 2025-2026

Saturdays & Sundays from Noon to 2:00 p.m. EST

March 15 and March 22-23, 2025 Meditative Practices and Self-Development with Deborah Dornemann and guest Torin Finser, speech with Debbie Spitulnik	November 8-9 and November 15, 2025 Healing the Hurt: Learning to Support Each Other as Advocates for Social Justice with Heather Scott, singing with Meg O'Dell
April 5-6 and April 12-13, 2025 Practical Thinking with Douglas Gerwin, eurythmy with Leonore Russell	December 6-7 and December 13, 2025 Phenomenology: Learning to See with Beginners' Eyes study and visual arts with Colleen O'Connors
May 31-June 1, 2025 Parents and Community in a Waldorf School with David Barham, pastel drawing with Nikki Shoneman	January 10-11 and January 24-25, 2026 Overview of the Waldorf Grades Curriculum: A Renewed Pedagogy for our Time with Alison Henry, singing with Meg O'Dell
September 13-14 and September 20-21, 2025 Meeting the Social and Emotional Needs of Children Today with Kim John Payne, eurythmy with Leonore Russell	February 7-8 and February 21, 2026 Innovation Through Anthroposophical Initiatives with Karen Atkinson and Deborah Dornemann, pastel drawing with Nikki Shoneman, speech with Debbie Spitulnik (Feb. 21)
October 11-12 and October 18-19, 2025 Temperaments and Learning Styles with Carla Beebe Comey, speech with Debbie Spitulnik	Register now at centerforanthroposophy.org We welcome international students!

Tuition for the entire course is payable by credit card in 10 monthly installments of \$85.

Completion of this Explorations course (30 sessions) satisfies prerequisite foundational studies for Waldorf teacher training.

Contact our program directors for information about online seminars for Waldorf high school teachers (david@centerforanthroposophy.org) and school administrators (karen@centerforanthroposophy.org).

For more information and to register, contact: info@centerforanthroposophy.org, Ph. (603) 654-2566





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Lakota Waldorf School is the first and only Waldorf inspired school for Native American Indian children.

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Name _____

Address _____

Email _____ Date _____

"We live in a time in which a whole host of old forms of civilization to which humankind still erroneously clings, are sinking into the abyss, a time in which the claim insistently arises that we must find our way to something new."

--RUDOLF STEINER