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Ketil Thorgersen

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CONTENT

Editorial

10th issue of the European Journal of Philosophy in Arts Education

Ketil Thorgersen
Editor in Chief

It is winter and Christmas and new year is approaching where I live in Sweden. For me personally, the last months have been blessed as I have had the opportunity to be on parental leave for my little baby boy. The only work related task I have done since June is to try to keep up with editing EJPAE and participate in a book translation project. Every hour, minute, and second of the rest of the time has been filled with becoming in synergy with a small person growing into the world. Babies develop so quickly that the tasks of education becomes very prominent: To encourage, to facilitate, to see and recognize, to correct to learn ourselves etc. It also becomes very prominent how much fun music can be – and how reading and acting can create spaces for understanding and growth. As a teacher educator in music and the arts, and editor of a journal of philosophy of education and the arts, this direct application of the ideas, ideals and thoughts that drive our fields is not always this close. It is therefore with a newly recognized gratefulness I welcome all you readers to this issue that contain interesting and important insights into learning and the arts.

This issue of EJPAE contain more articles than any previous issue. I interpret this as a sign that EJPAE is getting more known and also gaining respect among scholars

in the relevant fields. This time we can present authors from Scotland, the Netherlands, Norway and Sweden, representing the fields visual art, art history, language, dance and music.

The first article in this 10th issue of EJPAE provides interesting tools for thinking about arts education in a broad sense. Miranda Anderson from the University of Edinburgh dives into a cognitive framework called 4E in the article 4E Cognition and the Mind-Expanding Arts. Anderson argues that there are several benefits for arts education to apply a 4E framework on the teaching. 4E refers to embodied, enactive, embedded, and extended cognition and is based on recent cognitive and brain research. She combines this framework with phenomenological philosophy and a discussion of how imagination is of fundamental value to both the arts and for the human as a species. The argument centres around a particular exhibition that exemplifies how imagination and the arts are vital to understanding and interacting with the world.

The second article comes from the Netherlands and is unusually close to empirical education for EJPAE. Starting from an idea of commoning in an action research project situated in a higher education visual arts programme, Frederiek Bennema from Hanze University of Applied Sciences constructs an argument for Artistic Educational Commoning (AEC). The idea is to evolve educational activities as creative co-constuctive learning arenas rather than a knowledge-factory. Bennema argues that such an approach to education can be beneficial in creating a higher degree of democratic and non-hiearchical spaces for learning.

The third article is by Cecilia Ferm Almqvist and Linn Hentschel from Sweden, Södertörn University and Umeå University. The article Lived time in "relay-method" based arts education – sharing the UN Convention on the Rights of the Child as an example, employs a phenomenological theoretical framework to discuss how perception of time is vital in arts education. The themes they discuss are: lived time in mean-

ingful arts education, lived time as diminishing or disappearing in aesthetic pedagogy, lived time and artworks in aesthetic pedagogy, and lived time as didactic frame in aesthetic pedagogy.

Synnøve Myklestad from Norway and Inland Norway University of Applied Sciences is the author of the fourth article in this issue. Her article The Pedagogue and the Poetic - Kristeva and the Quest for Singularity in Education presents an interesting argument that the concepts semiotization and transubstantiation can be utilized to counter neo-liveral tendencies of effectivisation. In line with what several other articles in this issue argues, Myklestad warns against a view of education as mere fulfilment of standards. Instead, education should encourage exploring and experiences.

From Sweden, Marie-Helene Zimmerman Nilsson and Jo Smedley present the last article in this issue. The article discusses how musical knowledge and skills can be acquired and how they can have a positive impact on various areas of life. It also examines the relationship between musical instrumental learning and reflective practice, and the role of self-regulation in music learning. The text suggests that musical skills may influence the way that learners engage with and manage information, and that this experience may enhance their broader knowledge management skills. It also suggests that there is a lack of research on the possible links between musical knowledge and broader information management skills, and calls for further investigation in this area.

The five articles are held together by a desire to connect musical learning to larger issues such as society, personal development etc. All articles also strives at being critical towards narrow-minded views of arts education. I hope the articles will give you as much pleasure as they gave me. ENJOY!

Ketil Thorgersen

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4E Cognition and the Mind-Expanding Arts

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Abstract

Examining imagination, 4E cognition and the arts together expands our understanding of them all. 4E cognition is a framework that comprises the theories separately known as embodied, enactive, embedded, and extended cognition. This paper draws on research in cognitive science (including 4E and recent predictive processing approaches), ideas in phenomenology, and artworks from *The Extended Mind* exhibition (2019–20). The artworks offer diverse reflections on 4E cognition, as well as revealing personal, political and ethical benefits and issues predicated on a 4E cognition perspective. This approach further provides a way of defending the epistemic value of the imagination and of unpacking the four key puzzles associated with its relationship with the arts regarding its production of emotional response, imaginative resistance, and moral persuasion, and the paradox of our attraction towards horror and tragedy. The arts are a valuable mode of inquiry into the nature of cognition and neglect of their relevance negatively impacts understandings of the mind.

Keywords: *distributed cognition, extended mind, imagination, arts, predictive processing, contemporary art*

4E Cognition and the Mind-Expanding Arts

Miranda Anderson[1]

Introduction

4E cognition is the term for a framework that comprises the theories separately known as embodied, enactive, embedded, and extended cognition. Examining imagination, 4E cognition and the arts together increases our understanding of them all. I make a case for this claim through an exploration of how these four perspectives on cognition help us unpack the nature and value of the imagination and offer a richer understanding of the artworks in *The Extended Mind* exhibition (2019–20).[2] The exhibition featured contemporary artworks that reflect on the ways in which aspects of the world beyond our brain, such as our bodies, objects, language, other people, ideas and

1 Miranda Anderson, The University of Edinburgh: Miranda.Anderson@ed.ac.uk

2 *The Extended Mind* exhibition was curated by Miranda Anderson, Tessa Giblin and James Clegg at the Talbot Rice Gallery in Edinburgh; this was supported by Arts and Humanities Research Council funding led by Anderson as Principal Investigator under Grant AH/SO1070X/1. The associated off-site performance piece by Myriam Lefkowitz, entitled Walk, Hands, Eyes (Edinburgh) was supported by Creative Scotland. The symposium at which an earlier version of this paper was presented was supported by the University of Stirling, the University of Edinburgh, the Royal Institute of Philosophy and the Scots Philosophical Association (https://www.trg.ed.ac.uk/event/interdisciplinary-symposium-art-extended-mind).

institutions, expand our cognitive processes. Mind-expanding – spatially, durationally and, more generally, in terms of our capacities – hold implications for how we understand the arts. It also provides a grounding for and suggests modes of transforming current educational models. The exhibition works discussed include paintings, sculptures, conceptual art, video installations and performance art; but the interpretative methods outlined here are applicable to any artwork.

In their influential paper 'The Extended Mind' (1998), Andy Clark and Dave Chalmers deploy a hypothetical thought experiment: while Inga uses her biological memory the neurologically impaired Otto uses his notebook to recall how to find the Metropolitan Museum of Modern Art. Otto's beliefs and behaviour are guided by his notebook, just as Inga's are by her biological memory. Hence, they claim that thinking does not just happen in the head.[3] Traditionally, philosophy relies on such thought experiments to substantiate theoretical claims. If we accept that the mind is not just in the head then it follows that thought experiments need not just be abstract hypotheses but could take an array of forms. Unlike Inga and Otto who never actually get to MOMA, *The Extended Mind* exhibition invited people into an art gallery to discover expressions of all kinds of 4E cognition

3 Clark and Chalmers claim parity between internal and external cognitive resources, which provoked a debate around whether 'the parity principle' necessarily implied that the cognitive function performed by an extra-neural resource must be functionally identical to that performed by a neural one in order for it to be counted as cognitive. Adam and Aizawa (2011: 13) take this stance as a basis for arguing against extended mind claims: 'We take the point here to be that there is no principled difference among these cases'. However, there is no such implication in the original heuristic, since Clark and Chalmers (1998: 8) only claim: 'If, as we confront some task, a part of the world functions as a process which, were it done in the head, we would have no hesitation in recognizing as part of the cognitive process, then that part of the world is (so we claim) part of the cognitive process.'

there. This article attempts to recreate aspects of that visitor experience. Encounters with the artworks make clear that the common modern assumption in everyday life and cognitive science that the default starting place is the brain,[4] and that it then has to be to be proved that the body and world count as cognitive, does not hold true when you consider notions of the mind in the arts, where we see a diverse variety of expressions of 4E cognition taken as the default.

Imagination's epistemic value has recently been argued for in cases where it operates under constraints like those of a scientific experiment.[5] For example, Amy Kind (2018: 18) argues that 'when we constrain our imaginings to fit the facts of the world as we know them, we are using an epistemic procedure that is much more akin to scientific experimentation than it is to mere flights of fancy'. Here I want to defend the significance of the imagination's role in what may appear the 'mere flights of fancy' of engagement with artworks: I argue that the importance of such engagements lies in their capacity to *open up* the kinds of methodological, habitual and enculturated constraints that are incumbent on being in the world.[6] This paper argues that our imaginations are necessarily grounded in

4 Anderson et al 2018: 'the received view is now that the brain is where the cognitive action is'; this default view is also overturned by notions of the mind in other historical periods (Anderson 2015, 2018, 2019, 2020). Also see Wheeler 2005 on substance dualism in contemporary cognitive science.

5 The meaning of the word imagination itself is not fixed as different periods have foregrounded or transformed aspects of its semantic range, oscillating between more positive or negative conceptualisations. Etymologically imagination relates to the word image; when introduced into English from Latin it originally defined part of the mind that was thought to work associatively on images of the world imprinted on it through the senses before they were further abstracted by reason and stored in the memory. The imagination could both lead to true understanding and mislead (see the *Oxford English Dictionary*).

6 As Montaigne (2003: 482; also see Nagel 1979) argues our imaginations too have their limits: 'To every creature there is nothing dearer and more estimable than its own

and constrained by our 'life-worlds',[7] *and* that it is due to this that they can extend and widen our cognitive horizons. Through harnessing and enhancing our cognitive capacities, particularly our imaginative ones, the arts make possible the realisation of more reliable, nuanced and wonderous minds.

Nowadays the mind is often equated to the brain. Such views have led to reductive interpretations of art by the field of neuroaesthetics due to a universalizing neurobiological focus, which conflicts with the relativist postmodernist theories that have dominated the arts.[8] Instead 4E cognition claims that the mind spans brain, body and world: the mind is not just brain-bound, nor does it occur merely through information flow or internal processing mechanisms (as in classical cognitive science), or sociocultural forces (as in postmodernism). 4E cognition's inclusive middle path neither denies the importance of the brain's role, nor that of different cultures and traditions, creating the possibility of productive dialogue with the arts and humanities, at the same time as grounding notions of the mind in the physical body and material world.

Yet, despite its expansiveness, the sciences have tended to present 4E cognition in terms of problem-solving, and as necessarily beneficial, rather than realising the

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being…and each relates the qualities of all other things to its own qualities. Which indeed we can extend or shorten, but that is all; for beyond that our imagination cannot go.' Hence the importance of the specially created affordances that the arts offer our imaginations and which provide a means to trigger catalytic cognitive leaps.

7 See discussion below of Husserl in regard to the use of the term 'life-world'.

8 Anderson (2015) comments on postmodern sociocultural constructivist theories eliding of the body and the natural world and their domination of discussions of the mind and self in the arts and humanities. Onians (2020: 44) recently discussed this issue in relation to the creative arts: 'In recent decades many art historians have handed over control of the materials they study to theorists whose narrative around the "social construction of culture" does provide them with important new analytical tools but reduces the range of the explanations they can offer by effectively excluding influences from "nature".'

negative aspects and ethical issues that can arise, or fully considering the significance of separability and distinctness. Engagement with the arts enables an interrogation of such constraints and has generated another term that adds to our capacity to conceive the nature of such brain-body-world experiences: 'fission-fusion cognition' (Anderson 2015a). Fission-fusion cognition expands our conceptual grasp by specifying that cognition is composed of the *merging and dividing* of cognising clusters out of ad hoc brain-body-world elements, with fissions between different aspects of mind commonly associated with an individual, as well as fusions that extend beyond an individual and are cooperative with another entity. Unlike distributed cognition, fission-fusion cognition highlights the positive nature of limits, separations and distinctions, as well as of openings, mergings and continuities occurring across time and space. This concept of an ever-changing array further illuminates our interrelatedness – entities share in metamorphosing constituting elements rather than having only a single core from which they are extended – and it highlights that the distinctness of each cognitive array and particularity of each living entity is of value as much as our capacity to interconnect with others and the world. Paradoxically fissions as well as fusions can enable deeper understanding of our holistic embodied natures and emergence from wider sociocultural and natural ecologies. Each mind, each self and each period exhibit a mix of idiosyncratic features and those that are expressed in, and so shared with, other minds, selves and periods.

This stance has implications for how we conceive of philosophy itself: it recollects Husserl's (1970 [1936]: 59) critique of its truncated scientific focus, and demand for a return to a reflection on the 'life-world' and 'historical background'. Given the entanglement of the culturally and biologically situated aspects of the mind implied one should not expect that the full scope of knowledge about the

mind could be achieved merely through current cognitive scientific methodologies. As well as simply illustrating ideas in cognitive science, the arts and humanities themselves contribute to our understanding of cognition. For instance, the artworks discussed here help bring to light the kinds of personal, political and ethical issues predicated on a 4E perspective that are often neglected in cognitive scientific accounts.

Despite the artificial constraints in its recent conceptualisation that have resulted from the term 4E cognition emerging from the classical computational perspective that dominated cognitive science from the mid-twentieth century to the early 1990s, its roots and workings span the phenomenological as well as the cognitive scientific traditions, combining experiential and empirical perspectives. It therefore offers a more inclusive basis for understanding the roles of aesthetics, the arts, and the imagination in diversifying, widening and extending the intentional arcs whereby we orient ourselves in the world.

Intentionality was defined by Brentano (2015 [1874]: 92) as the mind's 'direction toward an object'.[9] Yet it need not be understood in a top-down, unidirectional way, nor as excluding affective and physical states (Crane 1998, Colombetti 2013). Merleau-Ponty (2012 [1945]: 137) explains his adoption of the term 'intentional arc' as follows:

> the life of consciousness – epistemic life, the life of desire, or perceptual life – is underpinned by an 'intentional arc' that projects around us our past, our future, our human milieu, our physical situation, our ideological situation, and

9 *The Stanford Encyclopaedia of Philosophy*'s entry on 'Intentionality' describes its origins in the Latin term *intentio* defined as the mind's directedness at a present, existent, absent or non-existent object; 'intentionality' was later adopted by Brentano as the defining mark of the mental.

> our moral situation, or rather, that ensures that we are situated within all of those relationships.

Merleau-Ponty captures the continuity across intentional levels, from physical to sociocultural forms, when he describes the way that when moving through a familiar space I know that 'looking out the window involves having the fireplace to my left', or if I am chatting with a close friend 'each of his words, and each of mine contain, beyond what they signify for someone else, a multitude of references', such that 'each gesture or each perception' is 'situated in relation to a thousand virtual cooordinates' (2012: 131). The vitality of each 'mental panorama' thus comprised lies in its combining flux of 'sedimentation and spontaneity' (2012: 131, 132). Expanding and contracting across space and time, our thought-worlds are persistently shapeshifting, resonating with, and providing bearings on the nature of reality and on the specific vantage points from which we are experiencing it. When composing a paper such as this one finds one's thought-world reverberating with, stretching towards, and incorporating new virtual coordinates corresponding to the thinkers and things to which one is responding.[10] This widened array enriches one's thought-world – as after dancing one finds one's body resonating with a fuller and richer sense of the range of possible aesthetic movements. Artworks more generally can sweep us up into such mind-expanding experiences of being. Across our intentional levels, imagination builds on and extends the range of the conceived and the conceivable, with artworks a powerful

10 The term appropriating might also be used here, but in a different sense to that commonly used nowadays. Hofstadter (1975: xx) describes in his introduction to Heidegger, that in Heidegger's use of the term 'ereignen' (translated as 'appropriate') 'he wants to speak of an activity or process by which nothing "selfish" occurs, but rather one by which the different members of the world are brought into belonging to one another and are helped to realize themselves and each other.' A similar notion was intuited by the Stoic notion of oikeiosis (οἶκος, home, family) whereby the self is a series of rippling outwards concentric circles that appropriates to itself the body, other people and the age itself (Anderson 2016b).

means of taking us beyond our imagination's usual limits. The following sections of this paper set out the role of embodied, enactive, embedded and extended cognition in our encounters with the exhibition artworks, highlighting the role and nature of the imagination and the ways in which artworks can dynamically reconfigure our mental panoramas.

Embodied Cognition

While the concept of embodiment has been around for decades, grasping our subjective or even an objective experience of fleshy sensoriness in language, particularly academic language, seems to reduce away from bodiliness's immersiveness and polyintimacy (Anderson 2015a, 2015b, Castañeda 2020).[11] However, artworks that make evident the often non-conscious workings of embodied cognition reveal the ways in which being in a body amidst other bodies and situated in a physical world inflects our realities, our memories and our fantasies. Artworks can resurface such awareness because of their multimedia interfaces, and recall the ways in which relations and representations, including language, originate from and continue to resonate through experiences in our embodied minds in the world.

Embodied cognition is the claim that cognition is routinely shaped in fundamental ways by bodily forms, movements, states and processes. The cognitive role of non-neural physical processes has been shown by numerous experiments, such as those on the roles of body states, gestures and emotions in guiding our inferences and reason-making processes. For instance, David McNeill (2005) and Susan Goldin-Meadow (2003) have both done much work on the ways in which gestures act as ma-

11 Chadwick (2017: 55) charts notions of embodiment in qualitative research commenting that 'while Frank (1995: 27) says, "no satisfactory solution has been found to avoid reducing the body to a thing that is described" in qualitative research. This observation is still salient today, two decades of research later' and she goes on to ask 'how do we 'do' 'fleshier' research?' In my view, embodied cognition provides just such a way forward.

terial carriers for thought, lighten the cognitive load, enable more creative thinking and reveal implicit knowledge that cannot yet be articulated.[12] Such research on gestures helps to contextualize Marojiln Dijkman's *In Our Hands* (2015) which issues a call for action, though not a word is spoken [Figure 1]. Two huge virtual hands projecting from a screen form symbolic gestures ranging between warning about or warding off the future. Though extricated from the original bodies and contexts (such as political speeches), the hand gestures and their intentions remain eerily familiar. We can imagine the characters and settings from which they derive, and the gestures' emotional charge itself powerfully conveys a message, though separated from the particularities that speech would impose. The work makes more visible a non-linguistic way through which we think, one that is often non-conscious in everyday life. The conductive gestures of the mesmerizing hands autonomously moving, echo earlier depictions of hands in didactic emblems and paintings, often used to represent the hands of God, an omnipotent supernatural force. Viewers are put on the alert and feel singled out but without explicit instructions of what is to be done – it is left in our hands – and to our imaginations.

The abstract domain arises from embodied and environmental factors, and these are necessarily caught up in our thinking processes. Our concepts are both grounded in our embodiment and the physical world and reach beyond it. This is the *underground superstructure* that Nikolaus Gansterer explores in his 3-screen installation *untertagüberbau* (2017). The screens show him actively thinking through the ideas discussed in the science programmes to which he is listening, which themselves are the products of accumulated knowledge processes [Figure 2]. His work shows the en-

12 Such insights into the role of gestures can contribute to educational models: for example, in *Hearing Gestures* Susan Goldin-Meadow demonstrates that our gestures, like language, both enable communication and act as cognitive aids. For example, her analysis of learners' use of gestures shows that gestures enable the performance of more complex tasks by enabling their visuo-spatial and motor representation and freeing up other aspects of cognitive effort.

tanglement of imagination, perception and memory in literally feeling out new ideas, *and* our reliance on a range of onboard biological and in-the-world cognitive processes. His hands forming and reforming of physical materials, linguistic concepts and diagrammatic symbols, all amidst the random interruptions of living creatures, show the fluidly diverse concert of conceptual and diagrammatic, and embodied and environmental processes in action, and explore the interplay of structured patterns and chance in thinking. Fittingly, the snails featured in the work leave chemical information in their trails of slime, which both physically and epistemically eases the efforts of those which follow after them.

The adaptivity and relationality of neurophysiological mechanisms poise us for dynamic and intimate encounters with the world. For instance, tests involving monkeys using rakes have shown that the brain cells that would normally represent their fingers quickly come to map the rakes' spikes (Maraviti and Iriki 2004). Another way we extend experiential capacities beyond skin boundaries is what has been described as our mirror neuron system (or in terms of motor resonance). When one person watches another person performing an action, neurons fire in their motor cortex as if the watcher were performing the action themselves. Similar systems operate for language, and primal emotions, such as fear, and it has been connected to action understanding, language development, and empathy, since it grounds our capacity to take another's perspective (Rizzolatti and Sinagaglia 2008). Though, notably a response's strength depends on whether you previously have had the type of experience such that it is already in your cognitive repertoire (Calvo-Merino et al. 2005). The fact that we are all in a human body means there are general characteristics that we share, while physical, social and cultural particularities mean that there are also differences. This sharing across persons and our differences are of value, the one meaning we are not condemned to solipsism and the other that a rich and complex array of perspectives flourish. Yet this also suggests that to go beyond our repertoire driven norms, even our imaginations can benefit from forms of cognitive scaffolding such as are provided

through art encounters, whether they are composed of images, music, words, actions or other experiences.[13]

Daria Martin's works explore mirror-touch synaesthesia, where a person feels the emotional or physical sensations that they witness in someone else. In *Soft Materials* (2004) Martin's interest in empathy, touch and mirroring is explored through the emerging relationship between human dancers and robots, both of which have been trained *and* either evolved or developed to actively learn through physical experience [Figure 3]. Both the robots and humans adapt interactively to one another's movements in an uncannily tender dance. The film triggers our innate bias towards imagining consciousness as activating things that are animate – as also occurs with Dijkman's virtual hands. The camera lens concentrates our attention on parallels and contrasts between the forms, artificially focusing our eyes on dark unseeing holes at the end of long metal fingers and on wiry filaments that unnervingly brush and flick around the slender lashes of viscous human eyes. Watching elicits varying degrees of synaesthetic responses, but when cold-looking metal touches blood-flushed flesh the general instinct is to flinch. More contemplative and tentative encounters alternate with metal and flesh bodies juddering into increasingly rhythmic frenzies like new age versions of tribal ritual, creating patterns of repetitive movements from which an arm is suddenly flung, as a new phase of interaction emerges in this unequal dance. An initial sense of the naked dancers' vulnerability in terms of their fleshy form, shifts to awareness of the robots' simplicity and relative fixity despite their being programmed for adaptivity ; an adaptivity which work on embodying Artificial Intelligence has revealed to be so difficult to recreate. Though we humans do a lot of the work in terms of our tendency to anthropomorphize projectively, the robots' functional rigidity in

13 The term 'scaffolding' derives from Vygotsky (1962) who showed that language was a developmental cognitive tool and that the intrapsychological was constituted by the interpsychological. He argued that children integrate adult's prompts about actions and information, through developing the ability to use self-directed and inner speech.

contrast to our natural capacity for imaginative pretense and creative variation (even given our own tendency to fall back on patterns and systems), suggests the immense obstacles yet faced by robotics' researchers. While the humans manifesting of the robots' range more dynamically and expressively than their crude incorporations of the human dancers' movements demonstrates the sophistication of our imaginative capacity's operation through the medium of the body.

The film also recalls tensions between different 4E theorists as to how much the nature of bodies, their fleshy or metal nature, matter. While strong embodied cognition proponents argue that the particular nature of the body plays a special role, Andy Clark (2008a, 2008b) has argued that it does not. In my view the particular nature of the body sometimes plays a special role when performing a certain function or in a certain context, but need not always – and the same goes for any cognitive resource – consequently, variations in the particular nature of our bodies or of historical and cultural resources and environments can be significant but need not always be.[14] Our imaginations are one of the mechanisms that mediate the particularities of our minds predicated on our particular bodies and contexts.

Through making apparent various of the ways in which embodiment shapes cognition, the works discussed so far speak to how philosophical theories only substantiated through scientific or thought experiments can be fleshed out via artworks. They are also transformative of traditional conceptions of art, and of how we may then think about encounters with artworks, including their role in education. A recent edited collection of curators' perspectives on the need for decolonisation of the artworld not only emphasises the need for a broadening of perspective beyond the dominations of male white western artists, but also draws attention to the wider ways in which what is problematic is 'the colonised mind' (Pollock 2020). What is called for is that we: 'Attune, re-attune to decolonial ways of seeing-thinking-doing-listening'

14 Anderson 2015: 30-31; see also Anderson et al 2018-20.

(susan pui san lok 2020) through 'the practice of other ways of thinking, knowing and learning' (Vellodi 2020) in order to counteract the elision of material nature and the body (Onians 2020).[15] Artworks that foreground our minds and selves spanning of brains-bodies-and-worlds enact a decolonisation of the imagination and reveal the nature and value of our cognitive connectedness and diversity.

Enactive Cognition

This brings us neatly to the second E, enactivism. Enactivism claims that cognition is enacted (unfolds) through looping sensorimotor interactions between the agent and its environment, implying both a close relationship between perception and action, and that there is continuity between the properties of life and of mind. As Evan Thompson explains it: 'life and mind share a set of basic organisational principles, and the organisational properties distinctive of mind are an enriched version of those fundamental to life. Mind is life-like and life is mind-like' (2007: 128).[16] Enactivists argue that cognition is a sense-making process: we make sense of the environment in relation to our particular bodies and experiences; for example, this imbues our perception of objects and environments as affording certain possibilities for action. This occurs across lifeforms, modes, and levels. For example, spiders in their web become part of an intelligent system and even at the cellular level an individual cell responds to environmental vibrations by forming ruffles in their membranes that feel around them and by growing nanoscale daddy-long-leg like protrusions to investigate its surroundings (Orapiriyakul et al. 2020): the cells are arguably enacting a very basic form of sense-making. The robots in Martin's artwork can also be considered as being de-

15 Participatory and community art are exceptions to these norms (see Matarasso 2019); notably, the awarding of the recent Turner prize to four collectives suggests a shift in attitudes to such works in the mainstream artworld.

16 A seminal influence on the emergence of enactivism was the book *The Embodied Mind* (1991)

signed to learn through basic sense-making properties. Drawing on Heidegger, Giovanna Colombetti describes that even at the most basic level of life there is a care by an organism about its existence. An organism utilises affective-evaluative and cognitive-discriminatory capacities such that the world represents what is salient to it in a higher-level organism these capacities manifest as mind (2013: 19).

This notion of cognition as sense-making is one that also exists in discourses about the arts in general and specifically in relation to the educational potentialities of art engagements. In Francois Matarosso's *A Restless Art* (2019) it occurs in relation to his definition of participatory art as 'democratic sense-making': in contrast to the decline 'in the power of political ideology and religion as systems for collective sense-making' he highlights 'art's sense-making potential' (Foreword, 28, 50, 238). Moreover, he defines humans as 'sense-making beings' and comments on the importance of being aware of 'other people's ways of sense-making' (36, 50). Art, Matarosso argues, provides children with opportunities to share their 'evolving sense-making safely with others' (42).

A notion of evolving sense-making is at play in the artworks of Goro Murayama, a Tokyo-based artist who has been inspired by enactivism. In his *Self-Organised Painting* series Murayama creates his canvas, using the weaving of the hemp to regulate his actions and become part of the system he is making: 'The system also keeps on generating myself. Acting makes me' (2018) [Figure 5]. While caught up creating he is in turn created, such that artist and artwork become a co-constituting and co-emerging system. Murayama (2018) offloads aspects of the creative act onto the environment as a means to probe whether human creativity can emerge from latency: 'In the world surrounded by computers and AI, the concept of order is important for human beings to reconsider their creativity, because we repeat acts and choices.' Though he follows a set of rules, the process can be affected by the nature of the materials, misalignments and mistakes, and his physical and emotional fluctuations. The

emergence of variation out of a combination of systemic repetitions, error and individual expression in an environmental system further invites parallels with Darwin's theory of evolution and epigenetics. Murayama describes his works as 'simulational poiesis' to situate them in relation to forms of simulation used in scientific imaging – a technological form of imagining. While composing it, Murayama anticipates our appraisal of it, as in appraising it we may imagine his composition of it, so the viewer is caught up in the sense-making process through these imaginative acts.

Sartre (1949) describes artworks as brought forth through a reciprocal relationship between the artist and the viewer who co-constitute it. Sartre is influenced here by Merleau-Ponty who compares a work of art with our body – because it too is 'a knot of living significations' (2012: 153). Murayama's woven artworks further reflect our co-creation of and co-emergence from the wider systems in which we exist, representing the kind of mental scaffolding that is provided through the accretion of structures over time that enable as well as constrain the possibility of creativity and imaginative leaps. Artworks can both invite imaginative acts of collaborative sense-making and can make us aware of the sense-making systems in which we are already caught up and so make possible the imagining of alternatives.

Considering further the weaving of diverse strands, arguably, the mind is polythetic; a variable cluster of elements can constitute a certain feature of the mind, and their exact combination can vary. This definition explains how there can be a changing array of significant contributory factors that shape cognition across different cases and contexts. The debate about what constitutes 'the mark of the mental' continues without resolution since a defining feature is precisely the enduring adaptability of the mind and intentionality is a feature which in its expanded form also relates more generally to life processes.[17] A cluster of combined strands can constitute a cer-

17 Wittgenstein (1999: 172) illustrates the nature of a polythetic classification, as follows: 'the strength of a thread does not reside in the fact that some one thread runs through its whole length, but in the overlapping'.

tain feature of the mind, such as an imaginative process, but the exact combination of these strands can vary, with the variation in their make-up, potentially though not always having an effect, depending on their intended function and the wider context.

Saliency can extend across more than one organism such that sense-making can be shared. Hanne de Jaegher and Ezequiel di Paolo (2007) use the term 'participatory sense-making' to describe how socially-engaged participants interactively coordinate movements and utterances in a way that both scaffolds and constrains others' activities. In Martin's work participatory sense-making is limited by the extent of the gaps between the humans and robots' capacities, which is manifested in their ways of behaving, interacting and adapting. A fuller form of participatory sense-making emerges via Myriam Lefkowitz's *Walk, Hands, Eyes (Edinburgh)* (2019)[18] in which a trained performer silently and responsively guides a closed-eyed participant around a city, in this case Edinburgh [Figure 4]. The performer holds you by one hand, with their other hand sliding from your back's centre to become an arm round your shoulders when shifting direction. Where motion continues unimpeded seamlessness arises, like monkey with rake (or writer at keyboard), except this involved nonverbal reciprocal attunements, as well as the active incorporation by the guide of the guided's ways of orienting of themselves in the world, such that these roles blurred.

Though (and because) my eyes were closed, I experienced myself as 'looking' with my whole being through a heightened array of senses. Merleau-Ponty describes that when a blind man uses a cane 'it increases the scope and the radius of the act of touching and has become analogous to a gaze' (2012: 144). The potential Merleau-Ponty suggests for parity between external and internal resources and between perception and touch are important. Yet Lefkowitz's work also makes evident the experiential richness offered by a surrogate's non-parity which can open different percep-

18 Other related terms used for this phenomenon are 'joint attunement' (Noë, 2015) or 'we-intentionality' (Zahavi, 2014).

tions of embodied intelligence. Like a butterfly we can be swayed by the motions of a flower in the wind and find ourselves moving to new rhythms.[19]

While a participant on the shared walk as well as my consciousness shifting from an everyday forward-looking perspective projecting from the back of my head into a new awareness of the world as radiating out all around, and into points of interface with the guide that often melted into non-consciousness, it shifted into awareness of my feet against the rebounding pavement or spongy grass. As we wandered through a range of gradients and settings the surrounding sounds, smells and sensations seemed amplified: footfalls' rhythm on pavements, disembodied voices floating past, then the sweetly bitter depth of coffee aroma and traffic's whoosh, later replaced by a gentler swish of breeze through leaves and a sudden sense of warm sunlight on the skin, a delicately sweet scent of grass and the emotionally uplifting song of a bird rising above the background hum. The array of cognitive modes we make use of in the everyday world came more clearly into consciousness.

Taken from a predictive processing perspective, the weighting newly put on other bodily senses in the absence of sight, causes a magnification effect, which accounts for this experience of vividness.[20] Across the 4Es (and beyond), predictive processing has recently dominated accounts of how cognition works: the mind engages in cascades of hypothesis generation based on a hierarchy of prior evolutionary and developmental experience, with the aim of minimizing the mismatch between these predic-

19 Heidegger (1975: 9) expresses something of this in one of his poems: 'When on a summer's day the butterfly/ settles on the flower and, wings/ closed, sways with it in the/meadow-breeze'.

20 The notion that the loss of one sense led to a supplementary amplification effect in other senses, contributing to particularly distinct phenomenological and expressive capacities, was also suggested by the artist Joseph Grigley (2019) in his exhibition talk through his retelling of the story of a blind baby that learned to perfectly imitate the sound of a refrigerator or the sound of a car turning over the gravel as it is approaching the house.

tions and new experiences, with only errors propagated upward through the system, as a means of tuning future priors (Clark 2016). The myriad mind variously gives weight to internal and external factors deemed as the more reliable sources, so creating our shifting cognitive arrays.

On the walk, despite being newly without visual perception, rather than feeling threatened, a sense of safe exploration and mental spaciousness arose. There was a heightened sense of a background polyphony of environmental intentionalities in all around me, being lived or embedded in the settings I was passing through. Merleau-Ponty (1993: 67) termed this 'inverted intentionality', quoting Cézanne describing that 'The landscape thinks itself in me and I am its consciousness'. The mind feels with and through wider patterns and dynamics, which might be termed biosensibility, and this scales up to thinking with and through them, which can be termed eco-cognition.[21] Furthermore, human designed things and constructed environments are embedded with cognitive capacities and stances. For example, navigation tools incorporate expertise that enable successful navigational computations, while algorithms can problematically perpetuate – but also can help reveal – existing human and sociocultural biases (Hutchins 1995; Anderson 2010). Malafouris (2013: 142, 144) describes how our engagement with material artefacts organise our imagination (as well as vice versa): 'objects and material structures can be argued to point toward me as much as I project toward them', such that 'intentionality should be understood as a distributed, emergent, and interactive phenomenon rather than as a subjective mental state.'

Our city structures further make evident the ways in which humans are particularly talented not just at evolutionarily adapting to environmental niches, but also adapt our niches to supplement cognitive and other needs. Geological, architectural,

21 Notions of this are prevalent throughout earlier cultures; see Anderson 2015b, Anderson et al 2018, 2019, 2020.

historical, conceptual and fictional domains in concert compose a place and the accreted layers are a significant factor in the constitution of our phenomenological horizons – at the same time as we participate in their perpetual reconstitution through our ways of inhabiting them. Virtual coordinates, such as those described by Merleau-Ponty, are implicit in our experience of such cognitive niches. Yet epistemic environments and paths can come to constrict more than they enablingly structure, and even the imagination can become overly sedimented into mind-manacling grooves.[22] Approaching a place, through a defamiliarizing sensory experience such as the walk, offers a revitalisation of habituation-numbed possibilities and perceptions. Several times during the walk the guide asks you to open your eyes on a scene: re-entering the everyday world from this more intense reality, the senses may momentarily judder, revealing the speed with which one is already becoming immersed in this new way of being in the world and providing a meta-perspective on it. In discussing the nature and value of meta-awareness, Thompson (2010: 19) comments that 'The ultimate aim is not to break the flow of experience but to reinhabit it in a fresh way, namely, with heightened awareness and attunement.'

As well as the walk's newly bringing forth surroundings, participants have experienced a re-emergence of submerged aspects of themselves. The layers of cognitive pathways formed over our developmental and evolutionary histories, can both make automatic or ignite our current experiences and perceptions of the world, giving them salience. All kinds of surreal experiences have been reported, as participants' imaginations have sometimes offset sensory loss by overlaying past experiences. Undercurrents overflow into consciousness: 'During one of my walks I opened my eyes on a lamppost with a seagull that reminded me somehow of a seaside town I had visited as a child. When I closed my eyes, I felt like I was there, and as the path I walked

22 As Heidegger (1975: 8) puts it in a creative work of his own, a poem: 'The evil and thus keenest danger is/ thinking itself. It must think/ against itself, which it can only/ seldom do.'

physically went down, the path in my mind kept going up, it felt as though all the sounds I heard were above me and I was descending into the ground. I felt the edges of the world around me blur and dissolve' (Quoted in Clegg et al. 2019). There is, then, an upweighting of memory-driven imagination. A similar upweighting can occur in love (or other heightened states, such as grief). Take, for example, Shakespeare's description in 'Sonnet 113' of the altered consciousness that occurs through a preoccupation with the beloved such that it shapes all to his image:

> Since I left you, mine eye is in my mind;
>
> And that which governs me to go about
>
> Doth part his function and is partly blind;
>
> Seems seeing, but effectually is out:
>
> For it no form delivers to the heart
>
> [...] it shapes them to your feature. (ll.1-5, l.12)

Such a case, which is one familiar to many humans, could be described in terms of predictive processing having been driven awry by love.[23] Literature, like the other arts, can also helpfully upweight particular aspects of the memory-driven imagination, in the process transforming their associational range (Anderson 2016a).

More generally, Lefkowitz's work raises awareness of the ways in which aspects of one's consciousness perpetually expand and contract as we orient ourselves in the

23 The upweighting and magnification effect on our predictive processing that occurs in 'Deep Dream' might be considered a crude and comic version of the romantic distortions evident in love, which in this case was programmed to simulate the effects of overly strong perceptual predictions of dogs: https://rhizome.org/editorial/2015/jul/10/deep-dream-doggy-monster/.The similar effect in love could still be considered optimal given the evolutionary importance of humans producing children or its importance in creating social bonds (notably, Shakespeare's sonnet is to a beloved young man).

world with which we are enmeshed and illuminates some of the ways in which cognitive modes can become imbued or reciprocally generated through engagements with objects, other people or places, and techniques or styles. The term 'fission-fusion' mentioned earlier is also used by ethnology to describe dynamic social networks in which individual animals and smaller groups merge and divide with larger groups, while 'fission-fusion cognition' conveys the flexible and shifting nature of clusters of cognitive units formed across such social arrangements and brain-body-world spans more generally (Anderson 2015a). Through the multidimensional nature of our minds, the fusion of elements of consciousness during Lefkowitz's walk with the guide and the environment can simultaneously play out and be counterpointed by idiosyncratic imaginative flights, across mental space and time, as we spontaneously weave in sedimented experiences to our ongoing thought-worlds, consequently recalibrating them, in more or less considerable ways.

Predictive processing accounts have in general highlighted the overlaps and continuity between perception and imagination: for instance, Clark (2016: 84) describes that creatures are 'poised to explore and experience their world not just by perception and gross physical action but also by means of imagery, dreams, and (in some cases) deliberate mental simulations'. Michael Kirchhoff in analysing the 'inferred fantasises view' and the 'ecological-enactive view' of predictive processing argues that while both claim that 'perception and imagination are unified and dual aspects of a single strategy for prediction error minimization' (2017: 759), the latter view leads to his claim that 'perception and imagination are different in kind', because it emphasises that 'perception is embodied and world-engaging' while 'imagining is an internally realized phenomenon' (2017: 765). The idiosyncrasies of some of the imaginings evoked by Lefkowitz's artwork might initially seem to lend support to this view, in that the participant imagined going up while the actual path went down. Yet there was an increased tenuousness with perception when imagining, though the imagined remained interwoven with the ongoing perceptual experience, in such a way that it

cannot be defined as simply internal.[24] So instead this suggests that cognitive elements can both exhibit a degree of autonomy and of merging in a dynamic system, with a playing out of fission-fusion across these modes of cognitive processing. More generally, the artworks discussed in this paper make evident that imagining is not something that can be satisfactorily defined as just an internal phenomenon. As Lefkowitz (2019) herself describes her practice: 'Dance is speculating with the body, inventing fictions with the body.' Imagining like perceiving draws on and takes place through our bodies and environments, through perceptions, actions, and relations in the world, as well as through onboard mental simulations – this further indicates that there is then sharing across different forms of cognitive processes *and* distinctions between them, and both sharing and distinctions are significant and necessary.

Artworks also produce new experiences by deliberately using artefacts to trigger and interrogate automatic cognitive responses. Magali Reus creates sculptures that make us aware of the automatic nature of our habitual perceptions and actions. She reconfigures familiar objects, such as a fire hydrant, rendering them symbolic gestures rather than usable, so defamiliarising things that usually and often seemingly invisibly help us attune to or adapt our environment. Just as things and environments organise us so do habitual movements and concepts (Merleau-Ponty 2012). Alva Noë (2015: 13) discusses the ways in which 'we get organized by our habitual activities', while an art form such as choreography 'puts the fact that we are organised by dancing on display'. Artworks jolting of us into consciousness or uncertainty compare with Socrates' dialectical method, and with the phenomenological epoché: the need to bracket off everyday experience of a seemingly objective external world in order to recognise the malleable subjective nature of phenomena in our lived experience. Not-

24 Gallagher and Rucińska's (2021) point out, for example, that even a performer mentally simulating a performance constrains that simulation in relation to the actual physical parameters of their body and the performance space.

ably, this need not entail 'an epoché in respect to world validity' (Husserl 1970: 397).[25] From an embodied and situated perspective, as Thompson (2007: 19) observes, it can be described as 'the flexible and trainable mental skill of being able both to suspend one's inattentive immersion in experience and to turn one's attention to the manner in which something appears or is given to experience.'

In predictive processing terms, an intermedial approach can be argued to be cached out by the way in which the priors, which shape ongoing experience and are iteratively calibrated in the process, integrate the qualities of the observer and the world. There is weight to be given both to the existence of the world and to the ways in which we experience it. Imbalances in our capacity to how we weight external and internal modes can lead to psychological disturbances, such as schizophrenia (Wilkinson et al. 2017). Yet humanities' notions, such as 'the pathetic fallacy' – the projection of our emotional state onto an environment – can err too far in the other direction, by denying any agency to an environment,[26] through an overly anthropocentric worldview. 4E cognition allows for an epistemological realism, which is pluralist and recognises situatedness, yet is also committed to our access to reality despite the partial and subjective nature of each perspective. Predictive processing gives us a way to cache out how this works because our minds are at once shaped by physical, spatiotemporal and other regularities in the world and by our evolutionary and developmental histories. Worldly enmeshment and the capacity for ad hoc fission-fusion states enable our kaleidoscopically complex multidimensional minds.

A certain entropic tendency, an instinct to return to the original state of the cell or organism prior to external stimulation, a drive towards lack of excitation or to im-

25 This is the mistake made by postmodernism, and more recently by those thinkers who want to argue for predictive coding as entailing that we are akin to a brain in a vat (e.g. Hohwy 2013).

26 See Cuddy-Keane's questioning of John Ruskin's term 'the pathetic fallacy' in her analysis of works by Virginia Woolf (Anderson et al. 2020: 189-208)

mersion in pre-existing patterns, can be counteracted by art encounters. Predictive processing conceptualises this entropic tendency in terms of the free energy principle: a drive towards minimising energy expended through minimising errors in predictions over time. However, as Hohwy (2013: 175) notes 'chronically seeking out a dark room does not minimize long-term, average prediction error'.[27] The arts are not trivial – nor are they as Steven Pinker (1997) famously described them, merely cheesecake – they are essential for optimal cognitive functioning. Art plays a vital role in scaffolding and constituting new forms of understanding and enables critical and creative thinking beyond the constraints of one's own unaided imagination, or that of sociocultural norms and conventions in which we can become inattentively immersed. In predictive processing terms, our predictions' encounter with the unexpected in art, recalibrates them and extends their range, generating more imaginative, complex and nuanced future predictions about the world.[28]

Building on the use of distributional reinforcement in machine learning, recent research has found evidence that the brain represents future rewards as a *probability distribution*, with clusters of individual dopamine neurons simultaneously representing a spectrum of different future outcomes, rather than a single average one (Dab-

27 This tension in predictive processing accounts is anticipated by Stoic notions of the conflict between two fundamental drives which are inversions of each other - these were Christianised by Boethius, are later evident in Francis Bacon's theories, and again much later in Freud's suppositions regarding the life and death instinct (Anderson 2007, 2016b). In these theories the will to live or life instinct is seen as a mistaken expression of the desire for unity with God through death or for a minimisation of excitation through death, which is akin to the notion of the entropic drive. Despite their persistence across Western philosophies and beyond, I do not think it is correct that the desire for perpetuation and for cessation can always be collapsed into each other in this way as simply ultimately a desire for energy minimisation and becoming a unity.

28 The importance of new horizons amidst our sedimented predictions is described by Husserl (1970: 50) along with the way that the pregiven world is the horizon of all meaningful induction and generates all our worlds – which might be taken to encompass the realm of the imaginary.

ney et al. 2020). On the level of subjective experience, this matches our tendency to oscillate between anticipating a range of outcomes – and the heavy blow to our epistemic confidence experienced when blind-sided by an outcome that was not included in our probability distribution. Prior experiences lead to the higher weighting of certain dopamine neurons in these arrays, which produces a tendency towards their triggering with a consequent narrowing of our cognitive range. Our experience through artworks of surprise, shock, dissonance, bewilderment or even wonder, offers a relatively safe opening up of our imaginations, and enables the limbering up of our dopamine arrays for more adventurous wide-ranging hypotheses about ourselves and the world – widening our experiential repertoire by taking us beyond our usual cognitive constraints. This answers the so-called paradoxes of voluntary engagement with imaginative simulations of horror and tragedy, explaining why humans seek out heightened psychological experiences of all kinds through the medium of the arts, outwith the complexities and dangers of real-life encounters with extreme (or cognitively burdensome) phenomena.[29]

In this sense engagements with art as an adult or child is comparable with the developmental potential through 'safe risk' that is offered by play.[30] Studies of the effects of play on young animals' development showed that being deprived of playmates and play led to less developed prefrontal cortexes which are associated with social interactions, impulse control and decision making (Bell et al 2010; Woolston 2021). Bell and colleagues (2010: 7) note that there is consequently a lack of modification in behaviour in relation to different social partners and contexts and that they

29 See 'Puzzles and Paradoxes of Imagination and the Arts', *Stanford Encyclopaedia of Philosophy*.)

30 'Playing creates a safe space in which the children can experiment with their relations towards others without the fear of being injured, because all these relations and feelings remain in this playing field. Children enjoy being placed in this form of safe risk and they can follow and participate in human relations and in the succession of emotions' (Raptis 2022: 21)

are generally 'behaviourally more rigid'. Vanderschuren and colleagues (2016) note social play's facilitation of emotional development, creativity and cognitive flexibility, and that there is a particularly intense surge of dopamine and other associated brain chemicals in the young when they engage in social play behaviour. Play in mammals (including we humans) increases the capacity to cope with the unpredictable nature of life. The particular significance of play to the human species is evident in babies suckling of their mothers: it has been argued that whereas in other mammals the young latch on until replete if possible, in humans there is more of a playful quality that involves exploring relational dynamics and the pleasures of touch and holding (Noë 2015).[31]

Such insights support the importance of engagements with the diverse modes of cognitive playfulness that the arts enable, and relate to the supposition above about art's role in diversifying our dopamine probability distributions. Drawing on the insights of Winnicott and Nussbaum, Raptis (2022: 100) comments that the 'arts undertaken by adults perform the function of play and can prepare people for friendship and for their political and ethical life'. Adults generally become more resistant to the types of spontaneous imaginary world building that children more freely enter into which makes the forms of cognitive scaffolding the arts provide and opportunities to engage in them just as vital for us as it is for development in the young. Education can benefit from utilizing this capacity of the arts to widen our cognitive range through relatively safe imaginative engagements, as it takes us beyond our own experiences into the realms of other minds, places and times. Through research on these processes, the cognitive sciences can help to bear out the arts' significance, at the same time as the sciences can benefit from understanding the working of our minds through their illumination by artworks. As we have also seen in this section, enactiv-

31 Cowley et al (2007) focus on the later stage of call and response as the baby develops and there is a playful negotiation of feeding times, remarking on the reciprocal nature of the entrainment that optimally occurs.

ism's notion of cognition as a sense-making process evident in and operative across diverse forms of life and materialities can help make us aware of how human consciousnesses extend across and share an array of ontological and epistemological qualities with other forms of existence.[32]

Embedded and Extended Cognition

The last 2 Es are worth exploring together since embedded cognition is a weak version of the extended mind claim. Embedded cognition is the claim that external factors (such as resources or environments) act as noncognitive aids to an internal thinking system located in the brain; so, while the external factors enable cognition, they are not themselves counted as cognitive. Extended cognition instead argues that cognition can involve a coupled system of brain, bodily and external factors: all of which count as cognitive. The embedded stance is one many more people easily agree to, but it also makes more trivial the role that the external resources play – it is not as important as the onboard neurological factors which is what does the actual thinking – the thinking system is internal and the external factors just a tool or aid. For example, in the case of Gansterer's *untertagüberbau*, the difference would consist of whether you count any of the external factors, such as his listening to the lectures and manipulating the objects and symbols as constituting (rather than just enabling) his cognitive processing and creative potential. The active nature of his reflections and adjustments in a two-way feedback loop as the work manifests, with his behaviour guided and his beliefs constituted though his artistic process spanning brain, body and world makes a case for the stronger hypothesis. Clark's (2003: 77) discussion of sketching as 'an iterated process of externalising and re-perceiving' is more generally applicable to the

32 Similar ideas emerged in the artist Joseph Grigley's exhibition talk (2019) which discusses how in our relationship with a certain river we merge into a consciousness of and are recalibrated by its particular ways of being, and he quotes from Keats, how 'if a sparrow comes before my window, I take part in its existence, and pick about the gravel'.

dynamic and open-ended process of thinking through making that occurs in Gansterer's works.

While our bodies and technologies in combination with our imaginations can help us to achieve new scales and modes of knowledge that are otherwise beyond our comprehension, several artworks in the exhibition, such as those by Agnieska Kurant and Angelo Plessas, also deal with current anxieties about technology and highlight the negative effects of it being wielded by consumerist capitalist culture, raising concerns that it is making us servile rather than super-human. Cognitive science often focuses on distribution as a way of enhancing cognition, but it is not always beneficial. Husserl's criticism that through 'the embracing of the factual sciences of the lower level', the 'total world-view of modern man' has become focused merely on achieving "prosperity" at the expense of 'turning away from the questions which are decisive for a genuine humanity' seems more pertinent than ever in the twenty-first century (1970: 10, 6). The epic scale crises we are undergoing are being tackled through fossilised thought systems which have often become more mind-manacling than mind-extending, necessitating a reorientation of human-world relations, including a rethink of the exploitative ways in which post-industrial capitalism harnesses new technologies and perpetuates colonial forms of dispossession. The artworld is complicit to the extent that it silently participates and perpetuates its values. Artworks, artists' practices, art galleries, art markets, art programs, and cultural and art histories are themselves embedded in and affect the co-selection and co-construction of our shared environment. Agnieska Kurant's works cast a critical eye on the technological distribution of cognitive tasks across networks of human minds, employing unsuspecting Mechanical Turkers to each draw a single line (*Production Line*), or unwitting termite colonies to build mounds out of coloured sand and glitter (*A.A.I.*), in order to create her works. She compares this with the way we are exploited through our participation in social media corporations, not realising that our playbour is being

harvested for profit. Kurant argues that this matters because collective intelligence is our best means of understanding cognition. She and named co-creator, John Menick, share the profits from the *Production Line* series with all the creators of it, in a way that troubles usual notions of the lone genius; though most of her co-creators remain in the dark during the process, such that it does not imply a stronger challenge to the notion of epistemic credit. Nonetheless, her works resonate with recent research in economics, such as Mariana Mazzucato's (2008) exposure of the mythical nature of the idea of individual entrepreneurs and solitary start-ups as at the heart of innovation: in many cases, value extraction has been dressed up as value creation. The artworks problematize the default location of thoughts as in an individual brain and highlight cognitive science's tendency to focus on optimistic problem-solving versions of extendedness and lack of sufficient ethical scrutiny. The 4E perspective engendered by the exhibition has in turn served to recalibrate contributing artists' understanding of their own works. Lefkowitz (2020) commented that it 'gave me another way to see my piece as itself a political action and, relatedly, to understand my rejection of the mythology of any 'natural' self that is not, in the first instance, entangled with embodied others.'

What else do we discover when we shift from only focusing on notions of information storage, abstract hypotheses, and scientific experiments to also considering cognitive engagement with artworks of all kinds? Renaissance scholar Michel de Montaigne described that for lack of a memory (like Otto) he made one of paper. Like Murayama with his canvas of entwining threads, which manifests a self-sustaining system, so in the linguistic realm, Montaigne describes a similar two-way movement, back and forth, between his construction of his book and his construction by the book: 'I have no more made my book than my book has made me – a book consubstantial with its author' (2003: 612). The mind through being produced on the written page produces the mind which in turn produces the book. There is an important distinction here between Otto and Michel, since Montaigne often draws on

his personal memories, in concert with facts about the world (like Otto) and others' ideas. Hence it is not just his sense of the world, but of himself, that is being is externally mediated. It is a narrative told to himself that plays a role in his self-understanding and self-generation, as well as expressing his capacity to learn from others' past experiences as well as his own by means of the interweaving of quotes and textual allusions into his fabric. While Otto is presented as suffering from a memory impairment, Montaigne's supplementation is indicative of our more general reliance on brain-body-world extensions.

Even when we are reading a book or listening to a story by another, especially one with rich and vivid language, we flesh out the words through drawing on our own experiences and memories, our memories are then recalibrated through the new networks of associations that emerge through our imaginative engagement. Our conceptual horizons are thereby widened and made more flexible, as discussed earlier through the lens of predictive probability distributions. Recent research has shown that we use the episodic memory not only to remember past events and predict future scenarios, but also to *imagine*: the same neural processes are applied to our own real lives and to our imaginative participation in fictional scenarios or other people's stories (Hassabis 2007; Mullally 2012). This answers the other three key puzzles associated with the imagination and the arts: that of imaginative resistance, emotional response, and moral persuasion by the arts. It is because of the imagination's intimate relation to our experiences in the world – which they then expand on through building on our existing thought-worlds – that the arts can cause emotional responses and be morally persuasive, and that there nevertheless remain limitations on what we can imagine.[33]

33 See 'Puzzles and Paradoxes of Imagination and the Arts', *Stanford Encyclopaedia of Philosophy*. While philosophical debate has tended to ascribe the notion of imaginative resistance primarily to the moral domain claiming that while we can easily imagine wildly different physical realities, there are severe constraints on our capacities to

A closing example I want to consider in more depth in relation to all this is Marcus Coates' film *The Trip* [Figure 6]. On the screen, the walls of a room frame a window through which we see a mundane scene below of an everyday road, down which anonymous figures journey along. The viewer is informed that they are in St John's hospice and notes the medical type paraphernalia on the left wall. As during Lefkowitz's walk I felt like I was eavesdropping on the unseen. We hear Coates and a patient Alex H. as they plan a different form of participatory sense-making and shared intentionality, with an additional layer of complexity in play by means of language, which also has the capacity to evoke perceptual and embodied simulations in a listener or reader (Bolens 2012; Anderson and Iversen 2018). Coates offers to travel to the Amazon Rainforest taking with him questions Alex would like to ask the indigenous Huarani people were he himself able to travel. Sitting quietly in the dark the viewer becomes eerily aware that they seem to be sitting roughly in the place in the room that Alex and Coates must occupy in the film world, sharing a certain equivalency of point of view.

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imagine different moral realities, I believe that this distinction is overstated, and risks misunderstanding much of how child's play, and literary, dramatic and artistic techniques play on similarities (and distinctions) across forms and functions. For example, consider how much easier it is to imagine that a banana held to the ear is a phone than an apple, or how much easier it is to slip between the image of female genitalia and a rose rather than a sunflower, which relates both to conventions and there existing a closer physical correlation. The range of what we exhibit imaginative resistance to shifts across time and cultures whether this relates to physical or moral reality and relates to wider conventions and contexts. To the extent that there is greater imaginative resistance to certain fictional moral statements this ties into the relation of moral stances to autobiographical memory and its conservative drive towards seeking coherence of self-identity (see Conway 2005), and the fact that it also plays a role in generation of fictional domains, as discussed further below. My contention for an extent of continuity across these domains is also supported by research that shows that moral valence is grounded in our physical realities, e.g. see Casasanto 2009.

The importance of engagement with the real world in concert with use of the imagination, is suggested by the fact that Coates feels the need to make the journey rather than just make it up.[34] Opposite this work in the exhibition, Coates' *Extinct Animals* [Figure 7] is a clutch of plaster hands cast as shadow puppets that mimic the shapes of animals whose extinctions were caused by humans: the ghostly white hands failure to summon or adequately embody what has been lost serves to demonstrate the limits of imaginative powers. Coates' works more generally explore the capacity of the unconscious and pretense to enable imaginative leaps. The rich repository of our unconscious mind, he argues, can be accessed via the visual, vocal and physical imagination, narrative improvisation and through using 'tools for travelling', such as the animal-costumes he dons in some of his works (2014). In *The Trip* he functions as Alex's tool for mind-travelling (and to an extent vice versa).

When Coates returns with the story of his travels, the view of hospice room and through the window remain much the same, and though the light has subtly changed the colours remain subdued in contrast to Coates' vivid evocations of the Amazon. Research has shown similarities in neural activation by visually presented objects and verbally prompted imagery, and that eye saccades move similarly when just imagining looking at something and when they are perceiving it (Kosslyn et al 2006; Reddy et al 2010). Yet there is a discrepancy between early brain regions activated by perception and mental imagery, except where mental imagery is sufficiently rich and detailed (Cui et al 2007). Here, the screen and the heard words show us how the world before us can become like a shadow as our minds too are propelled merely via the sense-evoking capacity of storytelling to the green humid teeming vibrancy of the Amazon, such that the straight road on the screen seems to quiver on the verge of becoming the winding river.

34 As Woolston (2021) comments 'make-believe has its limits'; one limit in our imaginative simulative capacity that has been explored is the distinction between a felt versus a fake expression of emotion, with the latter leading to cognitive strain (Holodynski 2020).

The everchanging nature of imagining something – just try to hold a steady image of a familiar face or place in your mind for a minute – has long been seen as sign of its inferiority to perception (most famously by Hume), when in fact it is a strength that it is so able to be in motion and to riff off the perceived world in this way. Our niches are always subject to change, and imagination is a mediating mechanism for our enduring adaptability to them and ability to adapt them. It is easier for us to alter something in our imagination than in real life and this can serve as a relatively low-cost testing ground. In relation to its minimization of cognitive load this might be compared with the biological memory's capacity to forget as well as remember. The imagination enables our cognitive enrichment and diversification through its generative, flitting, flickering and morphing, and fission-fusion relation to the real world.

The rich polyvalent nature of language, imagery and symbols common to literary texts and artworks also dynamically widen our cognitive range. Deirdre Wilson (2012) has argued that 'Relevance Theory', primarily associated with communication analysis, can usefully be applied to literary analysis with a distinguishing feature of literary texts its frequent use of weak implicatures that mean one has to range widely around one's mind to make sense of the words (whereas with the strong implicatures of everyday language one lands more immediately on the meanings). As literary readers update their hypotheses of the words' associations – their linguistic priors – an invigorated, deepened and widened semantic and conceptual scope emerges. This widening of horizons can be attributed to those engaging with artworks more generally: thus the imagination working in concert with all kinds of artworks can dramatically widen and extend our cognitive horizons across multiple intentional levels. Language reveals particularly strongly the extended nature of our minds through the ways in which it enables us to label and navigate physical, abstract and imaginary worlds.

In *The Trip* (2011) Coates gives Alex the vicarious experience of a place and a people – cognitive scaffolding for a journey into the unknown – as in turn Coates' journey is shaped by his role as seeker and storyteller on Alex's behalf. Before Coates sets off, Alex raises the question of whether one more experience matters when he is going to die soon anyway. He also suggests that the fact that someone else did this for him means it does: caring – the primordial affective-appraisal process – has entwined them, through the offer itself and latterly through the imaginatively shared journey reciprocally recalibrating them both.

Recent research on vicarious memory has shown that indirectly experienced traumatic events, for example as experienced by children of holocaust survivors, need not necessarily differ in terms of frequency or characteristics from cognitive intrusions caused by directly experienced events (Dashorst 2020); other non-traumatic forms of vicarious memory can also resemble directly experienced ones, facilitated by factors such as a mnemonic self-appropriation bias.[35] When suffering the later stages of his illness, Alex described the consoling nature of imaginatively recalling the journey.[36] Such two-way phenomenological sharing across persons, though necessarily constrained, poignantly illuminates our capacity to fundamentally shape each other through storytelling. It is an experience which we the audience, in turn, share in and take away with us through our experience of the film, which has added a further layer of meaning through its artistic creation, installation in the gallery, and inviting of us in.

35 It has been shown that people tend to appropriate other people's memories more often than they ascribe their own memories to others and retrospectively believe that their own rather than their partner's memories were shared (Hyman Jr. et al 2014; Jalbert et al 2021). Werning (2020) argues that vicarious experiences can cause neural traces that later give rise to episodic memories.

36 Coates (2011): 'Artist's note: Alex died not long after this interview. In our last conversation we continued to talk about our trip. He said that he often went down the river and into the jungle when he needed to.'

Our general state of immersion in the world seems to be held up and at a distance via the view of life going on through the hospice window, while the immersion enabled by the story, and on a metalevel by the film, are at once an extension of this and offer a reflective counterpoint. This dynamic echoes Thompson's (2007: 19) account of the epoché: 'Suspending one's inattentive immersion in experience implies the capacity to notice such immersion, and thus implies what psychologists call meta-awareness (awareness of awareness).' He further notes that the capacity to redirect attention in this manner implies and is creative of a capacity for cognitive limberness. Meta-awareness invites a recalibration of one's engagement with the world, as does the reminder of our individual biological mortality and the importance of caring and creative acts that extend beyond such boundaries.[37]

Through Coates' artwork we witness the complex arrays of ways in which forms of fission-fusion cognition are expressed in our everyday lives. Our words, creations, and the effects of our actions persist, after their enactment (and our bodily obliteration), providing conceptual structures that recalibrate others' realities and fantasies. Coates' film ends with a fragment of a story interwoven into the story, a voice from the oral Huarani tradition rings out, singing a story of the kapoc tree, associated with the origin of life; the story is composed of rhythmic patterns of syllables unfurling that – like Martin's dancers, like Murayama's threads, like our minds – suddenly shift

37 We can also rethink the nature of individual mortality through understanding that selves as well as minds extend through external resources (Anderson 2015). Clark (2013:134) has argued that non-conscious thoughts popping into our minds provides a counterargument to ascribing the term 'cognitive' only to conscious thoughts. This point can be extended to provide a counterargument to only counting conscious forms of existence as forms of life. Such ascriptions are already evident in notions of continued existence through textual forms, through biological offspring or other people, and now through virtual or robotic forms. These ascriptions are not mere metaphors as they are sometimes thought to be.

into a new phrase, till the song erupts in a high sung open-ended note, sounding a last release of surprise and wonder.[38]

Creation of the Exhibition and Knowledge Exchange Events and Workshops

To return now to the beginning and how it all came about: the collaboration between academic researchers and Talbot Rice Gallery (TRG) staff involved exploring how philosophical and humanities research about distributed cognition spoke to contemporary art and how it in turn had much to say about how these ideas are conceived.[39] Furthermore, we wanted to examine how these ideas could inform not only the content but also the methods involved in sharing and exploring them with the public and specialised groups.

Curator James Clegg, director Tessa Giblin and the rest of the TRG team started sparking ideas with us about artists and artworks that would bring the ideas to life by revealing, evidencing, and challenging current concepts of distributed cognition. As happens in the best type of collaboration, together we came up with ideas for the exhibition and forms of outreach that we would not otherwise have been able to conceive: sharing ideas, and filtering them through each other minds we came to reperceive them, batting them back and forth in metamorphosing shapes. The ways in which each of our minds had been shaped by distinct life experiences (including our

38 This closing itself contributes to the capacity of the viewer to hold the piece in their mind – things that take us by surprise retroactively enhance our memory of them (Congleton and Berntsen 2020) – as one might expect given a predictive processing account of the mind, which more generally further suggests why encounters with artworks can be so impactful.

39 Academic team: Miranda Anderson, Douglas Cairns, Mark Sprevak, Mike Wheeler; Talbot Rice Gallery staff: James Clegg, Tessa Giblin, Melissa MacRobert, Caroline Grewar, Colm Clarke, Stuart Fallon, Charis De Kock, and all other TRG staff.

educational backgrounds, themselves comprised of intellectual traditions and disciplinary cultures) ; our engagements with the potential artworks (themselves expressing the particular cognitive composition of the artists' and their current and previous conceptual, sociocultural and physical environments), and the nature of the gallery environment in which we imagined bringing together the artworks, all contributed to the nature of the exhibition.

The gallery distinctively comprises classical style Georgian and white cube spaces, with enclosed halls and labyrinthine stairs weaving between and around them and opening out onto balconies. It has one side set against the cloistered feel of the University of Edinburgh's old college set back from a busy city street, while the other looks out onto a cobbled close, embedding the gallery in the multi-layered city of Edinburgh, itself a hybrid of old and new stretching from the heights of Arthur Seat's greenly clad volcanic rocks down to the widening circuits of the sea.

High in the encircling yet open-ended 'Round Room' [Figure 8] a series of permanently looping audio recordings exploring the research behind the exhibition were made available through headsets hanging on walls to which visitors could plug themselves in. Modelling doh, at first presented as a flat thin surface layer spread across a rounded table, was available for people to explore responses to the exhibition, to others' creations, or whatever took shape through a tactile feeling of them forth, emerging over the course of the exhibition into an ever-evolving collective mindscape.

Myriam Lefkowitz and her performers descended on Edinburgh College of Art (ECA) to train guides for *Walk, Hands, Eyes (Edinburgh)*.[40] Lefkowitz then joined Plessas, Coates, Clegg and myself for a panel presentation that gravitated around considerations of the artworks alongside reflections on the ethical and political implications of distributed cognition for our ways of being in contemporary culture and so-

40 Lefkowitz's artwork was separately funded by Creative Scotland. Participation on one of the dyadic walks could be booked throughout the run of the exhibition.

ciety. As well as a formal and recorded talk, the deaf artist Joseph Grigley gave an informal talk at TRG explaining the emergence of various of his artworks out of a playful organisation of notes made by many hands across many occasions, verbal and pictorial traces of a disparate array of minds at particular moments in time, brought newly into open-ended conversation with each other and the exhibition visitors [Figure 9 and 10].[41] The exhibition culminated in a symposium bringing together the curators, philosophers, two of the contributing artists and the public to generate further interdisciplinary dialogue.[42]

Around 3,500 people came to the exhibition between November 2019 and February 2020. In a survey of 149 of those, eighty percent said they had learned something and nearly half (forty-seven percent) said the experience had changed the way they thought about the mind. Curators took groups on guided tours of the exhibition and other gallery staff were provided with training about 4E cognition and its relation to the exhibition artworks.

Engagement beyond those with the general public and academic audiences built on Talbot Rice Gallery's existing relationships with a wide range of community and educational organisations.[43] Recent decades have seen the rise of doubts about the relevance and value of the arts and humanities (Collini 2009; Nussbaum 2010). How-

41 Joseph Grigely, Artist Talk, *The Extended Mind* (2019): https://www.youtube.com/watch?v=pJDaRwNjf5c.

42 *The Extended Mind* Symposium and Public Lecture: https://www.trg.ed.ac.uk/event/interdisciplinary-symposium-art-extended-mind. Talks by Miranda Anderson, Andy Clark, Marcus Coates, Giovanna Colombetti, Myriam Lefkowitz, Jesse Prinz and Michael Wheeler. (Funded by the University of Stirling, University of Edinburgh, Edinburgh University Press, the Scots Philosophical Association and the Royal Institute of Philosophy).

43 The staff and partner organisations involved were: Zoe Jones of Crisis Scotland, the art tutor Alan Stanners from HMP Shotts, Nicky Jessop and Eve Murray of Royal Mile Primary School, Alex Dunedin of Rugged University, Margaret Zarate Hills and Ruth Switalski of Queen Margaret University.

ever, research has shown that participation in the arts has a positive effect on mental well-being; that it has the capacity to help offset childhood disadvantage; to lead to the creation of more compassionate, critical and civilized societies; and that there is currently significant inequality in terms of participation in the arts.[44] The discussions above about the role of the arts in expanding our cognitive range in this article supplements such evidence. The theory of fission-fusion cognition further demonstrates why exclusiveness narrows the diversity and fruitfulness of culture experienced by us all.

A workshop bringing together staff from community and educational organisations with the academics and TRG Gallery staff helped shape understandings of the relevance of distributed cognition to the people they work with and informed the construction of activities. Discussions with staff members from Crisis and HMP Shotts led to shared insights into the potential helpfulness of distributed cognition as a concept to the people that they work with in terms of thinking through how they manage to adjust to being without such conventional home environments. Our homes tend to be (more or less) sensorially, mnemonically, and affectively adapted by us to provide nurturing environments that in both conscious and nonconscious ways supplement our capacities to think and shape our sense of self. At times these are shared with family, friends or other people who act as (more or less) positive aspects of our 'social prosthetic systems', that is people who help us calibrate our emotions, beliefs, decisions and behaviours.[45] People in prison need to deal with confined, institutionalised and socially delimited settings which impacts a capacity to use the social and physical environment for such crucial forms of cognitive supplementation.

44 http://www.artshealthandwellbeing.org.uk/appg-inquiry/; https://beta.gov.scot/policies/arts-culture-heritage/culture-strategy-for-scotland/;https://www.gov.uk/government/topics/arts-and-culture.

45 See Stephen Kosslyn's (2006) paper on social prosthetic systems. Also see McCarthy (2013) on homeless women's need and capacity to create alternative forms of home making.

While people who are affected by homelessness lack many aspects of the more permanent home structures that can lend purpose, pleasure and ease to our cognitive lives. The workshops with prisoners involved academic talks followed by collaborative exploratory exercises with the group. The workshops with people affected by homelessness involved informal lunches, talks by the academic and curatorial team, questionnaires that invited reflection on the artworks in relation to their own experiences and lives, and then a presentation to others sharing their response to one of the artworks. Our aim here was 'the generation of knowledge rather than its extraction, through a merging of academic and local knowledge to provide marginalized groups with tools for analyzing their life condition.' [46]

A further workshop for the visually impaired community was led by Julianna Capes, a guide specially trained in communicating about artworks to such groups. A tour and talk was also provided for 'The Ragged University', which supports free peer-led learning in communities where socio-economic factors have made conventional institutional forms of education less accessible. Its coordinator, Alex Dunedin (2020), commented that it 'inspired a sense of belonging and affection which is much needed to deepen the ownership of the intellectual realm beyond the professionalised enclosures which so often obscure valuable amateur investment in scholarship [...] I would describe this experience as consciousness broadening.' Dunedin's statement aptly reflects our aim as sharing in that of the Rugged University's in terms of open-

46 See: A Tri-Pillared Approach to Research (Version 2), https://www.mcgill.ca/globalchild/tri-pillared-approach. If recreating such types of engagement, it would also be valuable where possible to involve service users into the initial consultation around the shaping of activities too, though insights from both groups emerged and generated discussions in the course of the workshops, and responses and feedback were positive. Turn out for the workshops for people affected by homelessness were consistently poor, a factor itself reflecting the unstable nature of lives, but also more optimistically (at least in one respect) as some people had seasonal work and were unable to attend, and one participant went on to create a presentation on his response to an artwork as part of a Scottish Qualification Agency task.

ing out participation in the arts and education, though much more extensive socioculturally recalibrative measures are necessary in order that the multiplicity of our diverse experiences and perspectives can enrich us all through widening our collective horizons.

A series of workshops with Royal Mile Primary School pupils, aged around 9 years old, involved a discussion about the question of what philosophy and distributed cognition are, and then a series of small group activities based around four of the artworks. Echoing Grigley's artwork, at the end of the first workshop the children used post-it notes individually and in small groups to verbally and pictorially explore responses to the artworks in the exhibitions and to generatively respond to each other's responses [Figure 11]. To close the final workshop, small groups of children also created presentations on one of the activities to the rest of the class and parents and teachers. The introductory talk and activities were later adapted into online resources for children during the Covid-19 pandemic.[47]

After being introduced to the research ideas behind the exhibition and being taken on a tour, groups of Art Psychotherapy MSc students from Queen Margaret University were invited to choose an artwork as a means of engaging people with the exhibition works. For example, one group of students developed an activity that played on the visual experience created by Willie McKeown's painting *Untitled* (2008) which creates a sense of gazing into the bright nebulousness of a haar as your eyes reach to discern is dispersed by its diffuse light [Figure 12, Right]. In resistance to our hyperreactive content overloading culture, the painting's lack of a sense of a visual endpoint leaves one reaching out, in increasing awareness of this act and relation, and brought into a reflection on this awareness. This group of students' planned activity [Figure 13] invited the participant to sit silently for twenty minutes

47 *The Extended Mind* Activity Pack: https://www.trg.ed.ac.uk/sites/default/files/2021-01/TEM%20Activity%20Pack%20REV.pdf.

with the painting and a blank sheet of paper to see what words came to them, this list was then passed to another participant who would use these words as a stimulus for the creation of a painting, thus distributing the cognitive response to the artwork, and exploring continuities and discrepancies between individuals in terms of those responses and the responses to the words used, which could then be explored by having been made manifest on paper.[48]

The workshops also evolved collaboratively across academics and curators, and ideas and artworks, and drew on the creative and critical responses of the participants. The exhibition benefited from insights from across the arts and the sciences and aimed at inviting wider consideration of how creating opportunities for more understanding of the holistic nature of the mind can counteract sociocultural and hermeneutic circles which narrow our cognitive horizons. Through evidencing and drawing on the mind-expanding value of engagement with the arts we can become more aware of and transform the ways in which we inhabit the world.

All our heart's courage is the

echoing response to the

first call of Being which

gathers our thinking into the

play of the world. . .

(Heidegger 1975: 9)

Conclusion

The exhibition itself and the events around it involved rich two-way exchanges between artists and philosophers and it is fitting to draw this paper to a close by giv-

48 The names of the art therapy students who designed this activity are: Ania Przybysz-Hunt, Hannah Forrest, Joanne Sykes, Manny Soora and Mirjam Cunningham.

ing voice to an artist's perspective about the ways a 4E cognition perspective can inform understanding of how we imaginatively engage with and create art. Coates commented that 'following my involvement in 'The Extended Mind' project, it has now become very obvious to me that processes such as embodied thinking, using each other as scaffolding for ideas, and collective imagination are absolutely central in art.... those research ideas also provided the baseline from which the viewer could create their own relationship with each work [such that] one could understand one's relationship with the work in terms of one's own processes of thought' (Coates 2020).

When we engage with artworks it is from our own particular perspective and yet they allow us to go beyond our usual imaginative range, with each style, each artist, and each work, providing distinct forms of cognitive mediation, in a way that reflects back on ourselves and the world around us, and adds to the wealth of virtual coordinates through which we more generally orient ourselves and enact our worlds. The imagination draws on and co-operates with cognitive processes that arise from and span our physical and sociocultural resources and environments. Texts, artworks and other cultural artefacts enable an expanding of our imaginations across time and space. Artworks combine in subtle knots of living signification the cognitive modes embedded in materials and methods, the mind of the creator and their context, and that of participant, spectator or reader, thereby extending and revitalising our customary mental panoramas.

As we have seen, the imagination counteracts our tendency to minimise cognitive load, via overly restrictive mental panoramas, through opening out our cognitive arrays (for example, via recalibrating probability distributions). The increase in cognitive effort this requires over the short term is offset by its widening and deepening of our cognitive repertoire. It also enables a minimisation of cognitive load through forms of imaginative (fore)play which are less burdensome than real world enactments. Both these factors are enriching of our minds and realities. The use of some of

the same cognitive mechanisms to perceive and act in the world and to imagine perceiving and acting in the world, suggests why artworks provide especially catalytic scaffolding for perceptual flights into and beyond the usual constraints of rational thinking or our own unaided imagination, while also inviting reflection on the more mundane structures that shape our lives and imaginations. Where there is a narrowing of focus in cognitive scientific accounts, it can be illuminated and countered by examination of the wide range of levels and modes of cognitive experience evident in artworks. The arts enable critical and creative thinking that can counteract the biases and limitations of our biological cognitive capacities and anthropocentric perspective – as well as that of a narrowly scientific mode of enquiry into the mind. Such engagements in turn can reawaken us to the potential of other cognitive resources, such as our technologies, not simply to echo or amplify existing constraints in our thinking but instead to inform and orient new ways of being in the world. The extent of our capacity to expand our minds across our current sociocultural and physical world, and via the cognitive scaffolding provided by earlier generations, places in question short-term individualistic ends. *The Extended Mind* exhibition is a way of reminding ourselves of the importance of the imagination and of the messy, multifaceted and already interconnected nature of our minds.

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Artistic Educational Commoning as a Laboratory for the Real

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Abstract

This article presents and discusses an extracurricular, co-constructed programme: "The Catalyst Club" as a form of Artistic Educational Commoning (AEC). Having been developed as part of a PhD research at Minerva Art Academy (Groningen, The Netherlands), The Catalyst Club (TCC) explored new perspectives on the education of artists and designers in a globalized world and created alternative modes of operating in higher art education. It brought together students, alumni, teachers from a range of disciplines, and external participants. During developing TCC, the author occupied a dual role as researcher and participant, working together with others in an artistic co-creative process. TCC drew on and developed the methods relating to Collaborative Autoethnography, Participatory Action Research and Artistic Research. This study presents AEC as a communal effort to build spaces for learning and experimentation. They are created through interaction and cooperation, based on social relations and the production of shared values. As such it can offer a counterbalance to the extensive individualisation, instrumentalization, and commodification of communities in higher art education. The article formulates some recommendations on how AEC can re-connect the education of artists and designers with the role of the arts in wider technological, societal, and political contexts.

Keywords: *Higher art education, neo-liberalism, commoning, learning through difference.*

Artistic Educational Commoning as a Laboratory for the Real

Frederiek Bennema[1]

Introduction

This article is part of my PhD research into a participatory and dialogic approach to higher art education, carried out at the art history department (University of Groningen) and Minerva Art Academy in the same city. From my role as a lecturer and researcher at Minerva Art Academy and working against a sense of restriction exercised through existing structures, I developed an extracurricular and co-constructed programme called The Catalyst Club at the Art Academy. Initiated in 2019, The Catalyst Club explored new perspectives on educating artists and designers in a globalized world and created alternative modes of operating in a higher art education that is increasingly shaped by the neo-liberalization of educational systems.[2] TCC brought together students, alumni, tutors from a range of disciplines, and other participants, like a musician, a writer, or a bookstore owner. In weekly meetings with discussions,

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2 The Dutch system in higher education is based on student amounts, consequently there is an incentive to attract students and grow endlessly, which puts a lot of pressure on the system.

reading groups and other activities, such as cooking, gaming or collective writing, the club generated spaces for sharing knowledge outside any institutional settings or restrictions common to the academy (i.e., the division between fine art and design) and developing actions using participatory practices. One member defined the core values of the club as: 'The shared responsibility to take care of the club' in 'an open and informal dynamics; we all try to look after each other.' Another participant stated that: 'Participants can be empowered to take charge of the curriculum or even the rest of their lives.'

The Catalyst Club developed into an experimental educational practice I eventually came to describe as Artistic Educational Commoning. AEC entails a communal effort to build spaces for learning and experimentation, created through interaction and cooperation, based on social relations and the production of shared values. As a blend between socially engaged art and pedagogical commoning, Artistic Educational Commoning offers spaces to rethink and to learn how to work with(in) the educational context and in relation to the many systems within and outside the academy. Commoning here transforms the academy from within as an artistic, co-creative process allowing members of the educational institute to shape the academy through both collective and individual artistic processes. This practice emerged from and intervened with higher art education, within the scope of its wider socio-economical context.

In this article I will firstly elaborate on the methods AEC drew on and developed, which are relate to Collaborative Autoethnography, Participatory Action Research and Artistic Research. The article subsequently outlines a framework for educational commoning and the relation between commoning and higher art education. In a next step, I sketch the neo-liberal context to which the developed practice responds and elaborate on how The Catalyst Club developed

and offered a counterbalance to the extensive individualisation, instrumentalization, and commodification of communities in higher art education. I conclude with recommendations on how Artistic Educational Commoning can re-connect the education of artists and designers with the role of the arts as critical actor in technological, societal, and political contexts.

Method

My PhD research centres on educational practices at the Art Academy, where I work myself as a teacher (Bennema, Lehmann 2019, Bennema 2019). I therefore define my way of operating as autoethnographic: 'a form of self-narrative that places the self within a social context' (Reed-Danahay 1997, 9). In order to reflect the dual role as researcher and participant in developing The Catalyst Club, I employed autoethnography (Chang, Ngunjiri, Hernandez 2012, 18). Continuously drawing on and re-assessing my experiences as a teacher and researcher, I investigated the needs of students, staff-members, and alumni. I then facilitated situations that enabled participants to make new connections beyond the apparently open but in effect rigid academy structure and redefine their roles. It was central to my approach that students who were interested in my research, would be drawn in as co-investigators and co-creators. The name, The Catalyst Club, originated from a brainstorming session with core group members early in the programme's development. The club aimed to catalyse its members as well as the educational context, that incites students from a position of care to take responsibility for developing their role in and with the context of which they are part. In all phases, I was transparent about my research objectives, from the first TCC meeting to the publication of texts, participants were continuously informed about the progress and were asked consent for publishing names and pictures. Thus, my research was evolving as collaborative autoethnography

(CAE), which 'still focuses on self-interrogation but does so collectively and cooperatively....' While each participant contributes 'to the collective work in his or her distinct and independent voice.' (Chang, Ngunjiri, Hernandez 2012, 21-24). The club was now a multivocal research project without requiring members to contribute to the academic side of the research. My approach in which the research and actions were done 'with' people and not 'on' or 'for' people, also resonates with Participatory Action Research, which 'calls for engagement with people in collaborative relationships, opening new 'communicative spaces' in which dialogue and development can flourish' (Reason & Bradbury 2008, 3).

In developing The Catalyst Club, I knowingly embraced the uncertainties of seeking unforeseen outcomes, inspired by Graeme Sullivan who states that: 'Instead of framing questions and issues according to what might be probable or plausible, the question is to ponder the possible' (Sullivan 2006, 28). The CC's open-endedness grew into a form of artistic research. The development of the club had an inherently transformative quality. I engaged with the participants in the iterative, reflexive process of actively shaping the programme. Real needs were addressed both physically and dialogically with immediate impact. My research was now becoming performative, aiming 'to discover something in the process', which aligns with how socially engaged art projects relate to arts-based research (Helguera 2011, 34). Imagined situations were transforming into the experience of and experimentation with conditions underlying the social, educational, and institutional fabric of Minerva Art Academy. Subsequently the programme developed with visual and material output from actions and exercises, and forms of presenting and reflecting. Even daily functional objects like a teapot, crockery, food, a tiny table on wheels refurbished as a toolbox, posters, and flyers, not to mention digital media and archives, shaped the club visually and physically and were tools within the project and research (Figure 1, 2, 3).

Figure 1

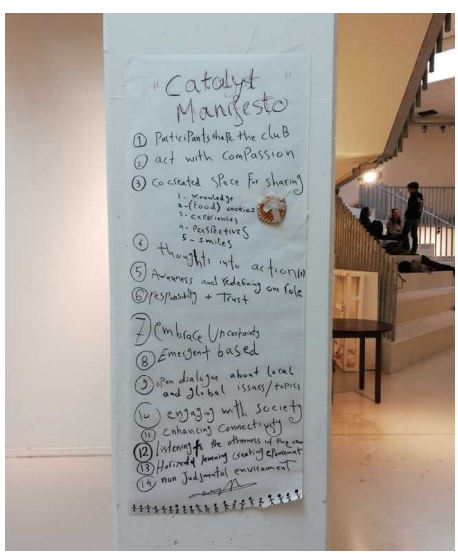

Figure 2

Figure 3

Also, I asked one of the members to film the activities of the club, which resulted in a video documentary. To sum up, as in artistic research, The Catalyst Club revolved around 'the creation of new opportunities to see beyond what is known that has the potential to lead to the creation of new knowledge' (Sullivan 2006, 32).

Framing commoning within education and the art school

What can commoning bring to the apparently open and free space of the art academy? In general, the concept of the commons and commoning refer to a resource shared by a group of people (Hess, Ostrom 2006, 4). The discourse and research of the commons is rooted in the interdisciplinary study of shared natural resources (Hess, Ostrom 2006, 4). Apart from these natural, mostly subtractive resources, like water, forests or wildlife, commons also entail shared non-subtractive resources of for instance scientific knowledge or the Internet. Some of these resources are endangered by depletion, while other resources like knowledge and institutions like health care and education are threatened by enclosure, as our globalized world is increasingly characterized by individualization and exploitation (Hardt, Negri 2009). Commons are often prompted as antidote or invoked as an alternative paradigm to the predominant capitalist worldview. David Bollier and Silke Helfrich underline that commons are rather a social system for meeting shared needs, than an economic system based on the ownership of goods. Commons can offer as such an alternative value paradigm based on care ethics, mutual responsibility, reciprocity, and interdependence. Because commons are: 'living systems that evolve, adapt over time and surprise us with their creativity and scope', or as Charlotte Hess and Elinor Ostrom describe them as complex ecosystems, it is hard to generalize or boil down a blueprint of commoning (Bollier, Helfrich 2019, 25) (Hess, Ostrom 2006, 3).

In recent years, the debate around the relation between commons and education, is prompted by the enclosure of education as a result of privatization and standardization (ie. Bologna Act 1999). This debate is shaped by Noah De Lissovoy, Alexander J. Means, Morten Timmermann Korsgaard, Alexander Kioupkiolis in their writings about pedagogy in common, pedagogical commons or educational commons. Within a pedagogical context, from primary to higher education, commoning is explored as an alternative to current education in a struggle against neo-liberal thought. In his article 'Education and the concept of commons. A pedagogical reinterpretation', Korsgaard proposes to approach commoning from a pedagogical vantage point, and not from a point of resistance towards the present political status quo (Korsgaard 2019, 541). Educational commoning is focussed on exploring things together, 'not in order to own it or be able to sell it, but in order to understand it and become acquainted with its particular form and history' (Korsgaard 2019, 453). From this perspective, commoning can work productively as a framework to make the school 'a common space where things are made common and studying can be conceived as a process of commoning where knowledge and understanding is sought and shared' (Korsgaard 2019, 453). Following Tim Ingold, an educational community is rooted in the Latin term com-munus, meaning "giving together". Ingold continues: 'in the community we all have things to contribute because we are all different' (Ingold 2020, 56). Alexandros Kioupkiolis further stresses in his article 'The Commons and Music Education for Social Change' that 'commoning aspires mainly to the enactment of a set of values -collective autonomy, equal freedom, sharing, creativity, diversity and participation- through practices of collaboration whose specific forms will vary according to contexts and intentions' (Kioupkiolis 2019, 137). The implementation of these values, resulting in commoning of music education would imply: 'an opening of music, and education in music, to any and all; a blurring of the frontiers between professionals and amateurs, elites and mobs, teachers and students, produ-

cers and consumers, specialists in one music genre and specialists in another' (Kioupkiolis 2019, 139).

As reactions to the fixed educational institutions, the Bologna Process and M.F.A. programmes, a variety of alternative academies, side-programmes of exhibitions, educational art projects, appeared around 2000 (Madoff 2009, ix). From these often self-organized projects, that challenge hierarchical educational relations and the commercialization of culture, sprang the debate around the relation between the art academy and commoning. In parallel there are projects that merge commoning and art projects. Mostly community-based projects, often related to social innovation, urban planning, and cultural production within neighbourhoods. In this field of commoning, there is a variety of artistic research projects and projects instigated by art academies and universities, merging (educational) art with commoning. In Belgium for instance, an interdisciplinary research community of artists, activists, academics, and commoners The Culture Commons Quest Office (CCQO), operates within the Antwerp Research of the Arts (ARIA Antwerp University). Here, cultural sociologist Pascal Gielen conducts research on commoning art and the relation between community art and commoning. Another example is the research project of the Academy of Fine Arts of Vienna, Spaces of Commoning, resulting in a publication 'Spaces of Commoning: Artistic Research and the Utopia of the Everyday'. In this research project an international group of artistic researchers was brought together who developed case studies as tools for research into the question of "commoning". As part of the research project 'Creating Commons' (2017-2020), initiated by Zürcher Hochschule der Künste, Laurence Rassel, director of Brussels-based art school École de recherche graphique (e.r.g.), participated in one of the research meetings. Since 2016 Rassel had worked on making the art school: 'a site for collective instituting' (Sollfrank 2019, 50). Although Rassel herself did not view her project as commoning, 'Creating Commons' explored how 'e.r.g. has become an experimental

zone in which processes of commoning and alternative ways of dealing with resources take place within a traditional institution' (Sollfrank 2019, 50).

Despite the increasing interest in educational commoning within the art academy, it is still in its infancy and mostly takes place outside the institution. Furthermore, Kioupkiolis investigated commoning within conservatories, which have slightly different dynamics, issues, and histories than art schools. Therefore, it is important to sketch the specific context of the art academy first, before elaborating on The Catalyst Club and 'Artistic Educational Commoning'.

Context: Fragmentation, instrumentalization of communities & individualization

Like most art academies, Minerva is characterized by organizational fragmentation and fragmentation on the level of the educational programme. Although united within a higher educational institute and housed under one roof, each department has a culture of its own. The departments are split into majors, disciplines, modules, courses and more. The various units are shaped by lines of control, functioning as separate entities, from which the overarching approach is aimed towards educating individual students. This can be seen from the perspective of the context in which art education is embedded, defined by neo-liberalization, shows that individualization is sustained within a forcefield of various communities that are mainly categorized by sameness. Zygmunt Bauman offers a helpful perspective on the relation between individuality and homogenous non-sustainable communities. He states that within the consumer mass, people 'are alike in being, all of them and each one of them, individuals who individually face up to individual problems.' (Bauman 2001, 111) As consumers of consumer society people seek for like-mindedness as reassurance of being together in their state of individuality. Bauman introduces 'peg communities' as fix-

tures that provide people with connecting through what they have in common. Pegs can be shaped by any common interest like a cat-lovers cafe, a soccer team, or a Game of Thrones fan club: creating disposable and relatively fluid formations (Bauman 2001, 112).

Because the ubiquitous fleeting peg communities cut society in various ways and connect people from different backgrounds, pegs do not stop at the walls of the academy; they also run through the educational system. Students are simultaneously part of various online and physical communities. All of them are more or less fluid: based on a common interest or role. This way a multi-layered amount of peg communities is always present in the educational environment, brought in by its various inhabitants, students, tutors, and other staff members. They mainly shape the individual learning and teaching experiences and influence the institute in a more indirect way. From a broader societal perspective, members of the educational environment are used to select or to be part of communities based on their personal preferences and interests. This attitude unconsciously shapes how students and teachers function in an environment that is categorized by sameness. They deal with a certain randomness with peg communities within their teaching and learning journeys. Individual students may incorporate pegs into their practices as a source of inspiration or may keep them private matter. Also, pegs can play a role as themes or subjects within courses. Communities are instrumentally used to shape the development of individuals, both by individuals and the institute. This makes the learning experience often one of solitude. Most communities that run through the academy do not provide counterbalance to individualization, they confirm and consolidate the individuality and the fragmented categorized character of the educational system.

The educational system is exemplary for the many systems that shape the world in which the future artists and designers live. But have been designed to address individuals from the reduction of personal complexity. I call these stripped identities.

This effectively means that the people within the institute are addressed from a specifically prescribed role: teacher, student, mechanic, or manager. Everyone performs their roles based on this supposed stripped identity, though it may involve additional responsibilities. This can be acted out online or physical spaces and various fleeting communities. This resonates with the approach of neo-liberalism as governmentality, developed by Michel Foucault in *The Birth of Biopolitics*, which describes that institutions determine individuals to govern themselves (Trifan 2016, 50). Individualization in this sense means isolation, which is in our neo-liberal society as Isabel Lorey describes it, 'primarily a matter of constituting oneself by way of imaginary relationships, constituting one's 'own' inner being, and only secondly and to a lesser extent by way of connections with others' (Lorey 2015, 3). Individuals, both inside as well as outside the walls of the educational institute, are thus responsible for performing the various versions of themselves. They are forced to be flexible and to make continuous judgments on how to interpret their role in each situation. Instead of building on relations with others, students tap their inner potential, acting from a position of inwardly held self-discipline and self-control (Lorey 2015, 3). Students need to adapt constantly to the existing and changing roles that are imposed upon them. In this way students are free as well as obliged to constitute the self and perform accordingly.

The ghost of the romantic artist-as-a-genius attitude preserves the emphasis on the individual development of future artists and designers. On top of this Foucault's governmentality permeates higher art education according to which the individual 'has to learn to develop a relation to himself that is creative and productive' (Lorey 2015, 26). Artist and educator Liam Gillick notes, that all too often the teacher's role 'offers a perverse message to students about the potential of the artistic position within society that prefers to view artists as singular, context-free creators who survive or transcend a circumstance, rather than working within one' (Gillick 2010, 94). Many teachers devote themselves to helping students shape the individual identities.

Students are asked by various teachers and in different situations to perform the best version of their artistic self. This can result in an inward existential soul-search, questioning the 'real' identity of the student. What kind of artist am I? What kind of artist should I become? But what is being overlooked while the students perform their roles, looking inside for answers, is that this identity is in itself a construct. It is shaped through multiple caring relations by being and working within a context, in relation to others like peers or friends and subsequently their tutors. Bolllier and Helfrich underline: 'We are not only embedded in relationships; our very identities are created through relationships' (Bollier, Helfrich 2019, 18). Consequently, many students act as if they are in a glass case together with likeminded people who also perform their student roles. Alienated from their citizenship too with a role to play in society at large.

Intervention: The Catalyst Club

As a response to the complexity of the above-described context I developed a project that intervened in the forcefield of the art academy. Through this project, I wanted to stimulate engaged-with attitudes from which students and teachers would gain more agency over their learning and teaching processes, while at the same time questioning the notion of solitude. Also, to allow students and other members of the art academy, to participate in the critical discourse of the institution. When I started thinking about setting up such a project, I had several ideas but not figured out yet what the exact needs are, who to work with nor an opportunity to start developing from. I explored the possibilities of developing a project by first creating conditions for myself, to approach the art academy as a pool of different possibilities to act upon. I combined a tiny desk on wheels with a small led ticker tape on top of it displaying the text: 'Move the world, share your thoughts', a reinterpretation of the Hanze HEI slogan: 'Share your talent. Move the world'. With it I rolled through the

academy's spaces, mostly in common areas like a landing or main hall and took it into the classroom. (Figure 4) The small moveable office and open invitation for a talk and a cup of tea, allowed me to distance myself from my role as a teacher and to have different conversations with people in the academy than I would normally have. As a researcher I started observing what was going on in the academy. I listened to how students, workshop specialists, alumni, teachers, and cleaners experience working, making, teaching, and learning in Minerva. Also, I tested my ideas about developing my actions into a project that would later become The Catalyst Club.

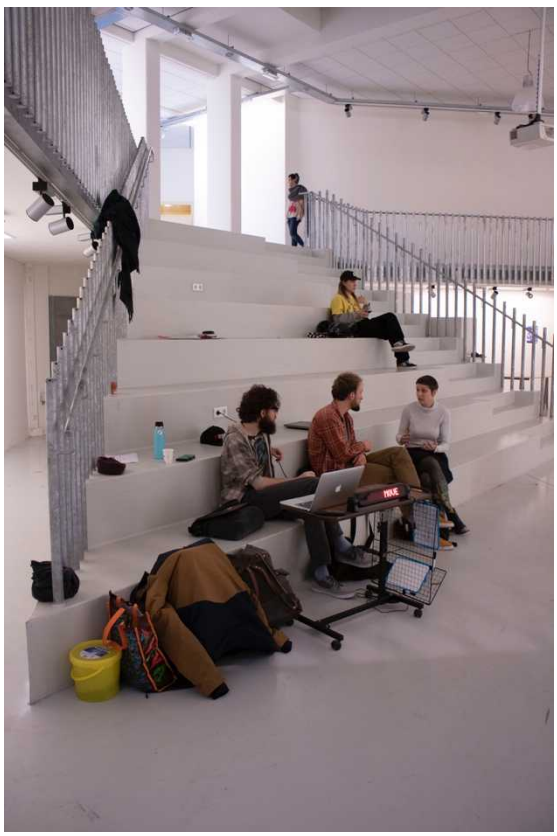

Figure 4

While I was redefining my role as a teacher with a moveable office, another important step in my research took place: I taught a course about the educational turn in the beginning weeks of that academic year 2018-2019. Instead of teaching it as a lecture series, I shaped it into reading group sessions, removing myself from the traditional professor sending channel and discussing with students as equals at a roundtable format. Every week I facilitated a space that was open for everyone to share their experiences, inspiration, and knowledge, hereby creating a communal learning experience. The content and format of the course attracted new students and alumni who

started attending the meetings voluntarily. After the official ending, some participants requested to continue the meetings. I recognized that with this energetic group I could combine the reading sessions, with my table talk meetings and transform them into an extra-curricular programme. I realized that the intensity of meeting once a month and the type of activity, reading group sessions, would not be enough to create this programme. The most effective and ethical way of activating people to engage in the development of an extra-curricular programme, was to offer them literally a seat at the table. This way I opened the possibility for students, alumni, and colleagues to express and share their ideas and needs. Thus, I began assembling people who I made complicit in the further development and realization. The project had to cease being 'mine' and become everyone's. The seven people[3] who gathered for the first crucial meeting were all somehow already involved in my research or the programme. The foundation of trust I had built with this core group was necessary for me to encounter the uncertainties that came along with opening-up the project for others to interact with my ideas and add theirs. Especially because I was not able yet to pinpoint what the exact

Figure 5

3 The editorial board: Katie Ceekay, Gabriela Milyanova, Lola Diaz Cantoni, Jorien Ketelaar, Vilius Vaitiekūnas, Jan van Egmond, Milica Janković.

outcome of the project would be, it was important that the core group members trusted me so that they would become equally excited for embarking on this journey voluntarily.

In order for other people to take the steering wheel, I needed to be susceptible to the ideas that were beneficial to the group as well as its individual members. I embraced the suggestion of a core group member to have dinners at each other's places. During one of the first dinners, I learned that there was a need for having more reading group sessions. We decided to meet once a week, alternating reading group sessions with action labs and a meet and greet sessions. A brainstorm resulted in a suitable name for the programme: The Catalyst Club. We began programming with a few ideas for texts, guests, and an activity I proposed. Most texts came from my research and revolved around (art) education, participation, and the embeddedness in neo-liberal society. We did an exercise in making psychogeographic maps of the building, using observations, senses, and memories. For a meet and greet a technician who builds floats for a locally famous flower parade and head of department were invited to exchange views on how other qualities of staff members can be useful to the art school. Next to the programme we made posters to spread in the academy and created a Facebook group to announce the meetings and to make the sessions available to people outside the bubble of the art academy. The participants were committed to the project and found mutual benefits through their involvement and investments. The way they cooperated and cared for the club was fuelled by my role to inspire and embody care for coming together and exchanging ideas: to be open and acknowledge the value of what the other has to offer.

Throughout the process I had to be patient and let go of the teacher-organizer role to allow others to act and take responsibilities. As I did for example at the beginning when the editorial board met in the canteen of Minerva to discuss how to continue because there was only one scheduled meeting left. Concerning the busy lives of

everyone, I offered the group the option to develop the programme together or leaving this responsibility to me. Everyone agreed that they wanted to organise the programme together by teaming up and dividing the tasks. We built the programme for the coming three months on the spot. The programme was flexible and open, with different hosts and moderators bringing in texts and activities they found valuable to share with the club. The sessions varied widely, from reading a text about space, gender and knowledge to a meet and greet at the Prince Claus Conservatory with students and teachers. Subsequently the programme started running with every week a small group of people who gathered in the main hall of Academy Minerva. Meeting in such a public environment raised curiosity, thus attracting new people (Figure 6, 7). The sessions started casual with tea and sharing food, catching up with friends or meeting new people. Each time the formation was slightly different: a few regular participants from the core group, attendees from a

Figure 6

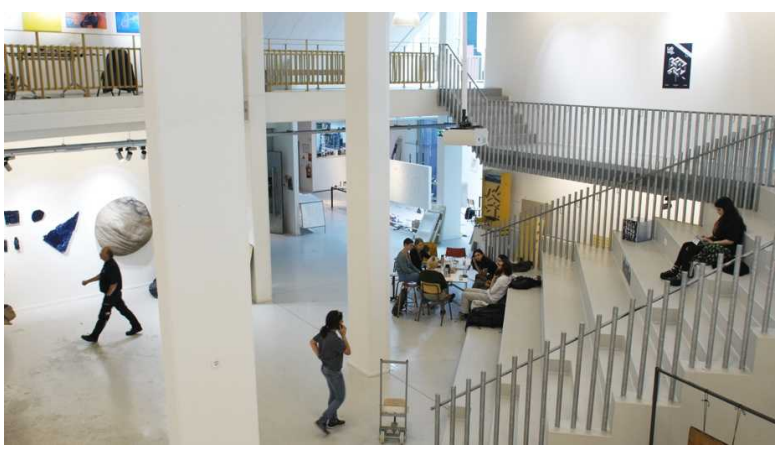

Figure 7

wider group of participants or newcomers. Also, the backgrounds of the participants varied widely; students from all disciplines and years, alumni, tutors and even students from the university of Groningen were drawn to the club voluntarily. This was when I realized that the club functioned as a commons, a collectively shared production, experience, and activity, connecting people from different communities (De Lissovoy 2011, 1121). I brought the concept of commoning into the club. Through dialogue we explored the affordances of commoning, and how it offers counterbalance to the individualized character of the institute and wider societal context. This raised awareness to the club as a commons and opened the possibility to make the programme more explicitly an act of commoning. During the following months I was attentively present so that - as in a commons - everyone would have the chance to take the responsibility of hosting a meeting, putting up the posters or preparing a session. It made participants come together out of curiosity because they learned from each other's views, ideas, and knowledge and from people they would not meet otherwise. This ensured that at the end of the first months, the participants - not just the core group members - continued programming.[4]

Sometimes the circumstances forced me to use unexpected events or obstacles as opportunities to act upon. Such an obstacle occurred after the summer holidays when the core group had fallen apart and only two people were left who wanted to develop the club further. I took this obstacle as an opportunity to make the programme more of a self-organized club, without an editorial board and less dependable on me. I decided to transfer most of the organizational aspects to the meetings. Thus, I arranged a student to design a format for the poster and banner. After each meeting the participants could decide what to do next week, make the announcement and poster, and spread it in the Academy. (Figure 8, 9) In addition, I reintro-

4 Participants reinforcing the core group 2018-2019: Barakat Alsaleh, Jildau Nijboer, Odeta Putkyte, Oscar de Boer, Anouk Messin, Plamena Chemshirova.

Figure 9

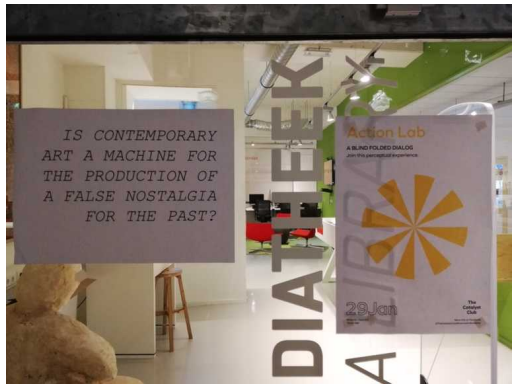

Figure 8

duced the tiny desk on wheels with the led ticker tape so we could make visible what kind of session was going on. I turned the table into a catalyst club toolbox: I added a Polaroid camera so we could build a flexible analogue archive of photos and statements of what participants want to bring in or appreciate about being in the club, a teapot and crockery, writing materials and things we would make during the sessions. (Figure 10) By introducing the changes subtly and always in dialogue with the participants, I ensured that participants had the opportunity to either adapt or refute the ideas. Although it took time to implement the new elements, they worked. The visual, tangible, and organisational additions established more firmly the sharing and caring activity that makes the club a commons matching Pascal Gielen's definition 'a space or arena that can be both physical and symbolic, both material and mental and may serve as a resource for all'

Figure 10

(Gielen 2018, 103). The participants continued programming events and texts that mattered to them, attracting new members and a new less tightknit core group started to emerge.[5]

To make the club a self-functioning non-hierarchical system, I initially thought that the programme should not depend on me as the founder of the club. However, after two academic years I was still the initiator and kick-starter. I realized that it was not a problem that I took on a different role than the rest; everyone had different responsibilities due to which we could cocreate the programme while at the same time being equals. Due to the alterations, the backside - the organisation, communication, and planning - met and fused with the frontside - the meetings. This made the club more transparent and open. Together with the physical additions it became more explicit that the continuation of the programme relied on what the participants brought in: an idea for an action, a home baked cake, a text, to just listen or to spread word that the club is an inspiring place to be in. Being creators, the participants explored through the embodiment of the process, dialogue and exchange, their roles as artists and designers and accompanying value system. They not only learned from the activities, texts, and each other's views, but also how to co-create and facilitate sessions, and moderate them. Next to the agency that is spread equally among the participants, it is important to note that the presence of people from 'outside' the bubble made the experience of being part of the club as an actual act more explicit. The alumni, university students and invited guests offered a fresh pair of eyes to discover the new out of the ordinary. At the same time, the members who came from outside the educational institute carved out time from their daily routines to gain inspiration and new insights. Furthermore, operating mostly inside the academy and reflecting

5 The core group members 2019-2020: Jens Huls, Lola Diaz Cantoni, Ilenia Trevisin, Feije Duim, Oscar de Boer, Douwe Zijlstra, Claudia Steenstra, Odeta Putkyte, Mathieu Keuter van Lewenborg.

and acting on matters concerning the educational institute and how they relate to global and local issues, laid bare that the club, the academy, its inhabitants are all part of a wider world.

What does The Catalyst Club have to offer higher art education?

The programme resonated within the educational environment. Alumni, students, and teachers started making, acting, learning, and teaching from the values that this programme espouses. Participants talked about the programme in classes or meetings and spread the principles of the club. The programme developed into an experimental educational practice I call Artistic Educational Commoning. This practice as an act of commoning, a collectively shared production, experience, and activity, where knowledge and understanding are sought and shared (De Lissovoy 2011, 1121) (Korsgaard 2019, 453), incorporates a key aspect of socially engaged art practices, which is 'to create (a) space[s] for difference and alterity, bringing those whose voices have not been heard into an open space designed to reflect their concerns and issues' (Gautreaux 2017, 261). These spaces are actively created by members of the educational institute. The gaze turns outward rather than inward. Learning journey and development of artistic processes is vibrantly connected to the wider world we share. Within Artistic Educational Commoning students explore their position as artists and designers through the embodiment of the process, dialogue, and exchange, and accompanying value systems. From an artistic point of view, commoning is a reciprocal co-creation process. It allows students to engage, through their artistic practices in the educational structure. Those engagements fuel back into the system.

The Catalyst Club functioned productively within the current structure. However, the principles underlying Artistic Educational Commoning on which the The

Catalyst Club is built can be incorporated in various ways within the curriculum and higher art education in general. The principles are similar to the core values: co-operation, responsibility, care, trust, practicing alertness, postponing judgements and freedom. AEC as a value creation process begins with recognizing the values already present in the academy or bringing them in. More precisely: implementing these values or principles starts from working with the affordances of the educational institute and its embeddedness in a wider societal and political context and not breaking down the existing infrastructures. Thus building on Korsgaard who stressed that educational commoning should not be approached 'as a political project or struggle against capital, but as an attempt to reclaim the school as a common space for studying and making things (in) common'(Korsgaard 2019, 450). It is important here to acknowledge that the backgrounds of members of the educational institute resonate in their presence and actions; they are representatives of a wider world and 'future inhabitants of the common' (Korsgaard 2019, 450). As such, students, teachers, and other staff-members, bring in their knowledge, skills, experiences and constantly changing engagements in various contexts like digital commons and peg-communities. Learning and teaching through difference is at the heart of Artistic Educational Commoning as it is founded in a differentiated relational ontology. Bollier and Helfrich describe this ontology as: 'one that recognizes the inherent diversity and differentiation of living systems within the whole' (Bollier, Helfrich 2019, 37). Individuals manifest in their different, situational ways, while not needing to act according to their stripped identities (Bollier, Helfrich 2019, 37). Actively engaging with different ways of being and understanding makes one aware of the unknown and triggers the curiosity to learn from it. Because of its dependency on what everyone involved has to offer the art academy, this pedagogical approach reverts the focus on being served by the school and taking what one needs for the individual development.

Based on the act of giving together as described by Tim Ingold, it is essential to Artistic Educational Commoning that students and teachers are co-responsible co-creators and co-operators. As in Hess and Ostroms approach of knowledge commons, the art academy as a commons is a self-governed system with rules matched to the needs and conditions of art education, and the right of community members to devise their own rules (Hess, Ostrom 2006, 7). This means that next to the existing colloquia, student council and other places of participatory decision-making, students and teachers have equal opportunity to be complicit in curriculum development on various levels. This can vary from bringing in a guest teacher, contributing to a course description, sharing a text, to co-writing the mission statement of a department. In addition to co-creating the curriculum, students and teachers also take care of the physical learning environment. As The Catalyst Club demonstrated, using the seemingly insignificant physical elements to build the spaces for learning, sharing, and acting, creates real engagement and increases responsibilities. The care for the physical context can be extended in several ways, like tidying the workshops, maintenance of the building or preparing and sharing food. These responsibilities are taken out of necessity and urgency because they are recognized as an inextricable part of the learning and teaching processes. These caring actions can equally well be fitted into individual or collective artistic practices. Within this form of education, it is not an exception to break through the usual structures, but the aim to structurally build a culture in which using the academy as a pool of resources is the norm. This way the existing collaborations and moments of sharing and exchanging outside as well as inside the usual curricular learning routes are not just tolerated; they are fully acknowledged and weaved into the educational context.

Underlying the co-constructive modes of Artistic Educational Commoning is the basic principle for individuals to present a complex inner being by making real connections with others rather than constituting the self by representing supposed roles

and imaginary relationships (Lorey 2015, 3). Within this pedagogical approach it is important for the institute to not determine individuals to govern themselves and address them according to their stripped identities, but to facilitate and support its members to use the given agency in a constructive way. Providing equal opportunities to take responsibility does not necessarily mean having the same responsibilities. Based on practicing alertness for what is needed and what is brought in, the school needs to set the parameters for its members to become co-creators of the educational environment. The teacher as facilitator and collaborator needs to assemble and create a framework out of the knowledge, skills and activities that are not within the reach of the students yet, in relation to the needs, interests and backgrounds of the students. Kioupkiolis brings to the fore that within educational commoning the teacher: 'treats students as equally capable actors who bear singular capacities and creative energies' (Kioupkiolis 2019, 136). Both teachers and students bring in their artistic practice as well as research. The different phases of each individual research and practice are valuable resources to learn from for all parties within the educational environment: from management, administration, teachers to students. When students recognize the value of what they have to offer, the learning environment becomes rich and multivocal, not relying on the teacher alone. Thus within Artistic Educational Commoning, 'learning becomes a self-assessed and peer-assessed engagement' (Kioupkiolis 2019, 133). Following De Lissovoy's vision on a pedagogy in common it is important here 'to urge teachers in their own contexts to a greater sensitivity to social and political shifts already taking place on the ground and among students, and to an awareness of the possibilities of a pedagogy built on the basis of these organic processes' (De Lissovoy 2011, 1127).

The approach of Artistic Educational Commoning does not run-on control and efficiency turning students into customers, but on trust and freedom allowing students to become autonomous beings while recognizing interdependencies as caring

relations. As Tim Ingold puts it: 'We care for others, and for the world, because we depend on them for our own existence our own freedom' (Ingold 2020, 51). Within Artistic Educational Commoning care for others goes hand in hand with the two grounding conditions of trust: practicing alertness for the needs, interests, capabilities of the other and postponing judgements. Bringing these principles to the fore is necessary for working with the mechanisms of enclosing education as well as enclosure in other parts of society. Commoning here is approached as a continuous process where making, knowledge and understanding is sought and shared, instead of an act of resistance against reduction of freedom. Resistance creates oppositions and distrust in what is different while in Artistic Educational Commoning trust and freedom are interdependent. Following Ingold: 'There can be no freedom without trust, and no trust without freedom' (Ingold 2020, 51). Through trust and care, competition is minimized, therefore making it possible to embrace uncertainty and encounter the unknown to learn from.

Conclusion

Some elements of Artistic Educational Commoning are already present within the current higher art education. They may be tucked away in coincidental encounters, student initiatives, extra-curricular activities, projects, parts of the curriculum, or in people who take on more roles than fits their job description. However, these elements can be fleeting. They are often too reliant on certain events or people. In order to lay the foundations for effective Artistic Educational Commoning, institutions must first recognize the value of these elements. The next step is to cultivate and nurture these principles and values of learning and teaching through difference; co-operation, responsibility, care, trust, practicing alertness, postponing judgements and freedom. It is most effective when the core values are embraced by layers of management and not seen as a short-term project led by a pre-established committee. Fur-

thermore, it is counterproductive to impose desired outcomes of this implementation process on the educational context, because of its dependency on the students, teachers, other staff-members and embeddedness in the city, history, culture. It is imperative to acknowledge the art academy and its inhabitants as both a product and co-producer of the context it is part of. Artistic Educational Commoning as a value and co-creation process can thus transform the art academy through the transformative power of art itself. Artistic Educational Commoning provides students with the tools to navigate local and global challenges. The educational system becomes a laboratory of the real; providing students with time and space to connect their artistic practices with a wider world. The academy and the peg communities stand on safe grounds facilitating stepping outside the comfort zone of a role or community. Artists and designers can thrive through embracing the unknown and learning to relish the unfamiliar.

My research not only had an immediate impact on the participants of The Catalyst Club and resonated within the art school and beyond. Through the methods I employed, I enriched theory of educational commoning to rethink the art academy as a social system, in which the process of learning, and through learning caring for personal and artistic development is interwoven with the participant's shared social reality. Artistic Educational Commoning emphasizes learning and teaching through difference as peer-based ways of production, and as a value creation process. As one of TCC members remarked: "As an assembly, The Catalyst Club creates a non-hierarchical conceptual laboratory for free speech and exchange of opinions, as well as experiential learning and unexpected encounters. In that sense, The Catalyst Club embodies something that I would see essential as part of my dream educational institution."

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Lived time in “relay-method” based arts education

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sharing the UN Convention on the Rights of the Child as an example

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Abstract

This article explores the concept of lived time as an aspect of aesthetic pedagogy based on a phenomenological way of thinking. Starting off from the philosophies of Bollnow and van Manen, where time is seen as an existential phenomena, intertwined with other existentials, we used experiences from an ongoing project as examples to make understanding of the phenomenon possible. Lived time concerns reconsidering and revision of thinking, a process that includes personal, relational and emotional qualities. The specific aim of the philosophical study is to describe the phenomenon of lived time in aesthetic pedagogy from a pedagogue perspective. We embrace a holistic view of relations between arts and education, where education in arts, education through arts, education as art, and art as education function as different perspectives of aesthetic pedagogical situations. To get acces to pedagogues' lived experiences of time in aesthetic pedagogy, a group interview was conducted. Six pedagogues engaged in the *Alla har rätt*-project, with educational as well as artistic backgrounds, were interviewed together via the communication tool Zoom. Intentions, experiences, the changing situation, as well as visions about the future constituted themes for the group conversation. The philosophical analysis, where the experiences of the interviewees were used as examples, resulted in a description of the phenomenon of lived time in arts-based education constituted by four themes: *Lived time in meaningful arts education*, *Lived time as diminishing or disappearing in aesthetic pedagogy*, *Lived time and artworks in aesthetic pedagogy*, and *Lived time as didactic frame in aesthetic pedagogy.*

Keywords: *Lived time, Arts-based education, Children's rights, Phenomenology Attunement*

Lived time in "relay-method" based arts education

Cecilia Ferm Almqvist & Linn Hentschel[1]

Introduction

Time has long been an issue in studies focusing upon collaborations between artists and schools, not least in aspects such as exploring and discovering art, schedule organization, and getting to know each other (Stake, et al 1991). Christophersen and Kelly (2018), who gathered and analyzed studies regarding collaboration between musicians and teachers, argue that long-term, sustained relationships between teachers and artists are needed to establish effective partnerships, allowing time to build trust, take risks, be vulnerable, discuss, and negotiate. Time is, according to them, also essential for planning, preparation, and reflection among all involved. Further, the authors, underline that it takes time to develop a "we." Another angle of time the researchers have noted in musician–teacher collaborations, is the need for longer interaction in and with the arts, to allow for meaning-making and meaningfulness. The aspect of equality comes to the fore, raising the question: who is offered the opportunity to spend time with arts expressions in collaborative projects, and who is not?

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On the same track, Latta (2004), who explored the aspect of time in arts education, suggests that time is essential for teachers and students to be able to dwell in learning situations long enough to wonder, question, and actively participate in learning encounters. In Latta's one-year study it became clear that time was used for discovering potential and allowing ideas to emerge. Time created opportunities to be included in the research process and enabled an openness to new ideas and an acceptance of alternatives. Flexible approaches and a willingness to entertain several ideas were observed and documented over the course of the year.

To further investigate and explore the phenomenon of time as a qualitative aspect of aesthetic pedagogy it is necessary, among other things, to define the concept philosophically. In this article, a lifeworld phenomenological way of thinking constitutes the starting point for such exploration (Merleau-Ponty, 1945/2013). Accordingly, human beings are understood to be bodily subjects, who experience the world through sensing activities. Merleau-Ponty describes the relationship between time and subjectivity as intimate, and underlines that humans are temporal by virtue of an inner necessity. As time is defined as one dimension of subjectivity, it becomes crucial to understand the phenomenon of time per se. Time, according to Merleau-Ponty (1945/2013), is not an independant process, but arises in human's relations to things:

> If the objective world is incapable of sustaining time, it is not because it is in some way too narrow, and that we need to add to it a bit of past and a bit of future. Past and future exist only too unmistakably in the world, they exist in the present, and what being itself lacks in order to be of the temporal order, is the not-being elsewhere, formerly or tomorrow. The objective world is too much of a plenum for there to be time. (p. 412)

Instead time is seen as a dimension of being, humans make contact with time and learn to know its course in their fields of presence. Subject and object are disclosed as two different moments in a specific structure: presence. Through relations between time-subject and time-object we can understand relations between subject and world. Humans are temporal; the dialectic of experiences and future constitutes time. To be able to come closer to an understanding of time as a qualitative aspect of aesthetic pedagogy, we complement the philosophy of Merleau-Ponty, with such phenomenological thinkers as Lippitz, Bollnow, van Manen, and Dufrenne. We draw examples from the experiences of artists, pedagogues, and children, expressed in an ongoing collaborative arts educational project, based on a working method called the "relay model." As researchers we followed this project, called *Alla har rätt,* with an ambition to increase understanding of participation in artistic activities, based on a phenomenological way of thinking. In our interaction with people and materials in the project, it became clear that time constituted a significant aspect of participation in their aesthetic communication (Ferm Almqvist & Thor Thorgersen, 2021). Hence, further investigation of the phenomenon of time in relay-model-based arts educational processes seemed important. Consequently, the concept of time was defined based on a phenomenological way of thinking of time as lived, constituted by reconsidering and revising thinking, a process that includes personal, relational, and emotional qualities.

The aim of this article is to describe and explore the phenomenon of lived time in aesthetic pedagogy from a phenomenological point of view in relation to the experiences of artist-pedagogues.[2]

1. How can lived time influence and be handled as an aspect of aesthetic pedagogy?

2 The employees at *Kulturverket* are both artists and pedagogues: they call themselves "artistic leaders."

2. What notions of lived time are exemplified through artist-pedagogues' experiences from working with Children's rights in a three year multi-artistic project?

A holistic view and practice of arts and education

A theoretical starting point for this philosophical study is a holistic view of relations between arts and education, where education in arts, through arts, and as art, as well as art as education, function as different perspectives of aesthetic pedagogical situations (Bamford, 2009). *Learning in the arts* concerns internalizing an artistic form of expression—dance, music, theater, visual art, craft, or poetry—as well as connected tools and symbols. *Learning through arts* regards learning something new or more deeply through practicing arts expressions: for example learning in, as, or about children's rights through dancing or painting. *Arts as education or learning* denotes situations where someone learns something by taking part in artistic expression: for example learning about the grounds of discrimination through viewing a movie or visiting an art museum. And finally, *education as art*, encourages a view of teaching and learning as forms of art, where all participants are artists, and where artistic building blocks such as form, linearity, dynamics, harmony, timbre, and not least *time and timing*, are at play (Bresler, 2005; author). Increasing understanding of the phenomenon of time as a qualitative aspect of arts education seems important in establishing a ground for discussion and further philosophical, as well as practice-based, studies within the area.

The inspiration for the philosophical study that is the focus for this article is the mentioned three-year Swedish project financed by The General Heritage Fund and *Umeå Municipality* called *Alla har rätt* (Every one is/has right/s); the project is run by *Kulturverket* (The Culture Service). Kulturverket is part of the municipal arts

school in Umeå, who has been working with projects where children collaborate with pedagogues and professional artists over a period of fifteen years. The project has been grounded in the statement: "Children tell the professionals what to do" (Ferm Thorgersen & Georgii-Hemming, 2012). The ambition of *Alla har rätt* is to contribute to understandings of the United Nations Convention on the Rights of the Child in the following areas:

- to strengthen knowledge about Children's rights;
- to ensure that children from different parts of the city meet and work creatively based on the UN Convention on the Rights of the Child, aiming to create relations and counteract segregation;
- to increase children's knowledge regarding their democratic rights;
- to give increased space for children's voices in public spaces;
- to strengthen children's participation in society (Application).

The project exemplified in this article was originally designed in the form of several workshops where children from all fourth-grade classes divided in pairs where two separate schools located in different parts of the city worked together with Kulturverket to express their thoughts on children's rights through working with arts. The leaders, pedagogues, and artists from Kulturverket worked with the children through their specific artistic specialties, in relation to a chosen article in the UN Convention. The fourth graders also visited each other's schools (by bus transport arranged by Kulturverket), performed workshops at Kulturverket's workplace, and visited a local modern art museum. Due to the Covid-19 pandemic, the physical meetings in schools, Kulturverket, and the art museum were gradually cancelled from the middle of spring in 2020. Despite this unpredicted situation, Kulturverket struggled to continue arranging meetings between different schools and groups of pupils, focusing on the opportunities for the groups to get know each other and each other's situations.

In order to manage working with all fourth graders in the city partly or exclusively online, the artists from Kulturverket had to abandon the plan, to work separately through their artistic specialties in different classrooms, and instead worked together with one common idea. They concentrated on the grounds of discrimination (Article 2) and worked with dilemmas and possible solutions through moviemaking, using Kulturverket's own working method. The aim was to maintain the idea of creating meetings for understanding of each other and for the UN Convention on the Rights of the Child, through working creatively with different arts expressions.

Kulturverkets *relay model* is based on a concept of active creation of art through personal meetings between all participants in the project, becoming centered around collaboration and understanding each other in different ways. The term "relay" indicates that something is passed around among the participants, like a baton in a relay race. In *Alla har rätt*, the working process worked as follows: Kulturverket's artist-pedagogues worked creatively with children in workshops in two schools on the theme of children's rights. The artist-pedagogues allowed the children to try different artistic expressions as well as story writing. Through the workshops, the children created movies, which were passed back and forth between the two schools over the three weeks of the creative process. Finally, there were public exhibitions of the artistic creations of several schools in the municipality.

During the third semester, the work within *Alla har rätt* became more or less virtual and the artist-pedagogues from Kulturverket could arrange activities involving their individual artistic forms of expressions again. Virtual sessions were recorded but the meetings between the children were still held via Zoom. All semesters ended with an exhibition, with the intention of strengthening the children's sense of being a part of something bigger, and make room for possible meetings with the families. Artists were also invited to create artworks based on the children's own creations.

Time, existence, pedagogy and arts

In the following, we develop the lifeworld-phenomenological view of time introduced above as an aspect of aesthetic pedagogy through the concept of lived experience. One path towards understanding this concept is the five universal existentials of the lifeworld that van Manen (2014) offers for reflection: *lived body, lived space, lived relations, lived things, and lived time.* According to van Manen, these are universal themes of life, and all humans experience their world through them. Although each of the five aspects of the lifeworld offers a different point of focus, they are not sharply separable; rather, they are interwoven and interact with one another in the exploration of the lifeworld. van Manen suggests that many experiences can be understood as corresponding to the five lifeworld aspects; they thus present helpful guides through which to explore a phenomenon under investigation.

Lived body refers to bodily presence in everyday lives, including all that is felt, revealed, concealed, and shared through human lived bodies (van Manen, 2014). Human beings are always present in the world through their bodies, and it is through the lived body that humans communicate, feel, interact, and experience the world. The second lifeworld aspect, *lived space,* can be understood as felt space—as the subjective experience of spaces humans finds themselves in. Lived space explores both the way in which the space can affect the way humans feel and, conversely, how the way we feel can affect the way we experience a particular space. The third aspect, *lived human relations,* refers to the relationships humans make and/or maintain with each other in the lifeworld. Human relations include the communications and relationships that are experienced with others through the shared and created spaces and interactions with them. *Lived things* (and technology) can be understood as how things are experienced in relation to the investigated phenomenon, how things can work as extensions of human bodies and minds. The last existential, *lived time*, which is the

focus of this study, can be understood to be time as humans experience it. This is composed of a subjective understanding of time as opposed to objective time, and it refers to the ways in which humans experience their world on a temporal level.

The way humans feel can influence how time and moments are experienced, and conversely, constraints, freedoms, and demands placed by time can also affect how humans feel. According to van Manen (2014), humans experience time differently when they wait, for example, than when they engage actively in something. Also, lived time cannot be separated from the other four existentials. "Space is an aspect of time, and time is experienced as space" (p. 306). He exemplifies this with the analogue clock, through which time is divided into space to visualize the length of objective time. Lived time can also be experienced through wishes, plans, or life goals. In this article, we are especially interested in how time is experienced in collaborative aesthetic pedagogical situations, and how such experiences can be planned for and adapted to. Hence, we approach the educational situations with a focus on the lived-time perspective.

Lippitz (1986) argues that time, seen as a general structure that functions in lived experiences, is hardly to be adequately grasped in concepts. Just as one understands the meaning of perception and sensation (red, green, cold, warmth, etc.), based on concrete experiences, without conceptual clarity or univocal conceptual determination, one understands time by continually living in it and in terms of it. Time, he underlines, becomes visible by rupture. Lippitz stresses that theoretical expressions of time, as in numbers, has nothing to do with experienced time, "If this rupture between scientific and non-scientific experience is not made explicit, but rather covered over by 'plausible' moves like that of the ostensible identity of metric with scientific time, then this can have serious educational, especially didactic, consequences" (p. 174). To make lived time understandable in collaborative arts educational situations, the phenomenon must be understood in relation to practice.

Bollnow (1953) explores how shifting attunements transform humans' entire sense of being, which becomes a prerequisite for how time is perceived. According to Thonhauser (2021), attunement—one possible English translation of the German *Stimmung*—is an emotional and atmospheric use that cannot be translated into non-metaphorical terms. On the contrary, he argues, the term Stimmung obtains its meaning from the metaphor of Stimmung and the semantic field of musical attunement it calls into play. This metaphor is used to contribute to understanding of humans' relations to the world, including other human beings and things. Further, Bollnow (1953) states that attunement transforms awareness of community, through relations to others. Rebuked—or reprimanded—attunements (*Umstimmung* or *Verstimmung*) can close someone off and lead to solitariness, as awareness is directed towards one's own self. Elevated—or transcendent—attunements, on the other hand, can open people up and make them more sociable. Additionally, attunements transform senses of reality, the relatedness to the world. Certainty about reality, according to Bollnow, can only rise from basic affective experiences (Thonhauser, 2020). Hence, rebuked attunements lead to experiences of the world as resisting, and elevated attunements lead to sustaining and fostering experiences. So, what are the time aspects of attunement, then? Bollnow finds that attunement transforms humans' awareness of time. In rebuked attunement, time can be experienced as unbearably long, while elevated attunement offers a feeling of "time flies" or even that time does not exist. But, Bollnow also points out, the proportions shift through introspection. Hence, human beings' relation to the world, including the flow of time, is shaped by attunements. Taking attunement into account when investigating lived experience of lived time in aesthetic pedagogical situations, thus shows the importance of awareness in the planning and conducting of such activities even more clearly (Thonhauser, 2020).

Despite the need of time for exploration, discovery, and meaning-making in and through the arts noted by Latta (2004), the concepts of time as history, time as time-flow, and as timing are relevant to this study. Artworks are created at a specific point of time, while they also mirror the time in which they are experienced. Dufrenne (1973) states that an artwork belongs to its history all through its lifetime—and its lifetime is often longer than that of its creator. Accordingly, aesthetic objects cannot be seen as independent, they are always related to their creators and perceivers. The artwork speaks to the perceiver about its time, as well as about its creator. Artworks can also change history (Heidegger, 1960; author). When we are "struck" by a work of art we gain new insight that can impact our life histories. "When it comes to music, new musical genres, instruments, musical expressions, artists and even particular songs can become works of art in themselves and thereby affect and change the experiencing subject's view of his or her life and of the world" (author). Pio and Varkøy (2015) suggest that this phenomenon can occur on both individual and collective levels. When lived history changes, a transformation has taken place and it becomes possible to view the world with "new" eyes (Heidegger, 1960); and this can be achieved through a work of art. "There is no human history without the becoming of things" (Dufrenne, 1973, p. 160). Dufrenne continues: "The world is always the kernel of time—of a 'natural time' (which is) always there and which acts to support me before I constitute it" (Dufrenne 1973, p. 160). Hence, the artwork endures in a time that is not yet temporal, because it is not yet subjectively experienced by a person. Such a view of time enacts the drama of its presence to the world and of its impetus toward the future, but it is also a repetition and reapprehension which leaves its mark upon things. The aesthetic object changes and sometimes perishes within a period. Timing in arts is also manifold. *When* something is created, expressed, and perceived, and *which* aesthetic experiences are offered are dependent on how artworks, performances, and exhibitions are put together within a time frame.

Another interesting angle of investigations of arts and lived time is Bollnow's (1989) reasoning regarding ceremonies and celebrations in schools, which he states have essential theoretically based meaning and significance to the whole of education. "They are indispensable dimensions of human living without which life cannot be complete" (p. 66). He emphasizes that those ceremonies and celebrations are necessary aspects of education, and that their special function and form must be taken into account when education is discussed, planned, and performed. Ceremonies, according to Bollnow, demand presence, reflected thoughtfulness, and specific ways of acting and talking; they thereby put participants in a specific time and space, where opportunities to abandon the taken for granted is offered. "The distinguishing characteristic is that one steps out of the world of everyday life and into the solemn world of the ceremonial mood" (p. 67). This state that Bollnow describes offers humans the direct experience of the force of human life. Hence, humans ground themselves anew in the supporting foundations of their historical lives. These historical experiences are needed in life, and they should be carefully considered in schooling, for instance by inviting children to the specific state of ceremonies and celebrations, according to Bollnow. "The significance of the celebration lies in the festival itself; in the experience of living through this extraordinary event" (p. 71). Not least, Bollnow stresses that the significance of the celebration lies also in the lasting interruption and in the resulting rhythm of the passage of time. He argues that one of the dangers of the modern work world is that it tends to fracture the division of time into a sequence of uniformly passing days. There is a risk, he continues, that humans become accustomed to such day structures, which may accelerate learning, but also makes it more rushed and tiring. Life uses itself up and finally expires in monotonous flow. In the festive celebration, on the other hand, time comes to a standstill; according to Bollnow "in a deeper sense of an immediately experienced re-immersion into a timeless existence" (p. 71). Further, people become rejuvenated through festive celebra-

tions, and by their beacons time is experienced as an orderly unity. As Bollnow puts it: "It is only through such wholeness that a healthy life is possible. Even though these large festive celebrations can only be a responsibility of the school to a small degree, the school must do its part to include this rhythm of time in its work and to allow children to experience it" (Bollnow, 1989). Such an approach to lived time, that it stops existing when consciously planned celebrations offer opportunities to abandon the agreed upon, is relevant in relation to aesthetical pedagogical situations.

Methodology

As the aim of the study was to explore and discuss the phenomenon of lived time in aesthetic pedagogical situations, access to lived experience became crucial. To get a grasp of which aspects of lived time that were exemplified through experiences of aesthetic pedagogy, material was produced through one group interview with six artist-pedagogues engaged in *Alla har rätt* who had educational as well as artistic backgrounds. The interview was performed via the communication software Zoom. Intentions, experiences, the changing situations in the project, and visions about the future constituted themes for the group interview. The participants were informed that they were being treated according to recommendations from the Swedish Council of Research (Swedish Research Council, 2017). Observations and informal chats documented by field notes and mediated recordings of the activities from earlier visits in the project constituted a background for the conversation. The interview was transcribed and analyzed in a phenomenological manner (van Manen, 2002). First the text was approached in a holistic manner to allow the phenomenon of lived time reveal itself. After that step, the approach was steered by the impetus to come to grips with the structure of meaning of the phenomenon. Accordingly, we tried to see the phenomenon in the text as approachable in terms of meaning units, structures of meaning, or themes. We tried to be both open and, at the same time, aware of the fact

that a description of a phenomenon can never be complete (van Manen, 2002). With that in mind, we explored the themes in relation to phenomenological philosophers thinking about time and lived time, in order to return to the material to exemplify the different themes, or aspects of lived time as notions of aesthetic pedagogy activities. Such an approach also contributed to an understanding of the rather abstract, and according to Lippitz (1986) not precisely determinable, phenomenon. According to him examples of lived experience make it possible to understand conceptions more deeply. Buck (1969) observes that lived experience as example recapitulates the operative structures of experience. Buck further notes that the example serves to distinguish the intuitive plausibility of the conception of time from the scientific construction. The example aims to offer a sense of reality appropriate to conceptual constructions of time.

From a phenomenological point of view, examples direct attention to lived experiences in which human beings can find themselves, or into which they can reflectively transpose themselves. A reference to first person experience is needed for the reader or those who participate in communication, to verify the plausibility of the example in terms of their own experience depending on the thrust of the example. Thus, examples mediate the specific modalities of the process of experience that otherwise should have remained unthematic. Further, the example has a reflexive structure; it aims at the subjectivity of the reader/listener (Buck, 1969).

In sum, the example serves the process of coming to terms with oneself, a self-understanding which is mediated by the understanding of others. Examples are phenomenological tools for the dialogical clarification of functioning, unthematic structures. The examples' persuasive power lies in the fact that the experiences they portray are comprehensible to the reader/listener precisely because they implicitly appeal to the background of their own unthematic experience. One final characteristic of examples justifies Merleau-Ponty's understanding of "exemplification" as the "decom-

position" of facticity (Merleau-Ponty,1945, p. 87): examples can work as tools for reflection. Using examples to understand processes involves keeping one's eye on the direction or thrust of the process—the theme that the example presents. As mentioned, examples from the group interview in the present investigation were used to explore the phenomenon of lived time in collaborative aesthetic pedagogy situations. We have thematized and analyzed the lived experiences of time on an overarching level, but still there is room for the reader to reflect and create their own understandings of the phenomenon.

Examples of lived time as a qualitative aspect of aesthetic pedagogy within a Children's rights project

In the material that inspired this philosophical investigation, it emerged that the phenomenon of lived time in aesthetic-pedagogical situations could be described using four themes, which are developed here in relation to phenomenological philosophy. The themes are illustrated by examples from the material. The themes are *Lived time in meaningful arts education, Lived time as diminishing or disappearing in aesthetic pedagogy, Lived time and artworks in aesthetic pedagogy,* and *Lived time as didactic frame in aesthetic pedagogy.*

Lived time in meaningful arts educational situations

Earlier research has stated that several aspects of time are important in arts education. Thinking phenomenologically, the relationship between lived time and meaningful arts education is complex and involves other existentials as well. As described above, an objective of the *Alla har rätt* project was to enable all 10-year-old children in the municipality to work creatively in different forms of artistic expression and, in that

way, to gain an understanding of each other, as well as of the UN Convention on the Rights of the Child. Meeting and engaging across social borders in the community and taking the perspective of the other have been centrally important in the project. Time is mentioned by the artist-pedagogues of Kulturverket as a crucial aspect of the meaning-making processes between the participants in the project. But the collaborations between the employees at Kulturverket were also related to time. As one artist-pedagogue puts it: "I think we who lead these groups preferably could have met a few more times. We are so confused by all changes, so we could have needed that."

The time frame for the project *Alla har rätt* was partially dictated by the fact that Kulturverket's artist-pedagogues were expected to plan, perform, and evaluate the project within three years. The result shows that the time frame affected the lived relations (van Manen, 2014) between the artist-pedagogues and the participating children. The artist-pedagogues testified that the time they were able to spend with the children felt limited, in comparison to their experiences from earlier projects with Kulturverket. In the interviews the artist-pedagogues expressed frustration when it came to issues connected to this, as they felt that they didn't succeed in offering the children opportunities for meaning-making to the extent they hoped to. As one artist-pedagogue put it: "I wish that we could have been with them for a longer period, from an artistic perspective I think the occasions are quite few, it would have been fun to be able to spend more time with them. It is hard to give the children 'that.'"

Another time related challenge described by Kulturverket was the time it took to organize buses and schedules for the children visiting each other's schools. This is an example of an interweaving showing how lived time (the schedules), things (buses) and space (the different schools) affect the lived relations (in between the children) in the project. The artist-pedagogues emphasize the importance of the children visiting the other school involved in the collaboration: it served as a means of understanding

the other and a form of meaning-making. Also, the material suggests that arts and creative work creates synergy in the cooperative ways of getting to know each other. The interviewees use phrases such as "to open up," when describing how working together with art encourages the children to be curious about each other: "They are rather quick with each other."

> Creative work, we hope, will make it possible to relatively quickly build relations with others that you don't know. Others from another school. It doesn't have to be that complicated, just to start making one's voice heard. On one occasion we worked with argumentation; the children were to speak without using their tongue, talk with a closed mouth and use bodily gestures. They were asked to express, for example, love.

Other examples in the material show how lived time intertwines with the lived body in relation to meaning-making. The way in which Kulturverkets relay model was used in film workshops exploring the grounds of discrimination outlined in the UN Convention on the Rights of the Child will serve as an example here. The workshop was built on discrimination problems that the children from two classes were encouraged to resolve by writing, drawing, and finally making movies about the procedure. The artwork was passed between the classes, and offered bodily experiences of each other's problematics in accordance with the relay model. As one artist-pedagogue describes in interview:

> Something that can be worth mentioning is that it was something good with the relay model which we used. Someone starts with something; another class takes it further. They write something about a problem or something that has happened, and the next class takes that into account, puts in a context, and builds characters. Taking it further in a way. If you do it that way, the children own the material, so to speak, and they get the chance to treat a question, a problematic theme; and when they got it back and saw how the other class had

> interpreted their story, then they got relatively good, deepened knowledge or insight regarding the problematics. Like, this person got discriminated against, but they didn't resolve the problem, according to the first class. So, sometimes when they got the material back and viewed how the others had interpreted it, or viewed what the others had written, they would say: "But this went wrong, because she actually was discriminated against, and what they have written didn't solve the problem, she is still discriminated against. The carrot wasn't allowed to participate because she was a carrot. The carrot became a potato, then it was allowed to participate. In other words, still discriminated against." That was really well done to perceive that. They could ... they learnt to interpret that or apply may be is a better way to formulate it. That was good. A good way of learning you could say. The relay model is good, because you must finish something, in a kind of comparing way. They get time to take the perspective of the other. And make meaning.

Afterwards, the interviewee reflected upon the sense of giving too much responsibility to the children in the project, regarding how the discrimination problems they created could be solved. According to the artist-pedagogues, the actual time frames did not always allow them to take the lived bodily perspective of the other, and to discuss proposed solutions properly with the children. The artist-pedagogues felt frustrated about not having enough time to go through the artworks with each group, and the fact that the groups worked at different speeds, complicated collaborative discussions further. This created a situation where discussions between the artist-pedagogues and the children during the creative process were not possible within the time frame, hindering the children's ability to reach a deeper bodily understanding of the grounds of discrimination. But the children reflected on a more individual level, as seen in the above example. Thinking back, the artist-pedagogues reflect that they might have thought in another way when organizing the workshops in relation to possible outcomes within the "objective" given time frame. As one of the artist-ped-

agogues says, an alternative way to start the workshops could have been to ask the children about their own lived bodily experiences of discrimination.

When planning the third semester, the artist-pedagogues wanted to offer the children a chance to feel that they had really created something. According to the artist-pedagogues, there is a risk that even the participants' insights into the UN Convention on the Rights of the Child, the creative work, and the connected processes become "superficial" when time is limited—risking not reaching a sense of meaning-making in the project. Kulturverket are usually dedicated to projects with richer time frames and going "deeper" when they work with children. Another factor that constituted the time frame for *Alla har rätt* was the restrictions following the Covid-19 pandemic.

It becomes clear that enhanced attunement forms a basis for bodily lived time in relation to meaning-making, to use the terminology of Bollnow (1953). The artist-pedagogues express frustration about the ways the arts educational situations offered opportunities for meaning-making, based on their lived time experiences (van Manen, 1997). The frames and tools included in the project seem to offer specific opportunities for attunement, exploration and discovery. The described experiences of not having enough time to create and discuss with the children is an example of how the relay model is negatively affected by (the lack of) time. This implies that projects based on the relay model require considerations of the scope of participants vs the objective time frame for the project. It is possible that the children, by missing out on deeper discussions during their creative process with the artist-pedagogues, became more directed towards their own reflections of the grounds of discrimination (rebuked attunement), rather than taking in the others' perspectives (elevated attunement).

Lived time as diminishing or disappearing in aesthetic pedagogy

Celebrations, for instance in the shape of public exhibitions, were important events each semester during the three years of the project *Alla har rätt.* It seems that at performance events where families are invited and children experience the feeling of being part of something larger than themselves, they get caught up or become present in the moment and the sense of time disappears. Even the notion of knowing that the celebration will take place in the future, constitutes an impetus in the project. We can treat descriptions of both the experience of the event in the present and the imagining of it in the future as examples of how lived space is intertwined with time (van Manen, 2014). A celebration can be small, such as giving children the opportunity to read poems they have written in front of other visitors at a library, but it may also be a big event, such as taking over a public space and filling it with artworks by professional artists that draw on the thoughts and artistic expressions produced by the children during a semester. One example is the sub-project "The longest book in the world," where children used different artistic forms of expressions to share their interpretations of various articles of the UN Convention.

> My colleagues are experts when it comes to large expositions. "Now we are going to make the longest book in the world and it will loop around the square." It was a really great and awesome experience. It offered a large artistic space, really spectacular. And the children were so excited. It was so inspiring to see their reactions. That it becomes "real." Everything they had created was there, without being censored. And presented in serious ways, with professional equipment. It can be resistance during the way, but when it came to the exhibition, it was fabulous. So many meetings occurred, and the artist-pedagogues, children's and visitors were intertwined in something bigger, there and then.

The exhibition where the book was displayed was not performed online but took place in a public space where the children, Kulturverket and visitors could meet. This

is an example of how lived space and relations can intertwine with lived time, within a celebration that affects the experience of time as "disappearing." The experience of being part of something larger, the opportunity to leave everyday life and its agreed "actual" time behind, is an important experience of arts as well as of the UN Convention on the Rights of the Child. The children's experiences of their artwork in a public professionally framed display as "real" and "as being part of something bigger than themselves," is an example of how material things (the artworks) intertwine with space (the exhibition), creating a lived experience. In this example, the artist-pedagogues in *Alla har rätt* organized a celebration resulting in participants having such experiences.

The above example illustrates how the artist-pedagogues, children and visitors are invited to an exhibition where they experience a sense of leaving the everyday taken-for-granted to be "intertwined in something bigger," or, in Bollnow's terms, a state of elevated attunement giving the participants a sense of that time doesn't exist (1953). As Lippitz (1986) claims, time becomes visible by interruption; so, by experiencing the contrast between the celebratory atmosphere of an exhibition compared to the feelings of everyday life, it is possible to define the exhibitions of *Alla har rätt* as an interruption in time. As Bollnow (1989) underlines, ceremonies and celebrations in schools have essential meaning and significance to the whole of education.

In examples within the former theme of meaning-making, we find that the actual time frame for the project collides with the artist-pedagogues estimation of how much time parts of the project need (arranging for bus transports for the children and the production of material). This can also be seen an experience of time diminishing or disappearing. The lived time experiences of these descriptions are that time became sparse in relation to the objective aspects and was even more diminished by the Covid-19 restrictions. It is possible to see that objective time, which Lippitz labelled metric or objective, is constantly in process or can be seen as ruptured (Lippitz,

1986), and that lived time experiences of diminishing time can occur in this process. The experience of time as diminishing, together with the result of not having enough time to reflect with the children, can also be seen as another example of how Kulturverket's relay model is sensitive to and negatively affected by the lack of time.

As mentioned, the relay model used in Alla har rätt aims to create encounters to promote mutual understanding and a greater understanding of the UN Convention, through working creatively in different art expressions. The results show that it is possible to quickly open up and become sociable (Bollnow's elevated attunement) through engaging in collaborative arts and creative work. This is at the core of Kulturverket's relay model. But it is possible that the larger scope of the project, as well as the fact that meetings for collaborative creative work between the children were impossible during the Covid-19 pandemic, affected the children's attunement in the project. There is a risk that, despite the artist-pedagogues' great efforts, during the pandemic, to create the sense of collaboration among the participating children, some of the children missed out on building relations and hence also on experiencing a deeper understanding towards other children (rebuked attunement according to Bollnow, 1953).

Lived time and artworks in aesthetic pedagogy

One aspect of lived time in relation to artistic work and children's rights, is the opportunity for created artefacts to continue to exist and offer opportunities for new experiences after a project or an exhibition, in addition to representing the time in which they were created. This is an example of how time and material things (artworks) are lived (van Manen, 2014). The artist-pedagogues stress the importance of children's voices being heard in society. They identify public spaces including libraries and museums, but also virtual windows to the public, as important venues for this.

> It is important that the long folding book ("the longest book in the world") that was exposed in June will be placed at a good place. Maybe along the river where lots of people walk every day, and not least in the weekends. Or contacts with libraries, and museums, and other exhibition areas are priceless. It is important that the works are available at "real" places, to show the importance and seriousness regarding letting the artworks live for a long time, and get the chance to be experienced by many. The book for example, should also be available at the library, possible to look in. It could also tour around between different libraries, so the children's works are really exposed.

Another angle of how time, artistic work (things) and children's rights are lived, is the possibility that the project could enable children to work with arts in the future. Within *Alla har rätt*, the artist-pedagogues bring the children to several arts institutions (for example the workplace of Kulturverket, the university's art department, art museums) where art is something possible to study and work with. The artist-pedagogues have shown the children that having the opportunity to work with art is a right. Their ambition has been to re-dramatize universities and art museums, on the one hand, and to show the playful seriousness and availability to all of such institutions, on the other.

In line with Dufrenne (1973), we see that aesthetic objects are related to both their creator and their perceiver. From the perceiver's point of view, the aesthetic objects express aspects deriving from their creator as well as at the moment in time they were created. As the aesthetic objects produced in this project are displayed in public exhibitions, these aesthetic objects are likely to be experienced by more people than they would be if, say, the art works were kept only within the participants' realm (for example an exhibition in a school classroom with only the teacher and pupils taking part). By offering other outsiders a chance to experience the art works, *Alla har rätt* offers them the opportunity to be affected by its expressions and, in that way, history

changes (Heidegger, 1960). This can also be seen as an example of participants experiencing elevated attunement within the project (Bollnow, 1953). It is possible that the effects of *Alla har rätt* can influence the children not only within the short time-span of the project, but also over a longer time-span, into the future, as their experiences of working artistically could open up for them a newfound or more evolved interest in working with arts. In this way *Alla har rätt* not only allows the children experience learning in the arts (by creating art works in the project) and through the arts (by learning about children's rights through artistic expression in the project), but also encourages and them to engage in future situations where they can experience art as education and education as art (Bamford, 2009).

Lived time as didactic frame in aesthetic pedagogy

In varied ways, it became clear through the analysis of the group interview that objective time frames steered the artist-pedagogues' didactic actions, aiming to offer children's right as/in/through arts in *Alla har rätt.* The time Kulturverket spent with each class was, as mentioned, shorter than they were used to, which itself was experienced as having an effect on the possible ways of working didactically. But the artist-pedagogues had an impetus to be in the moment, to be present, at the same time as prioritizing children's attunements. The balancing regarding how to use time becomes crucial when it comes to concentrated projects, including relations with several children. One aspect is the balancing between being present in planning (not least when it comes to recorded tutorials in combination with virtual meetings) or reflection and being present in actual working relations with the children. Another angle is what to prioritize when it comes to what content the children should be offered to immerse themselves in: artistic work or children's rights work? What is the main goal for the activity, and in what ways can situations for attunement, exploration and discovery, wondering and presence be organized?

> Despite of the fact that the workshops were short and concentrated, they took place close to each other in time, one after the other. I am used to a period for reflection, interpretation, and new planning in between visiting the different schools in a project. We didn't even have the chance to go back to the schools and make a proper conclusion. But in this project, we held our finishing workshop at one school the same week as we held initial workshops at another school. That was a big challenge. But of course, that had to do with the organization, with buses and different schedules and available time at the different schools. We had to adapt to such prerequisites.
>
> So, we didn't have the opportunity to plan in detail, which I like to do—to have a rather precise order of activities planned, which can be great in concentrated projects. To have a schedule that you follow, moment for moment. But I have also discovered that if you do a bit less like that, but still have in mind what to do and where to go, that you know what should be included in a lesson, and that all moments have to be there ... I have discovered if you are able to be rather free in what you do in the classroom, that is a good way to do it. Then you can meet the class in the "shape," the atmosphere they are that particular morning. You can also be free when it comes to the way you communicate with them, how you give them the task, and how you behave yourself in a way. If you´re not that strict, if you don't have a strict schedule to follow but instead a clear goal regarding where you want to go with the lesson. I have been wrestling with that a bit. How steered or tight do I have to be, and how free can I be and take in impulses in the classroom?

The time aspect becomes obvious in the extract above, where the artist-pedagogues discuss how didactic questions are challenged by the act of getting as much as possible out of the concentrated lived time–lived relation in the workshop. The way the artist-pedagogues experience lived time–lived relations, influences their didactic actions. How can one let time flow while remaining the master of it? The analysis

shows that lived time is connected to several fields of tension in the material, for example the fields of tension freedom vs steering, the children's rights vs artistic expressions, and offer exploration and discovery within the classes vs the impetus to meet across borders became obvious. What should be prioritized in offering aesthetic exploration and discovery in relation to children's rights to a classroom of 25 children?

In one of the exerpts above one of the artist-pedagogues describes the sense of being torn between following or not following the (tight) schedule for the project, and how this becomes a negotiation between "being free" to make didactic choices in the moment as opposed to using a previously determined didactic tool (a schedule). The artist-pedagogue admits that the use of a schedule structured around objective time could have been appropriate in *Alla har rätt,* which both in its original design, and even more in the way it played out during the Covid-19 pandemic, is a time-"concentrated" project. But at the same time, the artist-pedagogue reveals that something in relation to the "atmosphere in the classroom" is at risk of getting lost in that type of time management—it impacts the possibility of being present. The question is, what is that something? In the other example, one of the other artist-pedagogues describes how time was too short and concentrated to make proper conclusions with the children, and that it felt very challenging. Is it possible that in order to experience elevated attunement (Bollnow, 1953) within a project like *Alla har rätt*, a prerequisite is that you as a leader need to be open to what plays out within children's lived practices in the classroom? If not will time only be experienced as passing, not interrupted, and might this even result in rebuked attunement, in which the children won't feel engaged in the collaborative process?

So, what would have been the more suitable didactical choices to make in this part of the project of *Alla har rätt*? This relates to the question of whether or not the aim of the project was fulfilled. The project aimed for active creation of art, through personal meetings in between all participants, resulting in the participants becoming

centered around collaboration and understanding of each other, and to give children's voices more room in public spaces through working with art and artists. Going back to Christophersen & Kenny (2018) the answer is that it takes a "long time" to establish sustainable relationships in these types of projects and that meaning-making and meaningfulness in and with the arts require long interactions. Of course, we have no clear definition of what a "long time" is, since it is a lived time experience steered by several factors. In *Alla har rätt,* we have the indication of time being experienced as diminishing, which we can refer to in order to claim that time in the project was often experienced as not long enough.

The ever-changing restrictions of the Covid-19 pandemic forced the artist-pedagogues at Kulturverket to change their activities continually, which can be seen as an example of how lived time became closely related to lived space in the project. What Edeholm Svensson (2022) calls "aesthetic experience in the time-space of the pandemics" comes into play. The artist-pedagogues were forced to make quick decisions several times during the project, to create new spaces for aesthetic exploration and discovery. The concept of change is a clear example of lived time in collaborative aesthetic pedagogical situations. As one artist-pedagogue expresses; "We just change our plans all the time." The impetus to meet and to understand the other as an aspect of education in children's rights has been balanced with an impetus to use and internalize artistic expressions to make their voices heard. Hence, the lived space has interrelated with lived time and created new educational situations and dilemmas. This balancing act was even more difficult during the Covid-19 pandemic, as meeting physically became less and less possible:

> I thought that we had to try a digital version, so they understand that they are a part of something larger. I don't have any good answer, we just change all the time.

When the participants in *Alla har rätt* could not meet in person due to Covid restrictions, the artist-pedagogues went back to working with the relay model, where one class took over working on something another class had started. These changes also gave insight into the role of time-space in meaning-making . This came up in an interview:

> We don't need to ... we are able to Zoom ... I actually don't have to go from school to school, but if I Zoom with the children, I can actually find more occasions where I, for example, can be available for questions and personal deepened knowledge for the classes.

The shift from meeting in physical classrooms, at museums and in Kulturverket's spaces to online meetings in Zoom, is an example of lived time-space. The online Zoom-room enabled meaning-making lived relations between Kulturverket and the children, according to Kulturverket, in a way that wasn't possible when the project was "on site." The artist-pedagogues also expressed that they experienced that "it took time" to produce the digital material (during the pandemic)—an example of how time and things are lived in the project.

The artist-pedagogues witness that they didn't have time to reflect together upon any of the time-space consequences resulting from the quick decisions they made in response to the restrictions imposed by the pandemic. Although they performed evaluations after each semester in the project, they felt a need for more time to reflect on the changes (of time-space) that arose as a result of the pandemic. Unaware of the artist-pedagogues wishes for more time to reflect, the researchers scheduled a group interview, yet another new pandemic time-space that resulted in an unplanned occasion for reflection of the project in retrospect.

As already noted, the pandemic affected the time aspects of *Alla har rätt* in several ways: there was an experience of time diminishing within the project, the changes ne-

cessitated by the restrictions caused concern about the children's attunements, and the achievable outcomes of the project in relation to its aim were affected. The overall description of this experience is that diminishing time feels negative in a time-concentrated project like *Alla har rätt.* But, as seen in the above example, there are also some positive affects of the ways in which time was changed during the course of the project. As one of the artist-pedagogues recounted, the move from physical meetings to online meetings with the children in the project resulted in a sense of time expanding, with greater opportunities for being available to the children. Also, the children in the project were given the experience of being part of something larger, through the display of their art works in a public professionally framed exhibition, where objective time seemed to disappear. To conclude, within the project *Alla har rätt,* the experiences of lived time during the Covid-19 pandemic consisted of a parallel process where time expanded and diminished at the same time. This is possible, drawing on van Manen (2014), because lived time is time as humans experience it, a subjective understanding of time that refers to the ways in which humans experience their world on a temporal level.

Alla har rätt "relay model" based arts education—aspects of lived time

The aim of this article has been to describe and explore the phenomenon of lived time in aesthetic pedagogy from a phenomenological point of view in relation to artist-pedagogues' experiences. The phenomenon has been explored in relation to phenomenological philosophers' thinking about time and lived time, and has been exemplified by artist-pedagogues experiences of aesthetic pedagogy based on the "relay method" within a children's rights project. Hence, the complex phenomenon is investigated in a complex setting, which constitutes an intertwinement of aesthetic education, children's rights and the "relay method."

Drawing on Merleau-Ponty, a starting point for the philosophical exploration was that time is a dimension of being, and that humans relate to time and learn to know its course in their fields of presence. Hence, through presence among artist-pedagogues and children they learnt to know life, interaction, arts and aspects of UN Convention on the Rights of the Child. The subjects and the objects involved were disclosed as two different moments in the created relay-model structures as presence. Through relations between time-subjects and time-objects we can understand relations between the involved subjects and the explored world. If we take the view that humans create temporality; the dialectic between exemplified experiences of aesthetic pedagogy and their possible futures constitutes time. The investigation has helped us come to an understanding of time as a qualitative aspect of aesthetic pedagogy. As Dufrenne expresses it, the artwork endures in a time that is not yet temporal, as it is not subjectively experienced by a person. Hence situations for dialectic relations between the arts, the world and human beings must be organized flexibly, in ways that allow for duration before temporality, where lived time can act before humans constitute "objective time."

As mentioned above, the "relay model" used in *Alla har rätt* aims to create meetings for understanding each other and the UN Convention on the Rights of the Child, through working creatively with and through different arts expressions. The exploration shows that it is possible to quickly open up and become sociable (elevated attunement according to Bollnow, 1953) through collaborative arts and creative work. This became clear from the example in which one artist-pedagogue described how collaborative arts and creative work can help participants to quickly build relations with unknown others. But, we also see examples of rebuked attunement, or dissonance, where time for deepened understanding of the other is not available, or where the balancing between insights in children's rights, and aesthetic experience, actually diminish children's rights to arts activities.

Another possible dissonance, or rebuked attunement, despite of the intentions with the "relay model" may be seen in that the larger scope of the project, as well as the fact that meetings for collaborative creative work between the children were impossible during the Covid-19 pandemic, affected the children's attunement in the project. There is a risk that, despite the artist-pedagogues' efforts during the pandemic to create a sense of collaboration among the participating children, some of the children missed out on building relationships, and thus also on experiencing a deeper understanding of other children (rebuked attunement according to Bollnow, 1953). It takes time to grasp and be able to handle rules of new time-spaces, even when they are self-created. The exploration makes clear that creating space for relations that encourage transcendent attunement in arts-based educational projects is not easy.

Alla har rätt—by letting children learn, express, and discuss their thoughts about children's rights through art—is a project that promotes discussion and exchange of ideas and storytelling, including exploration, discovery, and wondering, as well as an opportunity for the children to talk about their art. At the same time, the project allowed the children's art to speak for itself. The exploration also shows the complexity

of lived time, how it can be related to, used, and opened up for, as well as the importance of flexibility, and opportunities for situations of presence and being, between past and future in varied time-spaces in aesthetic pedagogy, aiming to offer meaning full experiences and becoming.

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The Pedagogue and the Poetic

–

Kristeva and the Quest for Singularity in Education.

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Abstract

In this article, I argue that Julia Kristeva's concepts of *semiotization* and *transubstantiation* may contribute both to an understanding of the way in which the human subject might realize itself, and to the way in which educational institutions may serve as keepers of such a notion of humanity. To focus the human subject is urgent in a time of various neo-liberal pressures – including the area of education. Mechanisms of effectivization and standardization in education are unable to bring forth the *singularity* of the human being. Inspired by the Russian Futurists and their word-creation, I follow up on the theoretical discussion with a classroom exercise for students, that potentially provides them with a space to begin the process of exploring (regaining) their semiotic selves and their potential to experience and share human singularity.

Keywords: *language, subject, singularity, semiotization, transubstantiation, semiotic disposition, word-creation, Kristeva, Khlebnikov*

The Pedagogue and the Poetic

–

Kristeva and the Quest for Singularity in Education.

Synnøve Myklestad[1]

Words Matter (I) – Introduction

Entering the new millennium involved a period of fundamental shifts in the Norwegian education system at all levels.[1] Just a few years earlier (in 1997), the starting age of formal schooling had been lowered from seven to six years old, and a few years later Norway joined international programmes of assessment like PISA and TIMMS[2], resulting in the development of a national test- and report system.[3] In 2006, a new national curriculum was introduced[4], and the political administration of kindergartens was moved from the social services to the education sector. During this politically ambitious period, several interventions and programmes were implemented at institutional levels to prepare practitioners for the new mandates.[5] These interventions demonstrated a shift in education ideology towards focusing more on testing and measurements in theoretical

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subjects. The new curriculum and its practical consequences in classrooms were heavily discussed. Was the Nordic Model of Education just a memory? This models tradition of progressive pedagogics, which focused on students' experience and collaborative learning, was over-shadowed by countability, individualization and competition.[6] Some have argued that knowledge turned into a product for sale by the mechanisms of the open market. On an institutional level institutions have adapted international standards "allowing for comparison and communication".[7] What counts at an individual level are competencies that can be measured and compared and which make humans productive and profitable.[8] The humanist tradition in philosophy of education which questions the values of dignity and which encourages reflections on the conditions of life seems to have been forgotten or dismissed as out-dated.[9] I will argue that these circumstances have put limits and poorer conditions for the human subject at all levels in the education system. I think time has come to act for humanizing educational institutions. A radical change is needed.

There might be several ways to frame a need for change in education. My motivation in this text is anchored in the experience of loss of meaning, identity and self through the neoliberal turn of educational discourse. To exemplify this need for a radical change, I *could*, as a pedagogue, have directed my attention towards the details of the already mentioned system of management, assessment and reporting procedures (systems to facilitate and process educational competition on individual, local, national and international levels and to segregate and make hierarchical lists of success). I *might* also have problematised the growing power of evidence-based research in education systems today, where teachers must portray themselves as evidence-based practitioners to demonstrate their competence as professionals (these professionals are not expected to ask questions about what is

pointed out by evidence or *how* it happens to do so). Or I *could* have allotted space to the critical voices that question digitalization in institutions at all levels (there are certainly quite extended interests – both technological, eco~~nomic~~-logical and in the prospect of learning analytics).

However, instead of these options I focus on what it means to be a human subject in an educational context. Both students and educators have powerful potential to challenge what can be experienced as repressive, symbolic structures of education systems. As subjects, however, both students and educators are marginalized and their potential to thrive is threatened wherever systems emerge and tend to transform into strict social, ideological or political codes.[10]

New visions and ideologies introduce new concepts. Concepts bring forth ideas and meanings, but they might also signal power. Meaning and ideas might appear as open and clear or as vague and hidden. In the swirl of educational whitepapers, new curriculum, strategy documents, reports and guidelines, the power and possibilities of language has become a battlefield. Commenting on the importance of words, Øivind Haaland warned: "Fire in the hole!"[11] This short performative expression underline, in its own way, that words really matter. Together with Lars Løvlie, Haalands concern is how the core concepts in our vocabular have changed the focus of the pedagogical discussions. Our vocabulary is the framework for our thoughts: "... we should reclaim for pedagogy the territory of discourse that has, over the past decades, been seized by contemporary management vocabulary.[12]

I am not the only one struggling to reconcile the bureaucratic and market-oriented language of official documents with my core values as a pedagogue, researcher and human being. It has, however, been little commented upon, and needs to be illuminated from a theoretical point of view, that takes the impact of

language into account. How is the situation and what are the options for the human subject/educator/student when the `living language´ becomes `barren and stale`? There are several theorists troubling language – the symbolic order – in different ways and for different purposes, such as Hélène Cixous (transgressing the limits of academic language by and with poetic language), Donna Haraway (with her `material-semiotic actor´ which actualize both the empirical and the figurative in her analyses and refigurations) and Judith Butler (about `material-discursive practises´ which is about the role of context and situation in meaning). This article argue that bureaucratic and market-oriented language signifies an experience of loss in language. From this perspective, it actualizes Julia Kristeva's perspectives and work. Countering the loss of meaning, identity and self which, in the analysis of Kristeva, is a potential risk in today`s society. Kristeva introduce complex concepts of language – and an understanding of poetic language – that might give resonance: words matter.

Words Matter (II) – Julia Kristeva – Singularity in Language

Julia Kristeva is a contemporary French-Bulgarian linguist, psychoanalyst and philosopher. As a linguist she theorizes language, and as a psychoanalyst and philosopher she continuously challenges any theory of language, including her own. In this regard she repeatedly questions the subject of our time, namely the singularity of the subject and its conditions for realization and life. Society, with its *symbolic order,* is complex, multifaceted and massive. To be realized as a subject is challenging in times where `thinking-as-calculus´ is the dominating logic, both in economics and politics as well as in science and technology.[13] Kristeva identifies a crisis of the subject. As a speaking being, the subject is to be realized in language. For this to happen, we need to under-

stand language as per Kristeva's conceptions. Language is not a mere system of symbols and grammatical rules. Language is a process of signification and symbolization where the subject's singularity must also more or less be realized. Kristeva explores this process of language, *the signifying process*, in perspectives of psychoanalysis, art and philosophy. Like the Futurists of the early 19th century, she points to the constantly ongoing processes of/in language. She defines this process as decisive – both for the individual and for human society - for singularity to come into being and to be shared. Individuals capacities to express and share such processes of language is vital for social and cultural developments. In the perspective of psychoanalytic theory, the human subject is split, and unconscious impulses interrupt and challenge rationality. Words still matter for human singularity to be shared. I return to the Russian Futurists later. I first perform a close reading of Kristeva`s conceptions of language, the subject (as a *split* speaking subject-in-process/subject-on-trial) and the role and power of poetic language. The discussion then moves towards an examination of Julia Kristeva's concepts of *semiotization* and *transubstantiation*. The study proposes that there might be a double transgression in the signifying process to be aware of. The question explored in this text is as follows:

How do Kristeva's concepts of *semiotization* and *transubstantiation* correspond to her concept of *singularity*, and how can these phenomena contribute to radical change in education?

The semiotic disposition – A threat or a chance

Teachers and educators can, to a large degree, be defined as speaking subjects. It is, however, not obvious that an experience of the split Kristeva is talking about will be welcome. Professional expectations prescribe acting rationally and determinedly pursuing final goals. The position of the educator is crucial for the educational system

and its ideologies. As such, educators ought to be loyal and devoted. I think this position of loyalty in the educational system should be questioned.

In psychoanalytic theory, the split, as a symptom of the unconscious, is identified as a non-fundamental entity in every subject because it is unknown and impossible to control. But still `fundamental´ in the subject`s existence. In Kristeva's theoretical universe, this phenomenon is called the *semiotic disposition.* All human beings, including educators and students, contain their own unique, idiosyncratic semiotic disposition – a potential of/for singularity. Our singularity may fundamentally challenge our deepest need for belonging and connectedness. The urge for connectedness may prompt an emphasis on sameness rather than differentiation. We may therefore repress our impulses of uniqueness in order to fit in, connect and belong. To display what is repressed involves a risk. The semiotic disposition might appear as a threat. According to Kristeva, a key for emancipation and change is given in our own language, our eagerness for representation and utterance. How could a *semiotization* of language, through the power of the poetic, bring about a *transubstantiation* that might reveal unforeseen and unknown potentials for change?

The need for a radical change in education (I)

In the introduction of this article I pointed out circumstances that had put limits and poorer conditions for the human subject in the education system. I argued that time has come for a radical change, and I will elaborate on the possibilities that take as its point of departure Kristeva's subject-in-process. This process might be understood as a complex process that is decisive for humanizing institutions and realizing singularity. It is a process that seems to be supressed or neglected in the dominant approach to thinking and acting in education. For that reason this process must be investigated, and the circumstances for it to expand must be examined critically. For Kristeva, the scene of the subject-in-process is situated in language. Just as other systems (including

the educational system), language is a part of the symbolic order. I will show that language is more, and perhaps something different, than just a system for representation and communication. It is also a phenomenon that construes a scene where decisive events take place; events that are both intrapersonal and interpersonal and that affect environment, both social and cultural. As a central and dominating code in society, language as a phenomenon must be `deciphered´. With all its structures, systems, traditions and cultures, education can be conceptualized, in terms of Kristeva's work, as a kind of symbolic order. From her perspective, every *symbolic order* represents a structure harbouring repressive tendencies. Decisive spaces for singularity to be carried out are reduced.

Semiotization and the poetic in education? (I)

I approach the concept of semiotization, through Kristeva`s semiotic subject-in-process and this subject`s effort to make meaning in the *signifying process*. In the signifying process, the subject is active in the creation and symbolization of meaning, and in this process the subject is realized through continuous constructions, deconstructions and reconstructions. Kristeva identifies two main modalities in this process: *the symbolic* and *the semiotic.* To be realized as a speaking subject in language, requires entering the signifying process with sensitivity and engagement. To be a speaking subject-in-process is not to reproduce existing modalities of language, or to reproduce formulas that are expected, but rather it is to watch and re-evaluate each moment and step in the signifying process whenever one is challenged or invited to participate in conversation, dialogue or discussion. Kristeva states that in verbal discourse, there are three types of signs of representation: "representation of words (close to the linguistic signifier), representation of things (close to the linguistic signified), and representations of affects".[14]

To become aware of, and respect, these different aspects of representations in language – that is, the relationship between the signifier and signified – is to grow a conscious awareness of one's language: `What is *the issue* here?`, `What do I *really* want to say?´, `What *concepts* will be able to bring out what I will share?´ And when ones colleagues respond: `Was *this* what I meant to say?´ This awareness also occurs when listening to other subjects-in-process. When the signifying process is focused in this way, a sensible awareness of the borders and nuances of meanings and their challenges for representation in language might be developed. Some nuances are always left out. The semiotic disposition disturbs the symbolic order and signals that something is repressed or rejected. This experience brings in a poetic dimension of language. After Kristeva introduced the third type of representation, she further explained "[Affects mean] labile psychic traces subject to the primary processes of displacement and condensation, which I have called *semiotic* as opposed to the *symbolic* representations inherent in, or derivative of, the system of language".[15] Here, Kristeva anchor her work in psychoanalytic theories. With these two modalities of representation in the signifying process – the symbolic and the semiotic – there are borders and restrictions to be identified which define the system of language in the symbolic order. As a system constructed and stored in the space of consciousness, the symbolic order is, according to Kristeva, based on a logic of rejection. It is not possible to manage the unconscious with this rejective logic of the symbolic, and what is rejected is reserved for the poetic.

The semiotic subject-in-process

As mentioned, Kristeva´s concept of the subject is rooted in psychoanalytic theories. The unconscious is given significance because it has decisive and radical implications for the quality of the signifying process. Kristeva´s term the semiotic disposition[16] points to an unconscious, drive-governed, heterogenous materiality that marks the

signifying process: "We thus develop a powerful model of the human in which language is not divorced from the body; `word` and `flesh` can meet at any moment, for better and worse".[17]

According to the psychoanalytic theory formulated and used by Kristeva, every individual has undergone primary processes in their early history of development, which results in primary inscriptions, or idiosyncratic patterns of an unconscious materiality of repression and rejection. What is repressed and rejected makes an echo back to the individual`s starting point as a physio-biological organism surrounded and protected by the mother-substance of the uterus. Kristeva names this state chora. It is a state of belonging and togetherness: "In the beginning was love", Kristeva states.[18] This unmediated experience of connectedness is universal for every human being and plays a central role in primary processes and the formation of idiosyncratic inscriptions. This echo of the physio-biological origins of life constitutes Kristeva´s conception of the unconscious as a semiotic subject, which can be described as a drive-governed desire to reach out and participate – always longing for this forgotten true, real connection and jouissance. The connection is `forgotten´ because it is not located in the conscious mind but in the body. Kristeva places affect "at the centre of the content of the Unconscious".[19] Idiosyncratic impulses from the semiotic disposition disturb and reveal something missed in the signifying process when the rational, symbolic modality dominates.

The signifying process – signifiance[2], transubstantiation and singularity

How can a quest of singularity be actualized in the area of language? The social discourse of communication is disciplined and regulated by mechanisms indicating what is proper and what is not in different contexts. As social beings, humans adapt

2 Signifi***ance*** – this is not a misspelling, but an important nuance of meaning.

to what is expected. Social mechanisms of exclusion are always at work. Any speech-act will or will not harmonize with a social code. Language is an agent of indication and is a visible sign not only of communication but also of position. A position which make possible social acceptance and inclusion or condemnation and exclusion. Social regulations and mechanisms limit the possible space of utterance for the subject-in-process, but language and its symbolic order also represent borders.

As stated, Kristeva regards language not as a system but as a process, that is central for human existence as well as complex. The signifying process is the subject`s process of making meaning and to symbolize this meaning in language (in the symbolic order). The process needs material to process, and production occurs. Human conditions and contexts are numerous, mutable and provide different materials of different qualities. The present-day environment is one of endless amounts of information, fragments, signs and symbols. At the same time individuals are part in socio-historical and political systems of already given meaning, structure and rationality. The realm of the unconscious, the unknown or wordless impulses rising in our body are given less status or relevance. Kristeva, thus maintain that there is a risk for the subject in our time to be absorbed into the symbolic order. This threat is serious and pressing if the semiotic aspect is omitted from the subject`s signifying process. If a subject is absorbed in this way, the subject is not in-process. Singularity evaporates. The drive-governed desire for real re-connection will not be vital, and the language will be empty with no production – only reproduction. At first it might look like everything is just fine, but the subject will end up in a state of automatization and mechanical responses. This is what might lead systems and societies to end up mechanistic and inhuman, unable to care for humans. The loss is real. Therefore, a reconnection of the relationship between the signified and the signifier is needed.

In her dissertation, *Revolution in Poetic Language*,[20] Kristeva puts herself in a critical position with regards to the establishment of rationality and the dominant philosophies of language. On the first page she states:

> ... this thinking points to a truth, namely, that the kind of activity encouraged and privileged by (capitalist) society represses the process pervading the body and the subject, and that we must therefore break out of our interpersonal and intersocial experience if we are to gain access to what is repressed in the social mechanism: the generating of signifiance.[21]

This *generating of signifiance* is crucial. This term points to this deeper dimension of the signifying process. To generate signifi***ance***, the signifying process processes `materials´ of *both* semiotic and symbolic modalities. However, for the subject-in-process to realize the semiotic disposition through language is not an easy task. The resistance is massive – both inside and outside. As Kristeva states, there might be both "interpersonal and intersocial" resistance.[22] Therefore, we must break out both of our conscious self and of social mechanisms. Since the semiotic is rooted in the unconscious body`s drives and desires, a massive transformation is needed to create a connection or relationship with the symbolic. This idiosyncratic sphere of unknown, unconscious ~~realities~~ appears from time to time as an affective resonance – unpredictable and without rational explanation.[23] As this deep affective impulse enters the sphere of consciousness, it reminds the subject of the fact that the social is not coherent with the individual. The subject might sacrifice its own deep impulses to adapt and obtain inclusion and acceptance. These deep impulses make the subject a foreigner both for itself and for the social. The semiotic subject is expelled in a double sense.

As I have shown, the prize of welcoming the semiotic impulse might be high as it represents a risk in the social context but also in the subject`s own signifying process; this is where Kristeva challenges the common concept of language. The urge to express what is entering the threshold of symbolization makes alternative signifying sys-

tems inevitable. To gain insight at the threshold of meaning and signification places the subject to a new position with regards to aesthetic practices. The signifying system of the symbolic order might reveal itself to be insufficient, and other signifying practices might be needed. Where can they be found? Here, Kristeva turns to creative expressions of art such as painting, dancing and music as well as to the poetic function in language. The poetic function is not necessarily about poetry, but an exploration of "the infinite possibilities of language", where all "language acts are merely partial realizations of the possibilities inherent in `poetic language´".[24]

With the semiotic disposition, generated by drives and desires, we see that the body is actualized. The impulses from the body make the semiotic subject like a foreigner in a society ruled by language and rational logic. These impulses of the body must undergo transformations, or radical changes, from physical-sensual-emotional characteristics to conscious-logical-symbolic characteristics. I suggest these impulses to represent singularity. To share singularity is for the subject to expose his/her inner foreigner/semiotic disposition, and let it affect the signifying process. I will argue that when this `foreigner` stir the signifying process, the subject is generating signifi***ance***. I think the importance of this moving force is what Kristeva points at when she suggests `the foreigners´ transformation into `a pilgrimage´. In her essay "Paul and Augustine: The Therapeutics of Exile and Pilgrimage" she introduces the concept of transubstantiation, exploring the concept of foreignness and questioning the possibility for foreigners to position themselves in the world.

By referring to Augustine's contrasting of oppression and freedom, "estrangement and reunion, want and desire – and never the one without the other"[25] Kristeva draws a picture of oppositions and struggles for belonging. In being "faithful to the Psalms", Kristeva writes that Augustine was studying the sufferings of the Jewish people, moving both in time and space, based on a close reading of the Psalms: "What I sing is over there and does not originate here: for I sing not with my flesh

but with my heart ..."[26] This tearing oneself apart from the despondency of the flesh into the enthusiasm of the heart is what Kristeva expresses as constituting "a true transubstantiation, which Augustine precisely called a pilgrimage".[27]

Earlier in the same essay, transubstantiation is explained as "a journey between two dissociated but unified spheres that they could uncover in themselves: a journey between body and soul, - if you like – a `transsubstantiation´..."[28] Based on this I will argue that transubstantiation describe a complex, challenging, inner transformation to manage the process where signifi***ance*** is generated, and the semiotic enters the signifying process; this underlines an existential aspect of Kristeva`s subject-in-process: an affective basis, unclear and unpredictable, will have decisive impact. To be a subject-in-process is a manner of being in the world, struggling for genuine singularity, in a continuous transformation where certain affects need to be transformed. Affects that might appear as `foreigners´, unknown and unpredictable, should be met with curiosity and respect. To accept the foreign affects and phenomenon as friendly `pilgrimages´ passing, bringing and leaving traces of something different. Are such pilgrimages welcome in our classrooms and meeting rooms? In our discussions and dialogues with students, colleagues or other collaborative partners? Do we allow time and space for this inner semiotization and transubstantiation of our common educational discourse to happen? Kristeva's conception of the subject-in-process, with such potentials and capacities, ought to put a mark on our signifying practices. The acknowledgement of this subject raises a central quest in education: is there room for this singularity to occur? Is it possible to welcome this `foreigner´? It might be a question of mental and cultural `hospitality´.

To bring this kind of hospitality to our institutions, I suggest several language-exercises to rediscover the semiotic dispositions "sleeping in our bodies". However I first present some of the artists who inspired this exercise.

The pedagogue, the Russian Futurist and the poetic in language

The Russian Futurists knew that words matter, and this fact was the foundation of their efforts in writing. As a group of avantgarde artists in early 19th-century Russia, they sought different ways to affect the mainstream mentalities of their time. Certain ideologies had to be disclosed in the present society and mechanisms of power and repression had to be unveiled. These motivations caused their art to be regarded by suspicion by the authorities. Some of these artists undertook their disruptive activity through language. They wrote poems and prose, dramas and other texts that experimented with words, letters, sounds and rhythm. They discussed the aesthetics of language and the poetic function, the moving force of the word transgressing its meaning. As the later Russian formalists argued, the poetic function was not limited to poetry but was related to a wide spectrum of effects in language itself.

Velimir Khlebnikov introduced his theory of the perpetual double life of the word: "the word leads a double life. [...] sometimes sense says to sound `I hear and obey´; at other times pure sound says the same things to pure sense".[29] This concept of `purity´ is significant in Futurits` search for the perfect combination of sounds and rhythm to disclose a hidden meaning, a transrational dimension of the word, a moving force as a potential for emancipation. Khlebnikov states that "A word is particularly expressive (*zvuchit*) [...] when a different `second sense´ shines through it, when it serves as a glass cover for the vague secret which it encloses, and which is hidden behind it. Everyday meaning is just clothing for the secret".[30] My suggestion is that this secret might correspond to Kristeva`s semiotic disposition.

The most extraordinary experiments in the Russian Futurists` activity appear as "zaum, beyond-sense [language ...], an extension of poetic language that rejected the mediation of common sense and deemphasized denotative meaning".[31] Some Futur-

ists created their zaum/beyond-sense through "devices such as intuitively invented neologisms, grammatical confusions, sound puns and non sequiturs",[32] but Velimir Khlebnikov was "systematic and methodical in his linguistic experimentation and his neologisms and `transrational language´ testify not to a preoccupation with non-sense, but to a preoccupation to sense".[33]

An example of Khlebnikov's experiments appears in his letters to his friend in theatre Alexei Kruchonykh. The two of them made "word-creations" to "call attention to the word and letter as physical objects, sensual signs that may be manipulated in various ways to carry expressive meaning".[34] In these letters, Khlebnikov introduced new possible theatrical words like word-doer/wordordener (author), play-person/imagician (actor), energizer/ imager (director), eyer/contemplor/row-rats(spectator/-s), show-place/show-plays (theatre), contemplay (performance), bedram (a play out of time), dodram (a play set in the present time), didram (a play set in the past), sufferation/painplay (tragedy).[35] By renaming well-known elements in the theatre's everyday life, they contributed to a new awareness of its everyday activities, the reality embodied in theatre discourse, and its motivations and hidden ideologies (double meanings). They thus prepared people to rethink, ask questions and reinforce discussions.

This process and the call for conscious awareness in language targeted affects both at a personal and political level. It was a fight for freedom and free space for "the most sacred and holiest of all rights [that] was to be able to hold a contrary opinion".[36] Regarding the time and place of their actions, they were activists in opposition to a totalitarian regime. In his visionary essay "The Trumpet of the Martians", Khlebnikov declared his new slogan: "Let the Milky Way be split into the Milky Way of inventors/explorers and the Milky Way of investors/exploiters".[37] Speaking on behalf of the inventors/explorers, he suggested that "...we can use the soap of word-creation [...] We are fated to fight with rhythm and time for our right to be free".[38]

Student exercises

Some years ago I offered an English taught master's course which elaborated on the urge to bridge the gap between theory and practice in education through the perspectives described in this article. How does our experience of meaning and different phenomenon (the signified) correspond to our language in use (the signifiers)? Is our vocabulary able to capture our professional engagements, worries and matters close to our hearts? In this exercise, I used language in order to open for a way of implementing both Kristeva`s theories and the subject-in-process, transubstantiation and the political word-creation of the Futurists.

The content of this course was organized into two weeks of concentrated activities: morning sessions included practical-aesthetic activities in workshops, and afternoon sessions included theoretical lectures. The workshops offered creative engagement with fleece, greenwood, blacksmithing and clay. During workshops students were encouraged to deepen their sensory experience of the materials and to take notice of the responses in their bodies, of the interactions between materials and body/body and mind/sensations and emotions. This was an appeal for the reconnection of their bodies to a sensible world. Most of the students encountered difficulties with putting these experiences into words, rendering the borders in language visible. Could this be an encounter with a Kristeva-style foreigner?

After students faced their struggles to formulate descriptions and engaged in discussion of Kristeva`s core perspectives, I invited the students to subvert and explore the "processor of meaning" via rather traditional, neutral concepts from our educational institutions. The reason for doing this was anchored in Kristeva´s concepts of the subject-in-process and its generating of signifi***ance***. The concrete inspiration was Khlebnikov´s letters to his friend. The students were asked to work individually, and some of the results were shared at the end of the session.

Out of the word *student*, concepts emerged such as Stewerdent; Spacetruster; Dent-of-armer; Dent-of-karma; Open-heart-surgery; Stewer-of-emotions. The word *classroom* resulted in Infantfactory; Daydreambox; Classification; Rrroom (readingandwritingroom); Rigidroleplay. *Teacher* produced Reacher; Spacecreator; Potentizer; Transparent; Stresseater. Finally, as institutions are usually administrated by a head-teacher, one student suggested we ought to supplement the leadership with a Hand-teacher and a Heart-teacher.

The task elicited a serious effort and a plenary session of spontaneous reactions, cheerfulness and relief. Reflecting on their reactions to Khlebnikov, I think the students fought with "rhythm and time" for their right to be free. Students were laughing and encouragingly commenting on each other's contributions. Our session ended here, but the next step might include questions like `What kind of processes did this activity make room for?´ ` What elements of emotions, experiences and meaning are to be traced in these new word-creations?´ `Did this activity welcome the semiotic disposition?´

The need for a radical change in education (II)

What are the necessary conditions to ensure that the subjects- in-process might flourish in different ways in educational institutions? Kristeva´s engagement with the subject and this subject's process of struggling to socially incorporate its semiotic disposition in an accepted and shareable form might offer some clues. In this period of mechanistic neoliberalism, there is an increased focus on systems of goal-oriented control and competition. Tests focus on certain skills – specifically those that are possible to measure. Human qualities that exist outside of this test focus are in danger of escaping educational attention. Educators are expected to provide the administrative and political system with results and reports that, through a system of feedback, lead to new and better ways to improve outcomes. However, one senses a spiral of dehu-

manizing tendencies as students` full capacities are neither accepted nor respected, and the educator is deprived of interactions with the whole human being. Reports are, at best, merely a partial mirror of reality; where do they provide the space needed to care for the whole human and therefore human singularity?

At all levels, all arenas and all phases of interaction in institutions (discussions, collaborations, meetings, test situations, lectures and friendly talks) language is happening. Invisible and unwritten laws exist in every context and discourse. This dynamic might become visible when new colleagues join a team. Some spaces are more open and inclusive than others, but the symbolic order might still be tight and regulated. Acting rationally and crafting logical arguments and explanations might be a central – and necessary – part of the profession, both for the pre-schoolteacher and the university professor. However, equipped with the insight of Kristeva´s split speaking subject, our systems and institutions are invited to welcome this dimension of something existing outside or above all regulations, systems and structures. This dimension, which Kristeva terms the semiotic disposition, Freud called the "higher side of man".[39] Why should we exist without our semiotic disposition, our higher sides, in our living institutions? Are we not diminished when our higher sides are pushed to the margins?

Welcoming our semiotic disposition is about hospitality – and welcoming the whole of human potential. My students liberated certain emotional aspects of their everyday experience in the short exercise presented above. I could feel the tension when their new words were voiced to the group. Tension and relaxation.

Semiotization and the poetic in education (II)

I understand *transubstantiation* to describe the immense gap that emerges in the process of signification when the element of "generating signifi***ance***" is introduced. The generation of signifiance describes the urge to let the unconscious drive that direct af-

fect – that is,- the effect of the semiotic – to be a part of one´s signifying process. As individuals, my students all possessed this idiosyncratic inscription that make every human being unique, singular. This singularity also made them, and makes us all, foreigners at an existential level. To look for this foreigner, to accept and welcome `it´, is another aspect of the practice of hospitality. This hospitality is a practice of the subject-in-process itself. To welcome one's own uniqueness is a lonely and risky process. One can never fully know the foreigner inside – the unconscious. My students completed their exercise in silence, steeped in their own process of deconstruction and reconstruction of meaning, identity and self. Kristeva proposes that we arrive at a point when the meaning of "process" is double wherein the subject-in-process is a subject-on-trial: "For the subject is `questionable´ (in the legal sense) as to its identity, and the process it undergoes is `unsettling´ as to its place within the semiotic or symbolic disposition".[40]

When presenting the question explored in this text, I indicated that there might be a double transgression in the signifying process to be aware of. My main concern in this article is singularity in education. Examining this singularity in the light of Julie Kristeva's psycholinguistic theories, reveals that language, as a favoured aspect of the symbolic order, represents a system that is in need for greater hospitality. As I have shown, the symbolic order, as a social and interpersonal construct, does not welcome the subject's semiotic disposition. The semiotic disposition never makes things easy, but this "shift in the speaking subject" is "his [/her] capacity for renewing the order in which he [/she] is inescapably caught up".[41] This capacity for renewing the symbolic order is decisive. In her essay "The System and the Speaking Subject", Kristeva sums up the request and challenge directed at every human being:

> [T]he subject of the semiotic metalanguage must, however briefly, call himself [/herself] in question, must emerge from the protective shell of a transcendental ego within a logical system, and so restore his connection with that negat-

> ivity – drive-governed, but also social, political and historical – which rends and renews the social code.[42]

I will again actualize the term transubstantiation, which Kristeva explained as a movement (journey) between two dissociated spheres. In this quote this `journey´ is exposed as the subject emerging from a protective shell to restore a decisive connection and thus rend and renew the social code/symbolic order. I have hereby identified that the double transgression as indicated from the start. Like a crayfish seeking a new shelter, the subject is requested to, "however briefly", step *out* of its familiar position – a necessary move to gain the ability to bring in something lost, forgotten or rejected. One has to step out to look for one's foreigner that possess the capacity to bring something new into the social code. Both stepping *out* and stepping *in* are part of the process for the split speaking subject. The semiotic disposition (the foreigner) makes the subject-in-process a pilgrim ...

... into the unknown landscape of poetic language?

The poetic in Kristeva's context is not limited to poetry. Her conception is inspired by the Russian formalists (who had connections to the Russian Futurists), who were occupied with poetic *function*. For Kristeva, the poetic represents "the infinite possibilities of language"[43]. As the formalists stated, language is not restricted to communication. Furthermore as mentioned, Kristeva points out that all "language acts are merely partial realizations of the possibilities inherent in `poetic language´".[44] Whatever one utters, or however clever and eloquent one might be, there are always infinite other possibilities in language to disclose one`s foreigner, one`s distinct approach, one`s idiosyncratic voice to share singularity. Poetic language is free to transgress grammatical rules and to play with symbols: "the symbol [...] finds itself subverted, not only in its possibilities of *Bedeutung* or denotation [...] but also as a processor of *meaning*".[45]

If poetic language represents all combinations possible in language, and every speech act represents only a few of them, then language as a signifying process invites us to explore and invent. The Russian Futurists explored and invented new words. They experienced different effects and reactions both in themselves and in society. For us, their word-creation might offer a concrete way into this landscape of unknown possibilities – possibilities that might "conquer and occupy" the language of the new ideologies in education. To explore this `landscape of unknown possibilities´ is for each and every subject in our institutions an obligation to turn one's foreigner into a pilgrim – on the move as a moving force.

Words Matter (III) – Closing Comments

I have now examined and discussed Kristeva's concepts of semiotization and transubstantiation as central to the conception of the subject's singularity both for individuals and institutions. As the Russian Futurists explored and invented different word-creations to disclose and reconnect world and word – they experienced a touch with the centre of power of their time. They were not welcomed by the authorities, and some were expelled or imprisoned for their absurd activism.[46] They paid a harsh prize for their urge to take words into consideration. They might still function, for us, as a reminder: words matter.

I think a teacher as a reacher or stresseater might enter the scene of the classroom differently if this space is thought of as an infantfactory or a daydreambox. The teacher as a spacecreator potentizer or transparent might imagine what rigidroleplay do to their students as spacetrusters, stewers-of-emotions or dents-of-karma.

"We want a word maiden
whose eyes set the snow on fire."[47]

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Musicianship and Personal Knowledge Management

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Abstract

In today's information focused world, most days involve contact with some form of screen and keyboard for work and leisure purposes. Learners must be dexterous and agile to effectively respond to shifting labour market requirements reflecting fast-changing technological needs and expectations. Information is available in a myriad of forms and successful engagement requires effective and efficient skills and understanding. With this background, this paper asserts that a musical skill set broadens the way that learners subsequently engage with and manage their information acquisition and use. This provides a broader base for ongoing knowledge management. Using philosophical and reflective approaches, it draws on life experiences from arts education by way of a duoethnographic approach. Two narratives provide insights of individual experiences, subsequent acquisition and engagement with information and consequent enhanced knowledge. These are analysed using a personal knowledge management model, providing a visualisation approach to the collaboration through knowledge sharing. The dialogic results demonstrate how the background of musical competence enriched subsequent learning capability in structuring and operationalising knowledge acquisition and management.

Keywords: *personal knowledge management, musicality, prior learning, collaboration, managing information*

Musicianship and Personal Knowledge Management

Marie-Helene Zimmerman Nilsson & Jo Smedley [1]

Introduction

In contemporary society, our everyday lives regularly involve contact with some form of screen and keyboard for work and leisure purposes. As such, effective and efficient skills and abilities are valuable. Within the arts, a comparative illustration of this is through music. Musical knowledge can be acquired in different ways over time with a focus of understanding of information and interpretation of meaning (Hansen et. al., 2012). Those who possess musical knowledge through playing an instrument or who engage with musical activities during childhood acquire a broad set of skills such as creativity and social skills (Hallam, 2010). However, there is a lack of research to confirm possible links between musical knowledge and broader information management skills. This paper asserts that a broad musical skill set enhances the way that learners engage with and manage their subsequent information acquisition and that this experience subsequently enhances their broader knowledge management. Hence, the

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research question being considered is: Do musical skills and experience influence how information is managed?

Music is a multi-dimensional subject which can be understood as a fictional or virtual agent where complex emotions are expressed (Robinson et. al., 2012). Its interpretations are influenced by numerous factors including training, cultures and backgrounds (Hallam & Prince, 2003). Musical skills and interpretation are acquired in various ways over time with a dominant emphasis on routine to perfect technique and analyse information to interpret and understand meaning. Musical ability has been shown to be associated with enhancement of verbal working memory (Hansen, et. al., 2012), where experts significantly outperform non-experts, showing that the former have a better visual-spatial working memory. The beneficial effects of music have relevance across multi-disciplinary areas (MacDonald, 2013). Musical experiences promote health within and outside of therapy settings, positively impacting on the development of confidence, identity and provide affordances to persons with different health problems (Bonde, 2011). This presents opportunities to enhance the management of anxiety and stress through emotional and cognitive engagement (MacDonald, 2013). Musical skills offer advantages to a range of activities including creativity, numeracy, literacy, fine motor coordination, self-discipline and social skills (Hallam, 2010).

Learning in music links to processes that are claimed to be common to human beings across cultures (Hallam & Bautista, 2012). When listening to music, information is processed and relates to former culturally embedded experiences. A gradual socialisation during childhood informs the pre-requisites of developing music instrumental expertise. The significance of apprenticeship within music instrumental teaching and learning is highlighted by Burwell (2012). By acknowledging its complexity, apprenticeship becomes useful in understanding the prac-

tice of learning to play a music instrument. A focus on the relationship between music instrumental learning and reflective practice is presented in the context of ongoing professional development (Roessger, 2015). Instrumental learning is considered an important feature of adult learning. From the learner perspective, individual and collective instrumental classes are compared reflecting embodied cognitive science (Schiavio, et. al., 2019). Aspects such as technique, expression and communicative skills are considered as relational, a common characteristic that extends over different pedagogical settings. A systematic review concerning processes related to music learning shows the significance of self-regulation (Wynnpaul, 2014). However, few studies have focused on children's motivation of learning a musical instrument (Oliveira et. al., 2021). Instead, studies have predominantly focused on the significance of social background and parental influence.

In rethinking and refiguring music education, Kioupkiolis (2019) suggests an alternative paradigm. This proposes transforming education into a collective good, jointly created by all participants in the learning context. This was advocated for a common music education characterized by inclusion leading to equal collaboration. Vist and Holdhus (2018) focus on aesthetic theory pertinent to music education and more specifically on intersubjective relations indicating that there is a need for "relational aesthetics as a pedagogical and intersubjective resource in music education" (p. 207).

Moving on to studies with a duoethnographic approach, Rose and Montakantiwong (2018) used dialogic narratives when drawing on their experiences as teachers in English language classrooms. Banegas and Gerlach (2021) focused on the identity and agency of two educators in critical language teacher education, by using a duoethnographic approach. They reflected on their practice and engaged in written dialogue, revealing that their sense of responsibility and social justice was crucial in their role as

teacher educators. Two art educators shared their understandings as practitioners by applying an art based duoethnographic method (Chien & Yang, 2019). They learned from each other´s pedagogical perspectives and contributed with a new way of reflecting on teaching and learning (Chien & Yang, 2019). A study in a higher education setting combined duoethnography with collaborative analysis of written reflections of former students (Koonce & Lewis, 2020). This deepened their understanding of personal dispositions for exceeding boundaries in higher education, contributing with a collective narrative of care in teaching-learning relationships. Fitzpatrick and Farquhar (2018) showed common reflections in changes in a neoliberal university with an aspiration for a stronger emphasis on collegial relationships enabled a transformative and inclusive service and leadership culture. Within management education, researcher identity has been focused through a duoethnographic lense. Gender and epistemic assumptions were revealed through critical reflections (Kinnear & Rugguan, 2018). Duoethnography was applied to peer mentorship for new faculty members in Higher Education using an online journal and emails to share experiences (DeCino & Strear, 2019).

The long standarding realism-instrumentalism debate in the philosophy of science focuses on whether science should produce "truths" about the world or solve conceptual or practical problems (see Keita, 1983). Within instrumentalism, scientific theories should function as tools to solve problems and should assist people in adjusting to the world, instead of describing the nature of "truth". However, Keita (1983) claims that a polarization between advocating realism and instrumentalism is ineffectual, given that researchers do not associate themselves specifically to one or the other. More recently, Leplin (2017) argues that the debate between realism and instrumentalism is still at an impasse, more specifically within the arts. This leads to the legitimacy of philosophical arguments still being unsettled.

The routine of practice demonstrates a skill set in itself, defined as "an organised activity that applies scientific and other knowledge to practical tasks by means of ordered systems involving people and organizations, living things and machines; using natural systems and materials; to produce goods, services and other values" (Pacey, 1993). In comparison, the practice of learning highlights these musical aspects, demonstrating the coordinated and harmonious functioning of different styles of learning.

In summary, literature existed to support such assertions that those with musical knowledge possess a broad set of skills from a range of subject settings. Through reflection on the experience of developing musical skills and their impact on subsequent knowledge management, this paper uses a duoethnographical approach to demonstrate their relevance to other learning contexts. The informal sharing of shared life experiences of music and subsequent learning journeys in higher education led to questioning and subsequent clarification of whether our musical skill set had positively impacted on our information management.

Methodology and Design

Sharing Personal Knowledge Management

Knowledge grows over a period of time. It requires feeding, watering and nurturing to manifest a prosperous yield. A positive and confident knowledge base in individuals enables wider knowledge communities to develop and progress through personal learning and knowledge management. Such developments need an appropriate structure to ensure that maximum impact and enduring sustainability are achieved. A personal knowledge management (PKM) model (Smedley, 2009) provided such a struc-

ture here, illustrating potential applications of music with information management. This personal knowledge management model (PKM) highlights collaborative (organisational) learning (Nonaka & Konno, 1998) through individual learning contributions (Kolb, 1984). Using a duoethnographical approach, this paper considers whether a broad musical skill set enhances subsequent engagement and management of information acquisition and thereby enhances broader knowledge management. Reflecting the importance of an equivalent balance of responsibilities and contributions within a collaboration, the positioning of the collaborative parties was considered. This used a visualisation approach to highlight the flow of personal knowledge management developments during organisational knowledge sharing. In our context, the individual iterative PKM model highlights the relative equivalences of each research contributor through a "side-by-side approach" along an "axis of collaboration" (Fig 1).

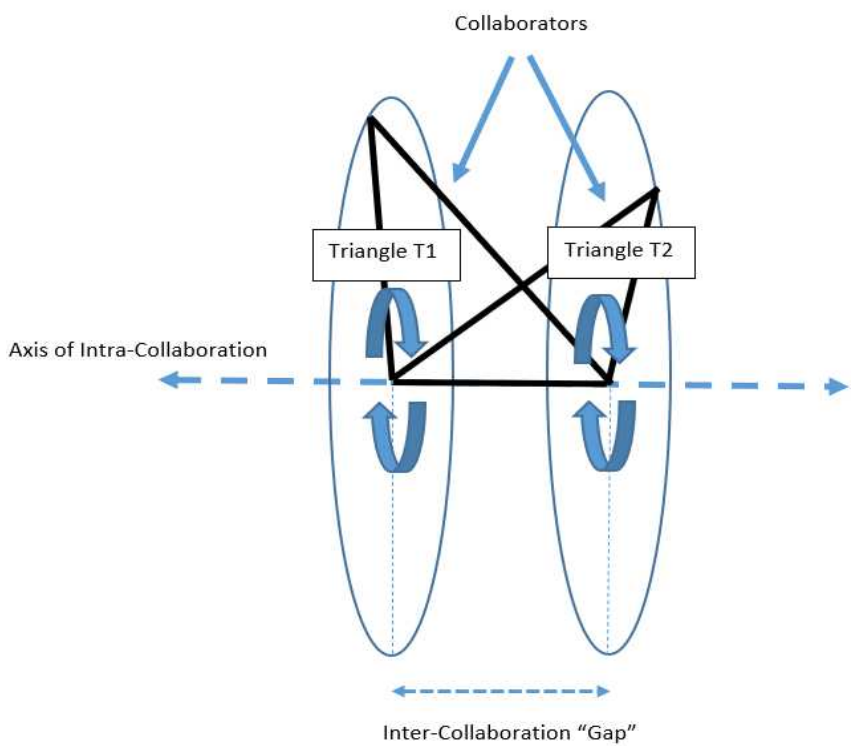

Figure 1: Sharing Personal Learning

The two triangles, sharing the same base in Figure 1, denote the "triangles of trust". These represent the initial position of individual contributors relative to each other at the start of collaboration. The radii of the circles are equal - denoting the acknowledgement of learning experiences with the varying positions on the circles denoting the varying pace and position of the individuals. The hypotenuse of each triangle represents the individual collaborator´s understanding and awareness of the others´ experiences. The "axis of collaboration" reflects the desire for ongoing collaborative developments on and identification of areas of commonality.

Progressing Learning Experiences

During collaboration, the participants start by identifying similarities between their learning experiences and thereby progress shared learning equivalences (demonstrated through equivalent positions within their individual learning circles (Fig 2). This provides appropriate preparation to minimise the inter-collaboration gap.

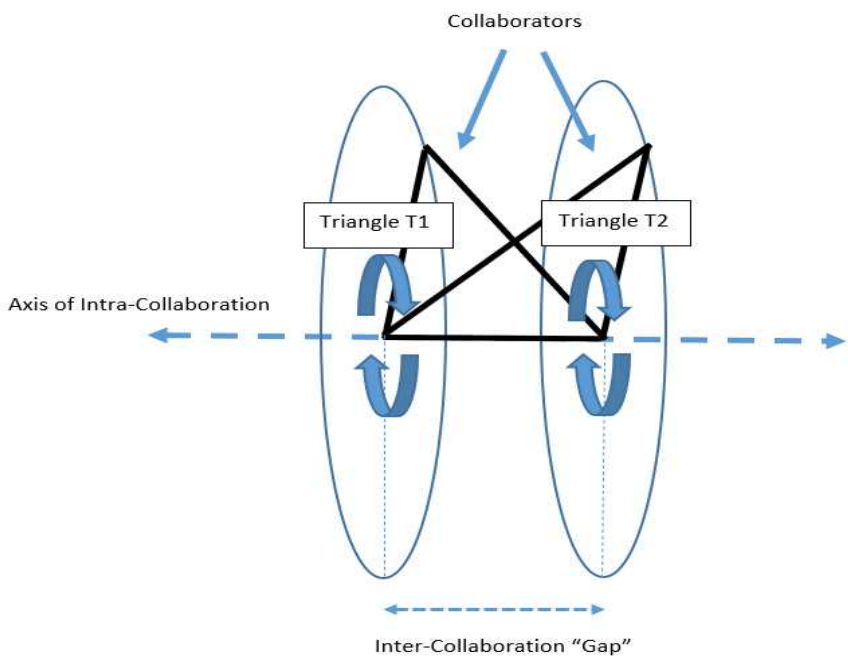

Figure 2: Progressing Learning Equivalences

Confirming Collaborative Knowledge Management

Next, equivalences of learning and potential collaboration themes are identified through shared experiences. Hence, a deeper level of sharing is achieved as demonstrated visually by narrowing the inter-collaboration gap (Fig 3).

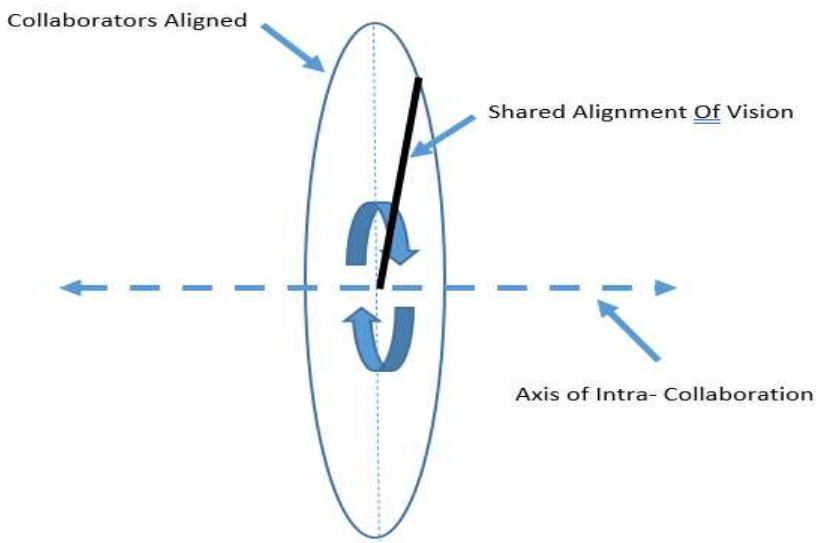

Figure 3: Collaborative Alignment of Visions

It should be stressed here that this is not about establishing an "equality" of shared experiences, as the individual backgrounds of such may originate from different sources. Collaboration through reflection and dialogue enables enhanced shared understanding and value of each other's positions and experiences.

Ethnographic Approaches

This study is based on an empirical material with the two authors as participants. Both have experience of lecturing and researching in higher education. Their working situations enabled the informal highlighting of similarities in learning experiences, particularly a common background of learning and playing a musical instrument from early childhood providing the starting point for the study. Both authors drew on personal and professional experiences through narratives and dialogues, using themselves as collaborators in the research situation. Duoethnography as an approach makes possible new perspectives on the works and identities of teacher educators (Hayler & Williams, 2020). As duoethnography is an evolving form of inquiry, there are several ways of staging the design and method, reflecting that it is built on a dialogic character (Norris, 2017; Breault, 2016). Differences between the authors´ experiences provided an opportunity to explore more perspectives on the phenomenon at hand (Norris, 2017). Such a design emphasizes self-reflexivity as a ground for trustworthiness: "What is important is the believability and trustworthiness of the research and that can be determined by the rigor of the collaborative inquiry that is made explicit in the study itself." (Breault, 2016, p. 779). Further, ethical aspects between researchers were continuously negotiated, combined with a mutual trust and respect for one another (Norris, 2017).

Implementation

The research question guided the focus of the initial individual review and subsequent interpretation and reflective analytical dialogue. Reflecting the different experiences of learning and with a desire for a greater shared core knowledge and understanding, a visualisation approach was adopted reflecting the different starting points of collaboration (Smedley, 2009). The empirical material of the study consisted of

two written (seed) individual narratives (Figure 1). Each narrative was read several times by both authors leading to a collective insight of the content, informing a philosophical dialogue between the authors (Figure 2). This enabled the achievement of a shared learning understanding and effective collaboration (Figure 3). The research question guided the focus of the reading and subsequent interpretation and reflective analytical dialogue.

Narrative - MHZN

When I was eight years old, I started taking piano lessons and continued to do so during my childhood, adolescence and as a young adult. From the beginning, I learned short pieces of music played by both hands. The approach involved learning the piece bit by bit by an atomistic approach, considering each note, each bar, each row of the scores as separate entities. One specific aspect was fingering, which was learned slowly from the beginning, reading from the score. I learned that every little detail carried musical meaning and that, as a musician, I needed to pay thorough attention to them all. The need to pay attention to detail trained me to realise how information was stored within the musical score and its value in interpretation when playing. The piano pieces were as buildings, constructed brick by brick, where each brick needed to be solid and in the right place to enable the next layer to have a solid base. The attention to detail approach trained me at spending time to perfect my learning. Initially, I learned to play the music score and, gradually I read the score more than looking at my fingers. I heard that I still played the correct keys, which implied effective hand-eye coordination skills. To be able to do that, I built on my knowledge of using the correct keys implying motor coordination skills and my gradually increasing technical skills. This learning had a clear emphasis on structure which helped me to realize that I needed to pace myself and allow things to progress over time. It was a useful lesson as my usual hectic schedule involved studying, playing sports, spending time with

friends and having time for leisure activities. This was very different from the more measured pace that was needed to practice and thereby develop my piano playing skills.

The learning process encouraged me to develop self-discipline. I scheduled my practice sessions directly after school, before sports practices and school homework. My self-discipline when learning new piano pieces by score consisted of maintaining focus when practicing, and to have patience in order to be able to play a piece on a higher technical level. Gradually, having succeeded in learning several piano pieces by learning slowly and being focused, I learned that perseverance pays off in the end. Closely connected with self-discipline and following a strict routine was my ability to remember each layer of detail when rehearsing. Over time, this enabled me to pick up speed to a certain degree when learning a piece, still paying attention to detail. I preferred to combine reading the score with playing by ear, hearing and listening to the music, the chords, the harmonies, the sounds as the music in itself. Hence, having learned the score and the piano technique, I paid more attention to the musical sound than the scores. I learned the art of expressing emotions when playing, finding my individual interpretation of the music. I developed a habit of being inspired by a chord or a couple of chords from a classical piano piece that I varied and then used as a start of a composition. This was usually a ballad with lyrics, song and piano accompaniment which combined my skills and learning to create new music.

The story of my musical learning was a story of consistency, to never give up and to raise the level of my learning achievements. Hence, learning to play the piano made me discern possibilities and limitations. From a young age, I was allowed to play pieces that were too difficult for me. This made me realise where my limitations were and subsequently created the motivation I needed to work on technical and musical aspects to progress to the next level. As the piano pieces gradually got more challenging, I developed the skill of remembering the scores when playing by heart. I

visualized the score as a flow of different pictures corresponding to the themes in each piano piece. This enabled me to understand the piano piece at a meta-level, as a holistic entity of harmonies, expressions and emotions herein. I learned how to express emotional dimensions of music, which created a strong bond between myself and the piano as an instrument.

Narrative - JS:

My memory of my first lesson was when I was five years old. It was short and I used my right hand. As lessons continued, I learned that each sound on the piano keyboard was associated with a shape and position on paper, i.e. notes (the language of music). Gradually, I mastered various hand positions for different notes (manual dexterity) followed by using both hands while each adopted different positions on the keyboard resulting collectively in a positive sound (multi-tasking). I found fingering challenging at first but quickly realised the importance and value of the rigour in enabling me to play music more effectively and efficiently. I needed to practice the development of my dextrous skills with each hand before combining them to achieve a positive outcome, i.e. a first albeit individual experience of team working.

I studied a second instrument, the flute, and progressed speedily transferring my previous musical learning to acquire the specifics of a different instrument. There were apparent differences in technique and approach but my musical knowledge and learning techniques of practice and approach enabled me to successfully acquire an accomplished level quickly.

Despite my practice being skill focused with associated tedium, I found it relaxing and that the routine focus enabled me to mentally recharge. The learning and mastery of basic skills became gradually easier through regularity of practice. Although initial grounding exercises could be frustrating with little perception of value or bene-

fit, recognisable outputs emerged steadily over time. That old adage of little and often really worked for me and it is an approach that I have taken into other study areas and life-wide activities with considerable success. Some see this regular approach as unnecessary and a self-imposed discipline and then also comment that they have no idea how I have achieved so many outcomes during my life. To me, this regular approach to practice of these skills enabled me to become proficient in keyboard skills without realisation of any substantial hardship. The routine has provided structure and has enabled me to consistently move forward despite challenges and values among its essential elements.

I found practicing at the same time everyday suited me, but in reality it was difficult to implement. As an alternative, I built my music practice into part of my daily routine as a prompt. As my technique and ability grew – alongside academic and sporting commitments – I found that my practice needed to fit in with other equally important activities. Little and often really was the watchword to ensure everything was achieved. It was also important to remember that there were plenty of musical activities that could be done without an instrument, i.e. musical theory. Though it was tempting to skip a day – my brain was invariably good at finding excuses! - it was important to resist the temptation. It was better to practice regularly for shorter lengths of time than for only a couple of times a week for long stretches. Striving for consistency over bursts of practice were important life lessons and provided rich dividends.

Working towards goals from my music practice provided direction and sustained motivation. For example, as well as studying for grades, I joined an orchestra and small groups. As well as providing opportunities to practice my instrumental technique, this provided experience of playing music with others – something that I would otherwise have had limited experience of doing. This experience sustained my enthusiasm for practice while also providing additional projects to work towards.

With all these habits for improving practice, the key was consistency. It was crucial to be on the lookout for continuous, long-term ways to keep engaged, challenged, and inspired to achieve.

Reflective Dialogue

The following dialogic discussion explores individual and collaborative learning

JS: I don't recall a time in my life when I haven't used a keyboard of some type. Having grown-up with using a musical keyboard from an early age, I really became aware of the value of general keyboard skills and the dexterity that this provided when I was at University on a wider learning journey. This coincided with the surge of the modern personal computer and the development of the internet - both significant factors in the application and wider use of digital keyboards. While we all needed to acquire the skills of a digital keyboard, my familiarity of using keys to input information and progress outcomes provided a really helpful background as my digital environment widened as part of my subject based learning.

MHZN: Well, it seems like a similarity between our experiences consists of the impact of how our musical skills have enhanced our professional academic careers. I think that the necessity of information management is important, such as acquiring digital capabilities in higher education as researchers and teachers

JS: Yes, I recall learning fingering at a young age and wondering about the relevance of it. Of course, we don't use fingering per se when we are using digital devices but the musical skills that I acquired raised my unconscious awareness and confidence of using two hands simultaneously to progress an outcome. I guess I thought everyone used this approach until I reflected more widely on others´ use and realised that was often not the case! I had a distinct advantage in using a digital key-

board as my hands were familiar with working side by side. Mine was never a one or two fingered digital keyboard experience!

MHZN: I agree! I especially benefited from the way of learning finger-hand coordination through structured variation in piano playing, when typing on digital keyboards and learning new digital devices. Since I was used to using all ten fingers on the piano, the transition to also use all of them on the digital keyboard was easy.

JS: Do you think such skills and knowledge have impacted our academic approaches? I guess my musical background has always been part of me from an early age, so it's only on reflection that it becomes apparent how the skills that I learned through my music have helped my academic learning. Time management for me is a particularly important aspect. My musical learning taught me to play in a specified pace or style - and it's also about managing time in practice and managing time in preparation for performance.

MHZN: Yes, I really think that our musical experiences have impacted on our academic approaches. With influence from my musical skills and experiences, I usually use an atomistic approach to manage time when I learn as an academic, paying attention to details. It has been necessary to acknowledge the importance of details to achieve high quality in my learning. This implies attending to and acquiring knowledge and information in a structured way. When focusing on teaching, administrative tasks or research, the importance of structure that I learned when playing the piano, assists me in achieving effective time management. So, the way of making time and organizing time makes the learning possible and effective. The organizational structure includes initially focusing on the "mechanical" aspects in the learning task at hand, which implies adopting an "atomistic" perspective. When moving on, focusing on the holistic level, the organizational structure implies focusing on giving yourself time to master the task completely, by taking it slow.

JS: Yes, attention to detail is an important aspect of academic writing and learning. Being half right is not appropriate - it's important to be confident of personal learning and be confident in its application. For me, the detail aspect in learning music gave me an approach of taking things step-by-step. I don't plough into the middle of a project at the beginning - I think through what is involved and consider different aspects. Thinking about this now, it closely reflects my approach to learning some of my earlier piano pieces. I learned a modus operandi of learning the right hand, then the left hand and then put them together. After that came the tempo and the interpretation. Achieving outcomes is inherent in my style. A half finished piece just wouldn't have happened and this is similar to my academic work. It is an approach that has always worked - then and now.

MHZN: Interesting! That relates to my experience of discerning possibilities and limitations when learning piano pieces. This has influenced the way in which I have managed to take on new challenges and develop as an academic. Having had the opportunity to have leader assignments on different levels, I have had self-confidence in being able to master these and eventually succeed, although they could appear as too difficult in the beginning. My way of handling these assignments was also enhanced by my musical experience of creativity and variation. My ability to handle the necessary and constant movement between details and entirety within these assignments was clearly influenced by my musical skills and experience. Also, experience of being focused when practising the piano assisted me in adapting to an effective time management when handling the assignments as an academic.

JS: This takes me back to how I used to feel when given a new piece of music to learn. Looking at the score for the first time, often seeing flurries of new notes, being concerned about whether I would be able to interpret it accordingly and then becoming excited by the challenge of bringing alive the score and portraying the sound in the way to reflect by interpretation of the meaning. That was important for me in developing the strategy of applying information - not just being willing

to accept the way that the notes were written on the score but wanting to bring them alive and to share their interpretation in a meaningful way. I look now at my academic work and I adopt a similar approach now too. I listen to what is said in the academic arena but I'm also thinking about the key messages that are coming through, what they mean and how they can be communicated to others. The parallels in the musicality and learning arenas are fascinating!

MHZN: I agree! Another crucial aspect for an academic career is to multi-task or having a "split-vision". This has clear parallels with reading the score in piano with base and treble clefs simultaneously, while also paying attention to rhythm, tempo and interpretation.

JS: Yes, today's academic profession requires a multi-skilled approach - for example, quality management, information management, time management, people management ... there are many more. From a quality management perspective, my musical training instilled in me the need for correctness to avoid repetitive keyboard errors (and also avoid members of my household suffering!). I learned early on that it was important to be precise and pay attention to detail in order to achieve correctness. With regards to information management, as well as "touching" the keyboard, my audio awareness acted as a checking procedure during my musical creations. Although a digital keyboard does not provide such audio feedback, instead, it yields visual feedback through the production of text and images. With regards to time management, counting in music is important to make sense of a composer's intentions. A metronome provided guidance and continuity of time, but, in a wider sense, there was also a need for effective time management in counting individuals and groups of notes to assure the expected rhythm was achieved. Even in practicing, I allocated myself regular practice sessions to ensure effective engagement and it was important that I adhered to this regular schedule to ensure that my studies could also receive appropriate amounts of time. People management was important when it came to playing duets. While playing the piano can often

be viewed as a solo experience, duets involve effective collaboration aligned with the other management approaches to ensure effective engagement and outcomes. There are other management approaches which could be mentioned here, although I only realised how much I gained from the musical skills development in hindsight.

MHZN: Interesting! Being used to having several tasks "running" at the same time from an early age helped me to learn how to cope with split-vision. I really learned to "multi-task" by choosing to practise the piano parallel with all other activities. In particular, I think of time-management. Instead of having to do one thing at a time, which by the way is quite impossible in today's academic profession, it was quite feasible to attend to several tasks, being on different stages in their process, keeping track of both aspects as well as the overall agenda at the same time. Having the self-confidence from being a musician, I knew I could cope with that.

JS: In all those times that I was practising music, although I enjoyed it, the only employment that was ever mentioned relating to music was teaching or performing. I wasn't good enough for the latter and music teaching was seen as quite narrow - hence my need to explore other avenues. What I hadn't realised was the level of skills training that it has given to me and developed within me. It wasn't just about music per se. It was also about the skills that it enabled me to develop, which directly links to those elements of management that I mentioned previously. My reflections have enabled me to realise that my musical skills have developed my quality assurance and enhancement expectations, which have directly impacted on my work in academia. Thinking further, I would also say that these have enhanced other applications too, so that the expectation of precision and detail manifests itself through my life-wide activities.

MHZN: I agree! Being a researcher, teacher educator and administrator in higher education, my musicianship has provided skills and experiences. These approaches have assisted me in creating routine, structure and regularity in my professional

pedagogical work practice. These aspects have also been beneficial in other aspects of my life.

Analysis

The link between the acquisition of musical skills and their application to wider areas is intriguing, as reflected in four intertwined themes from the dialogic discussion. These are hand-eye coordination experience, atomistic and holistic learning approaches, self-confidence, creativity and variation and multi-tasking and "split-visions". Collectively, the themes demonstrate how musical skills and experience influence the ways that information is managed.

Firstly, from a detailed perspective, hand-eye coordination experience of continuously using a musical keyboard during childhood enhances the application and wider use of digital keyboards as an academic. This reflects Hallam´s (2010) emphasis on musical skills offering advantages to similar activities including fine motor coordination. In addition, musical skills influence the effective management of information, due to the confidence of using two hands simultaneously to progress an outcome.

Secondly, experiences of starting with an atomistic approach when learning music and gradually moving towards a holistic understanding demonstrate similarities with the way we learn from a wider academic perspective. This variation in ways of learning over time is in line with Robinson et al´s (2012) study, showing that musical skills and interpretation are acquired in various ways over time. The holistic focus also relates to Pacey´s (1993) approach that the practice of any learning can be likened to aspects in musical learning, requiring the coordinated and harmonious functioning of different dimensions to perform to its optimum.

Thirdly, musical skills and experiences enhance a broader knowledge management in higher education, having acquired self-confidence, creativity and variation in

the former that comes to use in the latter. This relates to Bonde´s (2011) emphasis that musical experiences promote confidence and identity. Roessger (2015) acknowledges instrumental learning as an unparalleled process of problem solving. Hence, our assertion is that experiences from such problem solving have enhanced our professional development in higher education, by way of developing a reflective practice in the context of ongoing professional development. Also, aspects of self-regulated learning, deriving from music learning (Wynnpaul, 2014) have been significant in developing a broader knowledge management.

Finally, musical skills and experiences have influenced the capability of being able to multi-task and having "split-visions" in personal knowledge management in higher education. Musicianship skills have enhanced the ability to adjust to the academic multi-skilled approach including quality management, information management, time management and people management. Our increased abilities in management implies that music education has provided an intersubjective resource (Vist & Holdhus, 2018), contributing with relational competence. As such, the experienced music education contributes to a collective good (see Kioupkiolis, 2019). Further, increased personal knowledge management relates experiences of the collective dimensions of learning music, where communicative skills are considered as relational, to a common characteristic extending over different pedagogical settings (Schiavo, et. al., 2019). Success in management approaches also indicates having learned self-regulation processes through instrumental learning (Wynnpaul, 2014).

The way in which musical skills offer benefits of self-discipline and social skills (Hallam, 2010) has been particularly significant. Musical experience has enabled the development of a broad set of learning skills (Hansen et. al, 2012). This contributes to possessing a broader knowledge management skill set, as required for successful academic learning.

Varkøy et. al. (2020) concluded that there is a need to rethink the tension between crafts and art, crafts (wo)men and artists. There is a need to rethink apparent tension between creativity and gender (Varkøy et. al, 2020). This aligns with a similar apparent misunderstanding of the border between musical capabilities and academic skills, where the focus is often on competition rather than on how the former might enhance the latter. Further, the situation could be considered as a parallel between the art of playing an instrument and the craft of being an academic thereby offering continually updating benefits to both aspects.

Overall, broad musical skills have shown to constitute advantages in a range of activities, including creativity numeracy, literacy, fine motor coordination, self-discipline and social skills. The beneficial effects of music have influenced how information is managed in academic settings, revealing music´s relevance across multi-disciplinary areas. This demonstrates that a broad musical skill set enhances the way that learners engage with and manage their subsequent information acquisition and use and thereby enhances their broader knowledge management.

Conclusions

Against a backdrop of musical skills, this paper has explored the research question that lessons learned from acquiring musical skills assist subsequent wider learning experiences in various subject disciplines and onwards into employment. As such, the paper relates to the instrumentalism debate, highlighting that creative skill development contributes to the development of wider individual learning skills and their onward application in a range of management focuses. Through undertaking this research, the authors have gained greater understanding of their individual experiences and those of each other through systematic sharing using a three stage visualisation approach. This approach helped the development of a collaborative approach during

the formation of individual stories and enabled the recognition of, shared common themes and progressing an effusive dialogue of learning experiences, enabling enhanced realisation of personal and collaborative learning outcomes. Continuing work is focusing on how creative aspects of musicality impact on wider organisational management skills and experiences and associated learning approaches that could be used in management development.

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