

Lived time in “relay-method” based arts education

—

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 access 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*

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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 independent 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 find 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 time-less 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 (re-buked 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 as 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 excerpts 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 intertwining 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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