Vetenskapsrådet

NORDIC VISUAL ARTS EDUCATION IN TRANSITION

A Research Review

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NORDIC VISUAL ARTS EDUCATION IN TRANSITION

A Research Review

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Nordic Visual Arts Education in Transition
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FÖRORD

Utbildningsvetenskapliga kommittén har, alltsedan starten 2001, initierat ett stort antal översikter och kartläggningar. Detta dels för att stimulera till diskussioner om det utbildningsvetenskapliga området och dels för att få ytterligare underlag till strategiska ställningstaganden i kommitténs arbete.

På samma sätt som övriga råd och kommittéer vid Vetenskapsrådet har kommittén även i uppgift att behandla forskningspolitiska frågor och arbeta med forskningsinformation. Kommittén fördelar medel till forskningsprojekt och forskarskolor. Utöver detta stöder kommittén även forskarnätverk, arrangerar konferenser och delar ut resebidrag för att stimulera internationellt utbyte mellan forskare.

I denna översikt presenteras nordisk didaktisk forskning på bildområdet. Bildämnets didaktik kan studeras med utgångspunkt i bildkunskap eller pedagogisk kunskap, ämnet kan beskrivas i termer av visuell kommunikation eller visuell kultur. Professor Lars Lindström, Stockholm universitet, som är redaktör för översikten, inleder med flera artiklar som förklarar begrepp och ger historisk bakgrund. I en av dessa redovisas en studie av bilddidaktisk forskning och kursplaner i bild i Sverige fram till och med 1994. Därefter följer översikter från de fem nordiska länderna kring temata i forskningen 1995-2006 eller senare. Avslutningsvis finns omfattande bibliografier över didaktisk litteratur på bildområdet.

Stockholm i november 2008

Sigbrit Franke
Ordförande

Elisabet Nihlfors
Huvudsekreterare

CONTENTS

ENGLISH SUMMARY

This review of Nordic research in visual arts education (VAE) is part of a series, funded by the Swedish Research Council, on teaching and learning in different school subjects. It presents, to begin with, a multidimensional, conceptual framework describing the knowledge base of VAE. For example, VAE can be studied by taking either the visual arts or education as the starting point when formulating research questions, etc. Another important dimension is whether the subject matter being taught is mainly defined in terms of visual communication or visual culture. In a substudy, "From psychology to semiotics", Swedish research and VAE curricula until 1994 are reviewed. After these conceptual and historical introductions, authors from each one of the Nordic countries present a review on trends and themes in her or his country from 1995 until 2006 or later:

- Themes in Swedish Studies: Mediated action and aesthetic learning.
- Themes in Danish Studies: Between visual arts and visual culture.
- Themes in Finnish Studies: Multiculturalism and arts-based research.
- Themes in Icelandic Studies: Multifaceted approach to visual arts education.
- Themes in Norwegian Studies: Art, design and environmental participation.
- Finally, extensive national bibliographies of studies in VAE are made available.
- These include Ph.D. theses, books, chapters, articles and reports.

SAMMANFATTNING PÅ SVENSKA

Denna översikt över nordisk didaktisk forskning på bildområdet ingår i en serie rapporter, utgivna av Vetenskapsrådet, om undervisning och lärande i olika skolämnen. Undersökningen presenterar, till att börja med, en mångdimensionell, begreppslig referensram avsedd att beskriva den bildrelaterade didaktikens kunskapsbas. Bildämnets didaktik kan exempelvis studeras med utgångspunkt antingen i bildkunskap eller i pedagogisk kunskap. En annan viktig dimension handlar om huruvida ämnet bild beskrivs i termer av visuell kommunikation eller visuell kultur. I en delstudie, "Från psykologi till semiotik", granskas bilddidaktisk forskning och kursplaner i bild i Sverige till och med 1994. Efter denna begreppsliga utredning och historiska bakgrund, presenterar de medverkande forskarna var sin översikt över tendenser och teman i det egna landet från 1995 till 2006 eller senare:

- Teman i svenska studier: medierad handling och estetiska lärprocesser
- Teman i danska studier: mellan bildkonst och visuell kultur
- Teman i finska studier: mångkulturalism och konstbaserad forskning
- Teman i isländska studier: ett mångfacetterat närmande till bildpedagogik
- Teman i norska studier: konst, design och miljöengagemang
- Slutligen presenteras omfattande nationella bibliografier över didaktisk litteratur på bildområdet. Dessa tar upp doktorsavhandlingar, böcker, kapitel, artiklar och rapporter.

INTRODUCTION

The present report had in its inception the provisional title of "Nordic Research in Visual Arts Education Revisited". In 1998, I edited an anthology called *Nordic Visual Arts Research: A Theoretical and Methodological Review*[1]. In 2006, I invited Associate Professor Helene Illeris, The Danish School of Education; Adjunct Professor Marjo Räsänen, University of Turku (Finland); and Professor Liv Merete Nielsen, Oslo University College (Norway), to join me in identifying and comment upon Nordic studies of visual arts education, published during the last decade. In 2007, Assistant Professor Rósa Kristín Júlíusdóttir, University of Akureyri (Iceland), joined the group. Doctoral student Anna Ekström helped me with logistics and editing.

The need for an up-to-date knowledge base, with essays on national trends and profiles, was felt by all of us. During the review national differences appeared, which were unexpected to some of us. It was found that the vocabulary that each reviewer used to describe the visual arts education research and its development during the last decade, varied from country to country. The Finnish report is characterized by an art discourse with a frequent use of expressions such as *artistic*, *arts-based*, *multicultural* and *contemporary art*.

Artistic as a generic term is also quite common in the Swedish report; however, more specific references to the art world are absent. Some kind of *process* (e.g. creative and/or learning process) is referred to both in the Swedish and the Finnish reports.

An effort to define *aesthetic learning* is a salient feature of the Swedish discourse. The concept became central in Denmark in the 1990s and found its way to Sweden primarily by official reports advocating the integration of the visual arts and other aesthetic activities, in the general curriculum.

Visual culture is a central concept in the Danish report, together with *media* and *contemporary art*. In the Norwegian report, *design* stands out as a key concept, supplemented with *environmental participation*. Environmental education is also a research focus at one of the major sites for teacher training in Finland. As far as Iceland is concerned, research is spread over a broad range of topics, although most studies are in one way or another connected to curriculum issues.

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[1] Lindström, Lars (Ed.) (1998). *Nordic visual arts research. A theoretical and methodological review.* Stockholm Institute of Education (HLS Förlag). (Stockholm Library of Curriculum Studies, 2). See also: Keifer-Boyd, Karen (2003). A review essay: Nordic visual arts research. Studies in Art Education, 44 (2), 178-183.

The fact that a certain concept is not emphasized in one of the following national reports does not mean that it is foreign to art teachers in that particular country. On the contrary, it may have become such a fundamental part of the professional identity that it is taken for granted. Nevertheless, in many respects differences between the national reports in this review are striking and probably not a result of mere chance. An obvious explanation may be reviewer bias. There is no such thing as an objective research review. However, the presentation here of five different perspectives is not necessarily a sign of weakness. It demonstrates the multiple faces of research in visual arts education today. It testifies to the fact that visual arts education and research mean different things in different social, cultural and political settings.

One explanation of the national differences may be the simple fact that the Finnish post-graduate programme in visual arts education is located at a university of art and design, the Danish one at a pedagogical university, the Norwegian at a school for architecture and design, and the Swedish programme at a number of university departments for teacher education. The Icelandic post-graduate programmes are offered only at master's level for the time being, and are located at faculties of education. If the setting has a pervasive influence, one might ask what the consequences will be of the transfer in 2008 of the aesthetic section at the former Stockholm Institute of Education to the Faculty of Science at Stockholm University. An interdisciplinary centre for visualisation is one option that might take advantage of this new situation.

Are the observed differences due to some deeper causes, in addition to the obvious ones mentioned above? Are we standing on the threshold to a post-paradigmatic age where no one can claim to pursue what Thomas Kuhn called "normal science"? If so, we should not expect any scientific "revolutions" in the future, at least not within the educational sciences. Does this mean that research on teaching and learning will become boring? Not necessarily!

In the *International Journal of Education through Art* 2007, John Steers[2] portrays the development of art education in the UK, where one movement has succeeded the other in an almost boundless sequence. Remains of movements that once had a hegemonic position now exist side by side. Steers' conclusion is nevertheless hopeful; it could serve as a motto for the research on teaching and learning in the visual arts:

2 Steers, John (2007). The ever-expanding art curriculum – is it teachable or sustainable? *International Journal of Education through Art*, 3 (2), 141-153.

> Developing and cherishing multiple visions of teaching and learning in the arts is not a licence for idiosyncratic, unaccountable practice. We need a healthy cross-fertilization of ideas and vigorous critical debate within and beyond the professional community of arts educators to avoid the very real threat of rejection or atrophy through the sheer irrelevance of too much current practice.[3]

Questions about teaching and learning usually have a variety of possible answers, each of which is likely to harbour new questions. They are typically oriented towards making good decisions in complex real-life situations rather than verifying universally true statements. The practical and contextual character of visual arts education justifies a rational weighing-up of the pros and cons of various positions, rather than searching for the one superior approach.

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Professor
Stockholm University, Sweden

3 Steers, 2007. The ever-expanding art curriculum, p. 151.

A Conceptual Framework

Lars Lindström

Introduction

This report is part of a series, funded by the Swedish Research Council, on *ämnesdidaktik* ("subject-matter didactics") in various fields of knowledge. Thus, two questions should be dealt with to begin with: What is meant by *didaktik* ("didactics")? And what is the knowledge base of visual arts education? The answers given will not only facilitate interdisciplinary comparisons and approaches; they will also help to define the scope of the present study.

The term *didaktik* ("didactics") is the Latin form of the Greek verb *didaskein*, which refers both to teaching and learning. It was introduced in the 17th Century by Wolfgang Ratke and John Amos Comenius to denote the professional knowledge base of teachers. Comenius' *Didactica Opera Omnia*, printed in Amsterdam 1657, contained his collected writings, among them the famous *Didactica Magna* (1630–32). In 2007, i.e. 350 years later, this event was celebrated as the birth of the scientific study of teaching and learning. Like some other terms of Continental European origin, such as *bildning* (Ger. *Bildung*), the Swedish word *didaktik* and its Nordic equivalents are difficult to translate into English. Being *didactic* refers, in English, usually to a narrow concept of conveying instruction, often by teaching excessively. Instead, *pedagogy* will be used in this report as a translation of *didaktik*, while *pedagogik* in Swedish and its equivalents in other Nordic languages, will be translated into the English term *education*.

Pedagogical content knowledge

There is no definition for the term *ämnesdidaktik* ("subject-matter didactics") that is agreed upon by all. This lack of consensus reflects different opinions on what are the most essential ingredients in the knowledge base of a professional teacher. These beliefs have important implications for the way in which teacher education is organized. Historically, teacher education

in many countries focused almost exclusively on *content knowledge*, i.e. the subject matter to be taught. During the late 20th Century, however, the pendulum swung towards a heavy emphasis on teacher competencies and teaching procedures defined in general terms, without reference to a specific knowledge domain.

In his Presidential Address at the 1985 annual meeting of the American Educational Research Association, Lee Shulman (1986) used the expression "the missing paradigm" to pinpoint the "blind spot with respect to content" (p. 7) that, in his opinion, characterized not only most research on teaching but also the theoretical frameworks in which educational policies were formulated. Shulman asked his colleagues rhetorically: "Where did the subject matter go? What happened to the content?" (p. 5)

Shulman (*op. cit.*) developed a new framework for teacher education by introducing the concept of *pedagogical content knowledge* (PCK). Rather than viewing teacher education from the perspective of either content or pedagogy, Shulman believed that teacher training programmes should simultaneously combine elements from both of these knowledge domains. In the present report, Shulman's integrated concept of PCK will be used as a touchstone to delimit the term *ämnesdidaktik* from what should more aptly be termed content knowledge, general pedagogical knowledge, etc.[4] PCK, says Shulman (1987),

> represents the blending of content and pedagogy into an understanding of how particular topics, problems, or issues are organized, represented, and adapted to the diverse interests and abilities of learners, and presented for instruction. Pedagogical content knowledge is the category most likely to distinguish the understanding of the content specialist from that of the pedagogue (p. 8).

Teachers differ from artists, art historians, art critics, or educational researchers, not necessarily in the quality or quantity of their subject-matter knowledge, but in how that knowledge is organized and used. For example, experienced art teachers' knowledge of the visual arts is structured from a teaching perspective and is used as a basis for helping students to master specific skills and to understand specific concepts. An artist's knowledge, on the other hand, is structured from an artistic perspective and is used as a basis for broadening the field, through adding new perspectives or using techniques in new ways.

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[4] Kåre Slåtten (1998) argues that *ämnesdidaktik* includes more than the concept of PCK, which tends to focus on the transformation of disciplinary knowledge to representations in the classroom.

Shulman (1986) assumes that most teachers, and secondary school teachers in particular, begin their career with some expertise in the content that they teach. A central question concerns how they transform their mastery in the subject matter into a form that primary or high school students can comprehend. What categories of knowledge can the experienced teacher draw upon in order to promote comprehension among his or her students? In addition to PCK, Shulman (1987) mentions six such categories: content knowledge; general pedagogical knowledge; curriculum knowledge; knowledge of learners and their characteristics; knowledge of educational and cultural contexts; knowledge of philosophy and history of education.

Visual communication – Visual culture

Studies of visual arts education can be approached by taking either the visual arts or education as the starting point when formulating research questions, choosing conceptual framework, vocabulary, validity checks, etc. Another important dimension is whether the subject matter being taught is mainly defined in terms of visual communication or visual culture. See flow chart in Figure 1.

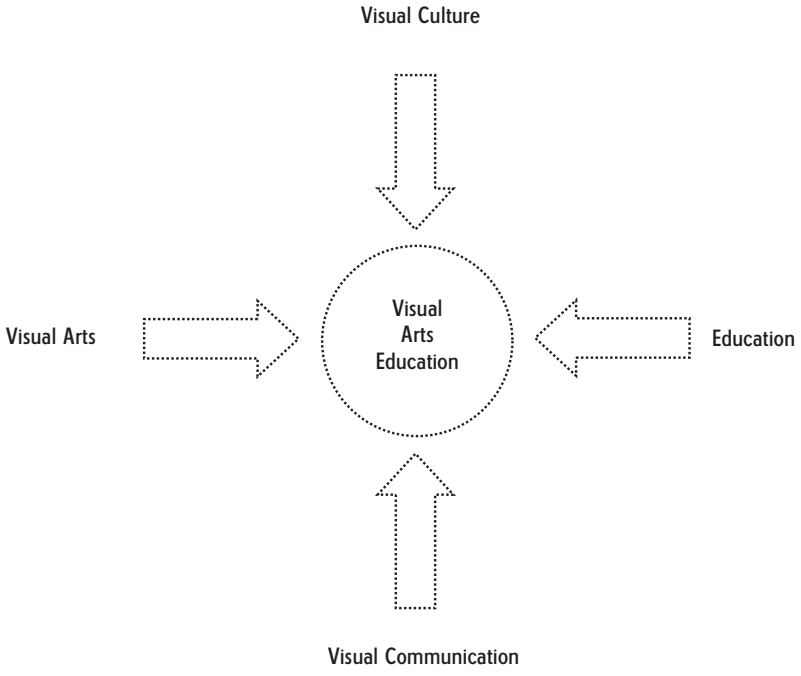

Figure 1. Research approaches to visual arts education.

The communicative aspect becomes important as soon as one becomes aware of the role of *mediation* in human life. According to Roger Säljö (2000), "the concept of mediation is (...) very central and maybe that assumption in a socio-cultural tradition which is most different from those of other leading theoretical perspectives" (p. 81). It suggests that the human being does not stand in a direct, immediate and un-interpreted contact with her environment. In human culture, reality is mediated by physical as well as mental/language-based tools.

Nineteenth-century educators commonly used metaphors of literacy when they wrote about learning to draw. Subsequently, however, metaphors of *art as language* shifted from those focused on comparisons with writing to those comparing art with literature, i.e., reading. Mary Ann Stankiewisz (2003) defines the two approaches in the following way:

> The metaphor of art as language tends to focus on expression, on making art as parallel to writing. The metaphor of art as text, on the other hand, emphasized interpretation rather than creation, reading a work of art for knowledge and moral inspiration (p. 322).

Overlapping the visual arts, there are mediators such as TV, picture books, illustrated newspapers and journals, comics, advertisements, home pages, computer games, photo, video, film, stage design, etc. Competence in using these and other media is sometimes called *mediacy*, in contrast to the similar, but more narrowly defined concept of literacy.

The visual culture approach emphasizes the *context* rather than the specific media of visual arts education, the perception of images rather than their production. In classroom practice, the perspectives of visual communication and visual culture do and should overlap, but for analytical purposes it will make sense to keep them apart.

Stankiewisz (2003) makes the following policy statement:

> Liberating visual literacies require critical knowledge of images in their cultural and historical contexts, as well as analyses of power relationships underlying their social construction. Our students need an art education that goes beyond drawing and painting, beyond technique of formal analysis, toward functional visual literacies that will help them shape and understand the visual cultures in which they live (ibid.).

The Danish researchers Karsten Arvedsen (2003) and Helene Illeris (2002) criticize the bias, in studies of visual culture, towards interpreting visual artefacts exclusively through the lenses of sociology and anthropology. According

to Arvedsen (2003), it is as important to understand visual culture not only in terms of analysis, understanding, uncovering, etc, but also in terms of aesthetics, fascination, experience, involvement and participation. That is, the art teacher should be able to shift the perspective from that of an observes to that of a participant.

The knowledge base of visual arts education

"Mere content knowledge," Shulman (1986) says, "is likely to be as useless pedagogically as content-free skill" (p. 8). The key to distinguishing the knowledge base of teaching lies in the intersection of content and pedagogy, he contends (Shulman, 1987, p. 15). Figure 2 uses a concept map to illustrate elements in the knowledge base of visual arts education. The Venn diagram, in the centre, is made up of two overlapping ovals, which illustrate the relationship between *the visual arts* (content knowledge), *education* (general pedagogical knowledge) and *visual arts education* (pedagogical content knowledge, PCK). It should be expected that the overlap between the two ovals is greater for the experienced educator than for the novice teacher. That is, content and pedagogy become increasingly integrated, resulting in greater PCK development.

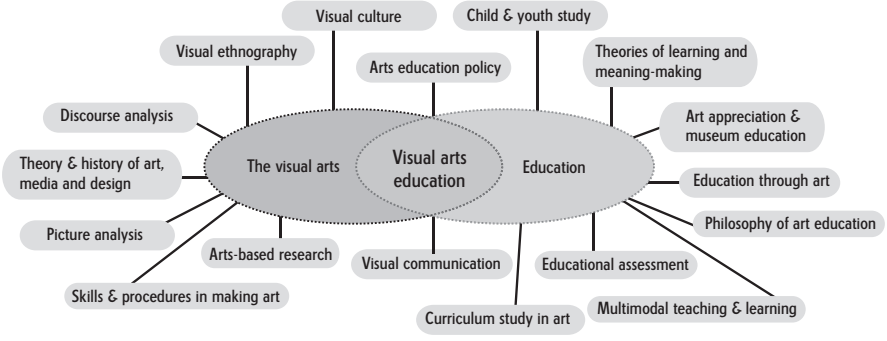

Figure 2: A knowledge base of visual arts education

The concepts surrounding the Venn diagram exemplify contents in the knowledge base of visual arts education, with an emphasis on pedagogical content knowledge. Concepts to the right tend to have their origin in education, while concepts to the left more often have their roots in the visual arts discourse. Concepts at the top tend to focus on visual culture, while concepts at the bottom are more concerned with visual communication.

The *conceptual framework* (Miles & Huberman, 1994, pp. 18-22) displayed in Figure 2, is not intended to be complete, to summarize a specific Nordic perspective, or to propagate a particular philosophy. Below, in exemplifying the concepts chosen, there is a bias towards Swedish and American studies, i.e. those bodies of research with which I am most acquainted. Researchers with another intellectual background would probably have organized the knowledge base differently. However, regardless of whether one finds the design of this map useful or not, it may stimulate the reader to articulate his or her own preferred way to understand the knowledge resources of visual arts education. Indeed, the framework should be thought of as a dynamic structure, which can be elaborated in many directions for multiple purposes.

Arts education policy

Arts education policy occupies a central position in the map and is a natural starting point as we move clockwise around the core of visual arts education. Policy documents usually relate what happens in school to a wider arena of cultural and educational policies, linking art education to democracy, multiculturalism, creative and critical thinking, etc. In the Swedish national curriculum (Skolverket, 2000), for example, visual arts education is explicitly linked to civil rights:

> Knowledge about pictures and visual communication are important conditions for an active participation in the social life. An advanced capacity to make pictures facilitates for children and youth to exercise their cultural freedom of speech, which includes the right to formulate opinions of one's own as well as having an influence. The school supports the right of children and adolescents to be full participants in the art world and cultural life, and warrants them, together with the society's cultural life within and outside its institutions, the right to multiple forms of expression (p. 8).

In the Norwegian national curriculum, the field of art and design education in the compulsory school is linked to the idea of democratic participation in developing the local environment. Participation assumes skills and knowledge since decisions are often made on the bases of pictorial representations, such as architectural drawings (Nielsen & Digranes, 2007).

Child and youth study

Child and youth study has deep roots in the field of art education. From about 1885 to the 1960s interest mainly focused on children's drawings. Until the 1920s, many attempts were made to classify children's drawings

into developmental sequences. The most important contributions to this research area were made by Georg Kerschensteiner (1905) who studied thousands of drawings made by German school children, George Luquet (1913; 1927) who subsequently influenced the work of Jean Piaget, and the Norwegian pioneer Helga Eng (1918; 1926). During the first half of the 20th Century it was widely assumed that drawings were directly expressive of *concepts*; from 1940 onwards researchers tended to believe that drawings were directly expressive of *emotional states*.

The problem with these approaches, as well as with later studies by Viktor Lowenfeld, Rudolf Arnheim and others, is their focus on the surface structure of the finished drawing, regardless of the processes by which children construct their drawings. The production process has been studied in depth by Norman Freeman (1980) whose work has restored children's art to a central position in cognitive psychology. Research in the Nordic countries has in recent years explored the potentials of socio-cultural theories to describe and analyse what is going on when children design images. Eva Änggård (2005), for example, looks at children's image-making with fresh eyes, by shifting focus so that the drawing activity becomes "ground" and the peer-group interaction becomes the meaning-making "figure". These shifts from the surface structure of the drawing to the design process and its social context are related to parallel shifts of dominant *theories of learning and meaning-making*.

Today, the domain of child and youth study related to the visual arts includes much more than the study of children's drawings. The aesthetics of everyday life became a focus of especially German research during the 1970s. Helmut Hartwig (1980), for example, studied forms of aesthetic praxis among adolescents and recognized many mechanisms that we use to associate with "art". Kirsten Drotner (1991) in Denmark was interested in how young people use aesthetic modes of expression to create as well as to interpret cultural manifestations. In Sweden, Erling Bjurström (1997) emphasised the importance of "style" for identity formation. Being a "hip hoper", for example, is related to graffiti, certain kinds of clothes, musical preferences and so forth. The present professor of visual arts education at the University College of Arts, Crafts and Design in Stockholm, Anette Göthlund, wrote her doctoral thesis in this tradition. Her thesis "focuses on how the girls express their becoming feminine, as adult women, through *aesthetic practices* such as aestheticizing their everyday environment and 'style experiments'" (Göthlund, 1997).

Art appreciation

Art appreciation, i.e. how we make sense of artistic pictures, has puzzled and intrigued philosophers and artists for centuries (Winner, 1982). With the rise of *museum education* as a discipline of its own, a growing body of empirical studies has emerged. In 1997, the Danish psychologist Bjarne Sode Funch published a comprehensive survey of the research on art appreciation. He identified five different types of art appreciation, each one representing a legitimate approach to visual art. In future research, these conceptions of the phenomenon should be taken into consideration in order to further our understanding of how different works of art can be appreciated in different ways and for different reasons. Funch concludes that further studies will be needed to establish the position of each type of art appreciation in a comprehensive psychological theory. Funch's principal contribution to such a synthesis is an "existential-phenomenological thesis" of aesthetic experience, which acknowledges the significance of individuals' life experiences in the encounter with distinct forms of art.

Among the many studies reviewed by Funch (*op. cit.*), Michael Parsons' (1987a-b) phenomenological work on how we understand art is the most well-known one in the Nordic countries. Parsons classified people's responses to paintings in four categories based upon what they primarily were looking for in a work of art: subject matter (including ideas of beauty and realism); emotional expression; medium, form and style; and the nature of judgement. Parsons categories have inspired everything from a study of preschool children's art preferences in Norway (Andersen, 1998) to a national evaluation of pictorial studies (visual arts) in the Swedish compulsory school (Marner, Örtegren & Segerholm, 2005).

Helene Illeris (2004) at the Danish University of Education reviewed ten years of Nordic studies and curriculum guides on art appreciation and museum education. She concludes that although some Nordic contributions reach a high level of quality, the field as a whole can be characterized as "diffuse, fragmented and dependent on the interest and input of individuals" (p. 66).

Education through art

Education through art has been a catch-phrase in the community of art educators since Herbert Read (1943) in the United Kingdom published his well-known book with this title. The aim of education, according to Read, is to nurture "artists", i.e. human beings who are familiar with various modes of expression. Behind this and similar expressions, such as "Arts as Education" (Goldberg & Phillips, 1992), lies a belief that the arts are fundamental to

education, not only for their own sake but as means of expression, communication, imagination, observation, perception, and thought. Among others, the arts are claimed to inspire discipline, dedication, and creativity.

However, the existence of transfer across the curriculum has still to be proven. Elliot Eisner (1998) at Stanford, a prominent researcher in the visual arts, published a famous research review under the title: "Does Experience in the Arts Boost Academic Achievement?" He found "no good evidence that such transfer occurs [unless] what we count as evidence is no more than anecdotal reports that are often designed for purposes of advocacy" (p. 10). Subsequent independent reviews by Caroline Sharp (1998) in Britain, Volkert Haanstra (2000) in the Netherlands, and Ellen Winner & Monica Cooper (2000) in the United States arrived at similar conclusions.

Philosophy of art education

In the natural sciences, theories claim to describe how the world is; we assess them as being right or wrong, rather than as, say, modern or postmodern, traditional or progressive. In the social sciences, theories of teaching or learning themselves contain normative assumptions about how human beings should develop; it is not obvious that these theories can be true or false in the same sense as theories in the natural sciences (e.g. Carr, 2003). This does not mean that such accounts cannot be rationally evaluated. In *philosophy of art education* arguments *pro et con* various prescriptions as to how to teach, what to learn, etc. are scrutinized.

A Nordic contribution to this genre is, for example, *Billede, pædagogik og magt* [Picture, pedagogy, and power] by Helene Illeris (2002). The author is looking, through "postmodern spectacles", at the field of art education in Denmark and other Scandinavian countries. These lenses offer a relativistic stance in relation to opinions that have been taken for granted by traditional and modernist-inclined scholars and practitioners.

Elliot Eisner's *The arts and the creation of mind* (2002), on the other hand, examines from an implicit modernist standpoint, how the arts can contribute to the growth of mind. The arts, Eisner argues,

> ... can serve as models of what educational aspiration and practice might be at its very best. To be able to think about teaching as an artful undertaking, to conceive of learning as having aesthetic features, to regard the design of an educational environment as an artistic task – these ways of thinking about some of the commonplaces of education could have profound consequences for redesigning the practice of teaching and reconceiving the context in which teaching occurs (pp. xii-xiii).

Multimodal teaching and learning

Eisner's vision is shared by many educators these days, some of whom are advocating what Gunther Kress and co-workers (2006) at the University of London call *multimodal teaching and learning*. According to these scholars, learning involves the transformation of information across different communicative systems ("modes"), e.g. from speech to image. In an official report on teacher training, published by the Swedish Government (SOU 1999:63), the commissioners say that all teachers should be familiar with aesthetics, defined as "knowledge received by the senses". Children and youth should be offered the opportunity, they propose, "to reflect upon, analyse, demonstrate, and express what they know in various ways through different 'languages'" (p. 56).

Anders Marner (2005; Marner & Örtegren, 2003) applies socio-cultural and semiotic theories to confront the verbalism in school with the multimodality in media and the multicultural society in which we live. Lena Aulin-Gråhamn, Magnus Persson and Jan Thavenius (2004) criticize a "modest aesthetics", characterized by the distribution of "good" art and engaging students in so-called free creative expression. This approach, they believe, has kept the arts out of the way of the more controversial issues that are dealt with in a "radical aesthetics", characterized by a critical inquiry into big issues. In an elaborate argument, they focus on "integrating the visual arts in the curriculum".

Arthur Efland (2002) reminds us that "works of art are almost always about something else other than art (...) it is also a reflection of the times and culture from which it came, and the understanding of such a work means seeing it in relation to the world that gave rise to it" (p. 132). However, since an aesthetic medium is not a neutral carrier of a message, Iworld add that art education has to be about art, too. Even if the medium is not the message, as Marshall McLuhan (2003) would have it, it is far more than a carrier or projection screen (cf. Marner & Örtegren, 2003).

Educational assessment

Educational assessment in visual arts education has been a controversial issue. When the National Test was introduced in the Netherlands a couple of decades ago at upper secondary school level, some art teachers feared that "the introduction of objectives, norms and criteria will kill creativity, enthusiasm and motivation; it will reduce art to just another academic exercise" (Schönau, 1996, p. 157). Similar protests had been raised among teachers in England some ten years earlier than in the Netherlands (Steers, 1996).

However, new modes of assessment, including process-folios (Gardner, 1989), have made assessment more valid and useful. In Sweden, for example, Lindström (2006) made a study of young people's creativity in the visual arts from preschool to upper secondary school. The assessment was based on both product criteria and process criteria (investigative work, inventiveness, ability to use models, capacity for self-assessment). A high inter-rater reliability was found. In approximately 3,100 comparisons between the young person's own teacher and a co-assessor, I from another school, there was a 78 per cent agreement (≤ 2 steps on a twelve-grade scale).

Curriculum study in art

Curriculum study in art raises the basic questions: What knowledge is most worthwhile? Why is it worthwhile? How is it acquired or constructed? As noted by William Schubert (1986), the answers "depend on specific situations. They are never fully made, but always in the process of being created and reconstructed to fit needs of changing circumstances" (p. 2).

Especially in the United States, the answers have been influenced by Jerome Bruner's landmark study *The Process of Education* (1960). Bruner argued that the high road to learning leads through the discovery of the basic ideas and concepts of important subjects. The guiding idea was that learners should emulate the procedures of practitioners in the disciplines. Many art educators adopted these ideas, making claims that the learning of art, too, involves thinking and acting in the manner of practitioners – with art historians, art critics, and philosophers of art being added to the standard model of the artist (Levi & Smith, 1991, p. 182).

In the Nordic countries the breaking up from the philosophy of free creative expression involved the introduction of basic ideas and concepts from semiotics and the socio-cultural theories of Lev Vygotsky, Mikhail Bakhtin and others. Most curriculum studies are occupied by analysing various answers to the questions of what and how to teach, and why. However, a few studies in art education, such as the Swedish dissertation by Sten Pettersson and Gunnar Åsén (1989), have in addition tried to understand and explain what is actually going on in the classroom.

Visual communication

During the early 1970s, in Germany and the Nordic countries, the focus of art education began to shift from psychological studies of art appreciation and free creative expression to semiotic analyses of *visual communication*

(Åsén, 2006; Pohjakallio, 2006; Illeris, 2002). In the 1980 Swedish Compulsory School Curriculum, the name of the subject changed from Drawing to Pictorial Studies (Sw. *Bild*), and the subject was completely redefined at all levels (see next chapter). In Finland, like in Sweden, a semiotic view of the picture appeared around 1970. Since the 1960s, semiotic writers inspired by Roland Barthes' (1964) pioneering analysis of an advertisement for Panzani pasta, claimed that the laws of linguistics could be applied not only to verbal language but to other sign systems as well, including pictures. From a semiotic point of view, visual arts are cultural signs, too. Semiotic studies of photographic realistic pictures found that the credibility of these pictures is based, like in other forms of language, on agreements and conventions (cf. Lindberg, 2006).

According to Pirkko Pohjakallio (2006), Finnish visual arts education in the early 1970s emphasized the possibility of manipulating and indoctrinating through the pictorial language. There was a concern for how mass media shaped people's view of the world in ways they did not control. The ability to "read" pictures critically became a central objective of art education, and the communicative and instrumental significance of the picture was emphasized in the educational discourse.

Recently, Anders Marner in Sweden constructed a sociosemiotic framework, inspired by Charles Peirce and Lev Vygotsky, to study the role of mediation in school settings. Marner (2005; Marner & Örtegren, 2003) introduced the terms *medium-specific* and *medium-neutral* to distinguish between different kinds of mediation. He claimed that aesthetical subjects, like the language arts, have their own specific "home medium" to take care of. General talk about "culture" and "aesthetic learning processes" may mislead people to think that there is some kind of overarching competence that may replace the medium-specific competence of teachers in the visual arts, craft/design, music, etc.

Arts-based research

See Marjo Räsänens chapter in this report and Patricia Leavy's (2008) comprehensive introduction to arts-based research practices.

Skills and procedures in making art

Skills and procedures in making art have always belonged to the core of art education. To elevate painting to the status of a liberal art, theorists beginning with Leon Alberti in 1436, transferred the Aristotelian idea of imitation from the realm of poetry to that of painting. Furthermore, the concept

of the academy was appropriated and developed as an alternative to the apprenticeship system encouraged by the guilds. By 1490, Lorenzo the Magnificent in Florence established a school for artists, among them the young Michelangelo, to let them copy ancient sculptures in his collection. The aim was not only to learn from the past but also to stimulate innate artistic gifts (Haverkamp-Begemann, 1988).

The term *making* addresses the shaping of a broad spectrum of artefacts "from the spoon to the city". It has been seen as the common denominator for the professions taught in Scandinavian schools of architecture and design. Among these *making professions*, Halina Dunin-Woyseth and Liv Merete Nielsen (2004) in Norway, count architecture, design, urban design, spatial planning, landscape architecture, product design, interactive design as well as the pedagogically oriented practical-aesthetic professions that include art and design education, all of them anchored in the shaping of a remarkable variety and volume of artefacts. This idea of integration is mirrored in primary and lower secondary education in Norway, where art, design and craft have been merged into one school subject since 1960, quite different from the visualarts policies in the other Nordic countries.

Dunin-Woyseth and Jan Michl (2001) propose that there is a case for sustaining and maintaining knowledge of skills and procedures in these professions through a discipline of its own, a *making discipline*. They believe...

> that by developing the disciplinary kind of *making* knowledge, accessible to other disciplines with their inherent tradition of organised scepticism, and of ongoing criticism within an inter-subjective discourse, the disciplinary constructed *making* knowledge would provide for a more informed and knowledgeable practice which is in great demand in a time of change such as ours (p. 9).

In the Nordic countries today, art colleges in cooperation with universities are developing programmes of advanced studies in visual arts education. The final examination consists of both a research-based thesis and an artistic project which address the same question and inform each other in the their results. Each student has two advisers, one for the thesis and a second one for the art project. In Norway, where this model has been applied during three decades for graduate art teachers, projects for artistic development have been most successful when their aim have been 1) to demonstrate that a certain material or an old technique can be used for new purposes, or 2) to try out and make experiments with old motifs in new ways (Danbolt, Nygren-Landgärds & Lindström, 2001).

Picture analysis

Picture analysis is a corner stone of an education preparing for visual literacy and visual communication. From the early 1970s, more than a dozen books on picture analysis were published by art educators at the Swedish University College of Arts, Crafts and Design, in Stockholm. Most of these texts applied semiotic concepts and techniques to analyse pictures from popular culture. These instrumental pictures lend themselves well to analyses of manifest and hidden messages; however, a unique work of art required another approach, e.g. inspired by Erwin Panofsky instead of those applied by the early Roland Barthes and Umberto Eco. Gert Z Nordström (1984), the first Swedish professor of visual arts education, looked upon the semiotic analysis and the methods used by art historians as supplementary.

In the United States, where art education has mainly concentrated on fine and multicultural art, Edmund Feldman (1987) outlined several stages that the critic of a work of art should pass. The fourth and final stage, the *judgement*, is where many novices start, according to Feldman. In order to make a judgement, however, you do not only have to know what you are judging, that is, describe, analyse and interpret the piece of work that you are looking at. You must also have a rationale for your judgement. Good arguments, that is, ones that are open to discussion, are not taken out of nowhere but are based on a philosophy of art or an idea about why art is important.

Theory and history of art, media and design

Do children produce art? What about an artisan? A designer? A press photographer? – These and other questions concerning whether particular objects or events are "really art" are often looked upon as a concern for the philosopher. However, such questions can also be answered within the framework of *theory and history of art, media and design*. A sociologist, for example, would answer those kinds of questions by analysing when, where, and how participants in various social worlds, including the "art world", would draw the lines that distinguish what they want and do not want to be taken as "art" (Becker, 1982). From this point of view paradoxes may appear. Thus, artist Andrea Fraser (2005) makes the following claim in an article called "From the critique of institutions to an institution of critique":

> It is artists – as much as museums or the market – who, in their very efforts to escape the institution of art, have driven its expansion. With each attempt to evade the limits of institutional determination, to embrace an outside, to redefine art or reintegrate it into everyday life, to reach "everyday" people and work in the "real" world, we expand our frame and bring more of the world into it. But we never escape it (p. 282).

In 1976, Arthur Efland published a classic paper called "The School Art Style: A Functional Analysis". The school art style had remained essentially the same since the 1920s and though it did not exist anywhere else except in schools, it was spread throughout the world. No other art style had nearly as many practioners or as strong social support. Still, the school art style did not seem to be a tool for teaching children anything about art beyond the school, though this surely was its recognized *manifest* function. However, schools also have *latent* functions (Merton, 1957), which go unrecognized even by those who carry out these functions.

Efland speculated that one of the functions of the school art style was to provide behaviours and products that "have the look" of a liberal, humane, and creative education while, in fact, Art was used as a therapy, minimizing the psychological costs of the deadening routine of school life. The demand for such a counterbalance may explain why efforts to make art education more rigorous and intellectually challenging, e.g. by introducing art criticism or history, met with resistance. The last thing that many art teachers felt they could do, was to make Art another academic discipline. Art was supposed to be fun, which could be accomplished by using easy materials like coloured paper and paints, a range of subjects and themes to remind the children of what they were supposed to do, a prohibition against copying, or even looking at other art. The popularity of the method was enhanced by the fact that it made few professional demands on the teacher. They only had to follow the Austrian "inventor" of the school art style, Franz Cizek, when he said about his method: "All I do is take the lid off, when most teachers clamp it on".

Discourse analyses

Thirty years later in a *discourse analysis* of how teachers and head teachers describe the Swedish compulsory school and its aesthetic activities, Monica Lindgren (2006) arrived at similar conclusions. Aesthetic activities are described in terms of their functions, notably the therapeutic one, and in terms of what the "normal" child is supposed to do, rather than to know or understand. Lindgren summarizes: "It is taken for granted that children should 'have fun' in connection with aesthetic activities, since other ('academic') activities in school are regarded as less 'fun' (p. 140)." This discourse on the pleasurable aesthetics has previously been observed, and questioned, as a foundation for arts education by Swedish researchers such as Jan Thavenius (2004) and Tomas Saar (2005). What teachers and head teachers did *not* talk about, in Lindgren's study, turned out to be the academic contents of various art

disciplines. Analyses as those by Efland and Lindgren, like other theoretical approaches to visual arts education, do not tell the professional what to do, but they may help her to make more informed choices, by gaining a deeper understanding of what she actually does and why.

Visual ethnography

Visual culture and *visual ethnography* (often under the umbrella of *cultural studies*) are the markers of contemporary art education in the Nordic countries. Rather than being regarded as an aspect of the knowledge base for visual arts education, visual culture is often looked upon as its framework, thus reducing art, media, design and other visual domains into sub-disciplines. Billy Ehn and Orvar Löfgren (2001) confess to a pragmatic approach to cultural studies:

> Previously we asked ourselves: "How does this make sense? How should we interpret, read, go beyond the visible?". Today we would prefer to add: "How does this phenomenon affect us? What consequences will this idea or routine have, how does it turn our attention and organize our practice?". With questions like that, the analyses will focus on emotion and action as well as language and thought. The point is to put different perspectives on cultural analysis side-by-side, to vary between approaches and entry points. (...) When you change spectacles and look at the world through different theoretical lenses, something will emerge in sharp relief, while other things will pass out of our sight and become blurred (p. 14).

In an introduction to visual ethnography, Patrik Aspers, Paul Feuhrer and Árni Sverresson (2004) argue that photographs, more than other pictures, are about everyday life; everyone can produce them and they exist everywhere. Thus, studied critically, they may inform us about how people live. There are two ways in which social scientists approach the visual: the first is – like Aspers *et al.* (*op. cit.*) – to collect existing visual artefacts and to investigate their production, uses and interpretations; the second is to manufacture visual artefacts as part of the process of doing research. A study by Ulla Lind and Gunnar Åsén (1999) of students' pictures of school as an arena for knowing and peer relationships illustrate the latter approach. Pat Thomson (2007) provides an excellent, up-to-date resource on the methodological, ethical, representational and theoretical issues surrounding the promising field of "visual" or "image-based" research with children and young people.

Visual culture

The concept of visual culture has assumed an important role in visual arts education during the last 10 years both in North America and in Europe. "Visual culture", however, does not represent a single perspective or approach. The American art educator Kerry Freedman (2003) defines visual culture as "all that is humanly formed and sensed through vision or visualization and shapes the way we live our lives. (...) It includes the fine arts, tribal arts, advertising, popular film and video, folk art, television and other performance, housing and apparel design, computer game and toy design, and other forms of visual production and communication (p. 1)."

In the Nordic countries visual culture has been a central concept for research in visual arts education, especially in Denmark and Sweden. In Sweden, former professor of art education in Stockholm Karin Becker (2001), introduced a concept of visual culture in education based on a specific anthropological understanding, which narrowed down its definition. An art education guided by this concept would have to abandon the central role given to the picture and to picture analysis as the primary research tool. The searchlight, instead, had to be moved into the opposite direction, at those cultures where pictures are produced and being used. The definition of a picture is not obvious, she said, but has to be a research question by itself.

Anna Sparrman (2006) uses the term visual culture in a study of children's meaning-making in their encounters with the visible world. The word "culture" will remind us that the way human beings see things, is created and recreated by visual codes in interpersonal interaction, which tell us who is allowed to be seen, what is allowed to be seen, when it is allowed to be seen, and who has the privilege to look (Rogoff, 1998).

In Denmark the research unit Visual Culture in Education, formed in 2002 by the associate professors Mie Buhl, Ingelise Flensborg and Helene Illeris, has elaborated a constructivist understanding of visual culture, based on the notions of *visual phenomena* (what is sensed through vision), *visual event* (the way in which constructions of visual relationships are established) and *visual culture as a strategy of reflection* (the operation of choices regarding the establishment of visual relationships) (Buhl, Flensborg and Illeris, 2003; 2004a; 2004b). This approach to art education explores the ways in which we interact with our surroundings and each other through the construction of "ways of seeing" which include both the image ("the viewed"), the producer or recipient ("the viewer") and the social and cultural contexts in which the acts of production and reception of pictures are performed.

This reframing of cultural studies may explain why Hasse Hansson, Sten-Gösta Karlsson and Gert Z Nordström have changed the title of their Swedish textbook from Bildspråkets grunder [Foundations of Pictorial Language; 1992] to Seendets språk (The Language of Seeing; 2006).

Arts- and praxis-based approaches

The conceptual framework illustrated here was introduced as a heuristic tool or a dynamic structure, which can be elaborated in many directions and used for several purposes. In retrospect, considering its applications in the present research review, it seems to function quite well in charting the knowledge base in art education, pointing at both salient traits and blind spots. Suggestions for further elaboration of the framework have been put forward. Some concepts, such as *multicultural education* can be incorporated in existing categories (e.g. visual ethnography); others, for example applications of *information and community technology (ICT)* or *social issues* as themes in art education, may justify the addition of new categories. The handbooks edited by Elliot Eisner and Michael Day (2004) and Liora Bresler (2007) are excellent resources for readers who want to get a still more diversified picture of issues and themes in research on visual arts education.

The national reports below raise important issues that cut across the categories in Figure 2. They include passages about arts-based and praxis-based research. Being arts-based refers to the use of "visuals as data and as a form of investigation and reporting" (See Räsänen´s, national report, below). Being praxis-based refers to approaches that focus on interaction and learning in the context of nurseries and classrooms (e.g. Bendroth Karlsson, 1996; Löfstedt, 1999; Änggård, 2005). Lee Shulman's (1986) framework of pedagogical content knowledge (PCK) highlights the need to combine the arts- and praxis-based approaches, which separately tend to be either irrelevant or too abstract to inform the teaching and learning of visual arts.

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FROM PSYCHOLOGY TO SEMIOTICS

Swedish Studies and Curricula until 1994

Lars Lindström

Introduction

More than other subjects, art education in Sweden has experienced far-reaching changes and conflicts. The discourse has gone through a series of paradigm shifts. Things that once were regarded as the core of the subject have been relegated to the edge of it or have been erased completely. More than once, patterns of thought, aims, subject matter, and methods have been radically transformed. This is true not only of educational philosophies but of approaches to art educational research as well. Nevertheless, a spirit of continuity, with fragments of different and often conflicting traditions existing side by side, seems to have characterized the teaching of art in most classrooms.

Here I will focus on art education in the primary school, grades 1 through 6 (students 7–13 years of age), and the lower secondary school, grades 7 through 9 (students 13–16 years of age). I will relate art educational studies to educational philosophies, curricula, and practice of art education in Swedish schools.[5] Since my focus is on the interaction between theory and practice, the outline is organized as a chronological analysis of the development of art education interspersed with sections on research and other studies.

Historical studies of art education

Before starting my presentation of educational paradigm shifts, however, I should mention a few studies available for anyone who has acquired an interest in the history of art education in Sweden. For example, in 1980 Stig Eklund at Umeå University published a booklet with a great deal of quotations from official documents (Eklund, 1980). And in their doctoral thesis on art education, Sten Pettersson and Gunnar Åsén wrote an extensive chapter on the development of the subject in Sweden, analysing the literature from the mid-19th century until the 1980 school curriculum (Pettersson & Åsén,

[5] The study of Swedish art education until 1994 is presented at greater length in *Arts Education Policy Review*, May 1997.

1989, Ch. 3, pp. 68-124). Ulla Lind, Kersti Hasselberg and Britt-Marie Kühlhorn (1992) edited a publication on art education for the 150th anniversary of the Swedish school, and Gert Z Nordström (1994) wrote a chapter on visual arts teacher education, in a magnificent volume celebrating the 150th anniversary of the University College of Arts, Crafts and Design in Stockholm (Konstfack). A brief curriculum study in English focused on the dramatic shift towards a communicational understanding of images (Lövgren & Karlsson, 1998). Marie Bendroth Karlsson (1998) revised her dissertation into a popular textbook on Swedish art education, with an initiated section on its historical background.

In 1988, Anna Lena Lindberg at the Department of Art History, Lund University, presented a dissertation on museum education called *Konstpedagogikens dilemma – historiska rötter och moderna strategier* [The Dilemma of Art Education: Historical Roots and Modern Strategies]. Lindberg (1988) suggests that there exists a dilemma between the lecturing attitude, aimed at enlightening and helping the receiver to enter into possession of his cultural heritage, and the charismatic attitude, linked to an ideology which in romantic fashion claims that the experience of art is a matter of feeling, not thinking or learning. She analyses the manifestations of this dilemma from the mid-19th century until the present time, where she looks for a synthesis.

In the same year, Ulla Frost defended her dissertation *Förlagor och Teckningsläror* [Teaching Methods in Elementary Drawing] at the Department of Art History, Stockholm University. Frost (1988) studied the teaching of drawing in Sweden during the nineteenth century, based mainly on the collections of source materials gathered by the art teachers John Ekström and Olle Strandman. Her scope includes the traditional method of copying printed originals (depicting the human body, ornaments and picturesque motifs) as well as the newer methods, like Adolf Stuhlmann's "stigmografi" which promoted discipline, a necessary condition for managing the large classes in the public educational system.

Art integrated with social studies

The first important shift in Swedish art education took place already in 1911. Then the seminar lecturer Axel Goës abandoned the stultifying drill with lines, dots and squares that had been developed by Adolf Stuhlmann in Germany (Hansson, 1992). The Stuhlmann method was introduced in Sweden during the 1870s and became an immediate success nationwide. As late as in the 1930s, this method was still practiced in some places. Its effect on early art education cannot be explained by its artistic merits. Rather, it met the needs of the artistically untrained teacher who was in charge of big classes and lacked adequate materials.

Goës used drawing as a way of perceiving, reflecting upon, and restructuring a subject area. In 1916 he started, together with a writing colleague, Gottfried Sjöholm, to produce a series of illustrated textbooks for a new subject in the primary school – *Hembygdskunskap* [Ger. *Heimatkunde*; Eng. approx. *Social Studies*] – that integrated local history, geography and folklore. The curriculum demanded that students should be involved in practical exercises. Among these, Sjöholm and Goës said, drawing was "the kind of exercise that never can be dispensed with". The last edition of one of their popular books was published in 1960.

The method introduced by Sjöholm and Goës was modelled after the brief sketch that step by step is developed into more details and sharper contours. Students were encouraged to reproduce the essential form of an object in simple geometrical shapes. Sometimes a sketch was drawn on the blackboard, explained by the teacher and then erased. On other occasions an object was shown for a short interval. The student then drew it from memory. Later on, the object was brought forward again and was compared with the drawing. Large discrepancies were rectified. During this process, the typical form was identified and unnecessary details were sorted out.

Sjöholm and Goës not only developed the visual imagination of children at a time when pictures of local phenomena were not as readily available as they are today. Goës also developed a set of graphic conventions that made it possible for students and teachers to make their own representations of different phenomena. In this he was inspired by early modernistic artists, although he went from abstraction to nature rather than the other way around as the modernists did (Hansson, 1992, pp. 29-30). For several decades, Swedish primary school teachers in the Sjöholm/Goës tradition engaged in a discussion about the role of pictorial representations and drawing across the curriculum.

Art as free creative expression

After World War II, the discussion of curriculum issues in Drawing was taken over by art teachers seeking an identity as a new professional group within the emerging comprehensive school. These art specialists soon became influenced by a type of psychology and educational philosophy that tended to set up the terms "self" and "culture" as opposites. According to Peter Abbs (2003)

> ... nearly all the necessary resources were seen to reside in the natural self, not in the collective culture and not in the specific art form the teacher was claiming to teach. One released; one did not initiate, nor transmit (p. 51).

In *Education through art*, published in 1943, Herbert Read presents his radical vision of the role of art in school and modern society. He insists that our instincts and vital energy should be educated instead of suppressed. "Destructiveness," Read (1943, pp. 201 f.) warns, "is the outcome of unlived life." The role of parents and teachers should be to help inhibited and anxious children to become more open and secure, and "education should have no other aim than to preserve within us some trace of the penetration and delight of the innocent eye. (Read, 1945, p. 111)"

Inspired by this philosophy, the young Swedish art teacher Jan Thomaeus declared that "the best art teachers are the laziest, since they don't cause any harm." In a first manifesto, written with Gösta Kriland in 1945, Thomaeus is outraged, among other things, by a booklet on how to draw "Pigs," to be followed by a series of booklets depicting "Cats," "Dogs," "Rabbits" and "Horses". These booklets are not a joke, Kriland and Thomaeus (1945) complain:

> Unfortunately, they are meant to be taken in dead earnest . . . There is no end of those oval pigs and circular chickens that prospective art teachers have to draw on the blackboard as a norm for students. . . . When this system is introduced as the one and only way, creating 'order' for the anxious little nitpicker and bureaucrat in a chaotic world, . . . this will necessarily result in narrow-mindedness and impoverishment. This dogmatic judgement: that is what a pig looks like, that is what a chicken looks like, then a leaf, etc. simply means that we put blinkers on the child and thus stifle her own fresh enjoyment in discovering the world (p. 12).

Any system will end up in a blind alley if it is looked upon as "the one and only way". However, Thomaeus goes on to criticize every approach to drawing where the idea, the initiative and the design do not emanate from the child herself. Not surprisingly, drawing as a method of reflecting upon local history, geography and folklore lost its appeal as "free creative activity" emerged as the new paradigm in art education.

Drawing a pig, not to mention a "real pig", was no longer considered a meaningful problem. If a student, nevertheless, was occupied with problems like this, she came under suspicion of being an "anxious little nitpicker." According to a survey in the 1970s students who were not convinced of the benefits of "free creative expression," and therefore ran the risk of being labelled as rigid, usually came from a blue-collar family background (Pettersson & Åsén, 1989, pp. 19 ff., 256 ff.).

In the late 1950s the new paradigm was the established way of thinking about art education. In the 1962 Compulsory School Curriculum (Lgr 62), the concept of "free creative activity" is heavily emphasized. According to

the Lgr 62, students "should primarily be allowed to create freely without any connection to the rest of the curriculum (p. 312)." They should become acquainted with a variety of materials and techniques, with some especially preferred ones such as tempera instead of water colour, charcoal and soft pastels instead off pencils.

The legacy of child psychology

It is difficult to understand the transformation of art education in Sweden from representation to free creative expression without relating it to the growing prestige of psychology (Åsén, 1982). Since children were increasingly conceived as unique with a personality of their own, teachers were encouraged to observe the psychological development of each child and to offer materials that would fit his or her needs. In order to serve these needs, a great variety of materials was prescribed. But teachers also had to acquire some basic knowledge of psychology.

In a Swedish official report on art education, published in 1956, the committee established that knowledge in the psychology of art was still on a pre-scientific level (SOU 1956: 13). Many issues remained to be settled, e.g. What are the roles of emotion and cognition in the aesthetic experience? What is the relationship between students' understanding of art and their studio work? The committee advocated a "carefully designed research programme" involving art teachers in the role of setting up experiments and supplying empirical data. As a result of the report, the psychology of art was introduced as a separate subject in the education of art teachers. It was first taught by Marita Lindgren-Fridell, who held a licentiate (and later doctoral) degree in art history.[6]

The time was not ripe for starting a research programme, however. In 1971, Anders Almgren at the Department of Art History, Uppsala University, published the first Swedish doctoral thesis in art education: *Die umgekehrte Perspektive und die Fluchtachsenperspektive* [The Inverted Perspective and the Vanishing-Axis Perspective]. Already in the first sentence, Almgren (1971) lets the reader know that he is an art teacher. He goes on to describe the parallels that he has found between his students' representation of space and that of medieval artists. The purpose of his scholarly work is to identify and investigate relationships between spatial representation in children's drawings and the way in which artworks from different historical epochs and different parts of the world represent space.

6 Lindgren-Fridell was for 25 years the curator of Konst i Skolan [Art in the School], which organized travelling art exhibitions; see Lindgren-Fridell, 1984.

In the same year, Gunnar Berefelt, professor of Art History at Stockholm University, edited a slim volume on *Barn och bild* [Child and Picture] that introduced students to some aspects of children's artistic growth (Berefelt, 1971). After the establishment of the Centrum för Barnkulturforskning [The Centre for the Study of Child Culture] in 1980, with Gunnar Berefelt as its director, a series of volumes on children's drawing, art for children etc. was published. Among these works, there are a few promising studies by Anna Heideken, who unfortunately died prematurely. Anders Linder (2007), a psychologist who lectured at the Centre, recently published a document on children's use of graphic symbols.

In 1978, Sylvia Lindström published a book, with Berefelt as a co-author, called *Livets träd – världen sedd genom barnets öga* [The Tree of Life: The World Seen through the Eye of the Child] with pictures made by children from all over the world. "Wherever the child lived," Lindström, Berefelt and Wik-Thorsell (1978) wrote, "the tree told us about the personality of the child, its social environment, thoughts and dreams, hopes and fears of the future for the world (p. 14)." One year later, Anna-Lisa Kälvesten and Maj Ödman published a similar book that put more emphasis on cultural differences, called *Barn i 5 länder tecknar och tänker* [Children in Five Countries Draw and Think; Kälvesten & Ödman, 1979].

Karin Aronsson, professor of Child Studies at Linköping University, and her doctoral student Sven Andersson enriched this tradition of cross-cultural studies with an innovative method for analysing children's drawings, in their paper "Social Scaling in Children's Drawings of Classroom Life" (Aronsson & Andersson, 1996). Andersson (1994) employed this method in his dissertation *Social Scaling and Children's Graphic Strategies: A Comparative Study of Children's Drawings in Three Cultures*, where he further elaborated on a sociocultural view of children's drawings. The term social scaling refers to size relations, and to other features of drawings used to suggest relative importance, including exclusion or inclusion of specific elements (Aronsson & Junge, 2000).

Marie Bendroth Karlsson, another student in Aronsson's group, defended a dissertation called *Bildprojekt i förskola och skola – estetisk verksamhet och pedagogiska dilemman* [Visual arts projects in preschool and school: Aesthetical activity and educational dilemmas]. Bendroth Karlsson's (1996) data mainly consist of videotaped sequences of verbal and non-verbal discourse during art activities. She observed that art activities often are used as means for reaching non-artistic goals, such as diagnosis, entertainment, concept formation, etc. She admits the emanicipatory potential of "free creative activity"

but, referring to Barbara Rogoff (1994), she concludes that giving students a great deal of freedom has to be combined with the guidance necessary to create a "community of learners."

Art as visual communication

Although "free creative activity" was a dominant ideological trend in the 1950s and the early 1960s in Sweden, it never obtained the hegemony that it has had in many other countries until quite recently. In the mid-1960s, there was a disappointment from some former iconoclasts as well as a massive, more antagonistic critique from a group of young students at the National College of Arts, Crafts and Design in Stockholm (Konstfack), where at the time all secondary school art teachers received their basic training.

One of the most articulate critics was Christer Romilson, a future leader of Scandinavia's largest teacher union. In the late 1960s, he belonged to the movement of students that was awakened politically by the Vietnam War and went on to criticize power elites in the university as well as in the society at large. Romilson (1971) argued that the definition of freedom behind the phrase "free creativity" was a negative one: the absence of compulsion. This kind of attitude can never lead to real freedom. Romilson made a comparison with the language arts. Admittedly, the student who does not study a foreign language has a kind of freedom, but the person who speaks several foreign languages has a lot more freedom.

Romilson also questioned the attitude that any fixed teaching would be an encroachment upon the students' integrity. If the teacher's role is reduced to a caretaker for materials, the only consequence will be that other influences take over the steering of the students. Students will be left at the mercy of the enormous commercial propaganda machine – which works largely with pictures. This flood of visual media moulds our students, Romilson said, and it provides them with templates for their activity, both in form and content. His conclusion is that . . .

> it is only by analysing and studying the society in which we live, its construction and its purposes – and its pictures – that man can achieve the freedom that makes it possible for him to work towards a consciously chosen purpose. It was this that the critics of free creative activity considered to be the important function which the teacher of the visual arts had to fill (Romilson, 1971, p. 5).

A young teacher at the department of art education, Gert Z Nordström, shared this view and criticized the narrow orientation towards art in teacher education (one year: still life, watercolour; one year: still life, gouache; two

years: nudes, oil paint). He advocated a broader orientation towards new subjects, such as picture analysis, film and TV, present-day cultural studies and so on. Like most students of art education and many art teachers, he wanted to broaden the subject of Drawing in schools to include the study of all forms of visual communication. However, both the board of the National College of Arts, Crafts and Design and the National Board of Education were opposed to these ideas. Only through a unique intervention by the Minister of Education at the time, Olof Palme, was Nordström elected by the government as the director of the art education department.

The 1969 and 1980 school curricula

As a consequence of further actions by a new generation of art teacher trainers, the 1969 Compulsory School Curriculum (Lgr 69) was revised, although the revisions primarily concerned Drawing in the secondary school. In the 1980 Compulsory School Curriculum (Lgr 80), not only the name of the subject was changed to Pictorial Studies (Sw. *Bild*), but the subject was completely redefined on all levels of schooling along the lines drawn up in the late 1960s. Visual communication is emphasized already in the first sentences of the discription of aims:

> Students shall develop their ability to create images independently, to communicate with images and to critically analyse images of different kinds. They shall understand pictorial representation as a language and be able to use visual language as an important means of communication along with speaking, reading and writing (Lgr 80, p. 69).

The subject is divided into five obligatory parts: Visual Production, Picture Analysis, Visual Communication, Aesthetic Orientation, and Image & Environment. Visual Production should "provide space" for the students' own imagery and make them familiar with the production of photos, film and video. The main purpose of Picture Analysis is to critically examine those pictures students meet in their everyday life. Visual Communication should teach students how to use pictures for different purposes, such as to convey information and news, persuade and advertise, entertain and ridicule. Aesthetic Orientation is the only part of the curriculum where "art" is mentioned and then only as one of a variety of alternatives to second-rate commercial pictures. In Image & Environment conceptual analysis of the influence of mass media is given prime importance over the visual exploration of the local environment.

Picture analysis in focus

In a survey of articles in the professional journal *Teckning* [Drawing] 1960–68, Kolbjörn Waern (1972) found that articles about children's drawings was a dominant topic in the beginning of the period but almost disappeared from 1965 when, incidentally, Gert Z Nordström became a member of the editorial staff. Instead, educational approaches and aims became major issues.

In their controversial book from 1970 called *Bilden, skolan och samhället* [Picture, school and society], Nordström and Romilson summarized the arguments in support of the new paradigm in art education. Emphasis was laid upon the contents of a new subject for pictorial studies as well as on the method of polarisation that was offered as a progressive alternative to both "free" and authoritarian methods of teaching. According to this method of organizing projects, the production of pictures should be preceded by a systematic analysis of related pictures representing different ways of living, acting, thinking, and so on. The implications of this method for teacher education were illustrated a few years later in an even more provocative book by Nordström (1975) entitled *Kreativitet och medvetenhet – den polariserande pedagogikens grunder* [Creativity and Consciousness: Foundations of Teaching by Polarisation].

Gradually, however, the focus of the writings by Nordström and his colleagues shifted from the project method to semiotic picture analysis. In *Bildanalys* [Picture Analysis] from 1973, some noted art critics and students of visual culture (all with ties to Nordström's Department of art education) presented short essays on the topic (Aspelin *et al.*, 1973). In *Bild & Myt* [Picture and Myth] a few years later, Nordström presents a project in collaboration with three artists, using the methods of polarisation and picture analysis in the preparatory stages of their artistic work (Nordström *et al.*, 1976). In the late 1970s two books with critical essays on the modernist movement and its institutions were published by Torsten Bergmark, Peter Cornell, Sten Dunér, Gert Z Nordström and some other persons connected with the Department of art education (Bergmark *et al.*, 1977; Cornell *et al.*, 1979).

In 1984, Nordström published *Bildspråk och bildanalys* [Pictorial Language and Picture Analysis], a textbook based on the developments at his department during the 1970s. Here *semiotics* is introduced and developed as a handy tool for analysing mass media:

> Researchers who want to study contents and expression in the mass culture soon realize the limitation of traditional theory of art and will therefore search for other theories, which promise to supply them with better tools. General semiotics, which tries to embrace all sorts of signs that can be produced and interpreted, will for obvious reasons attract attention, especially since it proposes new approaches to various domains. One wants to see what it is good for (p. 64).

From a scholarly viewpoint, *Uppslagbok i bildanalys* [Encyclopaedia of Picture Analysis] published in 1985 and edited by Peter Cornell *et al.*, represents the high-water mark of the studies made by the teacher staff at the department. In *Bilden i det postmoderna samhället* [The Picture in Postmodern Society] 1989, Nordström applied his semiotic concepts to a comprehensive study of artworks, mass media and children's pictures. A few years later he elaborated his view of children's pictures in the bilingual book *Barns bildspråk – Children's Pictorial Language*, written in collaboration with a few Nordic colleagues (Hansson *et al.*, 1991).

In the project *Rum Relation Retorik* [Room Relation Rhetoric], published in 1996, Nordström is the mentor of a new generation of art educators with scholarly ambitions. The aim of the project is the same as that of most other projects at the Department of art education since Nordström became its director and (from 1989 to 1996) a professor; the aim is "to investigate the communicative qualities of the picture, to draw attention to its grammar and to develop picture theory and picture analysis" (Nordström, 1996, p. 9).

The 1994 school curriculum

The revolt by the students of art education in the late 1960s was not an isolated event. All over the Western World, including Sweden, young people protested against established authorities and ideologies that were considered false or oppressive. Seldom, however, did these actions have such an immediate and far-reaching effect in school as in the case of art education in Sweden. Although, for example, visual communication was debated in Germany at about the same time, that concept never caused such a radical change in the curricula for the comprehensive school that the term paradigm shift would be adequate.

The support of radical changes cannot be explained by the *Zeitgeist* alone or by the persuasive power of individuals. The new paradigm also met the interest of art teachers to increase their professional status. By defining art as a counterbalance to general education, the old paradigm ascribed an emancipatory role to the art teacher. In addition to offering another powerful rhetoric, the new paradigm expanded the territory of art education.

It served to protect the art subject from reductions in the timetable, especially on the lower secondary level (Broady, 1986). Here there was a severe competition with teachers of language arts about certain parts that either formerly belonged to Drawing (picture analysis) or were new additions to the curriculum (film, television and other media of visual communication). Studying of how media may effect consumers was a topic that might have

been taken over by home economics. The broader orientation of the new subject, Pictorial Studies, may explain why art education in the lower secondary school in Sweden has a stronger position on the timetable than in most other countries.

In the 1994 Compulsory School Curriculum (Lpo 94) the art world is paid slightly more attention than in Lgr 80, but the main focus is still on a wider concept of visual communication, including modern media (with computer graphics as a new addition) used for multiple purposes. The negative tone in which commercial pictures and the influence of media was formerly discussed has been changed. As a sign of continuity, the parallel between visual arts and language arts is even more elaborated than before. The five obligatory parts (see above) have disappeared and been replaced by certain basic goals that everybody shall be given the opportunity of achieving. For students in grade 9 the following goals are mandatory:

> The student shall
> - have developed her ability to produce pictures by means of different techniques,
> - be able to use her own pictures as well as those of others for different purposes,
> - be able to interpret, analyse, and critically examine different types of pictures, including moving ones, and
> - have knowledge about the role of pictures in culture and society and be familiar with some prominent visual artists. (Lpo 94, p. 13)

These goals roughly correspond to what was formerly called Visual Production, Visual Communication, Picture Analysis, and Aesthetic Orientation. But they give, in their general formulations, more freedom to the teacher. The section that was called Image & Environment does not appear in this set of goals. On the other hand, in the Lpo 94, both environmental and media issues are regarded as cross-disciplinary by nature.

Visual arts in national evaluations

In analysing the discourse on Swedish art education, I have used the term paradigm shifts, indicating that patterns of thought, aims, principal parts, and methods have been radically transformed from one time to the other. The evidence, however, is official documents such as curricula for the compulsory school, i.e. the primary and lower-secondary levels of schooling. The reader is justified in asking to what extent these documents affected practice. That is, what happened when the new ideas were confronted by teachers, students and working conditions in ordinary schools?

Two national evaluations of Swedish schools, which took place in 1989 and 1992, will help us answer this question. Both included Pictorial Studies, with the first evaluation examining grades 2 and 5 (Eklund, 1990; Holmberg, 1990), and the second one focusing on grade 9 (*Bild* 1993), i.e. the final grade in the compulsory school. On each grade level about 200 teachers and 3,000 students participated. In addition, data from a questionnaire answered by 180 teachers on all three grade levels in the late 1970s were analysed in a doctoral thesis by Sten Pettersson and Gunnar Åsén (1989). The thesis also includes in-depth observational data from eight classes instructed in visual arts.

These documents give a fairly consistent picture of Swedish art education in practice at the time. It is obvious that the latest paradigm shift, suggested in Lgr 69 and completed in Lgr 80, had not radically transformed the daily activities of most teachers of art. This conclusion is especially true concerning primary school teachers, who primarily looked upon art activities as an opportunity for students to relax and use their imagination. These are the concepts usually associated with visual production as a "free creative activity" rather than as a communicative activity with cognitive components. Activities related to the art world (e.g. visits to art museums or galleries) ranked low among these teachers, while photography, film, and video production ended up at the bottom of their priority list.

To most primary school teachers, progress in visual production seemed to mean no more than the acquisition of skills in how to use different materials and techniques. Often a new task was given each week. Except for colour, primary teachers seemed to lack the terminology needed to analyse formal and expressive qualities of pictures. Not surprisingly, then, there was no significant student improvement in these dimensions between grades 2 and 5. Although art activities were commonly co-ordinated with social studies, the evaluating team would not call this integration. Of course, students applied materials and techniques that they master, but there was no clear indication that new insights were added into the formal, expressive or communicative aspects of visual production (such insights were, in fact, introduced by Sjöholm and Goës, although in a limited and schematic way; see Hansson, 1992).

Art teachers in the lower secondary school had gone through a three-year teacher training programme at an institution for higher education in arts, crafts, and design. In general, they had qualified for the programme by attending an art college for one year. This should, of course, influence their attitudes to art education compared to a primary teacher, who usually had only five to fifteen weeks of training in art education. Consequently, students in the secondary school often worked with an art project for more than one week. They also became familiar with more varied materials and

techniques, such as graphic arts, ceramics, photography, and video production. However, drawing, painting, and collage were still the dominant activities while visual production by means of technical equipment was not very common in the non-elective school programme.

Those art teachers who took part in the 1992 national evaluation estimated that three fourths of their teaching time was used for the production of pictures. The evaluating team of experts criticized the fact that only one fourth of the teaching time was left to help students analyse and interpret pictures and give them an orientation about art and visual aspects of their environment. With that small amount of time for looking at pictures and talking about them, they argued, students will not achieve the visual literacy demanded in the national curriculum. Nor are they likely to "find an interest in" and "come to appreciate" the values inherent in art, as the curriculum prescribed they should.

In a few evaluation tasks, for example, teachers and students were asked to share their opinions about certain modern artworks, both figurative and non-figurative. Teachers rated these works in highly positive terms. Students in the lower secondary school, however, had a rather low opinion of them, tending to rate them as "dull", "disgusting", and "making no sense". This tendency was most pronounced as regards the non-figurative artwork, suggesting that the students shared some common stereotypes about what art is about and what it should look like. These attitudes bring the art historian Sven Sandström's (1982) contention up-to-date that Swedish schools by neglecting the world of art contributed to render it invisible.

In summary, teachers in the lower secondary school were influenced by the new paradigm manifested in the Lgr 80, but there was still much to be done in order to find a proper balance between theoretical and practical aspects of the subject. I do not think, however, that this point of balance can be expressed in a certain percentage. The principal question is rather how different perspectives (in the Swedish Lpo 94 operationalized as four basic goals to be achieved) can be brought to interact in a fruitful way.

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Themes in Swedish studies 1995–2008

Lars Lindström

Introduction

Contemporary education of visual arts teachers in Sweden can be characterized in terms of two trends: *decentralisation* and *academisation*. In the 1960s, when the shift from an art-based conception of the subject to visual communication took place, all art teachers were trained at the University College of Arts, Crafts and Design in Stockholm (Konstfack) (Nordström 1994). In 1976 Umeå University in Northern Sweden began to train art teachers as well (Eklund, 2002). Since 1994, however, each institution of higher education can decide which courses they want to teach. As a consequence, today at least nine universities and university colleges offer curricula designed for training art teachers <lararutbildning.nu>. Since 1988, training in art education has to be combined with preparation for teaching another school subject as well. Therefore, a degree of bachelor of education in the visual arts (Sw. *bildlärarexamen*) no longer exists.

Only Konstfack includes work samples as a requirement for being accepted into the programme. At other schools for education, the artistic training of students before entering the programme varies a lot. The decentralisation of art teacher training has consequences for the identity formation of art teachers. As with music teachers (Alexandersson, 2007), teaching art tended to be a way of life rather than a profession. Art teachers accepted or even appreciated being defined as "outsiders" in the school community. The present generation, trained in pictorial studies combined with another school subject at institutes all over the country, increasingly look upon themselves as any other category of teachers (Marner, 2008).

As a result of more than half a century of reforms, teacher education has step by step been integrated into the university. The latest step in that direction was taken in 2007 when the Stockholm Institute of Education, preparing one fifth of all teachers in the country for their profession, was closed down as an autonomous authority and absorbed by eight departments of educational sciences erected at Stockholm University. A Department of

Arts & Professions was created and moved to the Faculty of Science, in order not to be swallowed up by the giant Faculty of Social Sciences or sharing the meagre cake of the Faculty of Humanities. In April 2008 Arts & Professions (Sw. *praktiska kunskapstraditioner*) was accepted as an autonomous research discipline within Stockholm University, with the right to recruit, train and examine doctoral students.

Sceptics have criticised the tendency to regard research and academisation as a panacea for improving teacher education. They argue that the implementation of research has, in fact, meant replacing of the faculty of practitioners with academics, and moving the focus of education from creation and problem solving in the medium to picture analysis and textual production. They accuse the academics for having moved the students from the studio to the lecture hall and the seminar room, thus transforming visual arts education from a practical-aesthetic activity to an academic one.

Opponents to this scepticism argue that research, pluralism and academic degree projects exclude dogmatism and authoritarian attitudes and should vitalise the professional discource. Lee Cronbach (1975), known as a hard-nosed empiricist, once remarked that in a complex and changing world, the contributions of the social sciences are largely of an indirect nature:

> Though enduring systematic theories about man in society are not likely to be achieved, systematic inquiry can realistically hope to make two contributions. One reasonable aspiration is to assess local events accurately, to improve short-run control. The other reasonable aspiration is to develop explanatory concepts, concepts that will help people to use their heads. (p. 126)

Nevertheless, the two aspects of academisation represent a factual dilemma (Borg, 2007). The crucial question, however, is not whether to reintroduce apprenticeship as a basis for teacher education or to continue striving for academic recognition; the challenge is rather to develop a modern, research-based apprenticeship and to elevate the position of experience-based knowing in teacher education.

Children's drawings in a visual culture

Until the mid-1960s, children's drawings was one of the most popular themes in Swedish professional writing on art education. Then suddenly, this topic almost disappeared from the agenda, not to return until the 1990s. The focus of curricula, teacher training and research shifted to picture analysis, popular forms of visual communication, and to cultural studies.

In Denmark, "child art" was never abandoned as a topic of study. Instead, established accounts of children's appropriation of a pictorial language were revised. Soon after, but independent of, the publication of Brent and Marjorie Wilson's "Iconoclastic view of the imagery sources in the drawings of young people" (1977), the Danish art educators Rolf Köhler and Kristian Pedersen (1978) published a book where they criticized the famous Viktor Lowenfeld (Lowenfeld & Brittain, 1969) for not taking into consideration the great impact of the visual culture in which children participate. Like the article by the Wilsons, their book created a huge stir among those who cherished the romantic view of the innocent child.

In the Nordic countries, Lowenfeld's grand narrative of the emancipation of the child from artful scribbles, via a growing mastery of visual realism to the expressive qualities of early Modernism, is giving way to a variety of smaller, less comprehensive narratives. The copies sold of the Danish translation (1st ed. 1971; 2nd ed. 1976) of *Creative and mental growth* in Scandinavia, declined from around 1,200 in 1984 to less than 300 in 1995/1996. Today, artistic development is rather described as the growth of a gradually more differentiated repertoire, with different options co-existing and being available for different purposes, rather than replacing each other in a hierarchical order.

Process and socio-cultural approaches laid the foundation for a revival of interest in children's drawings in the 1990s (e.g. Hansson *et al.*, 1991; Andersson, 1994; Lindström, 1995; Aronsson & Andersson 1996; Aronsson, 1997). For example, Karin Aronsson & Sven Andersson (1996; Andersson, 1994) asked African and Swedish children to make drawings of classroom life and of their future family. Their findings supported the notion of "social scaling"; that is, social space in the drawings (relative size, distances, degree of detailing etc.) reflected children's hierarchies of importance.

Another manifestation of the child art revival is *The cultural context* (Lindström, 2000), presenting papers from a symposium held in Vilnius, Lithuania, which was organized by the Network of Nordic Researchers in Visual Arts Education. In this edited volume, Aronsson & Junge and Lindström, for example, presented cultural comparative studies of children's drawings in non-European cultures, such as Ethiopia, Nepal, Mongolia and Cuba.

Marie Bendroth Karlsson (1996) studied visual arts projects in the Swedish preschool and school. She concluded that "art activities are often made subordinate to other goals and used as means for reaching non-artistic goals, such as diagnostics, decoration/entertainment, concept learning etc." (p. 300). Elisabet Ahlner Malmström (1998) analysed communicative

qualities in children's pictures. Ingrid Lindahl (2002) studied preschool children's use of visual means in problem solving. Ulla Löfstedt (2001) compared pictorial learning in various preschool settings. Löfstedt (2004) also revised her short, widely used introduction to sociocultural approaches to children's drawings. Eva Änggård (2005) studied picture making in the context of preschool children's peer cultures. Paradoxically, it was found that "the methods [copying, using templates] that make pictures attractive in the children's eyes make them less valuable in adults' eyes". Anna Klerfelt (2007), finally, investigated the verbal and gestured interaction between children, pedagogues and digital technology, when children created stories in words and pictures.

Professor Karin Aronsson in Linköping (from 2008 professor at Stockholm University) took an early interest in Nelson Goodman's languages of art; she visited Howard Gardner and Harvard Project Zero already in the 1970s. Later on, she introduced quantitative techniques, such as "social scaling", in her comparative work of children's drawings. She also applied Mikhail Bakhtin's concepts to the study of visual thinking, arguing that children's drawings should be understood as *narratives* rather than *representations* of something that the child has seen or know of.

Eva Änggård (2005) and her generation of Swedish young researchers have brought the understanding of children's graphic activity still one step further, by accepting that the formation of a specific peer group, whose members happen to make drawings, may be more important for the child than the representative or narrative qualities of his or her drawings by them selves. By interpreting children's drawing as *social practice* (Pearson, 2001), these empirical studies offer still another lens for observing what is going on.

Reggio Emilia and the third pedagogue

The first Swedish Reggio Emilia exhibition, shown at the Museum of Modern Art, Stockholm, 1981, made a deep impression on many visitors. Not only the setting but the children's works in themselves emphasized the aesthetical dimension of learning. These Italian pedagogues were no romantics, trying to protect children's free creative expression from the corrupting influences of society. On the opposite, they involved preschool children in conceptual refinement, based on acute observation of their physical and cultural surroundings. They argued against the notion of universal developmental stages (Åberg & Lenz Taguchi, 2005). In spite of their cognitive orientation, however, they never forgot the magic world of the child, which they approached in order to enrich the children's emotional repertoire.

Not only the original philosopher and educator Lois Malaguzzi but also the atelierista Vea Vecchi and, indeed, the thirty-four day care centres in Reggio achieved status of legends of modern child education. The Diana child care centre became almost a place of pilgrimage for Swedish progressive educators. Some of them looked for a complete system to implement at their own day care centres. One of the first projects to be documented on video was about doves living at the squares of Reggio. On a visit to Sweden and our day care centres, Malaguzzi once noted the plethora of projects investigating the life of doves. "Do you have such a plenty of doves in your country?" he asked. Of course, we had not! The doves rather indicated a widespread but superficial appropriation of the Reggio approach. Later on, Professor Gunilla Dahlberg and her colleagues at the Reggio Emilia Institute in Stockholm have made a great effort to deepen the public understanding of the Reggio approach by interviews (e.g., Barsotti, 1997), case studies (e.g., Kennedy, 1999) and political-philosophical expositions (e.g., Dahlberg, Moss & Pence, 2007).

Inspired by the importance attached in Reggio to the internal environment, called "the third pedagogue", Elisabeth Nordin-Hultman (2004) compared British and Swedish day care centres in this respect. She focused on how rooms and materials regulated the use of time and space. In Gothenburg, Tarja Häikiö (2007) presented an analysis of the role of the atelierista (art teacher) in the Reggio approach, based on comparative case studies of art education in three countries and on an elaboration of the Vygotskian theory of imagination.

A contrasting perspective on the arts in early childhood education is suggested by Professor Ingrid Pramling and her colleagues (2008), who advocate a "developmental pedagogy" and teaching of art for art's sake, i.e. for understanding the manner in which the artist presents her subject matter.

Art in the compulsory school

Hans Wetterholm would probably never dream of exhibiting school children's drawings and paintings at an art museum. In his doctoral work, Wetterholm (1999; 2001) makes a useful taxonomy of the 1994 national art curriculum for the compulsory school. He then assumes the role of mentoring two teachers who are trying to implement the curriculum for the earlier school years. Both teachers found the curriculum feasible and whether they taught an integrated curriculum or not, they felt strongly that, with younger school children, art should be taught by the class teacher rather than an art specialist.

In a curriculum guide for art education in the compulsory school, Sten-Gösta Karlsson and Staffan Lövgren (2001) refer to Gottfried Sjöholm and Axel Goës among their sources of inspiration. They present a well-structured thematic approach that will make art education look pretty much like any other school subject, with objectives, assignments, home work, reflection, interaction and assessment.

As far as curricula and syllabi are concerned, Swedish art education has always been concurrent with, and sometimes ahead of, its time compared to other school subjects, says Gunnar Åsén (1998). On the other hand, in spite of new curricula, classroom activities do not seem to have changed very much. Like the 1992 national evaluation (NU 92), the 2003 evaluation (NU 03; Marner, Örtegren & Segerholm, 2005) found that Visual Production dominated time in class over other aspects of the curriculum, such as Picture Analysis and Visual Communication (Table 1).

Table 1. Activities in art lessons according to teachers in the 9th school year (age 16). Source: Marner *et al*. 2005.

Section	1992	2003
Visual Production	57%	60%
Picture Analysis	11%	12%
Visual Communication	13%	12%
Aesthetic Orientation	10%	10%
Image & Environment	9%	6%
Total	**100%**	**100%**

Among the art teachers in the NU 03, there were two major conceptions of art education. Approximately 45 % of the teachers defined visual arts (pictorial studies) as an *aesthetic-practical* school subject, whereas almost the same percentage of the teachers put *communication* at the core of the curriculum. In both groups manual production was a more common classroom activity than production by means of modern visual media. The term aesthetic-practical was introduced in 1962 but was removed in the curriculum from 1980, where all subjects were arranged in alphabetical order. However, an older conception of an art-and-craft based (aesthetic-practical) subject seems to have survived alongside with more recent ones, as a cultural lag. Marner *et al.* (2005) even found a minority who looked upon their subject as basically an outlet for *free creative expression*, hence representing a curricular conception that was popular during the 1950s.

Assessment of creativity

Portföljvärdering av elevers skapande i bild [Portfolio assessment of student creativity in the visual arts] is one of a handful in-depth studies of key competences highlighted in the 1994 national curriculum. A major aim of these studies was to try out new assessment methods. In the visual arts project, Lars Lindström, Leif Ulriksson and Catharina Elsner (1999) used seven criteria for assessing creativity. *Product criteria*: (1) the visibility of the intention behind the picture (the student communicates what he or she intended); (2) colour, form, and composition (the student can arouse the desired effe§cts with the aid of visual elements and principles); (3) craftsmanship (the student masters materials and techniques).

Table 2. *Median values on a 12-grade scale of criteria for creativity in the visual arts in the compulsory school*. Source: Lindström, 2006.

	Visibility of intention	Colour, form, composition	Craftsmanship	Investigative work	Inventiveness	Ability to use models	Capacity for self-assessment	Overall judgement
Grade 9	7	7	8	7	6	6	5	8
Grade 5	7	5	5	5	5	5	5	6
Grade 2	7	3	5	6	6	5	4.5	6

Process criteria: (4) investigative work (the student is persevering, does not give up in the face of difficulties); (5) inventiveness (the student identifies problems, tries new solutions); (6) the ability to use models (the student actively searches out models to emulate); (7) capacity for self-assessment (the student describes and reflects on different qualities in his or her work). In addition there was (8) a holistic judgement of the student performance.

All student portfolios were assessed both by the teacher who taught the class and by another teacher from another school. For each criterion the assessors had to choose between four levels, each with "plus" and "minus" (that is, a twelve-grade scale), described in a teacher's manual. The interrater reliability was found to be high. Elaborate techniques were used to eliminate halo effects.

One main result was that students in the compulsory school seem to produce more advanced pictures the longer they have been in school. They stagnate, however, or show only minor progress with regard to process criteria measuring the ability to work independently, to assess their work and so on (Table 2), that is, such qualities which Lois Hetland, Ellen Winner *et al.* (2007) associate with "the real benefits of visual arts education". Based on

the outcome of his study, Lars Lindström (2002b) discusses how school can nurture students' creativity. A summary of the study and its implications, published in the *International Journal of Art & Design Education* (Lindström, 2006), received an international research award in the name of Brian Allison.

Sociology of aesthetic education

Culture, aesthetics and school are key concepts in a project co-ordinated by Lena Aulin-Gråhamn 1999–2003, with the support of Professor Jan Thavenius. In reports and books, such as *Kultur och estetik i skolan* [Culture and Aesthetics in School; Aulin-Gråhamn & Thavenius, 2003] and *Skolan och den radikala estetiken* [School and the Radical Aesthetics; Aulin-Gråhamn, Persson & Thavenius, 2004], the group members develop a sociological theory of aesthetic experience. They want to show how the way in which we think about and use the aesthetic is influenced by its institutional framework, such as the school, the art world or the market. For a long time, conceptions of art as being decorative and creative expression as being essentially spontaneous came to dominate the way in which art education was thought of, at least in the earlier years of education. This conception the group calls "the modest aesthetics", since its modest claims have probably contributed to the marginalisation of aesthetic elements and perspectives in school.

The most forceful power in the contemporary aesthetic field is what Aulin-Gråhamn *et al.* (2003; 2004) call "the market aesthetics", a corollary of Paul Duncum's (2007) *designer capitalism*, "where the economy is no longer thought to be based on desire so much as on the drive to continually create evermore desire" (p. 286). It is a possible scenario that the school of tomorrow will open the gates for designer capitalism and its need for competence in design, media, visual culture etc. Accommodations like these, however, will not have large effects. Market aesthetics cannot be balanced by anything less than a transformation of how the school looks upon its mission. Here the late-modern Western artist can serve as a role model, the group claims.

Like the art world, the school can become a democratic community with freedom of speech, both as a human right and as an ability to communicate, Aulin-Gråhamn and Thavenius (2003) imagine. Their vision of the school as a classic participatory democracy, practising a democratic way of life, reminds us of John Dewey's ideal, inspired by the early North American settlements and their institutions (Westbrook, 1991). By performing in the arts, the student and his or her thoughts become "visible" and "public", they contend. But unlike Dewey (1911), who suggested that learning should imitate the experimental methods used in science, Aulin-Gråhamn and co-workers

are inspired by "the methods of art". "The radical aesthetics" of art – or rather of contemporary Western art – is described in terms such as open, questioning and critical:

> The strength of art is rather that curiosity and questions, contradictions and uncertainty may persist. (...) A radical aesthetics should not exclude what is fraught with conflict or unpredictable. It should challenge conventions and routines by making familiar things appear unfamiliar, shifting perspectives and turning things upside down. (Thavenius, 2004, p. 120)

Tomas Saar (2005), in an ethnographic study, uses a similar description of the potential power of art. He makes a distinction between a "strong" aesthetics, which challenges us to look at things in new perspectives or notice their ambiguity, and a "weak" aesthetics, which is used to support, illustrate or embellish a given body of knowledge.

Aesthetic education as mediated action

In *En kulturskola för alla* [A Culture School for All; Marner & Örtegren, 2003] and *Möten & medieringar* [Meetings & Mediations; Marner, 2005], Anders Marner, together with Hans Örtegren, analyse issues in the Swedish discourse on aesthetic education. They claim, like James Wertsch (1991), that human action typically employs "mediational means" such as tools and language, and that the mediation shapes the action in essential ways. Marner and Örtegren (2003) share the vision by Aulin-Gråhamn, Thavenius and others of the school as a seedbed for democracy. However, they criticise their colleagues for

> ... neglecting the medium-specific competence in favour of a medium-neutral perspective. In the long run, this will impair efforts to implement aesthetic projects, since students and teachers who already master the particular medium, will be the only ones to take the risk of entering into a medium-specific dialogue (s. 78).

Referring to Lev Vygotsky's theory of creativity (Vygotskij, 1995), they reject the idea of a sovereign subject who freely expresses herself, relying on the impulse of the moment, independent of any medium-specific competence and with no concern about communicative genres. Such an idea of aesthetic expression, emanating from Romanticism, makes the mistake of looking upon the medium as being no more than a neutral surface. In the medium-specific perspective of Marner and Örtegren, the rhetoric about the child's

"freedom of speech" by a pictorial language, becomes a pipe dream unless students are afforded the guidance and time needed not only to master materials and techniques, but to transform them into media for personal expression.

Marner and Örtegren further elaborate their sociocultural and semiotic vocabulary by making a distinction between a vertical/hierarchic and a horizontal concept of mediation. Thus Marner (2005) criticizes a one-sided reception of Vygotsky as a pioneer of cognitive science, on a par with Jean Piaget. Followers of Vygotsky, such as A. N. Leont'ev and A. R. Luria, have often considered it a major aim of education to prepare the way for a development from everyday (spontaneous) concepts to scientific (systematic) concepts. This "vertical/hierarchic" perspective leaves no room for art, according to Marner. Referring to Viktor Sklovsky, he regards an important function of art to be that of making the familiar seem strange, to "deautomatize" perception, to make us look upon the world with fresh eyes. By "defamiliarisation" (Ger. *Entfremdung*), art restores our sensibility. This makes it a necessary supplement to science, with its decontextualization of experience. By putting art on a par with science, Marner (2005) takes sides with a "horizontal" concept of mediation.

Aesthetic learning processes

Many cultural, aesthetic and artistic programmes and projects in school during the last decade apply a horizontal concept of mediation. The initiatives have taken place under different banners and with different theoretical underpinnings: Loris Malaguzzi's poem on the 100 languages of the child, Howard Gardner's theory of the eight intelligences, Gunther Kress' multimodal perspective on teaching and learning, etc. The Swedish Committee for Teacher Education (SOU 1999:63), for example, suggested that "aesthetic knowledge constitutes an important knowledge base for all teachers – irrespective of school subject or type of school" (p. 55). The Committee noted that knowing and aesthetic expression are often looked upon as opposite instead of supplementing aspects of learning. The members introduced the concept "aesthetic learning processes"(ibid.) to denote learning that integrates both aspects.

This concept had been used in Denmark, since the 1990s, by theorists such as Kirsten Drotner, Kristian Pedersen and Hansjörg Hohr. Looking upon aesthetic activities as specific modes of learning was regarded as a paradigm shift compared to traditional rationales for so-called free creative expression. In the Danish minor classic *Perspektiver på æstetiske læreprocesser*

[Perspectives on Aesthetic Learning Processes], Hohr and Pedersen (1996) say that we do not simply express our personal experiences; we mediate them by using, for example, a pictorial language. As a consequence, we learn and develop simultaneously our capability as human beings. A comprehensive education, accordingly, should include different languages, e.g. the verbal, the musical, the embodied, the pictorial and the artifactual as well as the everyday, the poetic and the scientific. Pedersen (1998, p. 26) defines aesthetic learning as "knowing that comes out of mediating experience (...) through an active speech act, where the medium transforms what is perceived and construed through the form in which it is represented [Dan. *gennem sine formsproglige fremstillingsformer*] (...) Thus in the learning process the perception must be translated into sensuous forms of various kinds".

In Sweden, the expression "aesthetic learning processes" was introduced as a rhetoric innovation rather than as a paradigm shift. For some teachers it referred to nothing more than what they already are, or should be, monitoring. Claes Ericsson and Monica Lindgren (2007) identify at least seven fairly articulated uses of the concept. Aulin-Gråhamn and Thavenius (2003) prefer to talk about a set of aesthetic "perspectives" on learning. In a review of research on "learning through art", Lindström (2002a) makes a distinction between learning about, in, with and through art. From an arts advocacy point of view, Marner (2006) cautions that an unspecified, medium-neutral talk about aesthetics, can make decision makers neglect the medium-specific qualifications needed for integrating art, craft or music with academic subjects.

However, in aesthetic domains without a long tradition within separate subjects, such as drama (Austring & Sørensen, 2006), film and ICT, teachers seem to be more inclined to initiate interdisciplinary projects and elective activities under the banner of aesthetic learning processes. Helena Danielsson's (1998) licentiate thesis reports on film making in the compulsory school. She found that qualities of the process, such as group work and the use of language, were more important for these students than making a product. Fredrik Lindstrand's (2006) doctoral thesis describes and analyses teenagers' interaction and learning while making a film. The study shows in great detail how they reflect and make choices at different stages of the filmmaking process. In her licentiate thesis, Lisa Öhman-Gullberg's (2006) studies how students in grade 6 (12 years) of the compulsory school use film to represent and communicate ideas in an interdisciplinary project on the EMU (European Monetary Union) referendum 2003. In her doctoral thesis, *Laddade bilder* [Ambiguous Images], Öhman-Gullberg (2008) studies representation and meaning-making in young girls' film-making. Here, as well as in her previous study, learners are portrayed as producers of knowledge through a process of selection, adaptation and transformation.

Phenomenography and transfer

In the 1980s research into children's conceptions of scientific phenomena and concepts burgeoned in the Western World, including Sweden. Almost half of more than 7,000 studies on science education, registered at a well-known data base in Kiel, Germany (Duit, 2006), deal with these kinds of issues. Apart from a seminal study on "how we understand art" by Michael Parsons (1987), and the work by David Perkins and Howard Gardner (1988) and other members of the Harvard Project Zero, very little of this interest has spurred research in art education. This may reflect the world-wide tendency that "children learn to produce in art classes, but not to look at, reflect on, or talk about art works" (Rosenblatt & Winner, 1988, p. 14). In Sweden, Catharina Elsner (2000) carried out a phenomenological study on "how arts teachers think". Ann-Mari Edström (2006) presented a promising research programme about learning art on the post-secondary level. In her doctoral thesis, Edström (2008) used phenomenographic interviews (Marton, 1981), and a longitudinal design, to identify those qualities that art students develop during their professonal training.

Two studies are inspired by Elliot Eisner's (1998) famous paper about transfer, in which he found no good evidence of transfer between learning in the arts and academic achievement. In discussing his findings, Eisner stresses the need for a theory that links experience in the arts with the acquisition of knowledge. Ylva Dahlman (2004; 2007) studied the impact of a course in graphic arts and design for science students. She drew on the work of several theorists to explain why the transformation of imagination into a concrete object might invite reflection and the use of meta-cognitive skills. Pirjo Birgerstam (2000) studied how creative Swedish architects and visual artists tested and developed their ideas by sketching. Science educators today are exploring the role of visual thinking, for example by using familiar metaphors and analogies to assist the learning of scientific concepts. Peter Aubusson and co-workers (2006, p. 8) "believe that thinking without metaphors and analogy is like a world without pictures or a colourless landscape".

Moreover, Elliot Eisner (1998) suggested that the effects – if effects there are – of arts programmes on academic achievement may be due to the motivational effects of such programmes. Lars Lindström, Johan Arnegård and Leif Ulriksson (2003) used Mihaly Csikszentmihalyi's Experience Sampling Method to find out whether students in classes specializing in music or sports enjoyed school more than other students. No such difference was found, however.

Frameworks for art education research

In Sweden, there is no specialized programme for research education within the field of visual arts education. Most students who want to prepare a doctoral thesis within this area of research are directed to departments of education, art history, psychology or child studies. This leads to a multitude of perspectives and a healthy diversity of opinions (see Figure 2 above). But for students with a primary interest in teaching and learning, the theories offered are often too decontextualized and thus too far away from the complex realities in the classroom. In science education, domain specific theories have been suggested as a remedy for this predicament (Björn Andersson, 2006). There is a growing interest in pedagogical content knowledge (PCK) such as it is described in the opening chapter of this report. Educational theories or subject-matter knowledge studied separately do not guarantee an improved classroom practice. It is only when they are combined and adapted to specific contexts that they are likely to make a difference.

The University College of Arts, Crafts and Design in Stockholm (Konstfack) offers a four and a half year training programme for visual arts teachers at the upper secondary school. Having passed this programme, students can apply for another semester magister or a one year master programme. Like undergraduate students in the teacher training programme, most graduate students nowadays adopt a "double perspective". That is, they use artistic as well as scientific tools for analysing and creating knowledge, and they present their degree project in the form of a written thesis combined with a work of art (multimedia/design). A magister course for art teachers was organized for the first time in 1982; during the last decade, 82 students completed the course by presenting either an academic paper (49 students) or an arts-based project (33 students). Now the teacher training staff are looking forwards to a Ph.D. programme, where their master students will be able to further develop their unique competencies.

In 2001, Professor Staffan Selander at the former Stockholm Institute of Education (now a part of Stockholm University) started a doctoral school (Sw. *forskarskola*) for the study of aesthetic learning processes. Eight doctoral students were recruited, one from each co-operating arts school (including technology and physical education) in the Stockholm metropolitan area. Today seven of these students have passed their doctoral exam. The student from Konstfack, Cecilia Andersson, presented in 2006 a thesis on street art. As a spin-off, the Konstfack began to arrange research courses on, for example, ethnography and visual culture.

The doctoral school had two "specific goals": (a) to develop aesthetic learning processes as a field of knowledge; (b) to support the development of research activities at those university colleges that participated. The doctoral school was evaluated by the Swedish Research Council, which was funding the agency. Students who were invited to join a group of other graduate students at their school of origin, were found to be the most successful ones. The outcome of the doctoral school would probably have become better, if the grant was channelled into such supportive environments. It was also recommended that if a new doctoral school was to be implemented, more efforts should be made to develop "aesthetic learning processes" as a field of knowledge. The difference between learning processes and artistic creative work in general was not made clear by the present doctoral school, as testified both by the co-ordinator (Selander, personal communication, 2008) and the funding agency.

Aesthetic learning strategies – a synthesis

Aesthetic learning "processes" – or "strategies" as I would prefer to say, in order to acknowledge the intention of the subject – is a central topic in the recent Swedish discourse on visual arts education. First, it should be noted that there is no type of strategy that is to be preferred in every situation. Various terms have been introduced to describe dimensions of artistic learning; some of them are connected to more or less sophisticated theories, others to patterns recognized in praxis; some are more ideological, others pragmatic; some approaches are more artistic, others more scientific and so on. The simplest way to characterize a phenomenon is to ascribe to it dichotomous attributes like these. Yet for practical and theoretical purposes such typologies are often too simplistic. I will here combine two dichotomous attributes, identified in the literature, to a model with four cells (Table 3). The model will be used to sum up the previous exposition into four types of aesthetic learning strategies: learning about, in, with and through visual arts and media.

The first attributes (columns) have to do with the goal, that is, *what* kind of learning that is intended by using aesthetic means. The strategy is *convergent* if the goal is to achieve something that is given in advance; it is *divergent* if the goal rather is to combine what you know to fit new purposes. The first kind of learning strategies refers to the mastery of the standard tricks of the trade; while the other one is associated with creativity. On an elementary level the following two tasks could be described as convergent: Learning how to mix colours; learning how to draw a linear perspective. Then the fol-

lowing tasks are divergent: Learning how a mood can be mediated through the choice of colours; learning various ways to create depth in a picture. On a more complex level, the convergent strategy shows similarities to Tomas Saar's (2005) definition of a "weak aesthetics" as being retrospective in the sense of illustrating or animating what is already known, as opposed to a "strong aesthetics" which is prospective, looking forward towards that which is not yet completed.

	Convergent	Divergent
Medium-specific	Learning ABOUT Art & Media	Learning IN Art & Media
Medium-neutral	Learning WITH Art & Media	Learning THROUGH Art & Media

Table 3. *Aesthetic learning strategies*

The second set of attributes (rows) is concerned with the means, that is, *how* aesthetic learning strategies are supposed to achieve various goals. In a *medium-specific* (aesthetic) strategy the form of the message is important. Communication is not medium-neutral, that is, the content of an utterance is influenced by *how* it is expressed and it will not be the same when translated from a narrative into a film, a drama or a cartoon. To articulate an idea, express a feeling or to achieve a visual effect, you must be attentive to the properties of the media and the tools at your disposition, know which to choose and how to avoid being controlled by them. In a *medium-neutral* (instrumental) strategy the top priority is not to initiate young people to the use of various "forms of representation" (Eisner, 1994) such as words, pictures, mathematics, dance and the like. Instead the major goal is related, for example, to knowledge in other school subjects (learning with) or to the psychological development of the child (learning through). This strategy is labelled "neutral" because the same goal can be achieved in different media by a variety of tools.

Table 3 illustrates this pluralistic conception of what is meant by aesthetic learning. No combination of goals and means is *a priori* superior to other combinations. The categories should rather be looked upon as complementary aspects of an aesthetic learning strategy. Learning WITH often refers to

the integration of art with subject matter from other disciplines (Cornett, 2003, Ch. 5), but it may also serve as a reminder of the fact that art works tend to have a content beyond themselves, some intentions with which they are expected to "fit" (Goodman, 1978). Learning ABOUT refers to the basics of art education, from the elements and principles of design to knowledge about artists, styles and genres. Learning IN refers to experimenting with materials and techniques in order to achieve a visual effect, convey a message or express a mood. Learning THROUGH, finally, refers to the "studio habits of mind" (Hetland, Winner, *et al.*, 2007) or thinking dispositions that we might acquire by involving ourselves in art projects.

Research methods and reported outcomes

Like in many other fields of outcome research, there tends to be a paradoxal relationship between the quality of the research methods applied and the reported outcome of the intervention that is being studied. The less rigorous the design of an evaluative study, the more favourable results tend to be reported. This relationship is found especially in situations where a favourable outcome is a requirement for further funding.

The positive effects of investment in cultural capital, for example through visiting artists, are often taken for granted. A report by a team of researchers, co-ordinated by Mats Trondman (1996), described the prevailing attitude to cultural projects in school in the following terms: there exists something unproblematic good that cannot be questioned; that "goody" is the nice, that is, uncontroversial culture. And since culture is nice, it will result in something nice as well. But not only in nice "art works" but also in all sorts of nice things, such as enhanced self-esteem, improved peer relationships, and active leisure-time activities (Hansson & Sommansson, 1998, pp. 26-27).

Unfortunately, such transfer from one domain to another has been very difficult to verify. Ellen Winner and Monica Cooper (2000; Lindström, 2002a) identified 1,135 studies that linked creative arts to academic achievement, that is success in English, Math, etc. After applying a set of strict inclusion criteria, they were left with 31 useable studies, from which they calculated 66 effect sizes. To be included, studies had to be either experimental or correlational, with a comparison or control group. Hence, pretest-posttest studies of a single group were not included. It was noted, however, that such studies produced effect sizes that were more than six times larger than those of well-designed studies. No experimental study, on the other hand, has so far been able to demonstrate that studying the arts leads to improved academic performance.

Winner's and Cooper's (2000) experience is not unique; it is likely to be repeated by anyone who consults the literature on visual arts education to get empirically grounded advice in policy matters. In 2004, The J. Paul Getty Trust, a long-time supporter of research in visual arts education, invited a team of experts – including the present author – to a symposium on priorities for future research. In the proceedings (Robinson, 2005), John Steers, General Secretary, National Society for Education in Art & Design (UK), exemplified the state-of-the-art concerning research methods by describing a systematic review of empirical research, in the UK, entitled Evidence Based Practice and Policy Initiative, EPPI (http://eppi.ioe.ac.uk/cms). The EPPI includes two reviews of research in the visual arts.

An initial trawl by Rachel Mason, John Steers, *et al*. (2005; Mason, 2008) through databases, journals, books, and bibliographies, identified 2,945 papers on visual arts education written in English in the last twenty-five years. When the exclusion/inclusion criteria were applied, the number of studies being relevant for answering their research question was reduced to 243. After having looked beyond abstracts to the research itself, the reviewers ended up with 10 studies that appeared to draw on empirical evidence. The review raised serious questions about methodologies and about the ways in which data had been used and interpreted in studies of visual arts education. The findings were consistent with the reviewers' perception of "a field preoccupied with visual rather than verbal modes of communication and favouring theorizing over empirical research" (Mason, 2008, p. 44).

Based mainly on Swedish experiences, Jan Thavenius (2002) concludes that the field of aesthetic learning is characterized by a vigorous production of beliefs and hopes, rather than by the advancement of knowledge that is theoretically plausible and empirically well-founded:

> It is my opinion that the field [of aesthetic subjects and "culture in school"] is characterized by a vigorous production of beliefs and hopes. Reference is more often made to what is believed and hoped for than to knowledge that is theoretically or empirically based. There is nothing wrong with beliefs and hopes. They are needed so that we can have the energy to become involved. But we must also be prepared to confront our belief and our hope with the critical scrutiny represented by, research. We must also be open to the alternatives and hidden opportunities which, if all goes well, research can point out to us. It therefore obstructs the development of the field that both theoretical and empirical research are in short supply. Another obstacle is that the research that does exist finds it hard to reach out and be put into practice. (pp. 65-66)

In John Steers' view, the EPPI review above (Mason, Steers *et al.*, 2005) demonstrated "a depressive reflection of the state of research in visual arts education" (Robinson, 2005, p. 34). The review suggested that much of

what passes as research is very propositional and speculative. Very little international research is grounded in empirical studies; very little research is collaborative. Much of it is the work of single, often first-time, researchers and many do only one piece of research.

These trends are confirmed by the bibliography of Swedish studies from 1995 onwards (Appendix 1), despite high-quality work by individual researches and research teams. Some of the best samples are covered earlier in this chapter. Nevertheless, during the previous thirteen years, only six persons (Karin Aronsson, Lena Aulin-Gråhamn, Lars Lindström, Anders Marner, Jan Thavenius, Hans Örtegren) or five per cent of the listed authors, published more than five titles in visual arts research. Eighty-six per cent of the authors presented no more than one or two titles, including research oriented articles and chapters in professional journals and books as well as contextualized reports of developmental work. Seventy-two per cent of the titles are the work of single authors. Ninety per cent of the listed titles are in Swedish.

Teaching and learning in the arts – a research agenda

The "depressive" condition of the field is probably not the result of individual shortcomings but is more likely a consequence of an imperfect infrastructure. Decisive for the "success stories" (> 5 titles) so far, have been (a) *affiliation with a university*, (b) *at least one research partner*, (c) *funding for a major project* and (d) *postdoc studies abroad*.

At the Getty symposium on future research in visual arts education (Robinson, 2005), John Steers' group made two specific recommendations to improve methodologies in research and the impact of research on educational policy: (a) the establishment of a *research institute* to support the development of research methodologies in visual arts education and the arts in education more generally, including programmes of mentoring and quality assurance, and (b) the development of *professional networks* to debate and disseminate the research in visual arts education and their implications for national and regional policymaking.

However, nothing like this happened as a consequence of the Getty meeting (Steers, personal communication, 2008). But the scheme may nevertheless be feasible when transformed and implemented on a national and Nordic scale: (a) by the establishment of national doctoral schools for the study of education in the arts; these should be grounded in educational research methods and contribute to the development of domain-specific theories, and (b) by activating the Network of Nordic Researchers in Visual

Arts Education (Lindström, 1998, 2000), preferably as a Special Interest Group associated to the Nordic Network for Subject-Matter Didactics (Sw. *Nätverket för ämnesdidaktik*), which was established in 2002 (Schüllerqvist, 2003). A network of Nordic researchers in visual arts education should as a minimum have the following aims:

- To compare programmes for research education in the Nordic countries, to discuss general principles that are guiding such programmes and to implement necessary changes on a national level.
- To initiate co-operation between institutions that offer research education in visual arts education.
- To facilitate co-operation between researchers in visual arts education, for example by providing opportunities for research students to use researchers from universities and institutes of higher education other than their own as advisors or mentors.
- To develop channels for exchange of information on research in visual arts education.

In the USA, Elliot Eisner has insistently argued for the importance of the aesthetic dimension in education and human development. In *The arts and the creation of mind*, Eisner (2002) further develops his view of the significance of aesthetic subjects and activities. He also comments upon what kinds of research questions are most urgent:

> Among the most important kinds of research needed in the field are studies of teaching and learning (...) studies that try carefully to answer the question "What do teachers of the arts do when they teach and what are its consequences?" (...) What kind of curriculum activities do teachers ask students to engage in? (...) What kinds of comments do they make to their students as they view their work? (...) What proportion of the teacher's discourse focuses on aesthetic matters, what proportion on technical matters, and what proportion on matters of classroom management? (...) How much access do students have to one another? (...) Questions such as these are important, for if we know little about the processes teachers employ in classrooms, we will be in a poor position to improve teaching. (pp. 215-216)

Charles Dorn (1999), in a book called *Mind in art: cognitive foundations in art education*, has a similar opinion of what kind of research is most needed:

> We need to pursue at least two parallel research goals: one to provide the descriptive research needed to understand the phenomena of art making and the other the applied research required to adequately assess student progress in learning. (pp. 256-257)

The Swedish research review supports these priorities, at least as far as empirical studies are concerned. The studies of preschool children's pictorial activities in situ, interpreted within the frameworks of Mikhail Bakhtin and Lev Vygotsky, add new insights to the international literature. The same might be said about the portfolio assessment of children's and young people's creative skills, inspired by the work of Howard Gardner and Ellen Winner at the Harvard Project Zero.

A handful of empirical studies, although neither Nordic nor always published within the time frame of this survey, should be highlighted as exemplars of high standards and important implications for visual arts education: Jacob Getzels and Mihaly Csikszentmihalyi's (1976; Csikszentmihalyi & Getzels, 1989) experimental study of creativity and problem-finding in art; Michael Parson's (1987) phenomenological study of how we understad art; Folkert Haanstra's (1994) meta-analysis of effects of art education; Winner and Cooper's (2000) meta-analysis of arts education and academic outcomes, and Hetland and Winner's (2007, 2008) qualitative, ethnographic study of thinking dispositions fostered by art education.

Conclusions of the Swedish review

- Contemporary education of visual arts teachers in Sweden can be characterized in terms of two trends: *decentralisation* and *academisation*. The present challenge is to develop a modern, research-based apprenticeship and to elevate the position of experience-based knowing in teacher education.

- Process and socio-cultural approaches laid the foundation for a new interest in children's drawings from the 1990s onwards. Inspired by Mikhail Bakhtin, Karin Aronsson argued that children's drawings should be understood as *narratives* rather than *representations* of something that the child has seen or know of. By interpreting children's drawing as *social practice*, Eva Änggård and others offered still another lens for observing what is going on.

- Anders Marner and Hans Örtegren found that in spite of new visual arts curricula, Swedish classroom activities did not seem to have changed very much between 1992 and 2003. Approx. 45 % of the art teachers defined visual arts (pictorial studies) as an art-and-craft based, *aesthetic-practical* school subject, whereas almost the same percentage of the teachers put *communication* at the core of the curriculum. A minority looked upon their subject as basically an outlet for *free creative expression*.

- Students in the compulsory school seem to produce more advanced pictures the longer they have been in school. However, Lars Lindström, Leif Ulriksson and Catharina Elsner found that they stagnated or showed only minor progress with regard to process criteria measuring the ability to work independently, to assess their work, and so on, that is such qualities which visual arts psychologists Lois Hetland and Ellen Winner associate with "the real benefits of visual arts education".

- Lena Aulin-Gråhamn and Jan Thavenius developed a sociological theory of aesthetic experience. They wanted to show how the way in which we think about and use the aesthetic is influenced by its institutional framework, such as the school, the art world or the market. They advocate a *radical aesthetics*, inspired by the art world, as an alternative to the *modest aesthetics*, prevailing in schools, and the *market aesthetics*, which dominate the aesthetic field.

- Marner and Örtegren claim, like action theorist James Wertsch, that human action typically employs "mediational means" such as tools and language, and that the mediation shapes the action in essential ways. In their *medium-specific* perspective, the rhetoric of the child's "freedom of speech" by a pictorial language becomes a pipe dream, unless students are afforded the guidance and time needed not only to master materials and techniques, but to transform them into media for personal expression.

- The concept *aesthetic learning processes* was introduced in Denmark in the 1990s to emphasize, as Marner and Örtegren do, that we do not simply express our personal experiences; we mediate them by using, for example, a pictorial language. In Sweden, the concept has got various meanings. It is used especially in connection with interdisciplinary projects in aesthetic domains without a tradition as separate school subjects, such as drama, film and ICT.

- Swedish students who want to prepare a doctoral thesis within the field of visual arts education are directed to departments of education, art history, psychology or child studies. However, the theories offered by these disciplines are often too far away from the complex realities in the classroom. To improve teaching, art educator Elliot Eisner claims, the most urgent kind of research is that which focuses on the processes teachers employ in the classroom.

- In evaluating a doctoral school in aesthetic learning, it was recommended that a new school of this kind should use more efforts at developing "aesthetic learning processes" as a field of knowledge. Based on the present review of the literature, I combined two dichotomous attributes into four types of aesthetic learning strategies: learning about, in, with and through visual arts and media. These categories are designed for describing complementary aspects of an aesthetic learning strategy.

- In visual arts research, like in many other fields of outcome research, there tends to be a paradoxal reverse relationship between the quality of the research methods and the reported success of the intervention that is being studied. Based mainly on Swedish experiences, observers like Mats Trondman and Jan Thavenius concluded that the field of aesthetic learning is characterized by a vigorous production of beliefs and hopes, rather than by the advancement of knowledge that is theoretically plausible and empirically well-founded.

- During the previous thirteen years, only six persons or five per cent of the Swedish authors listed in Appendix 1, published more than five titles in visual arts research, including popular accounts of research. Eighty-six per cent of the authors presented no more than one or two titles. Seventy-two per cent of the titles are the work of single authors. Ninety per cent of the listed titles are in Swedish.

- Two recommendations are submitted: (a) the establishment of national doctoral schools for the study of education in the arts; these should be grounded in educational research methods and contribute to the development of domain-specific theories; (b) activating of the Network of Nordic Researchers in Visual Arts Education, preferably as a Special Interest Group associated with the Nordic Network for Subject-Matter Didactics (Sw. *Nätverket för ämnesdidaktik*).

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BETWEEN VISUAL ARTS AND VISUAL CULTURE

Themes in Danish Studies 1995–2008

Helene Illeris

Introduction

Since the beginning of the new millennium the Danish educational system has been undergoing a series of important reforms with consequences for all levels of study from preschool to doctoral programmes. The political goal of these reforms is to make the system more efficient and competitive compared to international standards, both in terms of expenses and in terms of the "production" of a qualified workforce for the globalised labour market. Assessments through national tests and a meticulous description of the aims, goals and content of each school subject have been introduced in a neo-liberal showdown with traditional child-centred and project-oriented Danish educational values.

In this situation the visual arts, conceived as a separate discipline of education and educational research, is experiencing increased marginalisation. In upper secondary school Visual Arts lost its status as a compulsory subject in August 2006, in teacher training the specialisation in Visual Arts Education is under pressure due to a new reform, which has been implemented in 2007, and at the university the M.A. and Ph.D. programmes in Visual Arts Education were closed in 2002. In line with other "small" subjects such as Music, German, French, Biology and Handicrafts, the subject of visual arts has been cut back, while the political interest and goodwill is concentrated on "core subjects" such as Danish, Mathematics, English and Science.

Fortunately, in spite of the political situation, Danish art teachers and researchers have managed to develop quite strong platforms, from which their professional interests can be maintained, a fact which is proved by the long list of publications in this volume. The more than 80 M.A.'s and the five Ph.D.'s that were awarded in Visual Arts Education before the programme was closed down play a key role in the introduction of new and experimental theoretical and practical approaches. In particular the development and

introduction of the transdisciplinary educational approach of *visual culture* seems to encourage continuous and fervid debates among researchers, teacher trainers and teachers in the visual arts.

Visual arts education in the Danish educational system

The general structure of the Danish educational system differs from the other Nordic countries, and from most countries in the world, because the training of school teachers for the compulsory school is separated from universities, and placed in eight "Professional University Colleges" (*Professionshøjskoler*). This construction, which is intimately related to the Danish tradition of a decentralised educational system, forms one of the four separate Danish subsystems of education: the compulsory school system, the upper secondary school system, the system of professional university colleges, and the university system.

Compulsory school in Denmark is constituted by the nine years of the public municipal school (*Folkeskole*). The *Folkeskole* is a comprehensive school in the sense that it includes both primary and lower secondary education in forms 1 to 9. Most Danish children attend compulsory school from the age of six, when they enter the voluntary preschool year, to the age of fifteen. In the *Folkeskole* visual arts is a compulsory subject from forms 1 to 5 and in most schools it reappears as an optional subject in forms 8 and 9. The subject is separated from the handicrafts of needlework and woodwork (*Sløjd*), which are normally taught in form 6. Visually oriented sub-disciplines, such as picture analysis and the understanding of film and media are mostly taught in the subject of Danish, especially in the higher forms.

In Denmark upper secondary education covers three years of study and it is divided into general and vocational programmes. Until the latest reform, visual arts was considered a natural part of the *Bildung* (formation) which general upper secondary educational programmes are expected to provide. From 2006 visual arts has lost much of its status by becoming an optional subject. Furthermore, no Danish upper secondary educational programmes are specialised in visual arts or handicrafts while several general upper secondary schools offer specialisations in music. The lack of compulsory art lessons after form 5 in the *Folkeskole* therefore has the consequence that a considerable number of Danish young people do not receive any specific visual arts education after the age of 11.

While art teachers in upper secondary schools generally hold a university M.A. in art history or art theory, visual arts teachers in the *Folkeskole* hold a practice-oriented "professional B.A." (*professionsbachelor*) in education

from a Professional University College. The four years of training include specialisations in two to three main subjects, with visual arts as a "small" specialisation, which covers about one semester. The B.A. gives access both to work in the compulsory school at all levels and to attend M.A. studies at the university. The teacher trainers in the Professional University Colleges generally hold a university degree in education with a special orientation within a single school subject, e.g. visual arts. Some hold a university degree in another discipline, e.g. art history. Few teacher trainers hold a Ph.D. and, at least until the Professional University Colleges were formed in the beginning of 2008, teacher training institutions have had limited research qualifications or obligations.

In Denmark large parts of educational research are concentrated within one faculty: The Danish School of Education, University of Aarhus (*DPU*), which was established in January 2008. *DPU* offers postgraduate two-year Master of Arts programmes in education (M.A. (Ed)) and Ph.D. programmes. Until the last revision of this article in August 2008, the faculty's programmes of study have been identical to those of its autonomous predecessor, the Danish University of Education, established in 2000 when the former Royal Danish School of Educational Studies (*Danmarks Lærerhøjskole*) and three smaller educational research institutes were closed. While the old School of Educational Studies offered an M.A. programme in visual arts education at the Department for Aesthetic Education and Media Studies, *DPU* operated with a structure based on general approaches to education in six departments: Educational Psychology, Educational Sociology, Philosophy of Education, Educational Anthropology, Curriculum Research and Learning Lab Denmark[7]. Faced with this structure, the three researchers specialised in visual arts education chose to work within the Department of Educational Anthropology. In 2002 a new research unit called Visual Culture in Education was established and a new direction was set towards visual arts education based on the concept of visual culture.

Danish research in visual arts education

In Denmark visual arts education was formally established as an institutionalised field of research in 1976 when Kristian Pedersen was the first to be appointed Associate Professor in "Creative Arts" (*Formning*) at the Royal Danish School of Educational Studies. During the 1980s Pedersen worked together with his colleagues Rolf Köhler, Ingelise Flensborg, Birgitte Holm

[7] By 1 August 2008 these six departments have been restructured into three larger departments: Department of Learning, Department of Didactics and Department of Education. The research unit Visual Culture in Education has chosen to be placed in the Department of Curriculum Research.

Sørensen, Bodil Havskov Jensen and Niels Adelsten to build a comprehensive theory of visual arts education based on a critical-constructive perspective. The aim was to lay a solid foundation for curriculum development and innovation of the school subject that could challenge the child-centred pedagogy, based on Lowenfeld's developmental approach, which dominated Danish teacher training.

In 1991 the critical-constructive approach was consolidated. In the new national curriculum the name of the school subject was changed from *Formning* ("Creative Arts" – literally "formation") to *Billedkunst* (Visual Arts) and the new guidelines largely mirrored Pedersen and his colleagues' conceptions. Furthermore, in 1989 the first M.A. students in art education were enrolled, and in 1986, 1994 and 1995 one licentiate thesis and three Ph.D. theses were defended by researchers affiliated with the department. With a full-time staff of two associate professors and a lecturer, a quite strong and differentiated environment developed around research interests such as curriculum studies, children's pictorial production and cognition in relation to perception and representation. Furthermore, an independent section for media education was established with a staff of two associate professors.

The developments of Danish research in visual arts education of the following 10 years up to today can be characterised both in terms of continuity and in terms of rupture. In terms of continuity, both the critical and the constructivist approaches to research have been maintained and further developed by the new generation of researchers who entered the field in the second part of the nineties. Helene Illeris and Mie Buhl both use critical and constructivist approaches in their meticulous redescriptions of the field of art education in schools and teacher education in their doctoral work. But while the critical theory of the Frankfurter School had been the central approach of most of their colleagues, Illeris and Buhl use epistemological analysis inspired by French poststructuralism and German systems theory, and thereby signal a clear rupture with the remains of modernist and essentialist assumptions in Danish visual arts education. Conceptions of art education as naturally good and based on students' presumed inner needs of personal expression are left behind in favour of approaches based in social constructivist concepts such as "positioning", "strategy" and "choice".

The new millennium has inaugurated a period of massive changes in Danish visual arts research. The closing of the School of Educational Studies in 2000 and Kristian Pedersen's tragic death in 2002 caused a profound crisis for the newly established research field. Following their new research interests in contemporary themes such as multicultural education and visual culture, the remaining researchers in the field, Ingelise Flensborg, Mie Buhl

and Helene Illeris, decided to start from scratch through the controversial establishment of the new research unit Visual Culture in Education at the Department of Educational Anthropology.

This choice changed the primary focus of Danish visual arts research from curriculum studies and children's pictorial production to an educational anthropological approach focused on the concept of culture and the cultural significance of visuality in education. As a consequence, the initial research of the unit was not about the development of the school subject, but rather about how the concept of visual culture can enrich education across traditional divisions based on subjects and levels.

In 2003 and 2004 the unit published two special issues of educational journals dedicated to visual culture, one in Danish directed at teachers, and one in English directed at the Nordic educational research community (Buhl, Flensborg and Illeris 2003, 2004). In addition, an introduction to the research themes of the unit was published in InSEA News, the newsletter of the International Society for Education through Art. In the article the central notions of the research in visual culture were defined in terms of visual phenomena, visual events and visual culture as a strategy of reflection:

> The notion of *visual phenomena* generally includes a broad range of images, objects, and sites such as photographs, advertisements, television broadcasts, graphical user interfaces, paintings, sculptures, landscapes, public and private spaces etc. Even if some artefacts, especially works of fine art, do have a privileged position in Western cultures, we do not think that this should exclude educators from working with all the other forms of imagery that surrounds us in late modern societies. On the contrary, following the critical tradition in Scandinavian art education, we think that the images, objects, and sites from which students gain their most intensive visual experiences in their daily lives should be at the centre of education.
>
> The notion of *visual events* denotes the complex interactions that take place between the viewer and the viewed. Visual events are always geographically, historically, socially, and culturally situated, and they always imply certain specific ways of looking. Working with visual events in educational settings therefore means being aware of questions like "who is looking at what?, when?, how?, and why?", "who has the right to look at whom?", "how does the image/object/site look back at the viewer(s)?", etc.
>
> The notion of *visual culture as a strategy of reflection* explores different ways of studying vision and visuality concerning educational practices as well as research. In educational practices this notion addresses the conditions for choosing a certain way of studying visual phenomena or the concepts they represent, e.g. "how is my concept of a landscape constructed, where does it come from", or "how is the idea of childhood constructed". As

> a strategy of reflection, visual culture can be unfolded by making settings for students' own art production that challenge their preconceptions. It focuses on exposing diversities and thereby unfolds pluralism as a condition of late modern societies. (Illeris, Buhl and Flensborg 2004:10)

Other themes have been explored through individual research projects and collaborations: Ingelise Flensborg has continued her work on space and perception through empirical investigations of schoolyards and digital media (Flensborg 2005, 2006, Flensborg and Witfelt 2004); Mie Buhl has developed projects on the aesthetic potentials of media education (Buhl 2006, Buhl and Hemmingsen 2004), and Helene Illeris has carried out several studies in museum and gallery education (Illeris, 2003; 2004; 2005; 2006). Research in the curriculum of visual arts education in the light of visual culture has also been continued in collaborations between the researchers from the unit and postgraduate teacher trainers (Arvedsen and Illeris 2005, 2006; Buhl, Christensen and Skov 2003; 2004; 2005; 2006). Furthermore, a number of M.A.'s from the former programme (most of them who now work as teacher trainers) have published important books and articles on visual culture and its relations to art education (e.g. Arvedsen 2003, 2005; Brandt, 2003; Henningsen 2003; Christensen and Skov, 2003), curriculum studies (e.g. Hansen, 2002; Andersen, 2005; Rasmussen, 2005) and contemporary art in education (e.g. Arvedsen & Illeris 2000; Seligmann & Mathiesen, 2004).

Research networks

With a very limited number of researchers in the field, Danish visual arts education has established a strong tradition of networking with other national and international researchers and institutions.

From 1996 to 1999 the Nordic Network for Visual Arts Education (see Lindström, 1998; 2000) played a crucial role for international orientations of Danish visual art research. At the seminars organised by the network, Danish researchers and doctoral students had unique possibilities of meeting Nordic colleagues and international guest speakers, and many of the relationships that were established, continue as foundations for new exchanges and collaborations.

After 1999, at the Nordic level, Danish researchers have primarily been engaged in the network Arts, Cultures and Education under the Nordic Educational Research Association (NERA). The network replaced the network Aesthetics and Education in 2002 and Helene Illeris was the coordinator in 2004 and 2005. In addition to the network sessions during the NERA congresses, the Danish research unit organised symposia on visual culture (2003 & 2004) and teacher education (2005).

In recent years the researchers of the unit and their colleagues have decided to get more involved in the international collaborations offered by the International Society of Education through Art (InSEA), where Mie Buhl is the Danish contact person. During the last five years the congresses of this organisation have shown a strong orientation towards visual culture education, which is of special interest for Danish research. In addition, contacts have been made with researchers in Great Britain, Spain, Germany and the United States, in the form of informal exchanges rather than as a formalised network.

At the national level an informal Danish network in visual culture studies was established in 2003 with participants from seven universities and research institutions. This network has been very important for the development of this new research field in Denmark. As a result of the network activities a group of researchers is now publishing an extensive volume on Danish visual culture research, including a section on the construction of knowledge in and through visual culture (Christensen & Illeris, 2008 Forthcoming).

Journals

In Denmark the National Association of Visual Arts Teachers *(Danmarks Billedkunstlærere)* publishes the only existing Danish journal entirely dedicated to visual arts education: *Billedpædagogisk Tidsskrift* [The Journal of Art Education]. The four issues published every year mainly feature three kinds of articles: 1) Examples of experimental practice, mainly from the *Folkeskole* but also from voluntary art education, upper secondary schools, teacher training colleges and art galleries. These articles are usually written by teachers or educators, 2) Research-based articles, mainly written by researchers and teacher trainers, and 3) Articles by invited writers, mostly artists and researchers from other fields such as philosophy or psychology. For example, the Danish psychologist Mogens Hansen, specialised in relationships between art, cognition and education, has published extensively in *Billedpædagogisk Tidsskrift*. Furthermore, the journal publishes news from the association including extensive reports on seminars and conferences and annual reports from the chair.

Other educational journals such as *Unge Pædagoger* [Young Educators] and *Dansk Pædagogisk Tidsskrift* [The Danish Journal of Education] also accept articles on arts education and related issues. For example, the research unit Visual Culture in Education edited a special issue of Unge Pædagoger entirely dedicated to visual culture (Buhl, Flensborg & Illeris, 2003).

Scholarly Danish articles are preferably published in international journals. In the Nordic countries, *Nordisk Pedagogik* [Nordic Educational Research], *Nordisk Museologi* [Nordic Museology] and *Nordisk Psykologi* [Nordic Psy-

chology] publish articles written either in Scandinavian languages or in English, and several Danish articles have been published here (e.g. Buhl, 2004; Flensborg, 2004; Funch, 1996a; 1996b; 2000; Illeris, 1997; 2004; 2006). At the European level, Danish articles have been published in journals such as The International Journal of Education Through Art (Buhl 2005) and The International Journal of Art and Design Education (Illeris 2005).

Ph.D. and Doctorate theses

In Denmark, as in Germany, we have two very different kinds of doctoral degrees: the Ph.D. degree, which is given to candidates who have successfully completed a Ph.D. programme and have demonstrated through a publicly defended thesis a capacity to carry out a scientific project involving independent use of the scientific method of the subject, and the "classical Doctorate degree" which is the highest academic degree, awarded for a thesis which is considered to be a highly original and outstanding contribution to a subject. The classical Doctorate degree is not related to any formalised programme of study and is normally awarded to experienced researchers, who already hold a Ph.D. and are well established in their research careers.

Since 1995 one Doctorate and three Ph.D. degrees have been awarded in visual arts education in Denmark. In 1999 Kristian Pedersen was awarded a Doctorate degree for his dissertation *Bo's pictorial socialisation*, which completed a more than 15-year long longitudinal study of one boy's pictorial production combined with more than 20 years of curriculum studies in art education. Birgitte Holm Sørensen was awarded a Ph.D. for her dissertation *Media education in an educational p*in 1995, and thereby made an important contribution to the development of an independent research field of media education. In 2002 Helene Illeris successfully defended her dissertation *Picture, pedagogy and power*, which studies Danish visual arts education from the "postmodern" viewpoints of the French cultural theorists Pierre Bourdieu and Michel Foucault, and the same year, Mie Buhl was awarded a Ph.D. for her dissertation *Paradoxical visual arts education*, a study of Danish teacher education in the visual arts through the lenses of the systems theory of the German sociologist Niklas Luhmann.

Unfortunately at the moment there are no Ph.D. students in visual arts education or visual culture education enrolled in Danish universities. Nevertheless, *DPU* has, and has had Ph.D. students working with related themes of study, such as aesthetic learning, gender and ICT (Lisbeth Frølunde), the interplay between physical environments and the learning process in public schools (Birgitte Justiniano) and the home as a learning environment, with a special focus on material culture (Sara Hanghøj). In other universities and institutions Ph.D. students are working on theses on themes such

as gallery education (Mette Houlberg, the Danish National Gallery) and the mediation of the visual arts in the network society (Anne Sofie Løssing, University of Aarhus).

Furthermore, Doctorate theses such as Beth Juncker's *About the process. A research narrative on the significance of the aesthetic in children's culture* (2006), Bjarne Sode Funch's *The psychology of art appreciation* (1997), and Birgitte Tufte's *School and media – a construction kit for the pedagogy of moving images* (1995), are significant contributions to the development of certain themes in visual arts education. These dissertations are therefore included in the list, as well as the Ph.D. thesis of Susan Hinnum *The struggle for reality* (2002), which concerns the Danish art scene of the nineties.

M.A. theses

The first of the 82 Danish M.A.'s in visual arts education was awarded in 1997 and the last one in 2005. The theses are generally about 100 pages long and the best of them have made genuine contributions to Danish research in arts education. Scrolling down the titles of the theses, one can conclude that curriculum studies, aesthetic and artistic leaning processes and the possibilities of ICT in art education are the three dominant themes of the theses, followed by drama and body in art education, museum and gallery education, children's pictorial production, learning potentials of contemporary art, picture analysis, multicultural art education and design.

The methodological approaches used in the theses are mostly empirically based, such as action research, participant observation, interviews, and development work, while some students have chosen more theoretical approaches such as comparative literature studies or text analysis. The epistemological approaches vary from phenomenology to critical hermeneutics and discourse analysis.

Seven theses have been awarded for independent and excellent performance: Kirsten Meisner Christensen's thesis on pictures and narrativity (1998), Ingerid Bach Hansen's thesis on the learning potentials of contemporary art (2001), Kirsten Plum Throlle's thesis about a personal web site produced by children (2001), Karsten Arvedsen's thesis on the development of visual arts education towards a focus on visual culture (2002), Hanne Nissen Bøgesvang's thesis about drawing as a bodily rooted experiential medium (2004), Dorte Villadsen's thesis on education in art galleries (2004), and Helle Rasmussen's thesis about aesthetic learning through pictorial production (2004).

Comments on the list of Danish publications

The list of Danish publications includes almost 200 references to texts published between 1995 and 2006 and written by almost 80 different authors from within the field of visual arts education or affiliated areas. The texts represent different genres of literature from classical Doctorate theses, which are the results of almost life-long investigations, to reports and articles written by teachers and educators who conduct research based investigations into actual art educational projects.

The variety of material shows very well how the field has expanded in many different directions. Relatively new areas of research such as visual culture, ICT and new media, sensory experiences, contemporary art practices, gallery education, and children's culture receive much attention in these texts, but also more "traditional" issues such as children's picture production, aesthetic learning processes, curriculum studies etc. continue to be explored from new angles and in the light of new practices.

If one should focus on what is missing from the list, I would point to a curious lack of publications about multicultural art education (a couple of Mie Buhl's texts address this important issue, but they seem to stand quite alone) and to the relatively few texts about design and architecture (in this area Ingelise Flensborg seems to dominate with her profound insights into spatial perception).

Both the selection and the categorisation of the texts enclosed in the list are of course the result of choices that could have been made differently. In addition to texts written as direct contributions to the field of visual arts education, I have chosen to include texts from other areas, which for different reasons have affiliations with the more restricted field. Most of these texts are included because their theme relates to visual arts education, but some texts are also included mainly because they are published in books and journals from within the field or because the author(s) is related to the field.

On the other hand, textbooks directed at students have been excluded together with non-research-based texts, describing, for example, an innovative project or lesson in art education, e.g. many articles in *Billedpædagogisk Tidsskrift*. These exclusions have been made because the aim of the list is to present an account of research-based publications, and not a comprehensive overview of all publications in the field.

More than half of the texts in the list are journal articles, and a majority of these have been published in *Billedpædagogisk Tidsskrift*. The importance of this journal for Danish visual arts education can therefore not be underestimated as the place where the interests of teachers, teacher trainers and researchers are represented side by side.

The future of Danish research in visual arts education?

As mentioned in the introduction and in the section on the latest developments in the field of research, Danish visual arts education research is facing a rather complicated situation because of both the ongoing political reforms of the educational systems and a certain fragmentation of the field caused by the closure of the M.A. and Ph.D. programmes in visual arts education. An outcome of this situation has been that the previously very strong connections between teaching, teacher training and research have been loosened in favour of a new and quite open perspective. Whether this situation should be considered positive or negative is hard to say due to the many unknown factors. As mentioned earlier, the latest university reform has, within one year, reduced the number of Danish universities from 12 to six, and DPU is now continuing its activities under the much bigger University of Aarhus. Alongside with the university reform, the "Centres for Higher Education" (*CVU*), which were established as recently as in 2003, and which included most of the former 18 teacher training colleges, have been replaced by the new and even larger Professional University Colleges.

It is still too early to say what effects these further organisational changes will have for Danish studies in visual arts education, but for sure the situation of continuous political and organisational pressure has increased the difficulties within the field. At the moment it seems probable that the research unit Visual Culture in Education will not be allowed to continue its activities as an independent unit, although a new Assistant Professor, Pia Lundberg has been appointed to the unit in April 2008. Furthermore in the present situation it can be difficult to reach agreement among researchers and teacher trainers as to whether it is more important to develop new and broad perspectives on visual arts education such as visual culture or to fight harder for what we have, e.g. through more "traditional" in-depth studies of the benefits of visual arts education from cultural, sociological and psychological perspectives.

A recent report from the Danish Arts Council (Bamford & Qvortrup, 2006) reviews art education provisions and quality within the Danish *Folkeskole* in Music, Visual Arts and Handicrafts through an examination of five case studies from selected schools and a content analysis of legislative changes, policy and reforms in the area. The main finding of the report is that while the art education provisions vary from "barely adequate" to "good", the evaluation of the quality of arts programmes is insufficient. In spite of these very rough generalisations based on scanty and far from homogenous material, there can be no doubt that the conclusions of the report point in the right direction: the development towards more reflection, evaluations

and research in visual arts education, which has been taking place during the last 10-20 years, must be reinforced if we want to improve Danish visual arts education at all levels.

The list of publications in this volume suggests that Danish visual arts education is a very active field. Among the authors are many very visionary teachers, teacher trainers and researchers who, through both their writings and their experimental approaches to visual arts education try not just to keep the "status quo" of the subject, but to renew both its content and form. Hopefully, the publications of the next 10 years will consolidate this strong tradition and reinforce visual arts and visual culture as educational perspectives in spite of political storms.

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MULTICULTURALISM AND ARTS-BASED RESEARCH

Themes in Finnish studies 1995–2006

Marjo Räsänen

Finnish school system and teacher education

Characteristic of the Finnish educational system is that, similar to all Nordic countries, it is state regulated and free from expenses from pre-school through the university. Finnish children begin their school at the age of seven. However, most of them have spent several years in kindergarten by that time or at least spent a preparatory year in pre-school preceding the actual school start. The new national curriculum for Finnish comprehensive schools (2004) lumps together art, music, handicrafts, and physical education and calls them *Arts and skills*. This curriculum area is allocated a minimum of five hours per week in grades 1–4 (children aged 7–10) and six hours in grades 5–9 (children aged 11–15). There is a forty-five minute lesson of visual arts per week for students in grades 1–6 taught by classroom teachers. In grades 7–9, visual art is taught by art specialists and is a compulsory 38-hour course with additional optional courses in some cases. One mandatory 38-hour class, in both visual art and music, is required for upper secondary students aged 16–19. They also have a possibility for optional courses.

Unlike in the other Nordic countries, all teachers qualified for permanent positions in Finnish schools are required to hold master's degrees. Master's degrees in art education are offered by two universities in Finland. Minors or courses in art studies for classroom teachers are included in class teacher education and offered by eleven departments of teacher education. At the University of Art and Design in Helsinki (UIAH), the five-year programme for art teachers includes studies in art and art education with associated studies in education at the University of Helsinki. The University of Lapland in Rovaniemi has offered a parallel programme for 18 years now. Unfortunately the number of classes given by professional art teachers in comprehensive schools has been alarmingly cut down on during the last ten years. At the same time as classroom teachers get more responsibility for art education

at elementary school, art studies in Finland's eleven teacher education programmes are strongly reduced. Arts are usually taught by generalist classroom teachers whose education only includes approximately 135 hours of studies in visual art (more than half of this being individual readings). New teacher education programmes offer a possibility for a classroom teacher to study an extra year and become a qualified art teacher for grades 1–9 (and for an art teacher to get the degree of a classroom teacher). However, so far only about ten classroom-teacher students a year have been qualified for this double degree.

The reform concerning double degrees is connected to the ongoing process of standardizing European university degrees so that it is possible to continue from bachelor's level to master's level in all subjects taught at different universities. There are good and bad sides to this reform. In teacher education, the change reflects an idea of general transfer in the sense that a teacher is no longer assumed to need special age-dependent pedagogical skills. It also contains the misunderstanding that concepts and strategies of the disciplines underlying different school subjects would be similar or that a student could adopt them in a year. Teachers specialized in one subject are supposed to learn the strategies of all ten subjects that a classroom teacher teaches during a year. One solution to this problem has been offered by integration. The idea of integration is realized in the new Finnish core curriculum (2004) that decrees that in and between each school subject, holistic, integrative learning should take place within seven carefully defined thematic areas. However, interdisciplinarity is not an easy trick but a complex issue even between arts and skills subjects and it has to be studied carefully (Räsänen, 2005; Puurula, 1998).

The number of art classes in schools runs parallel with the changing professional titles of Finnish art educators reflecting paradigm shifts in the field. In 1950, we ceased being "teachers of drawing and handwriting" and became something that roughly translates as "teachers of imaging skills". During the 1970s, art education in the Nordic countries was strongly influenced by the so-called polarizing method developed in Sweden, grounded in semiotics that emphasized visual communication (see Lindström in this publication). This is why Scandinavian art educators understand teaching visual culture to be self-evident. For instance, producing and analyzing photographs and movies has been part of the Finnish art curriculum for thirty years. Also, contextualization through art history and media analysis has been included in the Finnish art curriculum since the 1970s. (See Räsänen, 2005; Pohjakallio 1998.) However, it has been suggested that the current name of the school subject *art* should be changed into *visual culture*. This

has been proposed especially by those of us who were disappointed as the professional title adopted in the 1950s was changed into "art teachers" in 1994 and felt that the emphasis shifted towards "fine arts". Even though most art educators in Finland implement the open, postmodern art concept, many of them are afraid that the title adopted in 1994 puts too much emphasis on the receptive side of art teaching.

Research programmes and networks

The former College of Industrial Arts was awarded university status in 1973. During the last quarter of a century, approximately 30 master's theses each year have been written at the School of Art Education (previously called Department of Art Education) at the University of Art and Design Helsinki. The amount of M.A. theses doubled as the art teacher programme was started in 1990 in the Faculty of Art and Design at the University of Lapland. Most of the postgraduate research reports published in art education in Finland are dissertations written at these two universities training art teachers The structure of the doctoral programme at the UIAH and Lapland is similar, following the model of other Finnish universities. Approximately one year of full-time study of classes in theory and research methods of art education is required. After introductory seminars, doctoral students often continue their work as members of more focused research groups.

While researchers at the University of Art and Design Helsinki or University of Lapland seldom have art theoretical background, the case is different with the research done at the University of Jyväskylä, Department of Art and Culture Studies that has a theoretical programme in arts education (see Sederholm, 1998; Pääjoki, 2004). Similarly to the Swedish system with no doctoral degrees in art education, some postgraduate research with educational emphasis is also done in departments of teacher education (see Karvinen, 2004; Kallio, 2005). A number of master-level theses are submitted in each of them every year, too. The first Finnish dissertation on art education by Inkeri Sava (1981) also was completed at the faculty of education at the University of Helsinki. (See also Saarnivaara, 1993.)

Typical for Finnish postgraduate students is that besides doing research they have a full time job. This usually means that the approximate time to complete doctoral studies is often (against all recommendations) 10 years. Only a few students get research grants; these students usually belong to some research group financed by the Academy of Finland. One example of this kind of state-supported research was the graduate school *Multicultural art education* organized by UIAH 1999–2002. Ten doctoral students from

Finnish art universities got 1–3-year grants for study in this "consortium". An action research project called *Art education in a multicultural context (Taikomo, 1997–2000)* by researchers from art universities and the city of Helsinki, was executed within the graduate school. This educational development work was carried out in the lower grades of a school with a multicultural emphasis (Sava, 2001). Another team of action researchers at the graduate school participated in a project called *Images and identities* (1999–2003). They investigated visual arts education in comprehensive and upper secondary education and in folk high schools, teacher training universities and museums in Finland. The main research question of the group was how educators in these institutions understand the role of art education in their professional identity. The group was also interested in how beginning and experienced teachers of visual arts were adapting to the new role of a cultural worker while simultaneously functioning as teachers, artists, and researchers (Räsänen, 2005).

Because of the young age of the discipline and the need for Ph.D. level art educators at Finnish universities, doctors of arts have been drawn into the everyday university work with very few possibilities for research work. One exception is the research project *Expressive artistic activities and self-understanding of children from immigrant and adverse social background* (Syreeni, 2001–2003), which was a continuation of the research project *Taikomo*. *Syreeni* continued as part of the national multidisciplinary research programme on marginalisation, inequality and ethnic relations. The general aim of the project was to intertwine expressive artistic activities and the phenomena of ethnicity, diversity, social class adversities and being obliged to be an outsider in the culture. The project followed the action research model and took children's life narratives as the starting point for expressive activities (Bardy *et al.*, 2004).

The most recent research project at the University of Art and Design Helsinki funded by the Academy of Finland is called *Artistically based experiences in art education and teaching* (Artbeat, 2007–2009). In this research project, the artistic process is studied as part of an art educational activity, and the role of contemporary artistic features in teaching is investigated. A commonly asked question is if contemporary artistic activities can be useful as interdisciplinary agents for teaching both in art schools and in general education. The composition of the research group is in line with the recommendations of the Academy of Finland, i.e., in addition to six students at UIAH and other Finnish universities, the group has three international students from Estonia, Latvia and Lithuania. The research project is connected to the network *BaltArt* started at the School of Art Education in 2004. The

aim of the network is to link together art institutions and individuals in different cities around the Baltic Sea. Corresponding international cooperation is going on between countries in Northern Europe organised by the University of Lapland. In addition to specified networks, the University of Art and Design in Helsinki has a large population of international students, five of them doing their doctoral studies at the School of Art Education. The school also has invited visiting professors from U.S. universities since 1987. Harlan Hoffa, Arthur Efland, Elizabeth Garber, Patricia Stuhr and Karen Keifer-Boyd have each taught a semester at the UIAH. The graduate school *Multicultural art education* also arranged several seminar series with international teachers like Arthur Bochner and Carolyn Ellis (narrative research methods) and Patti Lather (feminist research methods).

The roots of cooperation between Nordic researchers in art education can be tracked down to the yearly summer courses for art teachers that the Nordic countries have taken turns to organise for 40 years now. Although these courses have a practical emphasis, new research has also been introduced during them. At the official level, research cooperation between the Nordic countries was first realized through the Network of Nordic Researchers in Visual Arts Education during the years 1994–1997. Four "summer schools" for doctoral students were organized with the support of the Nordic Academy for Advanced Study (NorFA). The theme of the first week-long research seminar was called *Art, cognition and curriculum* and it was organized in Bräkne-Hoby, Sweden, in 1994, with Arthur Efland and Judith Smith-Koroscik as guest lecturers. The next workshop for Nordic researchers in visual art education was held in Helsinki, Finland, in 1995. In the summer of 1996 a symposium on *Traditions and methods in visual arts education* took place in Tisvildeleje, Denmark, with Brent Wilson as the keynote speaker. Another research course was held that summer in Ronneby, Sweden, on the theme *Intelligence, creativity and curriculum*, chaired by Howard Gardner. The following summer's symposium *The cultural context: Comparative studies of art education and children's drawings* took place in Vilnius, Lithuania. (See Lindström, 1998; 2000.)

In addition, congresses of the International Society for Education through Art (InSEA) in Stockholm 1988, Helsinki 1992 and the *InSEA on Sea* congress 2003 organized cooperatively by Finland, Sweden and Estonia have been signposts of Nordic research. Presently, the cooperation seems to have slowed down, with some individual researchers working on reports like *Nordic research in visual arts education in museums and galleries* (Illeris, 2004) and this publication. In addition to the InSEA congresses, meeting researchers in the congresses of the Association for Teacher Educators in Europe

(ATEE) and the European Educational Research Association (EERA) have been important as opportunities for the Finns to position themselves in the international research community. The special interest group of aesthetic education in the Nordic Educational Research Association (NERA) has also offered a site for art educators to exchange ideas. Proceedings of these conferences are often important documents of research exchange even though articles in them are not included in the Finnish bibliography (Appendix 3) because of their un-refereed nature. At the national level, researchers in art education have attended the yearly meetings of the Finnish Educational Research Association and in the Symposium of Research in Didactic Studies. Also, research seminars arranged by art universities, especially the annual seminar on research methodology at the University of Lapland have been important for the development of the field (see Tuominen & Kurki, 2001).

Methods of Finnish postgraduate studies

Although studies at the postgraduate level have been formally possible at the University of Art and Design Helsinki as long as for a quarter of a century, the altogether twelve dissertations in art education have been defended during the ten-year period covered by this report. Two doctoral degrees have been earned at the University of Lapland, which started its programme in art education in 1990. Fourteen researchers have defended a "little dissertation" at the UIAH and two in Lapland, thus earning a licentiate's degree, which is an academic degree between the master and doctoral levels (an individual holding a doctorate from an art university is called Doctor of Arts, D.A.). The first postgraduate examination at the University of Art and Design in Helsinki was taken in the Department of Art Education, and it was the licentiate thesis of Ulla Hosia (1988). Four more licentiate theses (Seitamaa-Oravala, 1990; Mantere, 1991; Ovaska-Airasmaa, 1992; Räsänen, 1993) were published before the first dissertation was defended (Räsänen, 1997). It has not been possible to earn a licentiate at the UIAH after 1999, but this degree is still admitted at other universities (five of them are connected to art education and included in the Finnish bibliography). In addition to the doctoral studies completed in art education departments, some related research is done also at the other Finnish universities (ten such items are included in the bibliography, most of them originate in the faculties of education).

The very first years of the doctoral programme in the Department of Art Education at the University of Art and Design in Helsinki were influenced by research done in the former Soviet Union and West Germany. The shift to Anglo-American theories took place at the end of the 1980s. If we look

at the research during this quarter of a century from the perspective of paradigm shifts (Kuhn, 1962), we can see that the knowledge interest in the Finnish research on art education, similar to educational research in general (Habermas, 1971), has turned from prediction to understanding and emancipation. This has meant the rise of interpretative, constructivist and phenomenological hermeneutic paradigms. Methodologically, the research projects in Finland carried out to date have placed emphasis on the last mentioned paradigm. The influence of critical traditions, such as participatory action research, feminism and other postmodern phenomena, can be recognized as well.

If we describe Finnish research in art and education using Kuhnian terminology, we can say that during the 1990s, there has been a battle going on in the research community between the more traditional methods and arts-based research. Some scholars have wanted to see so called artistic research not only as a new methodology but considered it as a new paradigm. According to Patti Lather (1992), we are living in a post-paradigmatic world ruled by deconstructive approaches and different post-phenomena. As Lather suggests, Thomas Kuhn's conception of paradigm shifts should be abandoned and the research world should be seen as a field of constant paradigm wars with no winners. Instead of speaking about a new victorious paradigm, a more fruitful way to look at post-positivist research is to see it as cross-disciplinary fertilization of ideas. Thinking this way, artistic research could be placed on the margins of the paradigm map and we can see that it both borrows from other methods and has an influence on them.

The Finnish debate about artistic research has been going on in parallel with – and very often without noticing – the North-American discussion about arts-based research. Ever since Elliot Eisner's (1991) pioneering writings about connections between art and science, discussion about arts-based methods has become world-wide and the methods have also become accepted in the field of educational research (see Barone & Eisner, 1997; Diamond *et al.*, 1999). The American Educational Research Association (AERA) has housed an Arts-Based Educational Research (ABER) special group for 11 years. There is also a network of researchers in the field located at the University of Toronto by the name of the Centre for Arts-Informed Research (CAIR). As Tom Barone (2006) summarizes, alternate labels of the Eisnerian-style arts-based research suggested are aesthetically-based research, a/r/tography, image-based research, arts-inspired research, practice-based research or arts practice as research.

At the Finnish art universities, arts-emphasized dissertations have been possible for over twenty years now; so far a doctoral work still has to include

a theoretical part. The first doctors to include an artistic part (concert) in their dissertation came from the Sibelius Academy and the first "artistic" research report in visual arts was published ten years ago at the University of Art and Design Helsinki (Eskola, 1997). Since then, almost all dissertations at the School of Art Education at the UIAH have at least commented on artistic research, and arts-based methods using visuals as data and as a form of investigation and reporting are broadly utilized in studies in process. Close to these methods are studies using narrative approaches where the written form of the report often turns into a verbal work of art (Nelimarkka, 2001). In her thesis, Mari Krappala (1999) opens an insight to contemporary art by dissolving barriers between fiction and facts. The form of a research report has also been challenged by presenting results of the research process in an exhibition (Pullinen, 2003) or publishing artistic research data and/or results on cd-roms (Paatela-Nieminen, 2000; Kankkunen, 2004; Ulkuniemi, 2005). Several books about artistic research in general (Kiljunen & Hannula, 2002) and arts-based research in art education have been published. In his book of the philosophy of science, Juha Varto (2000) has used art education as an example of how a new discipline is formed (see also Varto et al., 2003).

Themes of Finnish postgraduate studies

Visual culture can be seen as kind of a meta-concept for all kinds of images and visual material dealt with in art education as suggested by the promoters of visual culture education (VCAE). In his draft of a knowledge base of research in visual arts education (Figure 2 in this publication), Lars Lindström uses the concepts *visual culture* and *visual communication* as counter-poles corresponding to **responding to and producing art.** Seen from the point of view of Finnish traditions of art teaching, *skills and procedures in making art* is also a central research category. In teaching, this includes emphasis on productive activities and views of art practice as research (Sullivan, 2005) and is thus related to artistic research methods. One example of artists as researchers is the case of Lea and Pekka Kantonen (1999). The book about their artistic and art educational projects is a polyphonic narration of their journeys to three cultures. This category also contains the research of artistic learning processes investigated in dissertations about artists' works. In her study, Päivi Granö (2000) explores three artists' childhood images. Based on her interviews, Granö collected an exhibition of the artists' works. Interviewing has also been used in two licentiate theses about contemporary Finnish artists. Liisa Piironen (1998) looks at the connections between art and play and Tarja Trygg (1999) is in search of the fascination of a photograph.

Mari Krappala's (1999) study is about the artistic process of a male photographer seen from the feminist perspective. Researchers have also analyzed their own creative processes as artists. Jouko Pullinen (2003) has carried out a visual dialogue with Albrecht Dürer by circulating his works in his own production. Riitta Nelimarkka (2001) transformed her artworks into a philosophic and fictional text.

Visual culture was the main "paradigm" of Finnish art education during the 1970s. Notwithstanding this – or maybe because of it – only a few researchers have been interested in the area before the new "boom" of visual culture in the 2000s. The first academic study of the theme is Pekka Manninen's (1995) dissertation on the different meanings of cartoons as a hobby and a tool of resistance. Another work that belongs under the related titles *picture analysis* and *visual literacy* is Seija Ulkuniemi's study (2005) of family photography. Martina Paatela-Nieminen (2000) approaches child culture intertextually from the point of view of book illustrations. In her research report published in the form of a cd-rom, she focuses on cultural differences of the illustrations in Alice in Wonderland. Beyond this, *child & youth study* do not have many representatives in Finland. Kira Outinen (1995) is the only one who has studied children's drawings. There was no research on young children's art education after Mirja Ovaska-Airasmaa's (1992) and Sinikka Kuosmanen's (1994) licentiate theses until Sinikka Rusanen's (2007) dissertation about early childhood art education and student kindergarten teachers' professional identities.

In Finnish art education, **multiculturalism** (and identity issues in a broader sense) can be distinguished as its own research category. Cultural studies have been the contextual reference of several studies done in Finland during the last ten years. Many studies have their roots in the postmodern concept of culture and the methods developed in cultural studies have been broadly applied. As part of multiculturalism, Tarja Kankkunen (2004) looks at the "gender play" in art education through the lens of feminism. Her research report is a cd-rom where theoretical groundings wind up with rich visual school-ethnographic material. Lea Kantonen (2005) is an artist whose dissertation about art workshops for youngsters in four different cultures is a mixture of social and multicultural issues.

Multicultural issues have been looked at both as intercultural practices and textual discourses. **Discourse analysis** has also been used to see the way art teachers ground their work. Kati Rantala's (2001) perspective to the field comes from sociology. She relates written documents of the field to the ways students in art schools for children and youth (a wide-spread after-school system) talk about art. In her licentiate thesis, Tarja Pääjoki (1998) used

discourse analysis to study different conceptions of art education, especially the DBAE-movement. In her dissertation (2004), she focuses on how multiculturalism is approached in different fields of arts education. Riitta Apuli-Suuronen (1999) uses discourse analytical tools when comparing written documents of Finnish and Swedish upper secondary school art curricula in her research, which is the only study in Finland related to the category of *arts education policy*. Discourse analysis is also used in Pirkko Pohjakallio's (2005) dissertation of the changing justifications for art education between 1945 and 1990. Her study is based on biographical interviews and it is a part of a larger research project on the *history of Finnish art education*. Another work related to this field is Kerttu Mäkelä's (2002) licentiate thesis about the Finnish folk-school teacher training seminars in the years 1899–1945.

Art appreciation is an example of an area where different research categories overlap. Because this concept has its connections to the field of aesthetics and museum education, *art understanding* is a more proper word to describe the first dissertation study of the Department of Art Education at the UIAH. In her thesis, Marjo Räsänen (1997) builds bridges between different approaches to art education and develops a constructivist-experiential framework for *picture analysis* as a tool for identity construction. Her main idea is to find connections between the cultures in and beyond the artwork by contextualizing its viewer and maker. Räsänen's description of aesthetic development has connections to *child study* and her discussion about visual conceptualization refers to *theories of learning and meaning-making*. Similarly to Räsänen, Juha Merta (2006) emphasizes the role of productive activities as a tool for understanding art and self while portraying elementary teacher students. Parallel to the analysis of students' art interpretation following Räsänen's "model" of picture analysis, Merta describes his own *processes of art making*. Picture analysis has obvious connections to art criticism and often also to discourse analysis.

A more direct connection to art appreciation in its aesthetic meaning is seen in Pirjo Viitanen's (1998) research about the art preferences of elementary school students. Art appreciation is also the goal of Anna-Maija Issakainen's (2004) study of *museum education*, where she discusses information networks as a channel of mediating art and describes cooperation between one school and a museum. Another project aimed at connecting schools and museums is described in the licentiate thesis of Marja-Leena Bilund and Sirpa Svahn-Kumpulainen (2005). A historical view to art museum education can be found in Tapio Suominen's (1998) licentiate thesis about Alfred Lichtwark.

An important issue related to Finnish research in art education (as well as educational research in general) is the relationship between research and

practice. Dissertations connected to the **school practices** are the sites where research categories emphasizing *visual arts* or *education* meet. Both action research and methods related to it have been used in Finland, with researchers also working as teachers. Action research has been connected to critical pedagogy, and "artistic action research" has been discussed (see Räsänen, 2005). More ethnographically orientated methods have been used in the studies of Kankkunen (2004) and Kantonen (2005). Both Räsänen's (1997) and Viitanen's (1998) dissertations about art interpretation have strong connections to school practices. So does Heidi Karvinen's (2004) study about arts and interdisciplinarity at elementary level that is also an example of *education through art*. In her licentiate thesis, Anna-Christina Forsman (1997) searches practical tools for classroom teachers to promote visual thinking through instructional discussions. *Educational assessment* is approached in two licentiate theses. Inari Grönholm (1999) describes one portfolio process and Martti Raevaara (1999) interviews students and teachers participating in group critiques in fine art classes at the UIAH.

Contemporary art theories and issues of **philosophy of art education** have been vividly discussed among Finnish art scholars during the period of this report (see Varto, 1996; 2003). However, philosophy is the theoretical background only in Minna Kallio's thesis (2005) on the significance of the image in educational context. In her licentiate thesis, Raija Miettinen (1998) discusses aesthetic education and the meaning of art in personal development. Sirkka Laitinen (2003) puts the issue into school practice by studying the possibilities of visual art education in backing up the youth's aesthetical and ethical thinking. *Theories of learning and meaning-making* in Finnish research in art education very much touch upon the issues of postmodern *art theory*. Empowering environmental art is the framework of Kaija Hannula's (2002) licentiate thesis. Seija Karppinen (2005) makes conceptual analysis of basic crafts education by asking what art makes of crafts. Helena Sederholm (1998) studies the ways to approach experiential and social modes of contemporary art. Her work has connections to integration and *multimodal teaching and learning* in arts education.

Looking towards the future

Seeing Finnish studies in art education (both at master's and doctoral levels) in relation to Lars Lindström's knowledge base of visual arts education, it is easy to fill most of its categories. Some concepts used by Liora Bresler (2007) in her handbook of research in arts education serve as useful subtitles when looking at the Finnish research in progress (see also Eisner & Day,

2004). For example, *informal art education* is an area that becomes visible. At the School of Art Education at the UIAH, *social issues* are approached in ongoing studies about art's role in social and health care, art education with old people, with bed patients and with children suffering from dysphasia. Painting as a matter of inquiry is studied through a dialogue between a researcher and a person with autism. Perhaps *technology*, as an important contemporary aspect of skills and procedures in making art, might deserve its own subtitle, too. The calls for virtual learning environments in art education are discussed in three Finnish studies in progress. There is also an ongoing study focused on process learning in www-based media education. One doctoral student approaches the switchover from analogical to digital photography through a globally shared process of making "solargraphs" with lensless cameras.

A category that is necessary for Finnish research in art education is **environmental education**. It has been a central part of our curriculum since the 1970s. Environmental education (including nature and environmental art as well as design of everyday objects and architecture) is an interdisciplinary but still independent area connected to contemporary theories of art and culture (see Mantere, 1995). There is a strong emphasis on environmental and community-based art education at the University of Lapland. Both Mirja Hiltunen's (1999) licentiate thesis and Anne Keskitalo's (2006) dissertation have their focus on environment and contemporary art. In her doctoral study, Keskitalo (2006) transforms the experience of travelling to her own work of art and relates it to school practices. Of the thirteen dissertations in progress, three have their roots in the general emphasis on environment and community in the department. Another stream in Rovaniemi is characterized by visual culture. Seija Ulkuniemi's licentiate thesis (1988) and dissertation (2005) are about the genre of family photographs. In addition to the theoretical part, the dissertation includes interviews in the exhibitions of the researcher's photos. Four dissertations in progress at the University of Lapland belong to the category of visual culture, three studies deal with artistic processes and one with art teachers' biographies. One researcher looks at art schools for children and youth from the boys' perspective. Finally, postmodern discourse is examined through texts dealing with education of art. (See www.ulapland.fi)

The category of environmental education cannot be separated from the context of **contemporary art**, which seems to be the starting point of the majority of studies in progress at the School of Art Education at the UIAH. Three foreign doctoral students at the University of Art and Design Helsinki have environmental education as their research area. One student investigates playful and performative aesthetic elements in the en-

vironment and another one looks at the epistemological foundations of art-based environmental education through ethnographically informed inquiry. Places in contemporary Estonian, Latvian and Lithuanian art are studied by one student. Environment and contemporary art are connected also in a study about the environmental art of contemporary outsider artists. Art theoretical emphasis can be recognized in topics such as situating meanings of portraits, painting as a reflection of a worldview or an artist's ideals. The roles of a viewer in contemporary art exhibitions and family workshops are studied. One student wants to develop postmodern art in East Africa through the use of material culture. Postmodern breaking of boundaries continues in studies about aesthetic preferences in *design education* and about the identities of craft teacher students. Bridges between arts and crafts are discussed in a study about artefacts as tools of being in the world. Also, curricula for design education and international cooperation of vocational craft education are studied.

Multicultural issues continue to be the area of several studies in progress. A student from Turkey is asking how architectural planning of Helsinki takes the cultural diversity of people's everyday life and needs into account. The meaning of pre-defined form as a tool for skill and character development in studying traditional Japanese arts is studied from a Finnish perspective. In her case study, another Finnish woman studies the frontiers of her identities and differently signifying aesthetic processes in Africa and Finland. One research project in progress is entitled "The significant other: postcolonial transgression". Gender issues are focused on in a study about art education and boys. The taboos of sexual divergences in art education are approached in a comparative study of the themes of young people's visual expression in Finland and Estonia. A doctoral student looks at masculinity in painting while another one focuses on femininity in women's three-dimensional works.

School practices seem to have a minor role in the Finnish research in art education in progress. Strategies for integration are approached through musical means in upper secondary school art education and dialogical forms of interaction in art learning in a folk high school are studied. The subject of one doctoral study is portfolio assessment at the comprehensive level. Obvious and explicit connections to school practices are evident in a historical study about the elementary school trainee teachers' art education in the years 1900–1940, and in a thesis about an artist/teacher Aleksanteri Ahola-Valo. Autobiographical narratives and life history interviews are used in a study about Finnish art teachers' professional identity. Another study is focusing on the art teachers' conceptions of art.

In this article, I have loosely applied Lindström's categorization of the knowledge base of research in visual arts education. From the Finnish point of view, the first methodological refinement needed in Lindström's rough categorization of research approaches (see Figure 2 above) is the subtitle **arts-based research**. This is very clear especially when we look at the studies in progress at the University of Art and Design Helsinki (see www.uiah.fi). At least six dissertations in progress belong to the subcategory *artists as researchers of their own work*. Also, there are some art educational projects in progress that are executed by artists as researchers. In these studies like in other artists' projects, research results are introduced in art exhibitions. This has been the case for example in the baking performances realized with children in South Africa and Finland. Children's artwork also becomes part of the teacher/researcher's art production in a study where students' visual interpretations of Brueghel's paintings are used as a basis for the artist's own artwork.

Comments on the Finnish bibliography

It is possible to characterize the research done at the School of Art Education at the University of Art and Design Helsinki as artistic research defined by identity issues, seen from a multicultural perspective in its broad meaning. From the point of view of education, research in art education has very much followed the constructivist mainstream of Finnish educational research with some ideas of critical pedagogy. At the University of Lapland, several environmental and community-based art education projects have been conducted together with people living in the actual site of the project and art education students, schools and other institutions. These projects carried out in the northern socio-cultural environment have usually been documented and some feedback is collected, but the "results" of these researches-in-action have not always been consistently reported and the arts-based methods used in them are seldom explicated. Because of the artistic nature of the projects, they have not been documented in a manner that meets the requirements of a research report. This is one of the problematic issues of artistic inquiry and arts-informed research: because their results do not always meet the rhetoric of the mainstream research community they often remain unnoticed.

Some earlier research in the field deals with the same problematic issues. For instance, some of the pioneers of Finnish research in art education are not included in the lists of research reports because their writings do not belong to the genre of academic writing. However, for example Antero

Salminen's (2005) texts about perception and artistic development and Maria Laukka's (2003) research of child culture, especially of illustrations in children's books, have been important for the Finnish research in art education. The experimental work done in art schools for children and youth has also been influential. This has been going on since the end of the 1980s, when the system was established (see Hassi *et al.*, 1998). Very few projects of these schools and those executed in cultural centres for children have been documented (see Granö *et al.*, 2006). It is sometimes difficult to see the boundary between investigative journalism, art criticism, essayist writing and arts-based research. I hope that the classification of Finnish research bibliography does justice to various forms and levels of research reporting, also beyond the established, authorized system.

A number of research articles are published in *Finnish professional journals*. The Association of Art Teachers is the oldest professional association in Finland and it has been publishing the journal *Stylus* for a hundred years now. Some of the articles are written in Swedish, the second official language of Finland. During its history, the articles in the journal have included discussions about the foundations and place of art education in our country. The majority of articles in the *Stylus* discuss the field using practical examples. Projects executed in museums and other cultural institutions are introduced too. The journal also includes interviews, book reviews and reports from international congresses. Only recently have more research-based articles been published; research done in art education departments in Helsinki and Rovaniemi has been introduced in special editions by the universities. Some earlier research articles in art education have been published in the Journal of Educational Research Association *Kasvatus* and in the Journal of Youth Research *Nuorisotutkimus*.

Due to their practical nature, only a few articles in the presently biannual *Stylus* have been included in the Finnish bibliography. Several research articles on the list are from the research journal *Synnyt/Origins* published four times a year on the Internet by the School of Art Education at the UIAH (http://arted.uiah.fi/synnyt/indexeng.html). The principal writers and target group of *Origins* are doctoral students in art education, but the aim of the journal is to act as a bridge between academic research and art educational practices. However, the area of discussion in the journal has broadened from visual arts to other art forms like theatre and literature, often having an art theoretical and philosophical emphasis. Doctoral research in progress is introduced in the *Origins* (some of it written in English), which also makes it a meeting point of Finnish and foreign doctoral students, especially those connected to the *BaltArt* network.

The selection and categorization of articles and reports in the Finnish list of research in art education are of course my personal choices, although I have tried to be objective in the sense that an invitation to send information about their studies was sent to all Finnish art educators working at university level. One of the choices I made was to exclude from my list all research related to *theory and history of art, media and design* done outside art universities. Research in media education is included only if it relates directly to the categories of picture analysis and visual culture.

My position as a writer of this article is that of an art teacher and researcher. The practice of art making forms the background of my professional identity. After teaching art at secondary and upper secondary levels I have been working 17 years as a lecturer and researcher at the School of Art Education at the UIAH. The last six years at the University of Turku have turned my attention to the student classroom teachers' art education, even though my emphasis still is on the substance of visual arts. In a sense this article is a memo or a narrative of a person who has belonged to the Finnish community of research in art education as long as it has existed and who is curious to see what the future will bring.

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MULTIFACETED APPROACH TO VISUAL ARTS EDUCATION

Themes in Icelandic Studies 1995–2007

Rósa Kristín Júlíusdóttir

Introduction

Art education has changed in recent years in Iceland, especially with the new national curriculum that came into use in 1999. Visual art at the primary school level is defined with other art subjects i.e. music, drama and dance under one heading *Art disciplines*, and at the upper secondary school level design has been made a special discipline. The main emphasis in this curriculum is in the spirit of discipline-based art education although according to Helgadóttir (2000) not identical to Discipline Based Art Education (DBAE) as described in Dobbs' guide to DBAE (1998). By this she is referring to different representation of the four foundational disciplines of art rather than differences in the basic idea (ideology). Instead of placing emphasis on the four foundational disciplines of art; art-making, art criticism, art history, and aesthetics the emphasis is put on the learning processes of the art disciplines. Visual arts is a compulsory discipline in grades 1 through 8 and elective (choice) in grades 9 and 10. There are four 40 minute lessons each week divided between visual arts and music through the first 8 grades. To begin study in a fine arts programme in upper secondary school a student must have achieved a specific reference grade in Icelandic and mathematics and have studied art in compulsory school or in a special art school.

Shifts in focus have been suggested in art education curricula based on the fact that in an information society students have access to a myriad of pieces of knowledge and schools should offer students ways to put the pieces together in a meaningful whole. This includes more balance between creation, interpretation and expression on the one hand and perception, analysis (problem solving) and evaluation on the other (National Curriculum, 1999). It is difficult to say how much debate on the subject there has been. It has taken place to some extent among elementary school art

teachers and teachers of art education. The role of research however is still at a minimum and it may be argued that it needs to be emphasized more decisively (Júlíusdóttir, 2003).

Visual arts education and the Icelandic educational system

The National Curriculum Guides for Compulsory and Upper Secondary School from 1999 was said to have marked a new chapter in the history of education in Iceland. Curriculum development work was carried out concurrently for pre-school, compulsory school and upper secondary school. Compulsory school level covers a period of ten years and The National Curriculum Guide describes the main emphasis in education of children and youth of compulsory school age (6–16). Most Icelandic children attend pre-school for some years before starting compulsory school. Pre-school or *leikskóli* which means play-school prepares children for formal schooling through play and other organized educational activities including much emphasis on art and music.

It is stated in The National Curriculum Guide (1999) that general education must offer opportunities for artistic instruction. Studies in the visual arts and music lay the foundation for creative expression and the ability to enjoy the arts and culture. Most students begin their upper secondary school immediately after finishing compulsory school. Students have a variety of options but to be admitted to a specific programme they must fulfil the requirement for preparatory study. In grade 9 and 10 students have the option of choosing electives (up to one-third of their instructional hours) as direct preparations for artistic study, or other study paths they intend to follow, or to widen their educational scope and experience before the specialization of upper secondary school takes over.

Upper secondary school education in Iceland covers 2, 3 or 4 years of study. It can roughly be divided into vocational and general education that interestingly is called book learning or theoretical studies. To begin study in a visual arts programme, the student must have a specific reference grade in Icelandic and mathematics, and have studied visual arts in compulsory school or in a special school with satisfactory results in the view of the accepting school, or demonstrated in another manner that this study is suitable for her/him (The National Curriculum Guide for Compulsory School 2004, 13). Art learning is a three year programme and its objective is to prepare students for further study in the arts at a university level or in other related special schools. In order to be able to pursue other university studies

the art student must add another year of "book learning". There are four art learning programmes: visual art, design, dance and music. Design has three defined areas, multi-media design, general design and textile design. All students in upper secondary schools in Iceland have the choice of diverse art courses as electives (up to 24 units – i.e. 17 % of the units required for matriculation exams).

A review of the National Curriculum Guide for Compulsory School 1999 has been performed since 2005 and a new curriculum guide took effect on August 1st 2007. The most noticeable change regarding the arts seems to be the change of the word/concept *visual art* (myndlist) back to *image education/imaging skills* (myndmennt), the name first used in the curriculum guide from 1977, at which time it replaced the word drawing. In 1999 the word *myndlist* replaced it, but this time we are back to *myndmennt* [image education]! These words might describe change in emphasis. Myndmennt puts emphasis on competence in visual literacy while myndlist refers to the discipline visual art with its whole spectrum i.e. creation, historical context, aesthetic and evaluation (Ásthildur Björg Jónsdóttir, 2003). However the rationale for the change in the curriculum is said to be purely to keep the conformity with the other art subjects' names: tónmennt/music, textílmennt/textile, myndmennt/visual art. So far there has been no open discussion about this among the teachers.

As in the curriculum guide from 1999, the art spectrum here (2007) includes five art disciplines: visual art, textile art, music, dance and drama. In compulsory school the first three are independent mandatory subjects during the first eight school years but elective in grades 9 and 10. Dance and drama are integrated with other subjects or organized as short courses and electives. The curriculum guide suggests minimum hours allotted to the arts (2x40 minutes per week in visual art) but individual schools have the freedom to organize their teaching in a different manner. Individual school curricula must show implementation of their teaching in the arts.

The changes in the newly reviewed National Curriculum Guide are likely to effect art education in compulsory schools in Iceland in some ways (and possibly already have done so). There are no predetermined classroom hours and no criterion schedule. Teaching arrangements are the responsibility of individual schools including teaching the art subjects in a so-called carousel manner[8] even though that might result in fewer lessons per pupil per year!

[8] By carousel manner it is meant that each art subject might be taught every day for two or more consecutive weeks to be followed by the same for the next art subject and so on, instead of the 2x40 minutes per week throughout the school year. This is pretty much in the hands of the head master of the school and often results in fewer hours for art than the allotted minimum.

Teacher training and art teacher education

There are various ways to receive teacher training in Iceland. The Iceland University of Education was founded in 1908 as the Teachers' College of Iceland and has now operated at the university level for 30 years. It offers undergraduate studies in which students can earn a B.A., B.S., or B.Ed. degree (180 ECTS), Diploma (90 ECTS) and post-degree, Teacher Certification programme. At the graduate level students can earn a Diploma in Education (30-60 ECTS), M.Ed. degree (120 ECTS), and since 2001 a doctoral programme (180 ECTS). The same education as mentioned above, except for the doctoral programme, is available at the Faculty of Education at the University of Akureyri.

When the Iceland Academy of Arts was founded in 1999, the oldest institution of art in this country The Art and Craft College of Iceland was merged with it and became the department of art and design of the Academy. The College of Art and Craft was founded in 1939 as the School of Craft and later became the College of Art and Craft. The school had an important role as a school of visual art, craft and design as well as an institute of teaching. The man whose influence on art and craft education was to be enduring was the founder of the College of Crafts Lúðvíg Guðmundsson. Together with Kurt Zier, whom he recruited as head teacher of this new school, they had enormous influence on the development of art and craft education in Iceland (Helgadóttir, 1997:28). A department of art was added to the school in 1942 which trained those who wanted to be artists and art teachers side by side (p. 29). This might be seen as an attempt to combine content knowledge and general pedagogical knowledge comparable to Lee Shulman's definition of pedagogical content knowledge (see the first chapter in this publication). The question is which one of our different ways to educate art teachers/educators is most likely to achieve the right balance in the knowledge base of art education.

Specially educated art teachers teach visual art for the most parts both in compulsory school and upper secondary school. Although recently it has become more prevalent that classroom teachers teach visual art in the lower grades in primary school (1–4). Art teachers in upper secondary school generally hold a degree in visual art or design, often an MFA degree as well as post-degree teacher certification. Visual art teachers at the compulsory school level on the other hand more often hold an ordinary teachers' degree with 30 elective credits (60ECTS) in art.

The older and more experienced art teachers of today received their education at The Art and Craft College of Iceland. The school educated "drawing teachers" in Iceland until the year 1990. The Iceland Academy of the

Arts now educates art specialists and at the Iceland University of Education students can choose art as an additional specialty. The preparation of these groups for their occupation is quite different. Teachers from the latter receive their education as classroom teachers with visual art as a specialty. Those who receive their education at the Iceland Academy of Arts receive a special education in art pedagogy and didactics and must have a prior degree from an art institution or art university. Whereas at the Iceland University of Education students are not required to have any prior art knowledge except from compulsory school.

The art teacher education programmes in Iceland basically build upon two different traditions. The arts based teacher education that has it roots at the Art and Craft College of Iceland and the general teacher education based at the Teachers' College of Iceland with some specialization in visual art. As Guðrún Helgadóttir and others pointed out in 1982 the challenge of these schools should have been to combine their resources (1982: 94). In light of Shulman's concept *pedagogical content knowledge* that refers to the synthesis (fusion) of content knowledge in the discipline and pedagogical knowledge and skills (see Lindström m's first chapter above), it would have been the ideal choice. The closest we can come to this today is the education of art teachers at the Iceland Academy of the Arts in Reykjavík. After receiving a degree in visual arts and/or design the students can add one or two years (60 ECTS) of education (art pedagogy and didactics) and receive a postgraduate degree teacher certificate.

It must be noted that at the M.Ed. level there are new specialty programmes in the making at both teachers' universities. At The Iceland University of Education: Art, culture and museum education is a new specialty programme in education studies that includes theoretical studies in visual art. Several artists – art teachers have commenced their master's studies at the faculty of education at the University of Akureyri where they can direct their specialty towards art education. Hopefully, more academic research in art education will follow.

Postgraduate studies in visual arts education in Iceland

The first Icelander (and only one so far) to be awarded her doctorate degree in art and craft education is Guðrún Helgadóttir. In 1997 she received a doctoral degree for her dissertation *Icelandic craft teachers' curriculum identity as reflected in life histories* from the University of British Columbia. Helgadóttir has played a key role in the field of art and craft education in Iceland, including research in the field. She was chairman of the review

committee for The National Curriculum Guides in 1999. Helgadóttir was also an advocate for DBAE in Iceland and among those preparing a conference on art education and school development in 1998 with Elliot Eisner as key note speaker. She was assistant principal 1996–1997 and then principal of The Art and Craft College of Iceland 1998–1999, when the college merged with The School of Music and The School of Drama to form the Iceland Academy of the Arts. When it comes to teacher training in the visual arts, Helgadóttir has been primus motor in developing the post-baccalaureate diploma for teachers in arts education. This programme was situated at The Art and Craft College (later The Iceland Academy of Arts) from 1995 until 2003, where she led the curriculum development besides teaching many of the courses. Helgadóttir has published research articles in journals abroad and here in Iceland, written chapters in edited books as well as giving a multitude of lectures on art and craft education at various levels in the field of education. The characteristic of Helgadóttir's research lies in creating a composite view of identity through ethnographic and historical methods, especially oral history (Guðrún Helgadóttir, 2001a; 2001b). Her research also includes curriculum study, for instance in her doctoral thesis (Guðrún Helgadóttir, 1997a; 1997b; 1995). Gender issues are a focus in her studies as is feminism and other postmodern phenomena (Guðrún Helgadóttir, 1991; 1993; 1994; 2001c). She has published articles on assessment and evaluation, as well as instructional methods (2003a & b). Helgadóttir has over the past decade turned her attention to informal education and cultural studies, particularly cultural heritage in the contemporary context of tourism (2005; 2006a; b; c, and d).

Master's theses since 1986

Two Icelanders received their M.Ed., with an emphasis on art education, before the turn of the century. Kristín Hildur Ólafsdóttir received her M.Ed. degree from the University of Missouri – Columbia in 1986 in Curriculum and Instruction in Art Education. In 1989 Guðrún Helgadóttir completed her master's education from the University of British Columbia. She studied the attitudes of Icelandic art and craft teachers toward curriculum and practice in their subject area (Guðrún Helgadóttir, 1989). The first Icelandic master's degree in visual arts education was awarded in 2000 from the Iceland University of Education. Before that a few artists and art teachers did receive their master's education at various universities in the United States, Canada and Sweden. In the new millennium there has been a promising increase of visual arts teachers who have been awarded their master's degrees,

and several more will receive their degrees before the end of 2007. At the University of Akureyri, the faculty of education, five visual arts teachers and one textile teacher are enrolled in master's education and at The Iceland University of Education there is another handful.

The Icelandic master's theses are generally elaborate and make up the core of Icelandic research in visual arts education. Like in Norway the M.A.–M. Ed. candidates in Iceland need to give an oral defence of their theses. Looking at the titles of the theses, the selection of themes seem rather broad, although a certain trend towards curriculum studies is noticeable as well as the use of Information and Communication Technologies (ICT) in art education. The status of art teaching in Icelandic compulsory schooling at the turn of the millennium is the undertaking in Jóhanna Ingimarsdóttir's (2000) research. She investigated which aspects teachers emphasized with respect to curricula as well as the development of the Icelandic curriculum until the present day. In 2001 Guðrún Hannele Henttinen defended her theses *Textílmennt með augum textílkennarans* in which she studies the work of textile teachers from their experiences and their point of view. Rósa Kristín Júlíusdóttir used phenomenological and interpretive qualitative methods to examine students' perceptions of the role of art and art making in their every day lives. In her study (2003) she focused on the meanings young people attach to this role and how narrative identity is constructed by students' tales of their art works. Ásthildur Björg Jónsdóttir (2003) combined making an interactive web site for children *Listavefur krakka* and a theoretical written part (thesis). The web site is in concordance with the objectives in The National Curriculum Guide (1999), i.e. with an emphasis on communicating art history, aesthetics and art criticism. Information about Icelandic artists and their work is also available on the web site. This spring Aðalbjörg Ólafsdóttir (2007) defended her theses where ICT in art education is the focus. Aðalbjörg studied how art educators use ICT in light of government policy formulation as it is presented in the National Curriculum Guide. Two master's degrees in museum education have already been defended in 2007. In her theses Svala Jónsdóttir reveals an insight into art viewing with children: *To look and see*. She discusses historical and cultural influences on the interaction as well as different theories. Together with the thesis, Svala presents a multimedia interactive cd-rom, an exciting learning environment which offers children active participation and opportunities for interpretation and creation. Alma Dís Kristinsdóttir discusses museum education and families in her theses *Learning moments: Museum education and families*. It is an extensive field research of 25 museum visits in two rounds, from August 2005 to June 2006. In the latter round the participants were given a

prototype of the so-called MuseumBelt©, especially made for this study. The MuseumBelt© includes selected learning tools such as a 16 card deck MuseumCards© designed by the researcher as one of the study's learning tools.

Studies at the postgraduate level in visual arts education have been formally possible at the Iceland University of Education, the Iceland University and the University of Akureyri for several years now. During the years this report is supposed to cover, seven M.Ed. theses have been defended, including three in the spring of 2007. None of these universities, however, has a faculty of visual arts and the students have been enrolled in the faculty of education. As has been stated before, the Iceland Academy of the Arts has a Department of Art Education. The studies are not at the postgraduate level yet but lead to a post-baccalaureate diploma for teachers in art education.

At the Iceland University of Education teachers of art education are practicing artists as well as teachers (lecturers and docents, assistant and associate professors). Their research has been arts-based practice and like other artists' projects the results and the research processes are introduced in art exhibitions and without a written theoretical part. Neither have they been documented in a manner that meets the requirements of a research report or writing that can be classified as academic writing. Although the trend is towards the recognition of arts-based research in the Eisnerian-style (as Räsänen points out in her national report, above), this has resulted in very little written research in art education in Iceland by the staff at the universities. It will be a challenge to combine the visual (art making) and the written reflection. As an artist, a researcher and a teacher, I would like to witness the birth of a community of research in art education where visual and text-based research presentations support each other side by side but not necessarily always together. As has been mentioned, and as this chapter indicates, research in visual arts education in Iceland needs augmentation in every aspect and especially postgraduate studies.

Icelandic research in visual arts education – trends and themes

There is no special research unit (establishment) for visual arts education in Iceland. Most of the research in art education has been conducted in the three universities that have departments of education and pedagogy: The Iceland University of Education, The University of Akureyri and The University of Iceland. This is reflected to a certain extent in the approaches taken by the researchers. More often these have their roots in the concepts to the right-hand side of Lars Lindström's diagram (Figure 2, above). Yet, the small but growing field of research in visual arts education in Iceland

appears to touch down widely in the knowledge base of visual arts education which Lindström displays.

It may be difficult to define the trends and themes (threads) in the small but important tapestry that has been woven with Icelandic research in visual arts education during the last ten years. Most of the studies connect in one way or another to *curriculum study* in art education. Some are *technology*-related while others use *narrative* approaches. It is clear that in more studies the focus is on how art education is conducted rather than on how students experience it, i.e. the art teacher's side is examined. Although Rósa Kristín Júlíusdóttir's (2003) research about the role of art making in everyday life is student oriented. The emphasis in visual arts education in Iceland is still to a certain extent on the design process and on the promotion of creativity. In her research project on art teaching in Icelandic compulsory schooling Jóhanna Þórunn Ingimarsdóttir (2000) argues that art teachers think the best way to get their ideas across is for students to learn as many methods as possible to express their images and to become acquainted with as many types of materials as possible.

Skills and procedures in making art have not played a large role in the research in visual arts education within the universities in Iceland. The Reykjavík School of Visual Art (RSVA) is a non-profit organization operated by artists. It was founded in 1947 and has been recognized since the year 2000 by the Ministry of Education, Science and Culture as a private school at the upper secondary level. It also provides professional art education for children and youth of primary school age based upon an agreement with the Reykjavík City Education Service Centre. The faculty includes artists and designers who are selected as teachers on the basis of their education and artistic career. Most have received their master's degree in visual art, design or architecture as well as having completed pedagogy to receive a Post Graduate Certificate of Education. Maureen Michael (2005), an educational researcher, calls them "pedagogical artists" as they have commitments to creative practice and facilitate learning experiences for others.

It can be argued that the experimental work, development projects and research in visual arts education that take place within this school are significant for the Icelandic research in art education. Since 1999 several research projects have been carried out or are underway at RSVA. These projects have involved collaboration with pre-schools in Reykjavík as well as the compulsory schools. Research reports have been made by lecturers at both of the teacher training universities, and have most often been conducted in a manner that meets the requirements of an academic research report.

If there is a continuous thread that runs through these research projects it is *learning through the visual arts*, not just about them. Art Camp in Art School builds on the objective to provide a greater number of primary school children the opportunity to acquaint themselves with the studies and working environment characteristic of art school workshops. The research carried out within the school is for the most part arts- or practice-based research. These projects have been carefully documented and reported in an academic manner and as such they offer a valuable contribution to the discourse of innovative education where art practice has high esteem.

The largest research undertaking by RSVA so far is Project KNOWHOW (www.knowhow.is) which was initiated by the school as a research project with the aim of documenting the nature of *making integrated learning and teaching*, and of sharing this method with other practitioners in the field of education. Ethnographic research methods have been applied. The research uses a multi-site case study method involving tutors and students of ceramics departments in six European Art Institutes of Further and Higher Education. The research is designed to gather a range of perceptions on the learning, teaching and making interface. The project undertakes an audit of methodologies to uncover knowledge about non-textual teaching methods in art education. Practitioners within the field of art and design education are often convinced of the importance of practical activity to the learning-experiences of their students, yet there is little documented analysis of the relationship between learning, teaching and making.

Practice may be crucial in which understanding is tested or in which commitment is affirmed, it's the pivot point, one might argue, around which most of education revolves (Shulman, 2002). This research project hopes to articulate tacit understandings of learning and teaching within studio contexts.

Looking ahead – challenges

As stated before, the role of research in art education needs to be emphasized more decisively in Iceland. Looking ahead, the number of master's thesis rooted in the field of art education, will increase. Although these make up a substantial part of the Icelandic research in art education, the authors are mostly linked to the academic community (universities) during their education. The need to establish a permanent research community or a forum for researchers in the field seems self-evident.

In spite of the novelty and small dimensions of research in visual arts education in Iceland, the road ahead looks promising. The number of master's students with emphasis on art education is on the rise and along with them hopefully new research topics. Visual culture and multicultural issues have not been approached but it is now the undertaking in one of the master's thesis in progress. Árdís Olgeirsdóttir has been looking at a way of teaching Icelandic to immigrant children and youth through art reflected from their own perspective, especially using new media, i.e. internet, video cameras and mobile phones.

The research interests among the Icelandic researchers, most of whom are master's students, cover a reasonably broad range of topics in spite of its limited size. The development and implementation of curricula seems to be interwoven in much of the research. Björg Árnadóttir (2007) received her master's degree from the Iceland University. In her study she explores the curriculum and pedagogy used in the department of visual arts at the Iceland Academy of Arts (2007). Another thesis that is underway is investigating the significance of art education in upper secondary education. The focus is on the students, their identity and participation in a democratic society. Yet another study in progress has its roots in *aesthetic experience and young children* with consideration to the following: how do visits to art museums, art making and philosophical discussions influence the aesthetic experience of young children? The methodological approach to this research is qualitative observation, documentation and participation study. The researcher takes part in the whole process i.e. the museum visits, the art making and the philosophical discussion. This research might intersect with other Nordic projects in museums and galleries (see also Illeris, 2004).

The spectrum of Icelandic researchers in visual arts education contains first and foremost artists and art teachers who seldom look upon themselves as scholars, for instance in the same sense as historians ordinarily do. This seems natural in light of what has been shown in this chapter, with regards to the need for researchers with a doctorate degree. It is difficult to say how to approach this dilemma. We are at the onset of developing master's courses in art education. To develop doctoral courses of our own may be a long term dream. In the meantime we can seek cooperation with universities and colleges in neighbouring countries. There is a movement to develop research at the doctoral level in Iceland. All the universities have put emphasis on increasing their number of teachers with doctoral degrees and at the Icelandic University of Education a doctoral programme in education has been offered since 2001. Hopefully we will not have to wait too long for another doctor of visual arts education.

Looking towards the future the challenges are many, but they are there to be tackled. Opening up spaces for artist-researcher-teacher in a/r/tography as Rita Irwin (2004) conceptualizes it, would seem like an exciting option, especially looking at the growth of arts-based research methods during the last decade (Irwin, 2004). Arts-emphasized theses have been among those defended in Iceland although with a theoretical part. In the near future our artists/teachers will hopefully also take on the role of researchers who welcome the opportunity to experiment with different ways of collecting, presenting and representing research and inquiry (Irwing, 2004).

Comments on the list of Icelandic publications

The Icelandic list of publications reflects the relatively new and small field of visual arts education research in Iceland. I have taken the liberty to include writings other than research based publications and by doing so making this a rather comprehensive overview of publications in the field. The Icelandic publication list is thus divided into six parts: Doctoral theses / master's theses / books / chapters / articles and reports. The M.Ed. theses are generally not published for sale; they are only published in small numbers for the libraries. The books on the list have been published in Iceland and are written by artists/art teachers. They are not research based texts in the academic sense but are valuable contributions to art education. On the other hand both chapters and articles represent art education research and therefore belong to research based publications.

There are no research networks or journals solely for visual art education in Iceland. The few art education related research articles that have been published have either been done so in the peer reviewed educational journals or in Nordic or international journals. The Network for Nordic Researchers in Visual Arts Education (NetNoRVAE) mentioned in the Norwegian chapter in this publication (Liv Merete Nielsen) could provide a valuable stepping stone for Icelandic researchers into Nordic cooperation in the field.

The selection of material presented in this chapter and in the publication list are my personal choices, yet with regards to the criteria given. To identify and collect Icelandic studies in visual arts education has been a pioneering and rewarding job for me and hopefully just the beginning of something larger. I have walked somewhat outside the path set for this but the circumstances in the field call for this. Hopefully, when the next ten years of Icelandic research in visual arts education will be presented many new and colourful threads will have been woven into the tapestry.

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ART, DESIGN AND ENVIRONMENTAL PARTICIPATION

Themes in Norwegian Studies 1995–2007

Liv Merete Nielsen

Introduction

Throughout the last ten years, the position of the field of art and design education has been strengthened at all levels in the Norwegian educational system. This is a result of an increased general awareness of art, design and architecture. It has become more evident that artefacts play a central role in our lives and our culture, they tell stories about the conditions under which we live and work, as well as how they communicate values and interests we want to be related to. This extended role of the artefacts, beyond the functional, is a part of the societal changes and as such included into the general education for citizenship. The role of the artefacts has been strategically channelled into the national curriculum for general education.

As art, design and architecture have such a central position in our lives and culture, relevant research is required as a base for the design of our physical environment and as a background for implementing adequate goals for, and content of, general education. Research within the traditional university disciplines, such as psychology, education and art history, seems not to be able to offer sufficiently tuned "tools" to develop a relevant knowledge base. Several attempts to generate such "tools" have been observed internationally. Among them can be noted some efforts made at the Oslo School of Architecture and Design (AHO) where the concept of *making professions* and *making disciplines* (Dunin-Woyseth & Michl, 2001) have been developed. The Norwegian educational policies and strategies require also that all education at the university level is based on relevant research. As a consequence of these guidelines, a process of building the research field within art and design and the education related to these subjects has been strengthened. This article will give an overview of some central aspects of how the Norwegian art and design education, as well as research within this field, have developed during the recent ten years. It will also introduce some strategies for developing this research further.

The Norwegian educational system and its content

The Norwegian educational system is guided by national curricula. Both primary and secondary education received new national curricula – named *Kunnskapsløftet* [Knowledge Promotion] – in August 2006. The teacher training education is also guided by national guidelines.

Primary and lower secondary education

Norway is the only Scandinavian country where art, design, architecture and craft are merged into a single broad subject in the primary and lower secondary school. This merge was executed in 1960 for the subject now called *Kunst og håndverk* [Art and Crafts]. The national curriculum is being renewed approximately every tenth year, and it mirrors the changes to the prevailing ideas about what is actual and needed for the contemporary period and for the future.

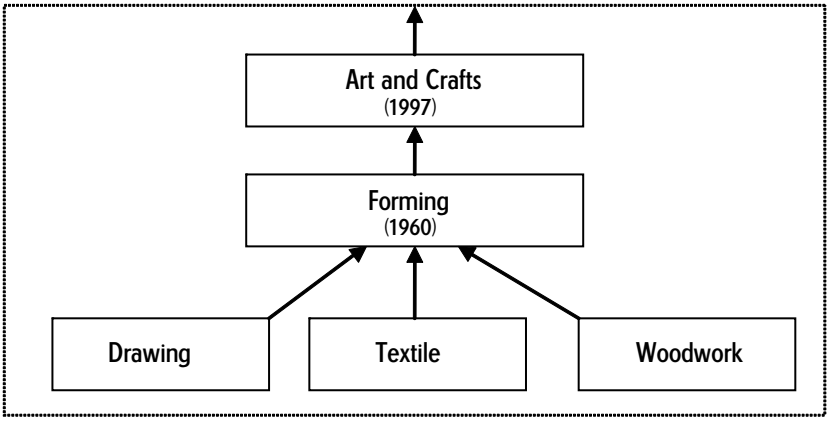

Figure 3. Drawing, Textile and Woodwork [Sløyd] were introduced in the national curriculum for primary and lower secondary school in the late 1800s. These three subjects were merged into one subject, Forming, in 1960. In the period from 1960 to 1997 the paradigm of self-expression influenced the subject. After 1997, when the subject changed name to Art and Crafts, the focus has been moved towards visual communication, design, art and architecture.

Today the subject *Kunst og håndverk* contains four main areas, they being: *Visual Communication*, *Design*, *Art* and *Architecture*. Within these four fields the children are supposed to work in the studios and combine their practical work with reflection, thus building a new insight in visual and material culture in perspective both of personal, local and global sustainability. From

the age of six to the age of sixteen, 1st through 10th grade in the national curriculum, this subject has a central position as a core subject, with altogether 627 hours of supervised classes. This equals approximately 2 hours a week (one year: 35 weeks) for ten years.

From 2006 the subject has, among other aims, as its function to prepare the children for democratic participation in processes that will involve changes in their physical environment, i.e. in its developing and planning. Such participation requires spatial and visual literacy. As the objectives for the subject are related to local culture, the schools are encouraged to connect assignments to such understanding and development. The assignments can for example be information design for the school, decoration of classrooms or scenography for a local theatre, it can be web-pages or the making of alternative sketches and models for the future local environment. It can also be art and the design of artefacts for everyday life such as clothes and jewellery.

Upper secondary education

The upper secondary education in Norway is divided into vocational training and further general education. Vocational training (age 16–20) is structured as two years of study in school and two years as an apprentice in an enterprise. Three years of study (age 16–19) at further general education prepare for studies at the level of universities and university colleges. The vocational programmes related to art and design, are: *Medier og kommunikasjon* [Media and Communication] and *Design og håndverk* [Design and Crafts]. *Medier og kommunikasjon* is a very popular programme where there are well organised solutions for both receiving a vocational certification, as for instance media technician, but it is also possible to qualify for further university studies. At the programme *Design and håndverk*, the students can choose between 46 vocational alternatives, where some of them are interior design, hairdressing or textile design.

The most groundbreaking news within the field of art and design education in the curriculum of 2006 is the inclusion and acceptance of the programme *Formgivingsfag* [Design] into the general education that prepares for studies at university level. This is an issue that the national association *Kunst og design i skolen* [National Association for Art and Design in Education], has promoted for years. The main subjects in *Formgivingsfag* are: *Visuelle kunstfag* [Visual art] and *Design og Arkitektur* [Design and Architecture]. These two subjects count 840 supervised classes over a period of three years (can also be executed over two years). In addition students can select from four art-related courses: *Visuell kultur og samfunn* [Visual Culture and

Community], *Scenografi og kostyme* [Scenography and Costumes], *Trykk og foto* [Printmaking and Photography] and *Samisk visuell kultur* [Sami Visual Culture], each encompassing 140 supervised classes. It is, at most, possible to attend 1,260 (840+140+140+140) classes of art-related courses during the three years within the general education programme at this level.

Teacher training at university colleges

A teacher training certificate is required for teaching art and design in primary and secondary education. There are three ways to qualify for such a certificate:

- Education as classroom teacher with license to teach from level 1–10 in all subjects. This degree is given at 18 national colleges throughout the country and lasts for 4 years (240 credits). Specialisation within the subject *Kunst og håndverk* is optional.

- *Faglærerutdanning i formgiving, kunst og håndverk* [Specialised Teacher Training in Design, Art and Crafts] is offered at two university colleges: Avdeling for estetiske fag (EST) at Høgskolen i Oslo (HiO) (Department of Art and Design Education at Oslo University College) and Avdeling for estetiske fag, folkekultur og lærerutdanning (EFL) at Høgskolen i Telemark (HiT) (Department for Aesthetics, Folklore and Teacher Education at Telemark University College). This specialisation lasts for three years (180 credits). It is also possible to become a specialist by adding one year of an intensive teacher training course to a degree as artist, designer or architect.

- The third way to get a license is to attend teacher training education with specialisation in several aesthetic subjects such as arts, craft, music, Norwegian, dance, and drama. It is called *Faglærerutdanning i praktisk-estetiske fag* [Specialist Teacher Training in Aesthetics] and it consists of 180 credits, and is offered at five University Colleges which are located in Nesna, Agder, Telemark, Stord/Haugesund, and Tromsø.

The teacher training programmes in art and design build upon various traditions. These traditions and epistemologies have been mapped and discussed by Jorunn Spord Borgen (1995), Karen Brænne (2004) and Marte Gulliksen (2006). The challenge for the teacher training programmes is to build upon such research and thus make traditions visible for a critical discussion related to the educational aims. Already in 1995, Jorunn Spord Borgen wrote that

the individualistic traditions in art education had its successor in the ideas of postmodernism. The romantic philosophy of self-expression has, to some extent, still influence on teacher education within art and design.

Master's degrees since 1976

When the colleges for teacher training became university colleges in 1973, the institutions were challenged to build up research within their professional areas. The teacher training colleges in Oslo (HiO/EST) and Telemark (HiT/EFL) started their *Hovedfag i forming*, in 1976. This M.A. degree, now named *Master i Formgiving, kunst og håndverk* [Master in Art and Design Education], is unique in the way that it requires a thesis, a piece of practical work as well as an oral defence from the candidates. All theses are expected to have an educational link to the topic studied. By including works of art and design in the research, this Norwegian M.A. programme have experienced and developed, for more than 30 years, what is now emerging as *research by design* and *research by art*.

Since 1976 approximately 500 students have completed their theses in art and design education. It is difficult to delineate specific trends in the selection of topics in these M.A. theses. However, Ella Melbye has written an overview on the topics of the M.A. theses at HiT from 1976–1999 (2003). She divides them into five categories; 1) studies with a point of departure in human recourses, 2) studies of interaction processes, 3) studies of composition, 4) studies of materials and craftsmanship, and 5) studies with a base in artefacts and context.

As an effort for making the M.A. theses better disseminated, the Oslo programme has started to publish theses for sale. By average the three best are being selected annually by a committee. Among the published theses, there has been a focus on discussing art in context, semiotics and the dissemination of art (Due, 2002; Fyrileiv, 2003; Fossum, 2006; Gryte, 2005; Johnsrud, 2005; Skregelid, 2005; Øverjordet, 2006; Gunnerød, 2006; Hansen, 2007; Haugeplass, 2007; Andreassen, 2007). Only two of the published M.A. theses have a focus on material experimentation (Ytterstad, 2002; Thodal, 2005). Some theses have a critical analysis of curricula, both the ideological and the formal, and discuss the cultural and contextual premises for education in primary and secondary school (Brænne, 2002; Fauske, 2002; Øyan, 2003; Underthun, 2003; Digranes, 2006; Lefdal, 2007; Lutnæs, 2007).

Doctoral studies

In the recent twenty years, the universities have developed their doctoral programmes with mandatory organized research education. The latter has been based on training the doctoral students in the use of theory and methods

for preparing them to writing their doctoral theses. To be accepted at such a doctoral programme, a doctoral grant is required. Consequently the "hunting" for grants has become a part of building up research within a field. Since the two existing M.A. programmes in art and design education are situated at university colleges without the right to confer a doctoral degree and thus without own doctoral programmes, M.A. students with ambitions for further research training have been referred to doctoral programmes at the universities. The problem is however, that universities usually exclude alumni from other fields of knowledge than their own disciplines. This has, for some years, been a predicament for the doctoral candidates who graduated from the art and design education colleges.

The first educational practitioner with a M.A. degree in Art and design education, who was successful in entering a doctoral programme at a university, was Jorunn Spord Borgen. She received her doctoral degree at the Faculty of Art History at the University of Bergen. In her thesis she discusses the aspects of knowledge and quality related to design made by professional designers compared to design by amateurs (Borgen, 1998). The same year Steinar Kjosavik got his doctoral degree at the Faculty of Education at the University of Oslo. His thesis gives a historical overview over the national curriculum development in Norway from the time when the subject area named drawing, textiles for girls and woodwork for boys entered the curriculum in primary school until the three subjects were merged into *Forming* in 1960. In this period the philosophical base of the subjects changed from training skills for house and home to the subject *Forming* where the ideal was influenced by self-expression (Kjosavik, 1998). Both Borgen and Kjosavik had their master's degrees from M.A. programmes in art and design education.

Researchers with a base in university disciplines have from time to time shown interest in art education and especially for self-expression through drawing. As far in the past as in 1918 the psychologist Helga Eng published her book *Kunstpedagogik* [Art education]. She was critical to the paradigm of her time with formal training and imitation in drawing education, and in her writing she was inspired by, among others, John Ruskin. She is well known for her longitudinal study of the drawing development of her niece, Margaret (Eng, 1931, 1957). Her books are translated into English, and later also to German and Japanese. Anders Lysne and Gunnar Danbolt have, seen from the point of view of their disciplines of education and art history, given valuable contributions to the field of art and design education. Else Marie Halvorsen got her doctoral degree in education at the University of Oslo in 1996. She writes in her thesis about the cultural legacy and the aesthetic dimensions in the Norwegian educational practise (Halvorsen, 1996).

But even if the contributions from researchers with a platform within the university disciplines have been valuable, the need for research within the field of art and design education itself, "from within", is evident. By the latter term, research in art and design education by the art and design educators themselves is understood. A parallel term can be found in the Danish research milieu around the Aarhus School of Architecture where a term has been coined "arkitekturfaglig arkitekturforskning" (architectural research by architects themselves). Practitioners of art and design education have the possibility to develop knowledge on the base of their knowing "how" instead of the discipline-based knowing "that" (Ryle, 1945). Research "from within" by practitioners in art and design education as well as research "from outside" in the same fields by academic disciplines together pose different epistemological points of departure. They are complementary to each other rather than they represent an "either – or situation".

Doctoral programme for the making professions

When the Oslo School of Architecture and Design (AHO) opened their doctoral programme for practitioners within other fields than architecture in 1995, it indicated a turning point for research within art and design education. Now artists, designers and educators got the possibility to qualify for research within their own field of practise and knowledge. The leader for the doctoral programme, professor Halina Dunin-Woyseth, has developed an epistemological base for the programme, when introducing the concept of a *making discipline* derived from the challenges for the *making professions* (Dunin-Woyseth & Michl, 2001). Her idea of building an independent research field to respond to the explicit demands for an informed field of practice within art and design education has earned attention in Europe and Asia. It was presented in Japan in 2003 (Dunin-Woyseth & Nielsen) and in Brussels in 2005 (Dunin-Woyseth). As a young field of inquiry the *making disciplines* need to collaborate with other fields of knowledge and expertise. Transdisciplinarity has therefore been promoted as a broader strategy for various *making professions*. In 2004 Dunin-Woyseth and Nielsen edited a publication on transdisciplinarity with a specific focus on the challenges and potentials that the new mode of knowledge production represents for the *making professions* (Dunin-Woyseth & Nielsen, 2004).

According to various schools in the professional studies, the building of a new field of academic knowledge to be derived from a field of practice should be based on the three main components which together constitute its knowledge base; *history*, *theory* and *criticism* (see for example various master's and doctoral studies in architecture and design in North America).

History is needed to understand the background and legacy of a field and to define it with regard to other fields of knowledge. *Theory* is built on the ongoing research in dialogue with other fields of knowledge, while *criticism* follows what is regarded as quality standards in practice. However, the purpose for building a new field of inquiry is to secure a critical mass of researchers who are able to run a qualified discussion both at the ontological and the epistemological level of the field in question. This is why the education of doctoral candidates within the field of art and design education has a high priority.

Doctorates at AHO – by practitioners in art and design education

The first practitioner in art and design education who got a doctoral degree at the AHO-doctoral programme was Liv Merete Nielsen. The thesis states that more and more decisions will be made on the base of visual representations and consequently visual communication becomes a key aspect of the general education (2000). Hilde Aga Ulvestad got her doctoral degree in 2001 based on the studies of creativity in art making processes. She built upon the theories of Vygotsky. Eirin Pedersen's doctoral thesis studies "drawing the nude". She discusses the nude-drawing in a contextual, discursive and paradigmatic perspective, including the gender perspective (2004). Øystein Cruikshank should have finished his thesis in 2005, but he passed away tragically in a car accident in 2004. Parts of his thesis were, however, edited and published in 2006. He discussed taste and power in the art through the studies of a worldwide known Norwegian art project, *Skulpturlandskap Nordland* [Sculpture landscape in Nordland], where sculptures by well-known international artists were placed in several municipalities in the county of Nordland (Cruikshank, 2006). In her thesis, Marte Gulliksen discusses how *formbild* is constructed in teacher training education, with a base in empirical studies and discourse analysis (2006). In 2007 Janne Beate Reitan defended her thesis on strategy for design learning. From her studies of Inuit vernacular design she describes and discusses the concept of "learning by watching". Berit Ingebrethsen is expected to fulfil her disputations at AHO in 2008. She has studied visual rhetoric's in drawings based on metaphor. Her research is based in semiotic theory. Bente Ytterstad, who explores the potentials of the *making* process in the production of knowledge, is expected to finish her thesis in 2009.

Several university colleges have acknowledged the importance of securing a *critical mass* of researchers in order to build a field of knowledge in art and design education, and consequently they have raised grants. These grants are of great value as they are, as mentioned before, a precondition for being

accepted at a Norwegian doctoral programme. Several doctoral candidates are expected to fulfil their theses at AHO by 2011; Karen Brænne (Volda University College – HiVolda) studies the philosophies of art and design education in teacher training. Morten Lerpold (Telemark University College – HiT) investigates art in public space. Ingvild Digranes (Oslo University College – HiO) discusses conflicting interests when representatives for the "art-world" enter the school arena. Laila Belinda Fauske (HiO) analyses why and how architecture has been given a position in the national curricula. Morteza Amari (HiT) studies how Information and Computer Technology (ICT) can be used in both creating images and in distance education. Sissel Bro (HiT) is investigating the relations between body, space and movement in creative processes. Eva Lutnæs (HiO) is investigating the practise of evaluation within the teacher training colleges in art and craft. Finally, Anna Austestad (HiO) is studying visual culture in relation to the national curriculum and Målfrid Irene Hagen (Buskerud University College) is investigating the role of art, design and architecture in companies.

Doctors at other universities and abroad

In 2000, Hilde Lidén got her doctoral degree at the Faculty of Social Studies at the University of Oslo (UiO). She studied how children learned through cultural processes in a pluralistic environment (Lidén, 2000). Elisabeth Lønnå received her degree at the same faculty in 2002. She has studied the legacy and writings of Helga Eng (Lønnå, 2002). Both Marit Holm Hopperstad and Bjørn Magne Aakre got their degree at the Faculty of Education at the NTNU in Trondheim. Hopperstad finished in 2002 with a study on children's drawing and meaning making in kindergarten. Her findings are discussed in a semiotic perspective (Hopperstad, 2002). Aakre has in his thesis described and analysed the background for how design has been included in the national curricula in the secondary education (Aakre, 2005). In 2003, Ellen Sæthre-McGuirk finished her thesis at the Katholieke Universiteit i Leuven, Belgium. Her topic was Susanne Langer's aesthetic theory and its application to the works of art by Mark Rothko and Barnett Newman. Both Arne Marius Samuelsen and Guri Østby got their degree at the Faculty of Art History at the University of Bergen (UiB). Samuelsen has studied the dissemination of art for children in primary school (Samuelsen, 2003). Østby has investigated how art can be used as a medium for general education in primary school (Østby, 2006). Venke Aure is expected to finish her thesis at Stockholm University in 2009. In her thesis she discusses the importance of art in the lives of children and youth.

As mentioned earlier, the University of Bergen opened up their doctoral programme for practitioners in art and design education with the public defence by Jorunn Spord Borgen in 1998. Later, Nina Scott Frisch was accepted at the doctoral programme at NTNU (Norwegian University of Science and Technology in Trondheim) on the base of her M.A. in art and design education from HiO. Frisch is expected to finish her thesis on children's strategy for drawing through the so-called "drawing crisis" in 2009. On the same base Bjørg Tronshart has taken part of the doctoral programme in Vasa, Finland. Her research topic is exhibition in a rhetoric perspective. Five more candidatetes with a base as practitioners in art and design education have during the last few years received grants for doctoral studies. Anniken Randers-Pehrson, Kirstine Wiingaard Thrane, Birthe Brekketo, Torunn Paulsen Dagsland and Lisbet Skregeli are connected to doctoral programmes at the Universities of Oslo, Stavanger and Agder.

Research topics

It is difficult to delineate specific trends in the selection of topics in the doctoral theses, books, book-chapters, articles and reports published over the last years. Regarding the doctoral theses in art and design education, the focus for research has taken its point of departure in either material and functional experimentation, historical documents, studies of educational practises or theory. Methodological approaches are chosen to match each research project; it may be based in text, observations, interviews, narrations or action research – used as a base for deconstruction, discourse analysis or critical studies. Methods are carefully chosen tools – they are seldom goals in themselves.

Material and functional experimentation and analyses for educational contexts have from time to time been a popular choice at the M.A. level, but not so often in the recent ten years. A historical background is also given in the *status questionis* in almost all theses, but Steinar Kjosavik (1998) and Bjørn Magne Aakre (2005) have a main focus on analysing historical curricula and the political documents prior to them. Studies of educational practices and outcomes of art and design processes are an often chosen point of departure for doctoral theses within the *making professions*. This is also often the case for researchers with a base in the traditional university disciplines. Among the doctoral projects in progress, a majority of the studies involve some kind of analyses of artefacts and educational practises. They are analysed in relation to different theories and discussed in an epistemological context.

Educational objectives and legitimation

Questions related to objectives for art and design education are inseparably linked to the legitimation of the subjects in primary and secondary school. Consequently, this is a frequent research topic when studying educational practises. In Norway we have a legacy for discussing these questions with a base in what happened 75 years ago. In 1931 educators of art and craft built a *common* association for teachers; *Norsk tegne- og håndarbeidslærerforbund* [Norwegian Association for Teachers of Arts and Craft]. This merge into a common association had its base in emerging pedagogical ideas, as opposed to the craftsman tradition. Thirty years later, in 1960, these ideas of merging the two traditions were implemented in the national curriculum. The conflicting ideas between the pedagogical aims and the craftsman tradition have for years been a main issue when discussing everyday practise in the Norwegian primary and lower secondary education. Consequently, the educational aims for and content of, as well as the discussions on legitimation of the subject, have been important issues for Norwegian researchers, perhaps more important than in any other Nordic country.

Researchers as Liv Merete Nielsen, Marte Gulliksen, Karen Brænne and Nina Skott Frisch have studied how different traditions and philosophies have influenced the everyday practise and outcome in art and design education at different levels. The curricula of 2006 (*Kunnskapsløftet*) represent a balance where the tradition of the creative art, the visual culture (inspired by Nordström, 1972), the craftsman tradition and the empowerment orientation (inspired by Freire, 1970) contribute to the children's creation of artefacts with required contextual quality and function. Knowledge and skills developed in art and design education function as a base for democratic participation in cultural, social and environmental developments of everyday life, where strategic choices have to be made. In such a context the pedagogical paradigm of self-expression and the craftsman tradition of skills are complementary, not contradictory. Arne Marius Samuelsen (2003), Venke Aure (2006) and Guri Østby (2006) have in their research been occupied by the dissemination of art, and art as a point of departure for philosophical discussions. The appreciation of art, as a goal in itself, is also discussed.

National evaluations

Two evaluations of school practise have been made in 1995 (Carlsen & Streitlien) and 2003 (Kjosavik, Koch, Skjeggestad & Aakre). The report from 2003 has a focus on the implementation of the L97 curriculum. Both reports conclude that the subject is a highly valued subject among the children. It also reveals that changes within the educational system are a very slow process. In 2001

the M.A. studies in Oslo and Notodden were evaluated by Norgesnettrådet (2001) on the base of the analyses of M.A. theses and interviews with both students and professors (Danbolt, Nygren-Landgärds & Lindström, 2001). The evaluation was positive, and it recommended increased research activity into the core field of art and design education. An evaluation on the national project, *Den Kulturelle Skolesekken* (DKS) (The Cultural Rucksack), was published in 2006. It reveals conflicting interests and practises when values of the "art-world" meet and cooperate with the "educational world" in primary and lower secondary schools (Borgen & Brandt, 2006).

Research networks and periodicals

The Network for *Nordic Researchers in Visual Arts Education* (NetNoRVAE) has been an important inspiration for the early development of the research community in Norway. Lars Lindström has through his initiative for arranging workshops and seminars in Bräkne-Hoby (1994), Helsinki and Copenhagen (1995), Tisvildeleie and Ronneby (1996), Vilnius (1997), Lysebu/Oslo (1998) and Iceland (1999) given valuable contributions to the building of the research field. Two volumes of *Stockholm Library of Curriculum Studies* (Lindström, 1998, 2000) have been published as a result of this network and these conferences. There is also another Nordic research network, *Nordisk Forum for forskning og udviklingsarbejde inden for forming, håndarbejde og sløjd samt duodji/samesløj* (NORFO) (*Nordic forum for research and development within crafts including duodji*), which arranges workshops and publishes articles – some in the Finnish series *Techne*. This network focuses more on the craft tradition and has therefore less bearing on this chapter.

The Norwegian art and design education research community has its base at the M.A. programmes in Oslo and Telemark, and at the doctoral programme at AHO. As students are linked to the programmes only through their educational period, the need for a broader research network has been articulated. Therefore *DesignDialog* was established in 2002 as a forum for researchers after finishing their doctoral studies (Nielsen, 2004). The network gathers researchers with topics related to design and design education in a broad perspective. Besides arranging workshops, the network has promoted publications. http://www.designdialog.no.

More or less informal research networks connected to specific research projects exist; here are some with international cooperation. Aure participates in the project supported by the *Nordisk Ministerråd* (Official co-operation in the Nordic region) on dissemination of art in Nordic museums. Kirsten Klæbo and Bodil Svaboe cooperate with the University of Umeå

in Sweden in a project on textile design. Liv Merete Nielsen, Janne Beate Reitan and Ingvild Digranes participate in the European *DEsignCOmmunication* (DECO) project.

The Norwegian national journal for art and design education is called *FORM*. It contains broad national discussions on educational issues and curriculum development. The lack of suitable channels for publication of referee-based articles in this field explains why Norwegian researchers often publish their articles as chapters in edited books. Thus, Norwegian researchers have published in the following international referee-based periodicals the last years: *The International Journal of Art & Design Education*, *Nordic Journal of Architectural Research*, *Scandinavian Journal of Design History*, *Norsk Antropologisk Tidsskrift*, *Tidsskrift for børne- og ungdomslitteratur*, *Information Design Journal* and *Codesign*.

The need for a referee-based periodical within art and design education has been evident. Therefore the organisation that publishes the journal FORM has taken the initiative to establish FORMakademisk (FORMacademic). The first issue was published in and is ranked officially as a scientific journal. 2008, articles are published in the Nordic languages or in English.

Challenges

Within a few years the number of researchers with a doctorate degree, rooted in the field of art and design education, will increase. The number of researchers will reach the critical mass that is required for building a sustainable research society. Further, there is a demand for research conferences and publications to build arenas for presentation of research and critical discussions at an epistemological level.

Oslo University College has, in cooperation with Arkitektur- og Designhøgskolen in Oslo (AHO) and the UiO, arranged three doctoral courses in art and design education (June 2005- June 2007). The challenge is to develop these courses further in cooperation with other universities and colleges. Irrespective of the future organisation of the universities in Norway, there is a movement working for developing programmes for art and design education at the doctoral level.

It is not easy to say something about the topics for further research, as the field of art and design education is in need of research at a broad spectrum. Research interests among Norwegian researchers are, at the present, connected to two domains: 1) design education and 2) dissemination of art for children and youth. Both these areas have their national and international networks. The interest for the history, development and implementation of curricula still seems to give inspiration for further research. So is also

research connected to the development and legitimation of art and design as a subject for the future. This must be seen in the context of cultural diversity, visual culture and the communicative role of artefacts in social and environmental development.

The ethical aspects of consumption will probably be even more evident for art and design education in the future. A sustainable development within culture, environment and communities will need qualified users and decision-makers. Environmental participation presupposes knowledge on a broad scale, including the interpretation of visual representations.

Comments to the list of publications

The Norwegian list of publication is divided into five parts: doctoral theses, books, chapters in books, articles and reports. The selection is done at discretion, being quite aware of that some titles could have been included and some excluded. But the line has to be drawn somewhere.

The theses listed are first of all based on the criteria of being written by practising art and design educators; or they were given attention and were widely read in the art and design education community. The same can be said about the books and chapters listed. As mentioned earlier, the relative high number of chapters in books can be explained by the fact that there has been a limited number of research based periodicals in Nordic languages. Researchers therefore publish their writings in edited books. The number of articles listed is not low, but it contains articles that normally will not be listed as research. Still, there is a reason why they are presented here – that is because they are documentations for important debates. Textbooks, M.A. theses that have not been published for sale, and articles in FORM describing educational practises, are excluded from the list.

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APPENDIX 1

Swedish Publications 1995-2008

Ph.D. theses

Ahlner Malmström, Elisabeth (1998). *En analys av sexåringars bildspråk* [An analysis of the six year child's pictorial language]. Lund University, Lund studies in education, 6.

Andersson, Cecilia (2006). *Rådjur och raketer. Gatukonst som estetisk produktion och kreativ praktik i det offentliga rummet* [Roe deer and rockets: street art as creative practice and aesthetic production in the public space]. Stockholm Institute of Education (HLS Förlag). (Studies in Educational Sciences, 94)

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APPENDIX 2

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APPENDIX 3

Finnish Publications 1995–2006

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APPENDIX 4

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Helgadóttir, Guðrún (1997). Samkennsla kynjanna í hannyrðum og smíði [The co-education of genders in crafts: A step in the right direction?]. In H. Kress & R. Traustadóttir (Eds.), *Íslenskar kvennarannsóknir* (pp. 196-204). Reykjavík: Háskóli Íslands Rannsóknastofa í kvennafræðum.

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Jónsdóttir, Svala (2002). Teiknað með tölvu. Athugun á gildi teikniforrits fyrir born [Drawing with a computer. Studying the value of drawing programs for children]. In *Netla* (webjournal on education), Iceland University of education.

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Ólafsdóttir, Kristín H. (2005). *Bleikir giraffar í Sæborg: Þróunarverkefni í leikskólanum Sæborg 1999 – 2004* [Pink giraffes in Sæborg: development project]. Reykjavík: The University Research Center.

Ólafsdóttir, Kristín H. (2005). *Skýrsla um myndlistasýningu leikskólans Sæborgar 20. apríl – 5. maí 2005* [Report about an art exhibition of the children at Sæborg pre-primary school] Introduction. Reykjavík: Menntasvið Reykjavíkurborgar.

Þorleifsdóttir, Þórhildur H. (1997). *Skýrsla um DBAE: margþætta myndmennt í daglegri kennslu* [DBAE multiple art education in daily teaching]. Reykjavík: Þróunarsjóður grunnskóla.

APPENDIX 5

Norwegian Publications 1995–2006

Ph.D. theses

Borgen, Jorunn Spord (1998). *Kunnskapens stabilitet og flyktighet: om forholdet mellom amatører og profesjonelle i kunstfeltet* [Stability and transitoriness of knowledge: about relations between amateurs and professionals in arts]. Universitetet i Bergen: Det historisk-filosofiske fakultet, Institutt for kulturstudier og kunsthistorie.

Gulliksen, Marte (2006). *Constructing a formbild – an inquiry into the dynamical and hierarchical aspects of the hermeneutical filters controlling the formbild construction in design education situations* (Vol. 34). Oslo School of Architecture.

Halvorsen, Else Marie (1996). *Kulturarv og kulturarvoverføring i grunnskolen med vekt på den estetiske dimensjonen: en begreps- og erfaringsanalyse med et didaktisk perspektiv* [Cultural heritage and transference of cultural heritage in compulsory school emphasizing the aesthetic dimension: an analysis of terms and experience in an educational perspective]. Universitetet i Oslo: Det utdanningsvitenskapelige fakultet.

Hopperstad, Marit Holm (2002). *Når barn skaper mening med tegning - en studie av seksåringers tegninger i et semiotisk perspektiv* [When children create meaning with their drawings - a study of drawings made by six-year-olds in a semiotic perspective]. Trondheim: Norges teknisk-naturvitenskapelige universitet, Fakultet for samfunnsvitenskap og teknologiledelse, Pedagogisk institutt.

Kjosavik, Steinar (1998). *Fra ferdighetsfag til forming: utviklingen fra tegning, sløyd og håndarbeid til forming sett i et læreplanhistorisk perspektiv* [From skills to forming: development from drawing, sloyd and textile to forming examined in a historical perspective of the curriculum]. Universitetet i Oslo: Det utdanningsvitenskapelige fakultet.

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Lønnå, Elisabeth (2002). *Helga Eng: psykolog og pedagog i barnets århundre* [Helga Eng: psychologist and pedagogue in the children's century]. Bergen: Fagbokforlaget.

Nielsen, Liv Merete (2000). *Drawing and spatial representations. Reflections on purposes for art education in the compulsory school* (Vol. 2). Oslo School of Architecture.

Pedersen, Eirin Marie Solheim (2004). *Om teckning, tecken, text och teori: aktteckning i ett kontextuellt, diskursivt och paradigmatisk perspektiv* [About drawing, signs, text and theory: nude drawing in a contextual, discursive and paradigmatic perspective] (Vol. 16). Oslo School of Architecture.

Samuelsen, Arne Marius (2003). *Kunstformidling for barn i kunstmuseum og skole – med vekt på formidlerrollen* [Dissemination of art in museums and school – emphasizing the dissemination role]. Bergen: Institutt for kulturstudier og kunsthistorie.

Sæthre-McGuirk, Ellen (2003). *Susanne Langer's Aesthetic Theory and its Application to the Works of Art by Mark Rothko and Barnett Newman*. Leuven, Belg.: Katholieke Universiteit i Leuven.

Ulvestad, Hilde Aga (2001). *Let us learn to dream, gentlemen: en undersøkelse om forholdet mellom visuelt skapende arbeid og potensialet for læring* [Let us learn to dream, gentlemen: a research on the relation between visual creative work and the potential for learning] (Vol. 4). Oslo School of Architecture.

Østby, Guri (2006). *Barn – kunst – danning: Møter mellom barn og kunst som danningsarena for barn i grunnskolen* [Children – art – education: Children encounterings with art as educational arena in primary and secondary school]. Universitetet i Bergen.

Aakre, Bjørn Magne (2005). *Formgiving og design i et didaktisk perspektiv* [Design in an educational perspective]. Trondheim: NTNU.

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http://ask.bibsys.no/ask/action/result?cmd=&kilde=biblio%3AHIO&fid=avdelingsamling&term=hioppesthoved&op=and&fid=bd&term=&avdeling=&arstall=&sortering=sortdate-&treffPrSide=10

http://ask.bibsys.no/ask/action/result?cmd=&kilde=biblio%3AHIO&fid=avdelingsamling&term=notoddenharbt&op=and&fid=bd&term=&avdeling=&arstall=&sortering=sortdate-&treffPrSide=10

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Brekketo, Birthe (2006). *Samtaler om pakistansk bildekultur: Åtte norskpakistanske ungdommer forteller* [Conversations around Pakistani visual culture: Eight young Norwegian born Pakistani speaks] (No. 15). Høgskolen i Oslo, Avd. for estetiske fag.

Brænne, Karen (2002). *Upåverka?Læraren sin bruk av eigen estetisk produksjon i undervisning* [Uninfluenced? The teachers' use of his own aesthetic production in teaching] (No. 10). Høgskolen i Oslo, Avd. for estetiske fag.

Danbolt, Gunnar (1999). *Blikk for bilder: formidling av billedkunst til barn og ungdom* [Eye for pictures: dissemination of visual art to children and youth] (Vol. 4). Oslo: Norsk kulturråd.

Danbolt, Gunnar & Myhr, Eirik (2002). *Blikk for bilder: om tolkning og formidling av billedkunst* [Eye for pictures: about interpretation and dissemination of visual art]. Oslo: Abstrakt forlag.

Digranes, Ingvild (2006). *Bygg meg eit bilete – skap meg ei verd: Skulptur i samtidskunst og undervisning* [Create a picture – build a world: Sculpture in contemporary art and art education] (No. 6). Høgskolen i Oslo.

Due, Martin (2002). *Skrevet i stein: En undersøkelse av et innholdstypifiserende bildespråk* [Written in stone: An investigation of semiotic typification in pictorial language] (No. 20). Høgskolen i Oslo.

Dunin-Woyseth, Halina & Michl, Jan (Eds.). (2001). *Towards a disciplinary identity of the making professions: The Oslo Millennium Reader* (Vol. 4). Oslo School of Architecture.

Dunin-Woyseth, Halina & Nielsen, Liv Merete (Eds.). (2004). *Discussing transdisciplinarity: Making professions and the new mode of knowledge production. The Nordic Reader 2004* (Vol. 6). Oslo School of Architecture and Design.

Fauske, Laila Belinda (2002). *Det kjente og det ukjente: et kulturmøte* [The known and the unknown: a cultural meeting] (No. 19). Høgskolen i Oslo, Avd. for estetiske fag.

Fossum, Rønnaug (2006). *Samtidsarkeologi og visuelt fast food: Kunst, IKEA og det bildepedagogiske feltet* [Contemporary archaeology and visual fast-food: Art, IKEA and the field of visual art] (No. 14). Høgskolen i Oslo, Avdeling for estetiske fag.

Frisch, Nina Scott (2003). *Se tennene!: barnetegning - en skatt og et slags spor: en sosiokulturell analyse av barns tegneprosesser i barnehagen* ["Look at the teeth!": children's drawings - a treasure and some kind of a path: A sociocultural analysis of children's drawing processes in preschool] (Vol. 4). Høgskolen i Nesna.

Fyrileiv, Errol (2003). *Et sted å undre seg med: samspillet mellom sted og skulptur* [A place to wonder: interaction between space and sculpture] (No. 20). Høgskolen i Oslo, Avdeling for estetiske fag.

Gryte, Mari Anne Ellingsen (2005). *Tegn i vinden* [Signs in the wind] (No. 10). Høgskolen i Oslo.

Gullberg, Vivian Hernar (1996). *Barns bildeskaping: utvikling og forutsetninger* [Children's picture making: development and conditions] (2. ed.). Høgskolen Stord/Haugesund.

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Halvorsen, Else Marie (2000). *Kulturforståelse hos lærere i Telemark anno 2000* [Teachers' understanding of culture in the Norwegian region, Telemark, in the year 2000] (Vol. 4). Porsgrunn: Høgskolen i Telemark.

Halvorsen, Else Marie (2001). *Læreren som kulturbærer og kulturbygger* [The teacher as carrier and builder of culture]. Kristiansand: Høyskoleforlaget.

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Halvorsen, Else Marie (2003). *Teachers' understanding of culture and transference of culture: two investigations in the Norwegian region, Telemark, with special reference to cultural heritage* (Vol. 9). Bø: Telemark University College.

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Halvorsen, Else Marie (2005). *Verdier og skole: om verdier, verdiformidling og verdikonstruksjon i grunnskolen* [Values and school: about values, transference of values and construction of values in compulsory school]. Bergen: Fagbokforlaget.

Hodneland, Kari Bjørka (1998). *Forskjønnelsen av de små, stygge stedene: det offentlige uterom som pedagogisk verktøy* [Embellishment of the small ugly places: the public outdoor area as an educational tool]. Oslo kommune.

Hohr, Hansjörg & Pedersen, Kristian (1996). *Perspektiver på æstetiske læreprocesser* [Perspectives on aesthetic learning processes]. Copenhagen, Den.: Dansklærerforeningen.

Hopperstad, Marit Holm. (2005). *Alt begynner med en strek – når barn skaper mening med tegning* [Everything starts with a line – when children create meaning with their drawing]. Oslo: Cappelen.

Haabesland, Anny Å. & Vavik, Ragnhild E. (2000). *Kunst og håndverk – hva og hvorfor* [Art and crafts – what and why]. Bergen: Fagbokforlaget.

Johnsrud, Ellen (2005). *"Veit ikkje, det er vel kunst antakelegvis": Ei undersøking av betraktaren si oppleving av utradisjonelle visningskontekstar i møte med det poetiske bilete* ["I don't know, it's probably art" – A research on the viewers experience of untraditional viewing contexts in encounters with the poetic image] (No. 8). Høgskolen i Oslo, Avd. for estetiske fag.

Juell, Elisabeth & Norskog, Trygve-Johan (2006). *Å løpe mot stjernene: om estetisk dannelse, kreativitet og skapende prosesser* [To run towards the stars: about aesthetic education, creativity and creative processes]. Bergen: Fagbokforlaget.

Kjosavik, Steinar (2001). *Fra tegning, sløyd og håndarbeid til kunst og håndverk: en faghistorie gjennom 150 år* [From drawing, sloyd and textile to art and crafts: a curriculum history through 150 years]. Vollen: Tell.

Kjosavik, Steinar (2003). *Fra forming til kunst og håndverk: fagutvikling og skolepolitikk 1974–1997* [From forming to art and crafts: curricula evolvement and school politics 1974–1997] (Vol. 5). Porsgrunn: Høgskolen i Telemark.

Krohg, Morten (2002). *Poetikk og informasjon* [Poetics and information] (No.13). Høgskolen i Oslo, Avdeling for estetiske fag.

Krohg, Morten (2005). *G. nr 14. B. nr 52 Sande i Vestfold: et narrativt billedprosjekt* ["G. nr 14. B. nr 52 Sande in Vestfold": a narrative picture project] (No. 10). Høgskolen i Oslo, Avdeling for estetiske fag.

Lidén, Hilde (2004). *"Tørrfisken stinka, men kahytten var topp": en oppfølgingsstudie av to modeller for organisering av Den kulturelle skolesekken* ["The stockfish reeked but the cabin was cool": a follow-up study on two models for organising The cultural rucksack]. Oslo: Institutt for samfunnsforskning.

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Nielsen, Liv Merete & Digranes, Ingvild (Eds.). (2005). *DesignDialog: design og fagdidaktiske utfordringer* [DesignDialog: design and educational challenges] (No. 33). Høgskolen i Oslo, Avd. for estetiske fag.

Nielsen, Liv Merete & Digranes, Ingvild (Eds.). (2006). *DesignDialog – Kunnskapsløftet og visuell kompetanse* [DesignDialog – The Knowledge Promotion and visual competence] (No. 24). Høgskolen i Oslo.

Nielsen, Liv Merete, Norum, Ragnar & Opstad, Kari Doseth (Eds.). (2006). *Kunst, engasjement og frosne tær: til minne om Øystein Cruikshank* [Art, commitment and frozen toes: in commemoration of Øystein Cruikshank]. Tromsø: Eureka: Høgskolen i Tromsø.

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Retvik, Trygve (2005). *– om grafikk, om enkle trykkteknikker, men mest om miljøvennlig grafikk* [Printmaking and simple techniques, particulary nontoxic printmaking] (No. 16). Høgskolen i Oslo, Avdeling for estetiske fag.

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Samuelsen, Arne Marius (2003). *Formidling av kunst til barn og unge* [Dissemination of art to children and youth]. Oslo: Universitetsforlaget.

Skregelid, Lisbet (2005). *"Det var ganske gøy faktisk": En undersøkelse om formidling av samtidskunst rettet mot ungdomsskoleelever* ["That was in fact quite fun": A research on dissemination of contemporary art for pupils in compulsory school] (No. 9). Høgskolen i Oslo.

Solhjell, Dag (2001). *Formidler og formidlet: en teori om kunstformidlingens praksis* [Disseminator and disseminated: a theory on the practice of dissemination of art]. Oslo: Universitetsforlaget.

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Trageton, Arne (1997). *Leik med materiale. Konstruksjonsleik 1–7 år* [Playing with materials. Construction games for children from one to seven]. Bergen: Fagbokforlaget.

Tronshart, Bjørg (1995). *Formingsfagets egenart. En artikkel- og essaysamling. Evaluering av formingsfaget i grunnskolen* [Particularites of art education. A collection of articles and essays. Evaluation of art education in compulsory school]. Notodden: Høgskolen i Telemark og Telemarksforsking.

Underthun, Kari (2003). *Rom for kunst og håndverk: en studie av de estetiske og funksjonelle aspekter ved rom for kunst og håndverk på nybygde skoler* [Room for art and crafts: a study on the aesthetic and functional aspects of a space for art and crafts in recently completed schools] (No. 18). Høgskolen i Oslo, Avdeling for estetiske fag.

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Øverjordet, Beathe (2006). *Blikk på hus: En undersøkelse av fenomenet hus, og en analyse av samtidskunst ut i fra retorikk, stedsfilosofiske og sosialantropologiske perspektiver* [View on houses: a research on the phenomenon house, and an analysis of contemporary art seen through rhetoric, philosophy of places and social anthropological perspectives] (No. 13). Høgskolen i Oslo, Avdeling for estetiske fag.

Øyan, Anne Stol (2003). *Samtidskunst og estetisk opplæring* [Contemporary art and aesthetic education] (No. 19). Høgskolen i Oslo.

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Brænne, Karen (2004). Kunst– og designdidaktikk i lærerutdanning. Praksisfellesskap og kunnskapsutvikling [Art and design education in teacher training. Community in practice and development of knowledge]. In L. M. Nielsen (Ed.), *DesignDialog – designforskning i et demokratisk perspektiv* (No. 22, pp. 77-85). Høgskolen i Oslo.

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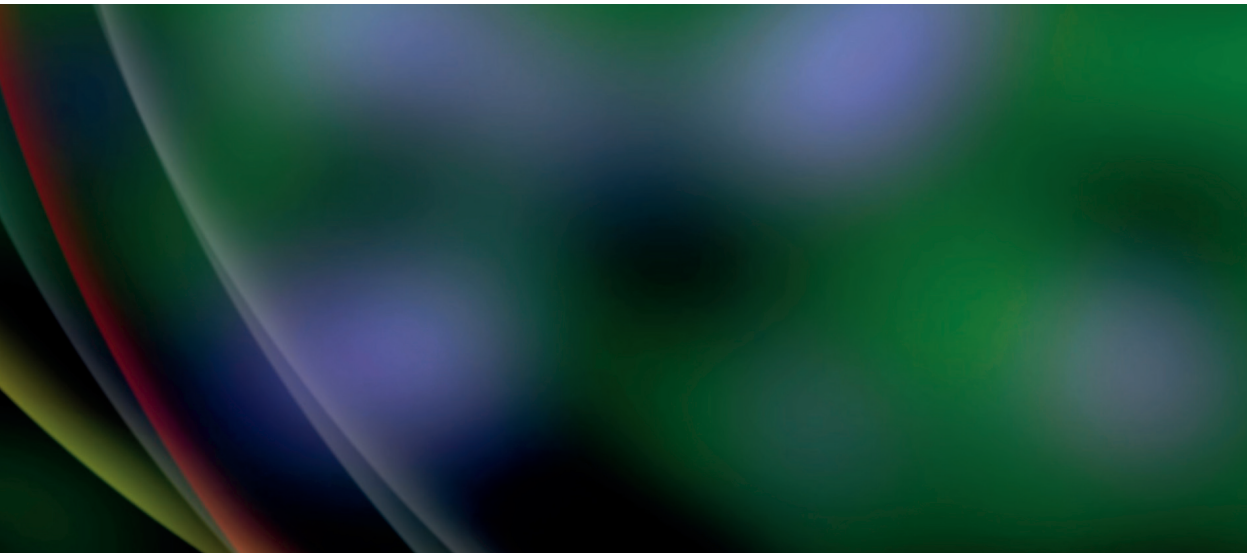
The Committee for Educational Sciences has, right from the outset in 2001, initiated a large number of overviews and surveys. The purpose has been to provide a stimulus for discussion about the area of educational science and also to provide further data on the basis of which the Committee can take strategic decisions.

This overview presents Nordic research in the realm of visual arts education. The pedagogy of art can be studied on the basis of knowledge of art or teaching. It can be described in terms of visual communication or visual culture. Professor Lars Lindström at Stockholm University, who is the editor of the overview, commences with several articles explaining the conceptual framework and the historical background. This is followed by overviews from the five Nordic countries on research topics between 1995 and 2006 or later. By way of conclusion there is a comprehensive bibliography of literature in the realm of visual arts education.



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