



## What's art got to do with it

*V!LD Annual Conference 2024*

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# What's ART got to do with it?



V!LD ANNUAL CONFERENCE 2024

## Foreword

How to tackle the paradox that currently creativity, playfulness, practical excellence, and innovation – all which are traditionally seen to belong to the domain of the arts – are heavily promoted in the society and working life while at the same time the recognition of the visual arts education as a school discipline continues to be diminished? This was the outset for the Research Centre: Visual Studies and Learning Design (V!LD) annual conference on 8th November 2024 at Aalborg University in Copenhagen. The primary objective of the conference was to foster a dialogic exploration of this paradox through a curious and critical lens. Our aim was to provide a platform for vibrant discussions and knowledge exchange among professionals, researchers, and students who share a mutual interest in uncovering the potential of visual practices in the realm of teaching, learning, and knowledge generation.

Our annual conference is a hub for exchange between researchers, educators and professionals who share a common interest in exploring the potential of visual knowledge generation. This year's theme addressed the visual arts education's role in a contemporary educational system. Once again, we had the privilege of bringing together ideas, thoughts, and interests from various stakeholders aiming at casting new light on a teaching subject with a history of constant pressure. ViLD conference participants contributed new and important insights to and from the field. We aim continuously for developing the format of the conference to increase the space for valuable sharing of experience. This year, the conference content was organized in a way that represented a vertical perspective on visual arts education in different parts of the education system. The programme offered a keynote, a panel of three presentations followed by a plenary Q/A discussion, creative-reflection-workshops, a dual European/American perspective on the critical potential of art education, a work-in-progress on mapping art education, a co-creative workshop, a shout-out and a book announcement. Furthermore, we made a hybrid conference format with online hosts: Ricardo Goncalves & Jesper Juellund.

This report summarises the eventful conference by sharing slides, images, and text. Thank you to all of you who made this day an important contribution to further insights in the field!

On behalf of V!LD, Mie Buhl, Director



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## What's ART got to do with it? Setting the scene

Mie Buhl, Aalborg University



Welcome! The topic of 2024 conference takes its point of departure from our observation of an increasing interest in discourses that coin learning practices derived from art-based methods (e.g., creativity, playfulness, experimentation) while at the same time there is a decreasing interest in recognizing the potential that visual arts education holds to promote such learning practices in schools, universities, and beyond.

How come visual arts educators find themselves surrounded by discourses of creativity, playfulness, practical excellence, and innovation when their professional contribution to learning, teaching, and societal agency in and outside the educational system is continuously questioned? What perhaps makes visual arts educators shy away from dominant discourses of creativity and innovation and even contribute to their own marginalization? We would be delighted to share thoughts with you on how and why this paradox occurs in the educational system and beyond.

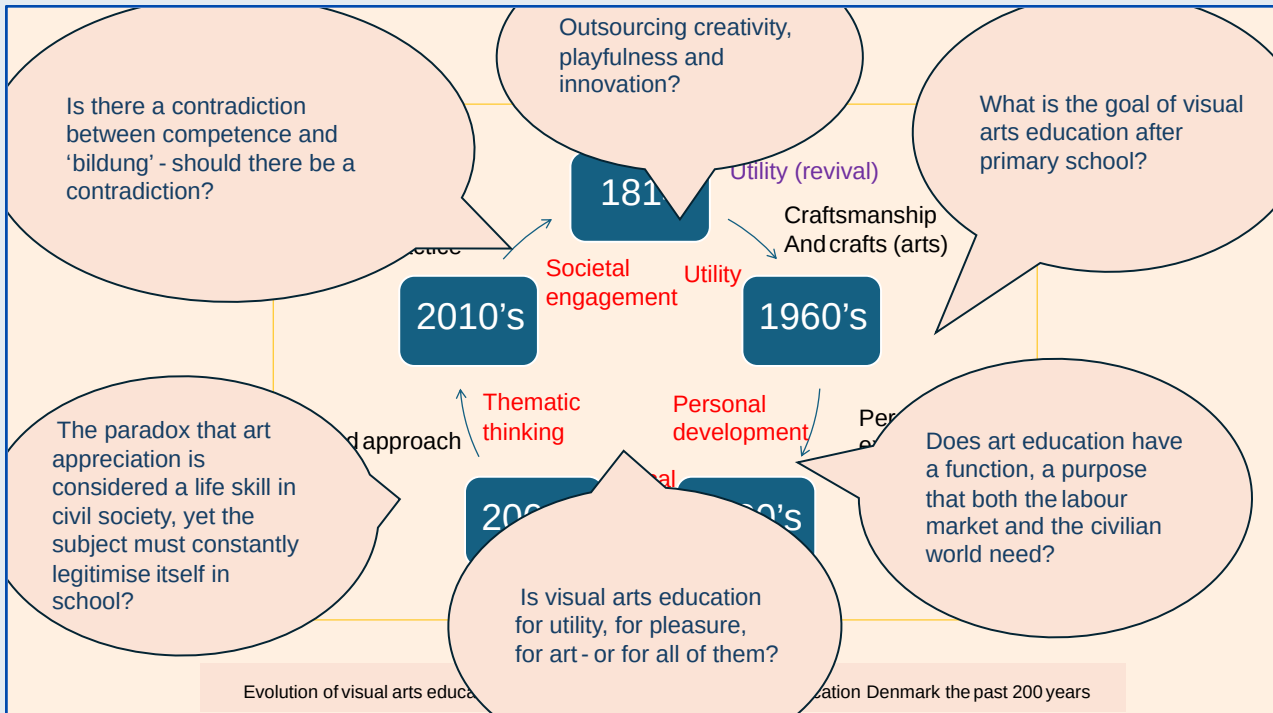
When the Danish primary school was reformed in 2013, I was so indignant about how the core of visual arts education was replaced by an evidence and utility agenda. In the syllabus there was even a sentence saying: One paragraph stated that innovation and entrepreneurship are “the prerequisite for pictorial practice in all phases” [my translation] (Ministry of Education, 2014, p. 11). “The students must achieve visual action competences by experiencing how their pictorial work through planning, performance and evaluation may be of use for other people” that I analysed the section of the law on visual arts education and wrote an article entitled Evidence or Advocacy[1]. The background was that the Danish government had introduced a discourse of utility in all school subjects, which was in line with the OECD's efforts to improve schooling. Therefore, the organisation had asked a team of experts to map all the evidence on the potential of the arts to improve academic performance in mathematics and language learning. The mapping exercise concluded that there was no evidence of a direct link between the two activities. But the discourse of utility had found its way into the Danish curriculum.

Evidence based art education was coined by OECD when initiating the investigation pursuing the impact of arts education which resulted in the report by Winner et al., Arts for Art's Sake from 2013. Even though the report concluded that there was no academic correlation between art practices and improved academic skills in math and reading, the Danish government made bad Danish scores in PISA test pave the way for direction the national curriculum on visual arts education. In opposition to that evidence-based education, UNESCO's intercultural and art appreciative perspective on art education as a life skill gave rise to advocate for the visual arts education as a life skill ‘in its own right’.

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[1] Buhl, M. (2015). Evidence or Advocacy? Visual Arts Education in Denmark. I T. Torres de Eca, C. Trigo, & M. Agra Pardinas (red.), Risks and Opportunities for Visual Arts Education in Europe / Riscos e Oportunidades para a Educação das Artes Visuais na Europa]. Porto: APECV. ISBN: 978-989-99073-2-4 (s. 105-113)

Worried by the Danish development, I went to InSea [International Society for Education through Art] Congress in 2014 and presented the current Danish development by showing this model for the evolution of visual arts education in Denmark in a 200-year perspective. The purpose was to discuss to what extent the national curriculum in Denmark was heading at revival to profiling as in 1814 where the subject revolved around 'utility' rather than the cultural formation. Today, ten years later we are the beginning of another revision of the national curriculum. And this required revision has inspired me to invite you to reflect with me on the following questions:



1. Where does visual art education prepare for from elementary school? To Secondary school (Studieforberedende)? To Vocational school (erhvervsuddannelse)? To art professions?
2. How come that art lives with the paradox of being a life skill for civilisation and has to legitimate itself all the time?
3. Is visual arts education for utility, for pleasure, for art - or for all of them? Is there a contradiction between competence and 'bildung' - should there be a contradiction?
4. Is there a contradiction between competence and 'bildung' - should there be a contradiction?
5. And worst of all: How come that visual arts education seems to have adopted the idea that core skills such as creativity, playfulness and innovation must be out to new or other disciplines instead of proudly claim them to be a part of art?
7. A function, a purpose that both the labour market and the civilian world need?
8. What and who are we thinking about when we plan and act as art professionals?

These are some of the questions that we would like to bring into today's conference. For years, there seems to have been an increasing interest in discourses that coin learning practices derived from art-based methods (e.g., creativity, playfulness, experimentation) in the political landscape of Denmark. A decreasing interest in recognizing the potential that visual arts education holds to promote such learning practices in schools, universities, and beyond. Sometimes it even seems like the teaching subject itself is shy art education. As we stated in the invitation: "How come visual arts educators find themselves surrounded by discourses of creativity, playfulness, practical excellence, and innovation when their professional contribution to learning, teaching, and societal agency in and outside the educational system is continuously questioned? What perhaps makes visual arts educators shy away from dominant discourses of creativity and innovation and even contribute to their own marginalization? We would be delighted to share thoughts with you on how and why this paradox occurs in the educational system and beyond".

Or maybe we ought to take on a new perspective?

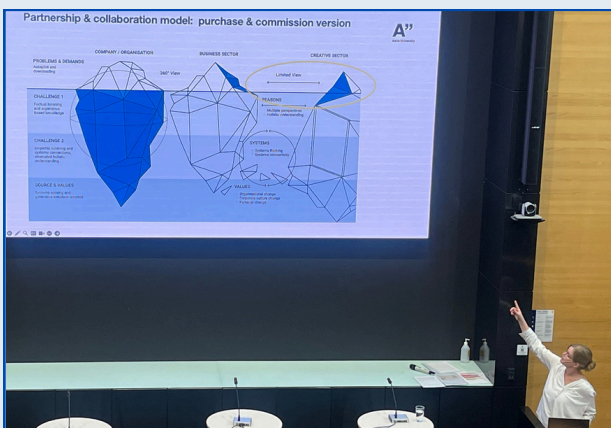


## Artpreneurship: exploring the ethics, integrity and sustainable development of forming novel, cross-sector partnerships and the implications to creative professionals and education

Anniina Suominen, Aalto University



Our co-research project, called Luova Lämpiö (2024-2025), and more broadly, our artpreneurship research and development agenda explore the themes of creative sector's need for renewal in the areas of sustainable resourcing and income, ethical partnerships and contracting between sectors, and innovation of novel partnerships. Further, the implications of possible need for renewal for education in the arts and design is contemplated. Throughout our research, we emphasize the actual immediate and anticipated long-terms needs of the creative sector professionals and their collaborators from other sectors (public & private). We have built our research strategy on a ground-up and specific-to-broad approach carried out in collaboration with different stakeholders, and I will be sharing initial results and findings that are currently being modified and adopted to different situations and their scalability being speculated. By combining interdisciplinary case-studies, advocacy and curriculum work, and research aimed at understanding the different complex facets of the present challenges and their histories, the on-going project builds towards: 1. Novel solutions to partnership-based models, tools, and identification of business services that can be modified, expanded and duplicated; 2. Building on a more in-depth and diversified understanding and communication of creative expertise that generate intangible, strategic and competitive value for creative and partnering sectors; 3. Policy briefs that identify possible solutions through a model and actions, measures assessment methods and indicators that promote growth and internationalization; and 4. establishing a new research area of artpreneurship, a new research knowledge on radical creativity using intersectional theory and practical needs of both arts education and life-wide learners working in the creative sector. As we are interested in working increasingly with Danish partners to find mutually beneficial ways of sharing, comparing and collaborating in development projects, research and advocacy efforts, I hope that this opportunity to share our project at Aalborg university will spur further discussions and be a catalyst for more collaborations.



## F(r)ictions of Art

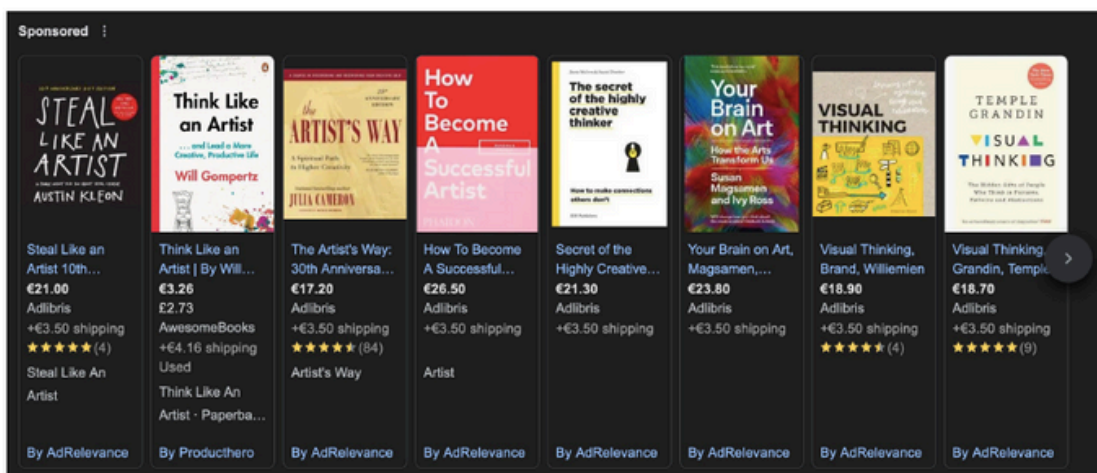
Juuso Tervo, ViLD research group, Aalborg University/ Aalto University



By taking a look at past convergences as well as frictions between art, creativity, and education, this presentation lays out contested histories of creativity in art education scholarship and invites you to reflect on which of these histories do you take part in your profession and why.

### F(r)ictions of Art and Creativity

Juuso Tervo | Assistant Professor | Aalto University



As my contribution to the discussion, I present a **very** condensed (hi)story of art education. My purpose is to offer one possible explanation to the paradox we're here to address.

Note: My slides contain a lot of text. They function as lecture notes for myself, so I don't expect you to read them.

“The aim to truly integrate the creative use of thinking and creative education in the life of schools is modern. Artists and poets are skilled with a creative spirit. How might that skill, which has been understood as a divine inspiration and which many think belong merely to the few chosen geniuses, be inherent in children and could be developed through education in schools?”

Otto Numminen (1927): Creative thinking and schooling [Luova ajattelu ja koulutyö]. Uudistuva kasvatus- ja opetustyö, 2(3), 52–55.

[Pyrkimys saattaa syvimmässä mielessä luova ajattelun käyttö ja kasvattaminen sisällyttämään koulun elämään on nykyaikainen. Taiteilijat ja runoilijat ovat luovan hengen kykyjä. Kuinka tuo kyky, jota on pidetty jumalallisena inspiraationa ja josta laajalle levinneen käsityskannan mukaan osallistuvat vain valitut nerot, olisi olemassa lapsissa ja olisi jo kouluissa opetuksella kehitettävissä?]

By *fictions* of art and creativity, I refer to the production of “creativity” as a concept that explains why some things and thoughts may seem exceptional, unique, or out-of-the-ordinary – thus resonating with the idea of creation as an event where something arises from *nothing*. In European modernity, (some) (male) artists have partaken in creating such aura for rulers, thinkers, nations as well as for artists themselves.

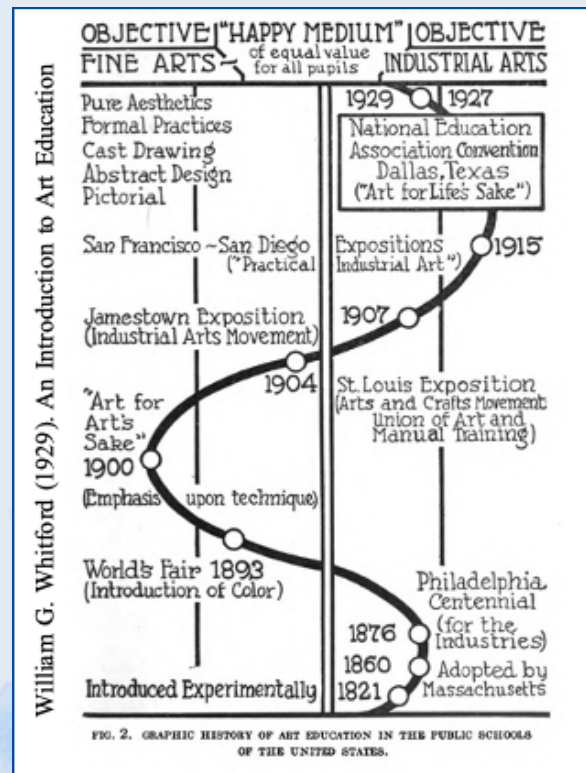
By *frictions* of art and creativity, I refer to the contested relation between the (assumed) singularity of the artist and the (assumed) universality that grounds the idea(l) of civil society. One must be able to integrate artist's uniqueness (i.e., their creativity) into what is (seen as) common – otherwise their acts of creation allegedly remain as mere exceptions.

Public education is also bound with similar fictions and frictions: it is simultaneously expected to lay a common ground for a functioning civil society as well as give the possibility to exceed this ground (e.g., through class mobility).

Art educators in Europe and North America have had to balance between these fictions and frictions since the very birth of public schooling systems in the mid to late 19<sup>th</sup> century.

On the one hand, art educators had to show that art (more specifically, drawing) had an specific function in schools (otherwise it would have not been needed). On the other hand, this function had to serve some other purpose than art itself.

One rather common strategy to introduce this balance has been to claim that art's seemingly elitist exceptionalism is merely a recent and unfortunate divergence from its assumedly true nature as a universal language that expresses something about humans in general.



"Neither in the ancient days of Greece and Rome, nor during the Renaissance, was such a separation [between the applied and the fine arts] known. It was not until the reign of Louis XIV of France, in the eighteenth century, that the distinction between the fine arts and applied arts was made, and then it was devised as a protection of the artist against the rapacity of the wealthy corporations. In later days the arts again became united; and at the present time the industries employ the highest order of artistic genius and skill."

George Ward Nichols (1877). *Art Education Applied for Industry*. Harper & Brothers.

"Progress moves unceasingly forward, setting new demands for each era and creating new forms. Improving the material conditions of the nation is certainly important, as well as the accumulation of its spiritual capital and knowledge, but can its emotional life, in which almost every attempt of improvement is rooted, be left without development? Not at all. Nor does it need to be. This opens a vast and large societal function for art. Instead of the grim and cold sentence 'l'art pour l'art,' artists may now write on their shields much more beautiful 'l'art pour la vie.'"

Fredrik J. Lindström (1901): *Art in the Education of the Youth* [Taide nuorison kasvatuksessa]. Tidskrift utgiven av Pedagogiska föreningen i Finland, 38, 425–430.

[Kehitys rientää pysähtymättä eteenpäin asettaen joka ajalle uusia vaatimuksia ja luoden uusia muotoja. Kansan aineellisen aseman parantaminen on kieltämättömän tärkeää, sen henkisen pääoman, tietojen, kartuttaminen niinkään, mutta saako sen tunne-elämä, jossakuitenkin kaikilla parannuspuuhilla on alkujurensa, jäää kaikkea kehitystä vaille. Ei suinkaan. Eikä sen sitä tarvitsekaan. Tässä avautuu taiteelle laaja ja suuri yhteiskunnallinen tehtävä. Lohduttoman ja kylmän 'l'art pour l'art' -lauselman sijaan saavat taiteilijat kirjoittaa kilpeensä paljoo kauniimman "l'art pour la vie"]

The scientificization of education in the turn of the 19<sup>th</sup> and 20<sup>th</sup> centuries turned art educators' attention to the emergent fields of child study and developmental psychology.

Following recapitulation theory (i.e., the development of an individual followed the development of humanity), children became to be seen as seeds of humanity (i.e., human as imagined by European men) who may actualize their full potential for humanness through a right kind of education.

As visible in Lindström's quote, it was students' "emotional life" that started to gain more attention among art educators. It assumedly completed the true task of schooling: without it, schools were not teaching children to become fully developed individuals.

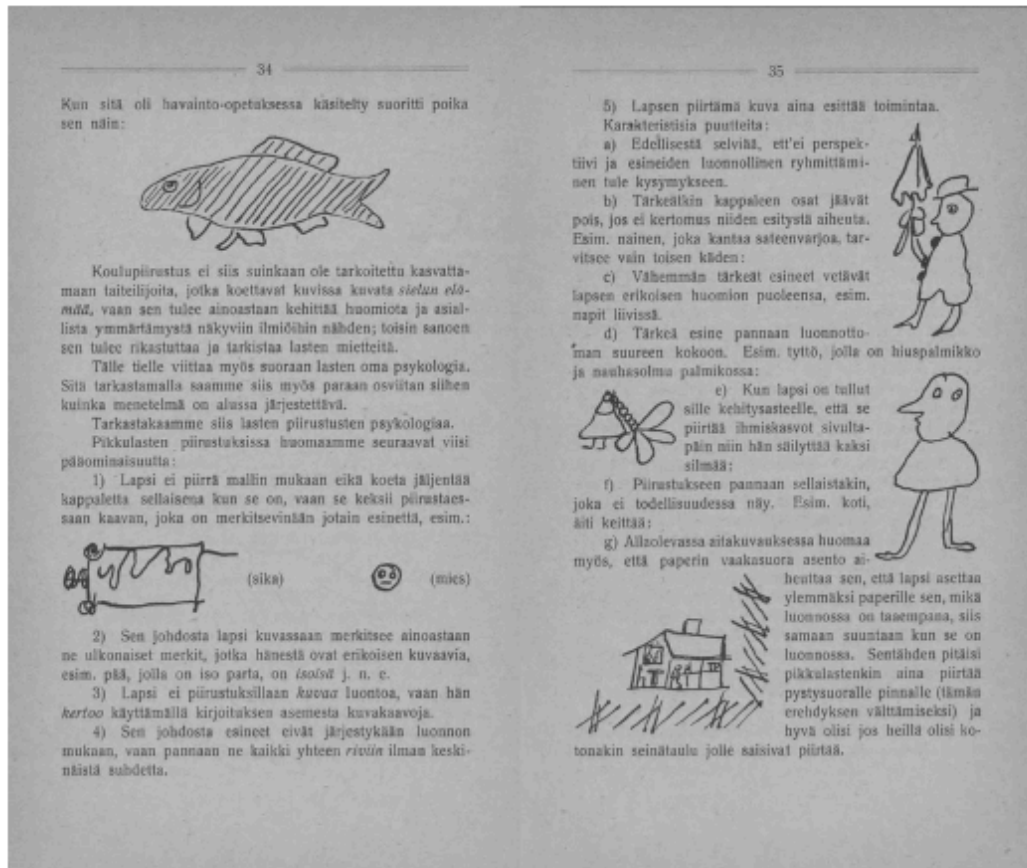
Interestingly enough, this is the time when "creativity" starts to make more frequent and explicit appearances in art educators' vocabulary. It gave a language to talk about art's universality (not only exceptionality).

"There are always conflicts within one's self, as well as between the self and the world that surrounds it, and in a mentally developed personality this can awaken the creative imagination. ... Child is a solid harmony, the battles of creative imagination are not possible for it [the child]. Child comes to the world as a conqueror, and within a short amount of time, undisturbed by ponderings, goes through a development that contains a millennium."

Lilli Törnudd (1925). Thoughts from recent educational sciences on art education [Uuden kasvatustieteen mietelmiä kuvaanto-opetuksen alalta]. Stylus, 13.

[Omassa minuudessa on aina ristiriitoja, minuuden ja sitä ympäröivän maailman kesken samoin, ja tämä voi henkisesti kypsyneessä persoonallisuudessa herättää luovan mielikuvituksen. ... Lapsi on yhtenäinen sopusointu, luovan mielikuvituksen taistelut eivät ole sille mahdolliset. Lapsi tulee maailmaan valloittajana, mietiskelyjen häiritsemättä käypi se lyhyessä ajassa läpi kehityksen, joka sisältää vuosituhannen.]

Lilli Törnudd (1910). Psychology in children's drawing and drawing's role in the development of imagination [Psykologia lasten piirustuksessa ja piirustus mielikuvituksen kehittäjänä]. Stylus, 4, 32–38.



“The teaching situation in art education is always creative. Its opposite is copying. ... One must weed out stereotypes from children’s visual language, like one tries to uproot hackneyed phrases from the mother tongue. These stereotypes include figures that were used in the old school and that have been cemented in children’s lives: stick figure, ball tree, Disney’s unnatural creatures with huge eyes and swollen lips, etc.”

Inari Grönholm et al (1977) Kuvista – Kuvaamisesta [A textbook for art education]. Otava.

[kuvaamataidon opetustilanne on aina luova. Sen vastakohta on jäljentäminen. ... [L]asten kuvakielestä pyritään karsimaan stereotyyppioita aivan samoin kuin äidinkielestä yritetään juuria kuluneita sanontoja. Näitä ovat vanhan koulun käyttämät ja lasten maailmaan iskuneet kaavakuvat: tikku-ukko, pallopuu, Disneyn maailman luonnottomat oliot suurine silmineen ja turpeine huulineen jne.]

Here, fictions and frictions of art and creativity in education started to have less to do with art per se (e.g. debating the difference between fine or applied art) and more with individual, social, and historical *development*.

This developmental approach to creativity offered a way to circumvent the particularity of art and thus universalize its fictions. Universalizing the kind of “emotional” or “spiritual” activity previously reserved only for the few (e.g., artists), creativity could be posited both as the arkhé (beginning) and telos (goal) of all human life.

In short: creative individuals is what we all innately are  
and what we ought to eventually become.

However, this introduced a new friction: as creativity lost its particularity, it could be connected to whatever *developmental* aim (not only educational, but also scientific, economic, etc.).

United States scientists need to be creative.

Art education can develop creativity.

The United States needs art education.

Vincent Lanier (1963). Schismogenesis in contemporary art education. *Studies in Art Education*, 5(1), 10–19.

[an ironic claim made in the wake of US vs. USSR space race]

While a universalized concept of creativity allowed art educators to make a stronger case for their presence in schools, it has paradoxically meant that artists and art educators have had to let go of creativity as their own specific domain.

Personally, I don't know what to think about this (hi)story, so I'm eager to hear your thoughts on it.

### **Creativity is not a prisoner of art**

Bertram defines artistic thinking as non-linear-critical thinking with numerous unknowns. Insecurity and experimental orientation are inherent to this way of working.

'Let's be clear, creative artistic thinking is neither a creative technique nor about painting pictures or making sculptures; a preconception we must get rid of. Creativity is not a prisoner of art; rather, artistic thinking can take place anywhere, in any mind, in any discipline, and any area of life. It's an attitude of turning towards an open, fluid matrix of possibilities,' she says.

It takes time to be able to challenge conventions, 'Creative thinking is not a dress that you can wear, but more like skin, that has to grow together with a person'.

'Not knowing often makes us afraid, and it takes much more effort,' Bertram says. 'Our brains want us to stay safe and have routines but under pressure, our brains become hostile to innovation so departing from safe ground isn't easy. Transition is like leaving paradise and finding something new by letting go of custom patterns; leaving something, rather than creating'.

Snippet from an article "Navigating the Unknown," UNFOLDED #4, Published by Aalto University. The article discusses U-Create Seminar organized at Aalto University in 2019. Ursula Bertram is an artist and professor at the Technical University Dortmund.



## Practical and creative products in social sciences

Anders Stig Christensen/ University College Lillebaelt



The final examination in the subjects of social studies, history and religion after 9th grade in Denmark is an oral and practical examination, which includes that the students produce a creative product as part of their inquiry. This should enable them to use various creative multimodal practices of communication, but does it work? In my presentation I will present some examples and discuss the possibilities and limitation of using these kinds of products as part of an examination.

### Creative and visual products in the oral and practical examination in social science education

An opportunity for disciplinary multimodal communication – or an element of confusion for students?



Anders Stig Christensen UCL, University College, Denmark

## Opportunities in this form of examination:

### The product

- Gives opportunity to use multimodal communication – different affordances of different modalities
- Express creativity
- Use different media
- Enhance and underline the verbal argument
- ....

1)

#### Forbrydelse og straf

Skærpede straffe zoner



Til den lokale skærpede straffe zone i Danmark, 1 februar 2016 (Villemoes)  
<https://www.b22.net/dk/da/nyheder/forbryderi/forbryderi-og-straf-til-afstraefelse-og-straffe-zoner>

2)

#### Identitet

individuel og kollektiv identitet



3)



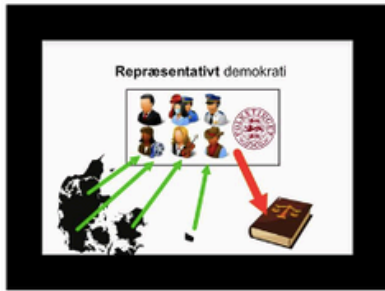
4)



5)



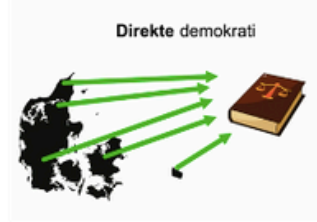
- 1) Using a visual source, the map with the boundaries of a zone for enhanced punishment.
- 2) A visual metaphor, the mask as an illustration of a sociological concept of identity.
- 3) Using visual authentic material, examples of visual political communication.
- 4) Using a map and text as illustration.
- 5) Using a model, - a wellknown illustration from economics education to illustrate their problematic.



Man vælger en person, der bestemmer og repræsenterer ens holdninger.

Demokrati på  
BGI

Elevråd  
F-gruppen  
Hus  
Linjen



Det er, når alle er med til at tage en beslutning. Dette er godt i mindre grupper.



Når man taler sammen for at nå til enighed og en løsning.

In this case the student uses the affordances of the powerpoint to illustrate and explain the concepts in a different way that would be possible using only a verbal presentation. The illustrations actually seem to enhance the argument – even if there could be a discrepancy between the text and the image in the illustration of direct democracy. (the visual representation shows the law-making process, while the text says that it is good for small groups.)

## Questions:

- Is the demand that the students make a product helping them to develop disciplinary (subject specific) language & understanding?
- Is the level of craft satisfying after 9 years of schooling?
- Is it possible to combine the verbal and multimodal communication, or does the complexity in it self make it more difficult for the students to solve the task?
- What would be the demands of a teaching that takes the multimodal communication-situation serious be? Could social science education learn from arts education



## Playfulness and Artfulness: Exploring the Differences and Complementary Strengths

Jennifer Skriver, Kolding School of Design



How can educators distinguish between playfulness and artfulness in the classroom? While both approaches enrich learning, they do so in unique ways. Playfulness brings elements of fun, spontaneity, and creativity into structured activities, encouraging exploration and breaking down conventional barriers to engagement. In contrast, artfulness engages deeply with aesthetic experiences, using the arts to evoke reflection and provoke critical thought. This presentation explores these distinctions, shedding light on how to use both approaches to foster inclusive and transformative learning environments. Join us to uncover the potential of playfulness and artfulness as catalysts for meaningful educational experiences.



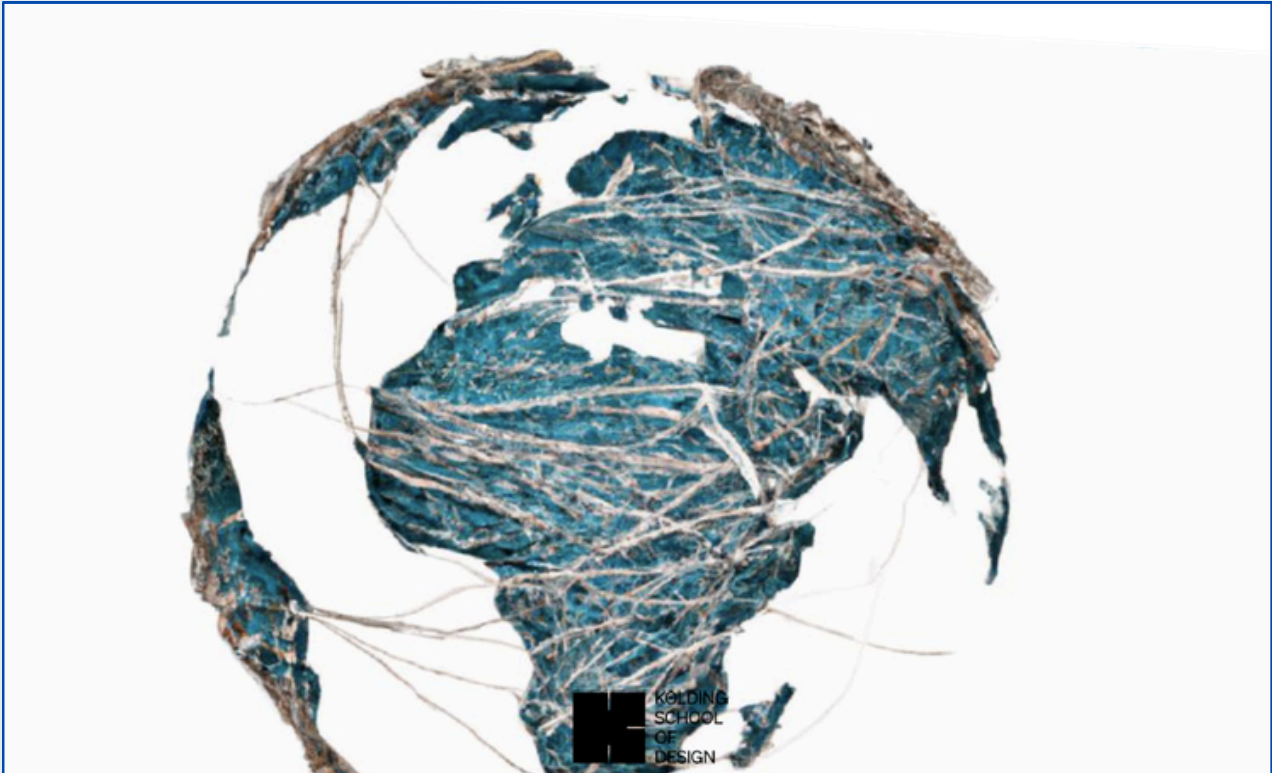
**Playfulness and Artfulness:**  
**Exploring the Differences and Complementary Strengths**

Jennifer Ann Skriver , PhD  
Postdoctoral Researcher,  
Kolding School of Design

V!LD ANNUAL conference  
09. November 2024

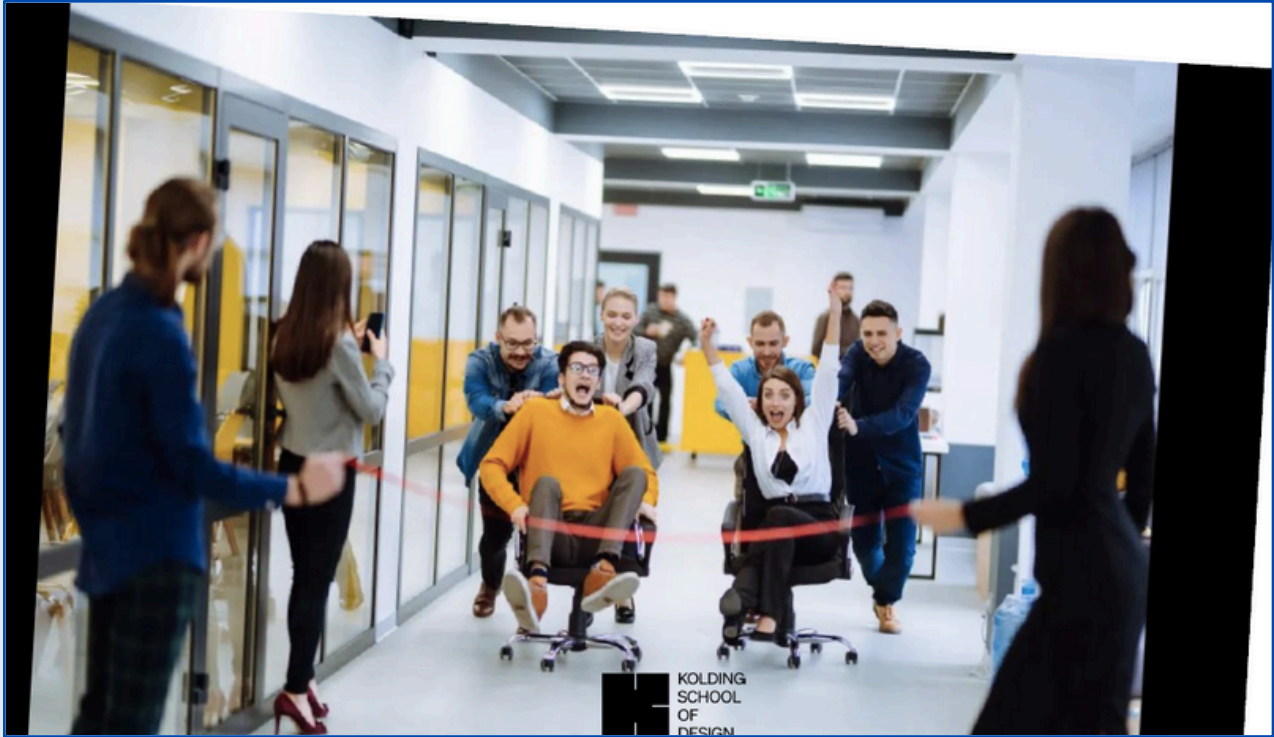


KOLDING  
SCHOOL  
OF  
DESIGN



## Defining Artfulness and Playfulness Playfulness in Education

- **Playfulness** encourages **creativity, spontaneity, and exploration**. It opens up a low-stakes environment where students can experiment, take risks, and engage without the fear of failure.
- **Artfulness** in contrast, brings **affective and embodied dimensions** into education. Artfulness involves integrating **aesthetic and sensory practices** into learning, engaging students on emotional and physical levels. Artfulness doesn't just encourage students to learn—it invites them to **feel** the material, fostering emotional connection, empathy, and critical awareness.



## Developing Criticality Through Affective, Embodied Practices

**Artfulness**, addresses the limitations of playfulness by integrating **affective and embodied practices** that cultivate **emotional engagement** and **criticality**. In my work, I argue that engaging students on an emotional level allows them to not only understand but **feel** social complexities, promoting deeper and more transformative learning.

## How Artfulness and Playfulness Support Each Other

**Playfulness** opens up learning environments, making them more accessible, fostering innovation, and encouraging students to explore ideas freely (Nørgård et al., 2017).

**Artfulness**, as Østern & Knudsen argue, grounds these explorations in **critical reflection and emotional engagement**, ensuring that students not only create but understand the deeper meaning and context of their work.





## Discussion smaller group conversation

**Juuso asks:** Which of the creativity (hi)stories do you take part in your profession and why?

**Anders reflects:** How does creative product add value in the social sciences, when it is so difficult?

**Jennifer suggests:** Navigating between concepts?

### Further questions:

Where does creativity belong? And why - especially – does the concept no longer associate with the teaching subject of visual arts?

Can assignments requiring creative products be integrated in other disciplines.

Can everybody produce a creative product of value, or does it require art based skills?

Does the concept of playfulness emerge from a gap in curriculum that visual arts education failed to fulfill?

Share experiences from your professional life. And think about a question you would like to pose to the panel



## What's art education got to do with social justice?

### Examples from Hungary and the United States

Sara Reka, (Moholy-Nagy University of Art and Design, HU/ MSc in Service Systems Design (Aalborg University, DK) NM NoVA, Aalborg and Aalto Universities & Betsy Zaubler, (BA Wesleyan University US) NM NoVA, Aalborg and Aalto Universities



In our presentation, we will discuss art education's role in the current political and social climates of Hungary and the US. We will envision what art education for social justice might entail in the Hungarian illiberal democracy, arguing that in the narrowing space of social justice work existing definitions and logics of social justice art education take new shapes. We will also discuss the expectations placed on art education in the US and its potential to subvert oppressive structures in schools.

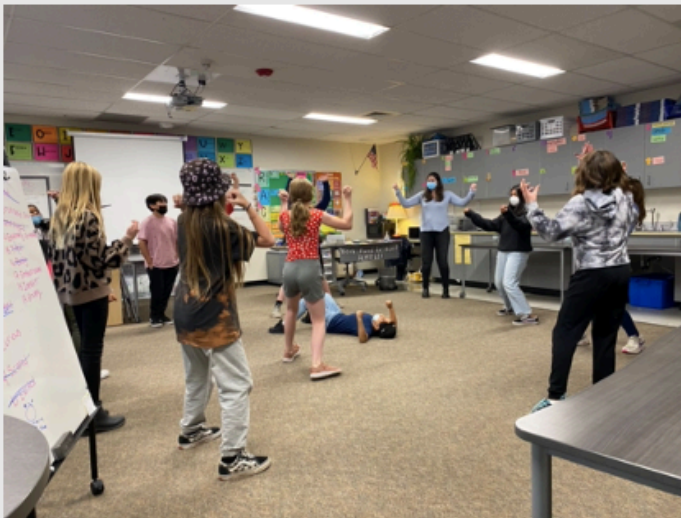
# What's social justice got to do with art education?

Examples from the United States and Hungary

## Art education in the US at a glance

- Schools place a large emphasis on math and literacy due to high-stake standardized testing requirements, which often sidelines the arts
- No federal policy mandating that the arts are taught in schools
  - 31 states consider art education a core subject
  - 43 states require elementary and high schools to offer arts education
  - 27 states require high school students to take an arts class to graduate
- Race and class significantly impact students access to art education
  - Latinx and Black students receive 25-35% fewer arts education credits compared to white peers

## In the classroom with ArtistYear



**Mission:** ArtistYear exists to address inequities in K-12 education via creative learning across the country.

**Vision:** Our vision is to democratize access to creative learning so those we serve may reap the **academic benefits, critical-thinking skills, and social-emotional growth** that come through creative engagement.

## What is art education expected to do in the US?

**We Believe the ARTS Transform the lives of at-risk youth by providing powerful tools to spark curiosity**

Americans for the Arts

NAEA believes, given the research on employment trends and, anticipating that a variety of new career opportunities will emerge over time, that visual arts education is essential to every learner's educational foundation and training for future employment in an increasingly complex and interconnected world. When surveyed, CEOs identified creativity as the number one trait sought when hiring. Since learners are future contributors and creative leaders of tomorrow's work force, this underscores the importance that every learner must have ongoing access to sequential visual arts education throughout their PreK-12 education.

National Art Education Association



## Theme

During this semester, I focus on the topic of social justice work in the Hungarian Christian illiberal democratic context and explore what practicing (towards) social justice might mean in connection to art education.

## On duty's connection to social justice - implying (re)action

I state in my draft:

**This text is born from the urge to *comprehend* what duty might be towards social justice work in an art educational context and how it might work under illiberal structures.**

Later, I continue:

**... admittedly, [duty is] something that I take for granted, something that I do not argue for.**

Where this conviction comes from, what it means, and how it paints my understanding of social justice work. How to challenge it...?

## How I read the Hungarian Christian illiberal democracy through the lens of duty

I follow PM Orbán's yearly speeches at the Bálványos Summer Free University, as I find it to be a structured narrative through which the changing symbols and manifestation of illiberal democracy can be followed.

## Through that, I understand illiberal democracy's duty this way

- Hungary's illiberalism is used as a tool for preserving, reproducing, and expanding a perceived value
- Such notion stems from a sensed duty and obligation to perpetuate „Hungarian heritage”
- It has elements of care, but care is rendered normative: reduced to care for a selected few, nurturing nationalistic, conservative values, perceived „Hungarianness”, supporting the heteronormative family model, and the (re)productive individual

## The challenge (I see in) duty

By the Hungarian illiberal democratic definition, duty stems from a Christian, religious definition; it is (re)productive and renders certain ways of existence as *correct*, while ones outside its narrow definition are a *threat* or *non-existent*.

To think of social justice and duty then, it needs to be understood *otherwise*—by a logic that is outside of the framework that the illiberal democracy poses and one that isn't in reactionary relation to it.



## An illiberal example in education

In 2020, the Hungarian Parliament passed a bill stating that “mother is a female and father is a male”

- Prohibiting adoption for non-married couples
- The amendment protects the self-identity of the children’s sex, defined at birth
- Further stigmatizing the transgender and intersex people in Hungary

In 2021 amendments were passed, often referred to as the „Pedophile Law.”

- was supplemented with LGBTQAI+ provisions
- Prohibits information on the diversion from one’s biological sex, change of gender, or homosexuality in sex education
- The right to self-identity is narrowed to biological sex by the law
- An amendment was added to the Advertising Act of 2008, which prohibits content that is dominated by sexuality and content that „promotes” diversion from one’s biological sex, change of gender, or homosexuality to minors

## Initiatives in conversation

### NANE (Women for Women Together is the Association Against Violence)

- Providing sex educational workshops
- Focusing on sexual violence
- Men as abusers and women as victims of abuse
- Porn as the machine to reinforce the abuser-abused relationship

### Társadalomklinika ( Society clinic)

- Workshops for girls „Girls circle”
- Topics are female identity reaffirmation, self-knowledge, self-confidence
- Educating on contraception

They define their ways of advocacy work through what the Orbán regime bans, and it becomes a **reactionary notion to oppose illiberalism**, but it **does not necessarily question the silos** through which Fidesz comprehends the topic and casts its ban.

## How I read these examples in relation to one another

With the used examples, they exclude the opportunity for children to explore who they are.

It is not to say that the two examples are not necessary or important. However, I am wondering how they discuss these topics, what narratives they enforce, and what themes are left out.

What follows is the question of whether it is their role even. I don't know, and I don't think I have to answer it.

I am more interested in if there is space for these different explorations and where to make those places.

## Redefining art education's „duty” as opportunity

How does social justice work without the normative element of preserving and reproducing a set of predefined values?

How to open up what and how social justice can be?

Duty for now, as it is changing, is instead of building an agenda or project, to provide opportunity without wanting to define who the participant should become through it.





## Part-based reflections on art education

NM NoVA students, Aalborg and Aalto Universities

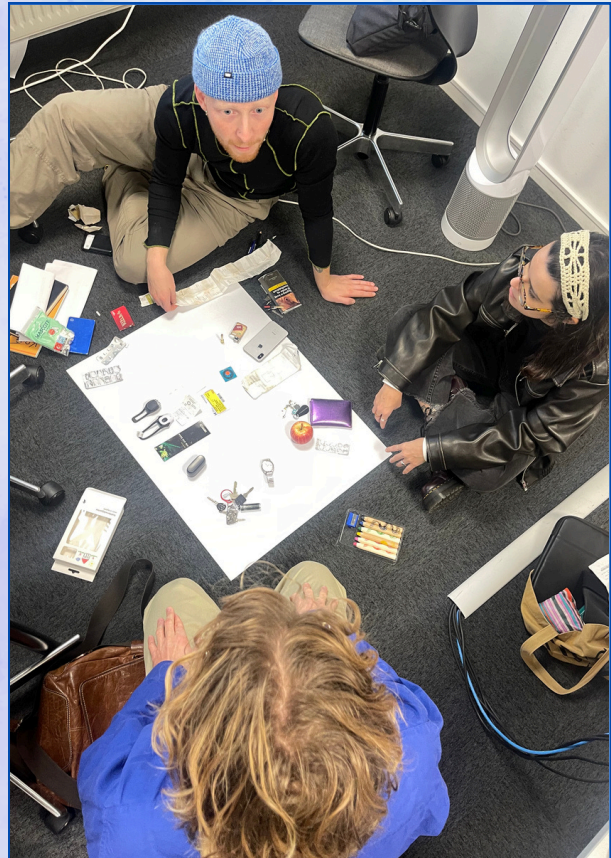


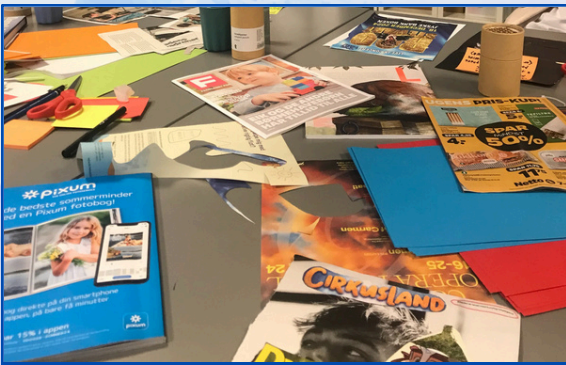
Now you've experienced the bridge between art and working life, you've experienced three perspectives on our theme of concepts that either belong in the art discipline or in art education, creativity and play. Now it's time to reflect. In the next hour, we invite you to do so using 'aesthetic practice'. The way you will reflect is through art-based methods facilitated by our outstanding 1st year NoVA students. On the board you can see which groups you are in. Online participants will be grouped with the aalto crew, and participants who are physically present here will be divided into three groups.

## Time to reflect

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An art pedagogical facilitation of your thoughts so far...





## Mapping Art Pedagogies- An Ongoing Project

Kir Jo Thrane, Art Education Lecturer, University College Copenhagen  
and Jessica Foster, NM NoVA from Aalborg and Aalto Universities



The presentation invites you to discover the unique ways in which Denmark is approaching art teacher training programs and its curriculum. We will talk about the EDDA Norden research project which seeks to map how art teacher education is taught in the Nordic and Baltic countries, the data collection process from Denmark, and how the final report will ultimately be used to compare, contract, and collaborate among the other participating countries.

During the presentation we will share about the goals and aims of the project, why such an international research group exists, and present a few of the key concepts at this point in the project from the Danish context.

## Mapping Art Pedagogies: An Ongoing Project



Kirstine Jo Thrane, University College Copenhagen  
Jessica Foster, NoVA Aalborg + Aalto Universities

## What is EDDA?

"EDDA Norden is a network of Nordic and Baltic Higher Art Education institutions, which includes 17 members from Nordic and Baltic countries."

The network collaborates in order to:

- Develop art educational practices
- Launch new initiatives
- Facilitate exchange for students and teachers (both short and long term)
  - Create intensive courses open to students between network members



<http://eddanorden.com/>

## M-A-P: Mapping Art Pedagogies



A collaborative development project to map art education teacher training programs



In partnership with 8 institutions across 6 countries in the Nordic and Baltic regions



Focused on both pedagogy (what and how are things taught?) and research (what kinds of research are being produced?)

## **M-A-P: Mapping Art Pedagogies**

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**The goal:**

**Searching for new possibilities within art education**

## **M-A-P: Mapping Art Pedagogies**

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**The how:**

**Compare, contrast, and collaborate among the different countries and institutions**

## Our Research for M-A-P

### Conducting Interviews

- Art education teachers across Denmark
- 1 hour, on zoom
- Gain a better understanding of art education trends across Denmark as a whole, perspectives from different institutions

### Policies and Documents

- EMU – Art education curriculum from Ministry of Education
- LLN – Professional network for university college educators
- Art teacher training coursework and classes

### Areas and Projects

- Museum education
- Technology studies
- Playful learning initiatives
- Visual Culture Studies
- Other areas such as Philosophy, pedagogy or ...

## Interview Questions

### **Pertaining to pedagogy:**

- What is the structure of your teacher training program?
- What are the three main concepts in the current curriculum?
- What areas and policies inform our teaching?

### **Pertaining to research:**

- What areas and policies inform our research?
- What kind of research do we\* do?  
\*Who constitutes the "we" at your institution?
- What does our research aim to do?

## Interview Statements

1. In Visual Art education, pupils don't make art, they make pictures.
2. Art education it's a small subject, and we have no theoretical place to go.
3. There is a lot of technologies we can use in art education. But I also think that we kind of need to go back to use our hands.
4. Using arts-based didactics in visual art education, might be a way to get the students to explore reality and alternative realities.
5. The students need to understand the visual culture surrounding them, and be curious towards new trends within contemporary art, because that's a very different way of working with art than if you are paraphrasing a Van Gogh.

Write your reflections on the Padlet





**How can we expand our search in order to map art education in Denmark?**

**Scan QR code or join at [menti.com](https://www.menti.com) with code 3617 4378**

**Do you want to contribute?**

**Please fill out this form and we will contact you!**



**Let the mapping begin!**



**Outlook and new horizons: The role of visual arts education in a contemporary educational landscape. Co-creative exercise by all participants**

Mie Buhl & Maria Hvid Bech Dille, ViLD research group, Aalborg University



What is the role of visual arts education in a contemporary educational landscape? How do we move forward?

**Outlook and new horizons:**  
The role of visual arts education in a contemporary educational landscape.  
Co-creative exercise by all participants  
How do we move forward?

What's art got to do with it?  
How do we educate and for what?  
What future do we have in mind when we are talking about art education?  
Who are we thinking of if/when we are advocating for the benefits from art education? Elementary school, labour life.  
How come that art education continually have to advocate and at the same time the learning content of art education is takes other forms such as  
Today's presentations:  
Aart graduates as important employees in contemporary and future labour life.  
The 'mess' of art related - concepts within and outside art education such as creativity, playfulness, entrepreneursh, innovation  
A perspective on art education in an international landscape of different art paradigmes (US & Hungary)  
Updating on the Nordics and Balticum – what art pedagogies are practiced in art education in the Nordics and Balticum at the moment?

## INTRODUCTION

### Future workshop: outlook and new horizons

In this workshop we would like to invite you into a co-creative problem solving process on the role of visual arts education in a contemporary educational landscape.

Our approach is inspired by the method future workshop where the aim is to involve as many stakeholders as possible to develop new ideas or solutions to an identified problem or challenge.

🕒 1 time

### Steps

1. The Critique phase: Here we try to establish a critical understanding of the problems in question - based on the input of today and your own experiences - so what is in fact the problems/challenges related to visual arts education in a contemporary landscape (including the identified paradox)?
2. The Fantasy phase: What if... In this phase we dream big when trying to come up with new and innovative solutions that cut across empirical and theoretical fields, professional landscapes, traditions or other barriers. We ask you to find solutions to some of the problems/challenges that you have identified.
3. New steps forward - join in the movement in helping make-real the solutions suggested

## Step 1: the critique phase

### What is the problem, really?

Identify and critically discuss the problems and challenges related to the paradox that art education and inherent 'qualities' of creativity, playfulness, practical excellence, and innovation is both heavily promoted in society and working life yet not recognized as a part of an education. Take inspiration from the panel debate, keynote, presentations and group work.

- 1) Start individually by writing down 2-3 problems/challenges
- 2) Critically discuss the problems identified in the group - explain your own point of view: are you in agreement? why/why not?
- 3) Group your problems in some main sub-themes and pick 2 problems that you would like to pursue in the next phase - the fantasy phase (choose the most 'acute' problem(s) that have emerged)

🕒 20 min

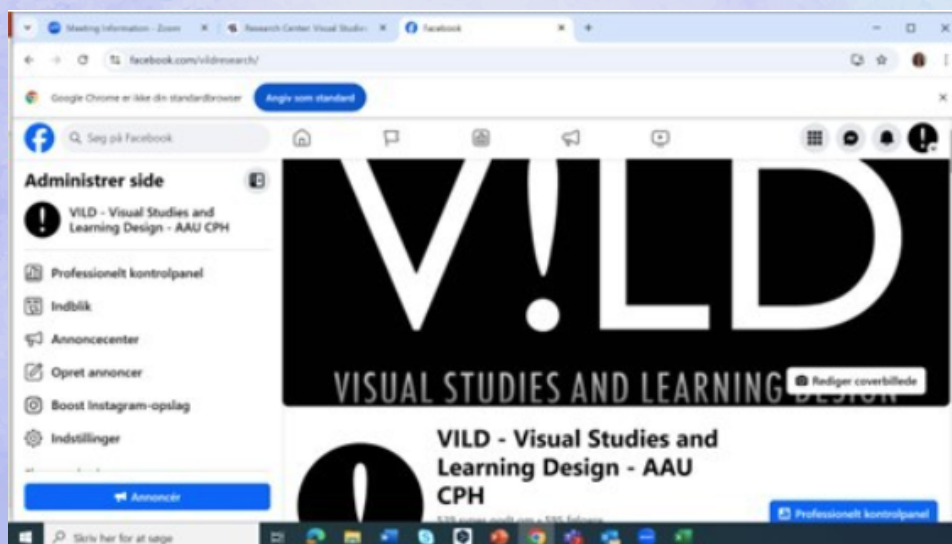


## Step 3: implementation - ways forward

As a follow-up to this conference, we, in the steering-committee, will send you an overview of the suggested ideas and solutions and invite you to join in on creating ongoing dialogues of how we give these new ideas life



After the conference



## Step 2: the fantasy phase

### What would we do, if there were no constraints, plenty of resources, and no restrictive laws...???

- In this phase, we dream big!  
Mindset: Suggest solutions without reflecting about restrictions, traditions or other barriers, that is search for unconventional solutions.  
1) Begin by discussing possible solutions to the problems/challenges you are focusing on (e.g., new approaches to teaching art education)  
2) Visualize your idea or decide on a metaphor for your idea  
3) Highlight the most possible and realizable idea by evaluating the strength and weaknesses of both ideas



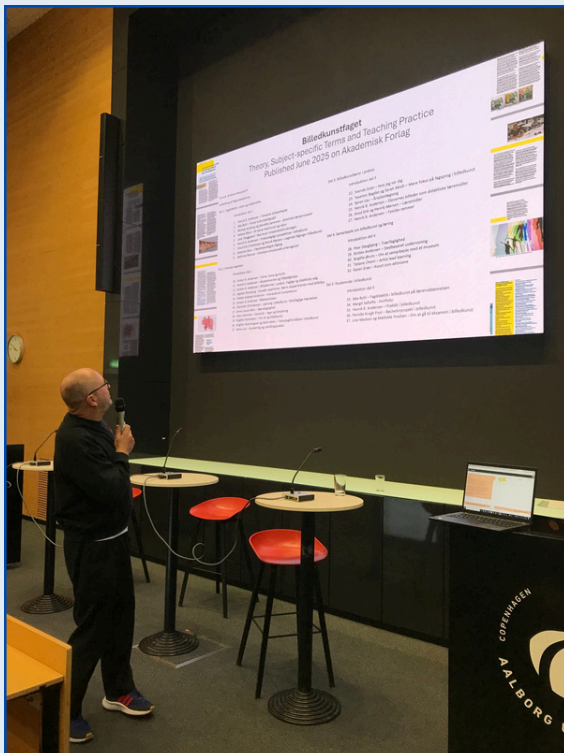
25 min

THEME	IDEAS: description, vizualisation and a metaphor
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**Announcement of upcoming publication by editors**

Henrik Bjørnemose Andersen, University College Syd  
& Kirsten Bak Andersen Via University College



## Indhold

Forord: Andreas Roepstorff

Indledning af fagredaktørerne

Del 1: Fagdidaktik i skole og uddannelse

Introduktion del 1

1. Henrik Bjørnemose Andersen – Den tematiske billedproces – kommunikation gennem visuelle udtryk i verden
2. Mie Buhl – Tre orienteringer for æstetiske læreprocesser
3. Bennye Austring og Merethe Sørensen – Oplevelse, erfaring og erkendelse gennem kunst og æstetisk virksomhed
4. Helene Illeris – Æstetiske læreprocesser i Antropocæn
5. Lene Tanggaard – Nye brud i kreativitetsforskningen og en model for kreativitetsfremmende undervisning
6. Henrik Bjørnemose Andersen – Praksisfaglige perspektiver i billedkunst
7. Knud Erik Christensen og Henrik Marxen – "Hvad nu hvis...." -om playful learning og legende tilgange i billedkunst
8. Susanne Skou Kristensen – Undersøg alverdens fænomener
9. Kathrine Stenum Poulsen – Kunstens emotionelle erfaringsrum

Del 2: Centrale begreber

Introduktion del 2

10. Kirsten Bak Andersen – Emne, tema og motiv i faget billedkunst
11. Henrik Bjørnemose Andersen – En eksperimenterende praksis og arbejdet med tilfældigheder
12. Kirsten Bak Andersen – Billedformer i praksis. Faglige og fagdidaktiske overvejelser og valg
13. Ingelise Flensborg - Visuelle repertoarer - børns eksperimenterende billedsprog
14. Vibeke Vedsted Andersen – Om at blive interkulturelt kompetent og globalt dannet gennem arbejdet med det visuelle sprog
15. Kirsten Bak Andersen – Billedsamtaler med børn og unge i faget billedkunst
16. Charlotte Christiansen – Læsning i billedkunst. Tekstfaglige hændelser
17. Anne Louise Bahn – Billedkunst og bæredygtighed – fem perspektiver på en bæredygtighedsdidaktik i billedkunstfaget
18. Claus Vammen Jacobsen – Semiotik – tegn og betydning
19. Birgitte Holmsteen – Om AI og billedkunst – opmærksomheder i forhold til kreativitet og potentialer i billedkunstundervisningen
20. Birgitte Hemmingsen og Helle Melin – Teknologiforståelse i billedkunst
21. Søren Lau Rasmussen – Forståelser og læringsmetoder i kuratering og udstillingspraksis

**Del 3: Billedkunstlærer i praksis**

**Introduktion del 3**

22. Svende Grøn – Hvis jeg var dig – om hvordan den seriøse billedkunstlærer skaber et generøst læringsrum
23. Yasemin Bagdat og Sarah Abidli – Mere fokus på fagsprog i billedkunstudervisningen
24. Søren Lau Rasmussen – Strategier og værktøjer til årsplanlægning og undervisningsforløb
25. Henrik Bjørnemose Andersen – Elevernes billeder som didaktiske læremidler – proces, produkt og praksisfaglighed
26. Knud Erik Christensen og Henrik Marxen – ”Man bliver bestemt en bedre lærer” - om brug af læremidler i billedkunst
27. Henrik Bjørnemose Andersen – Billedkunstlokalet og de fysiske rammer

**Del 4: Samarbejde om billedkunst og læring**

**Introduktion del 4**

28. Peer Daugbjerg – Samspil om billedkunst og læring
29. Kirsten Bak Andersen – Stedbaseret undervisning og udeskole i billedkunst
30. Birgitte Ørum – Om at samarbejde med et museum og åbne sig for værk og verden
31. Tatiana Chemi – Kunstnerdrevet læring/Artist lead learning
32. Karen Grøn – Fra ler til liv: Når handlinger og relationer er kunst

**Del 5: Studerende i billedkunst**

**Introduktion del 5**

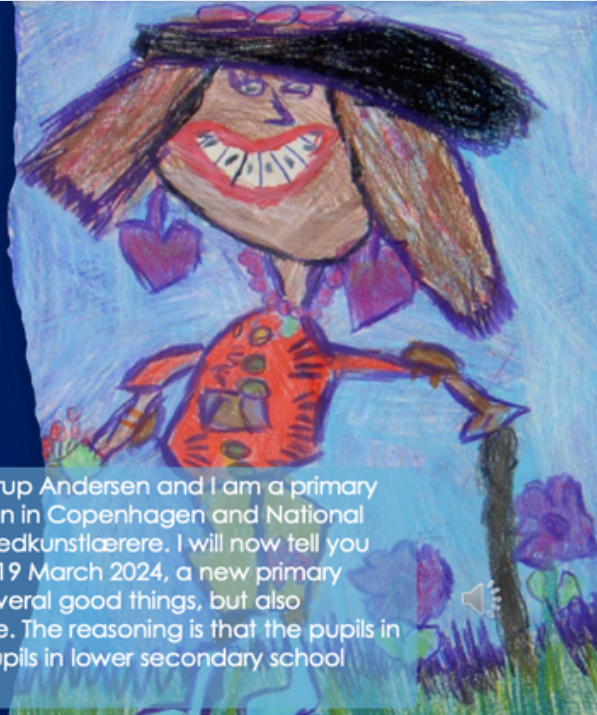
33. Mie Buhl – Udvikling af undervisningsfaglighed i billedkunst på læreruddannelsen
34. Margit Saltofte – Læringsportfolio og usynlig viden
35. Henrik Bjørnemose Andersen – Praktik i billedkunst
36. Pernille Krogh Fryd – Om at skrive professionsbachelorprojekt på læreruddannelsen i billedkunst – en lærerfaglig og akademisk undersøgelse
37. Line Bruun Madsen og Mathilde Wisbech Poulsen - Eksamen i faget billedkunst

## 'Shout out' from Danmarks Billedkunstlærere

Lykke Andersen, Danmarks Billedkunstlærere



# Behold billedkunst i 1. KLASSE



"I would like to introduce myself. My name is Lykke Østrup Andersen and I am a primary school teacher and visual arts teacher at Holbergskolen in Copenhagen and National Chairman of the professional association Danmarks Billedkunstlærere. I will now tell you about the campaign Keep visual arts in 1st grade. On 19 March 2024, a new primary school agreement was launched, which contained several good things, but also included the proposal to remove visual arts in 1st grade. The reasoning is that the pupils in grade 1 should have a shorter school week and the pupils in lower secondary school should have more practical"

"It was a great shock to the Danish Visual Arts Teachers that visual arts in 1st grade was to be removed. We contacted the Ministry of Education's subject group in visual arts, which has representatives from teacher training programmes, universities, primary school teachers and myself from Danish Art Teachers. We met during the Easter holidays and wrote a joint letter to the [Public School Conciliation Committee](#) and the Minister of Education with a request to meet with each of them. At the same time, the Danish Visual Arts Teachers launched the petition Keep visual arts in 1st grade, which was shared on social media"





"On 1 May in Fælledparken, Denmark's visual arts teachers were present with posters, flyers, t-shirts and 'Chew a sculpture' with chewing gum. They collected signatures and talked to many people who wondered. We also managed to get exposure in both TV2 News and Tæt på sandheden. We also got an article in the newspaper Politiken."

"On 10 June, the Ministry of Education's subject group in visual arts succeeded in meeting with the Minister of Education, Mattias Tesfaye. It was a positive meeting, but... politicians has to negotiate and reach an agreement, even though he could understand our arguments."



"Denmark's Visual Arts Teachers also participated in the People's Meeting on Bornholm, where we talked to a lot of people, chewed sculptures and collected signatures. Many people here didn't realise what was happening with visual arts in 1st grade. We were visible in the streets."






"We put up posters in the area around Christiansborg, our parliament"



"We participate at the Culture Meeting on Mors with all the campaign equipment and collect more signatures."




**5307 Underskrifter**

Behold billedkunst i 1.klasse

f\_Det på Facebook (722)

Underskriftindsamling Besøder Underskrifter 5307 Kommentarer Løb Statistik Fortrolighedspolitik Ekstra Synlighed

**"11. October, we hand over all the signatures we have collected so far to the Minister for Children and Education Mattias Tesfaye. The signatures were also sent to the entire Children and Education Committee together with all the comments that came with the many signatures."**




**"At the opening of the Danish Parliament, we stood ready where all the politicians passed by. We got to greet several politicians. Then we received the Ministry of Education's feedback on the consultation responses regarding the removal of visual arts in 1st grade. On the next slide you can read their reasoning."**

**Børne- og Undervisningsministeriets svar på flere høringsvar der vedrører fjernelse af billedkunst i 1.klasse, som kom 3.oktober 2024**

Børne- og Undervisningsministeriet konstaterer, at forslaget om at afskaffe billedkunst på 1. klassetrin har givet anledning til, at et antal høringsparter og et stort antal foreninger og personer, der ikke er høringsparter, har valgt at afgive høringsvar til lovforslaget med opfordring om, at billedkunst i 1. klasse bevares.

Ministeriet bemærker, at det fremgår af aftalen om folkeskolens kvalitetsprogram, at billedkunst reduceres med 30 undervisningstimer i 1. klasse, hvormed opstart af undervisningen i billedkunst udskydes til 2. klasse, hvor der vil være 60 undervisningstimer, dvs. to ugentlige lektioner.

Reduktionen af undervisningstiden i billedkunst i 1. klasse er bl.a. begrundet i ønsket om en kortere skoleuge i indskolingen, og at eleverne skal opleve færre skift i voksne og færre lokaleskift. Samtidig var der afsat så få timer til faget på 1. klassetrin, at det var svært at sikre faglig fordybelse og solide lærer-elev relationer. Til sidst kan eleverne i indskolingen udforske deres kreativitet i andre fag som fx dansk.

Herudover medfører de samlede ændringer i timetalsmodellen, at det bliver muligt for elever i udskolingen at vælge billedkunst som 2. praktiske/musiske valgfag, ligesom antallet af undervisningstimer i praktiske fag over et skoleforløb samlet set forøges.

Børne- og Undervisningsministeriet bemærker med hensyn til reduktionen af undervisningstiden i håndværk og design, at det fremgår af aftalen om folkeskolens kvalitetsprogram, at antallet af fagtimer i indskolingen og på mellemtrinnet afkortes med 150 timer for at forkorte skoledagen, herunder håndværk og design der reduceres med 30 timer i 4. klasse.

Det fremgår endvidere af lovudkastet (side 163), at der med ændringen muliggøres en kortere skoledag for eleverne og en mere jævn fordeling af timerne i faget over skoleårene. Bemærkningerne har derfor ikke givet anledning til ændringer i lovforslaget.

“The reasoning is the desire for a shorter school week, fewer changes in adults and fewer room changes. With the one lesson that the subject has, they believe it is difficult to ensure academic immersion and solid teacher-student relationships. In addition, students can explore their creativity in Danish, for example. Based on the Ministry of Children and Education's feedback on the consultation responses regarding visual arts in 1st grade, the Danish Visual Arts Teachers have submitted a response to both the Minister of Education and the Children and Education Committee and asked to be heard by the Children and Education Committee”

**Gør en forskel og hjælp med at få ændret deres beslutning**

**Børne - og undervisningsudvalgets medlemmer som behandler Lov 41,**

hvor fjernelse af billedkunst i 1.klasse er en del af.

25. November er deadline for ændringsforslag  
5. December skal det til 2.behandling  
12. December skal det til endelig afstemning

“Make a difference and help change the politicians' decision. Sign our petition or write directly to the politicians who are working on Act 41, which includes the removal of visual arts in 1st grade. 25 Nov. Is the last chance for politicians to propose amendments to Act 41. 5 Dec. The bill goes to 2nd reading and 3rd reading and the final vote is scheduled for 12 December. Thank you for listening!”

Skriv under på vores underskriftindsamling

Skriv til nedenstående politikere



Parti	Navn	Mail	Mobil
(S)	Sara Baaring	<a href="mailto:sara.baaring@ft.dk">sara.baaring@ft.dk</a>	61 62 49 96
(V)	Anni Matthiesen	<a href="mailto:anni.matthiesen@ft.dk">anni.matthiesen@ft.dk</a>	61 62 51 72
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BEHOLD BILLEDKUNST I 1. KLASSE

## De vil fjerne **BILLEDKUNST** i 1.klasse!!! Hvad tænker de på?

I den nye folkeskoleaftale som blev lanceret 19. marts af Mattias Tesfaye og folkeskoleforligskredsen, har man besluttet at fjerne billedkunst i 1.klasse. Med en skoledagsorden om mere praksisfaglighed, mindre skærm og bedre trivsel, har vi svært ved at forstå, hvorfor man vælger at fjerne et praktisk fag som billedkunst i 1.klasse, hvor elevernes virkelyst, fantasi og kreativitet står på spring til at blive sat i spil og udfordret af en kvalificeret billedkunstundervisning.

### DER MÅ VÆRE SKET EN FEJL!!

Vi vil gerne have robuste børn, som tør tænke selv, kan få ideer, tør være kreative og eksperimenterende. Det skal udvikles og læres helt fra 1.klasse. I billedkunst lærer eleverne at tænke med hænderne inden for mange udtryksformer og materialer i et billedkunstværksted, modsat hvad der er mulighed for i et almindeligt klasseværelse.

Vi lever i en billedkultur, hvor størstedelen af al kommunikation er visuel. Det betyder at børn både røres af billeder, manipuleres af billeder og væmmes ved billeder. At se på billeder, at forstå billeder og selv udtrykke sig i billeder er derfor af afgørende betydning helt fra 1.klasse, som en måde at deltage i og begribe verden på. Børn i 1.klasse og i hele skoleforløbet skal lære mere end det talte og skrevne sprog.

### BØRN HAR BRUG FOR BILLEDKUNST

De elsker billedkunst, for her er ingen facilitiste, men mulighed for at lære at eksperimentere, få ideer og udvikle sit eget visuelle sprog.

Scan QR koden på forsiden og skriv under, hvis du er enig i ovenstående. DEL gerne vores underskriftindsamling. Underskrifterne vil indgå i vores høringsvar i efteråret.

VENLIG HILSEN

DANMARKS BILLEDKUNSTLÆRERE



## Excerpts from the day



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