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## Editorial

# Design Education for the future in Norway

In addition to focusing on design research, design education from kindergarten to PhD is a primary focus of FORMakademisk. We consider the education of users, purchasers and decision makers in terms of design as equally important as the education of professional designers. It does not help that good design is made if it is not purchased and used. What the general public learn in primary education is important, and here is curricula a foundation.

The *Department of Art, Design and Drama at Oslo and Akershus University College of Applied Sciences*, in partnership with the interest organisation *Art and Design in Education*, planned this spring a debate on the future for the subject *Art and Crafts* in primary education. The main keynote speaker was Sven Ludvigsen, a professor of education at the *University of Oslo* and a chair of the committee that has studied basic education subjects against competency requirements for society and working life in the future. Additional keynote speakers were Eivind Moe, on behalf of the organisation *Art and Design in Education*, and Liv Merete Nielsen, on behalf of the undergraduate and graduate education for teacher education in *Art and Design* at the *Department of Art, Design and Drama at Oslo and Akershus University College of Applied Sciences*.



Facsimile of advertising of the debate under *What happens* at the HiOAs website.

Watch a video from the debate at Oslo and Akershus University College by clicking on the picture.

The Ludvigsen Committee's report *Future's school - Renewal of disciplines and competencies* (NOU 2015:8, 2015) is the start of preparatory work for the revision of the curricula for primary education and common subjects in secondary school. The report is now out for an

official hearing, and the next step is an upcoming white paper with new hearings, which occurs before beginning the work to write a new curriculum. Work on new curricula often takes about five years to finish.

The Ludvigsen Committee was appointed by the Stoltenberg II Government and was one of the few committees that continued working after the current government, led by the Conservative Party leader Erna Solberg, took over power in Norway in autumn 2013. The purpose of the committee was to assess subjects of the 10-year compulsory school and those in upper secondary education and training in terms of the competences that society and working life will require in the future. The committee submitted on 1 September 2014 an interim report *Student's learning in the School for the Future* (NOU 2014:7, 2014), which presented knowledge and an analysis of the following: the historical development of basic education in subjects over time; basic education subjects in relation to the countries with which it is natural to compare ourselves, including composition, grouping and content; and reports and recommendations from national and international bodies related to future skills requirements, which are relevant to basic education. The committee delivered the principal report *Future school - Renewal of disciplines and competencies* (NOU 2015:8, 2015) on 15 June 2015.

It includes an assessment of the extent to which today's disciplinary content covers the competences and the basic skills that the committee believes students will need in society and working life in the future, what changes should be made if these competences and skills come to more closely characterize the training content, whether today's subjects structure should continue to be the basic, or if the training content should be structured in other ways and whether the content preamble for basic education is adequately reflected in the course's academic content. The committee stated:

The social development includes communication and media technologies in rapid developing, the challenges of sustainable development, demographic change locally and globally with ethnic, cultural and religious diversity, urbanization, consumption growth and a knowledge-based and internationalized labour market. The moves are not new, but developments in all areas of society changing at a fast pace, and affects social life locally, regionally and globally to a greater extent than previously (NOU 2015:8, 2015, p. 8, our translation from Norwegian).

Based on this, the Commission recommends four areas of competences as a basis for the renewal of the content of compulsory education:

- Subject-specific competences
- Competence in learning
- Competence in communicating, interacting and participating
- Competence in exploring and creating

Ludvigsen stressed in his introduction that all subjects must be renewed in line with these four competences. In the discussion following the introductions, a former master student of Art and Crafts Education, Bodil Hage Hansen, who is now a temporary editor of the journal FORM, pointed out that she envisioned this to include wood and metal workshops at schools, which she focuses on in her master thesis (Hansen, 2015). However, she was afraid that it was too great a focus on ICT and that she did not see the committee's interest in practical work and what is happening in the workshops. Ludvigsen disproved her concern that the selection priority of the committee was digital media.

The managing director of *Art and Design in Education*, Lennart Johansson, who has a background as both a craftsman, designer and an Art and Crafts teacher, pointed out that the

practical work in Art and Crafts is a precondition for students to choose practical subjects and be able to complete practical vocational training.

There are two particular aspects FORMakademisk will highlight in this debate, namely “depth in learning” and sustainability. Regarding depth in learning, to which the Ludvigsen Committee pays great attention, they write, “The central point of expertise is applied, i.e. the capacity to use knowledge and skills to cope with challenges and solve problems” (NOU 2015:8, 2015, p. 10, our translation from Norwegian). We support Eivind Moe when he states that depth in learning in Art and Crafts can be solved by assigning broad tasks that students work towards for a long time, covering more competence aims and areas of material and techniques. He has taught Art and Crafts for 18 years in a lower secondary school in Oslo and is now an Assistant Professor at the Institute of Education at the *University of Tromsø*, a longstanding board member and has been a leader in the interest organisation *Art and Design Education*. He was also a member of the curriculum committee for the subject Art and Crafts in the Knowledge Promotion in 2006. One example of a broad design task he mentioned was to design a chair with a scale of 1:6. This means that students learn to use both scale, crafts, stable design, ergonomics and creativity by developing ideas into finished products. He stressed that this requires practical instruction in a workshop with materials and tools, a maximum of 15 students per group, claims for credits to teach the subject, and equal time given for pre- and post-production to teachers in Art and Crafts compared to other subjects. He also stressed the need to introduce a central examination of the subject Art and Crafts, among other things, to create a common understanding of concepts, such as within formal aesthetics. Ludvigsen agreed that broad tasks could greatly contribute to depth in learning.

Eivind Moe also pointed out that the importance of design in the subject of Art and Crafts is to develop students’ knowledge of and attitudes towards environmental sustainability. “The design of artefacts are the core of environmental issues so that we can live in a sustainable society – to have an understanding of this when one buys an object is central.” In agreement with this was Liv Merete Nielsen, professor of undergraduate and graduate education for teachers in Art and crafts at *Oslo and Akershus University College of Applied sciences*. She sat in the curriculum committee of L97 for Art and Crafts when the subject changed its name from Forming to Art and Crafts (Kunst og håndverk), and she was head of the curriculum committee for Art and Crafts in the Knowledge Promotion reform. Nielsen said that the most important factor in the school of the future is an environmental perspective, which is currently under *The Environmentally Aware Human Being* and *The Creative Human Being* in the Core Curriculum for Primary, Secondary and Adult Education in Norway (The Royal Ministry of Education, Research and Church Affairs, 1997, pp. 35 and 11). It is too limited to simply point out that the subject Science must take responsibility for sustainability, she noted. The subject of Art and Crafts can counter today’s buy-and-throw-away culture. She was referring to a newspaper interview with some design students in Lillestrøm who had stated that buying cheap goods will in the future be considered as foolish as smoking.

Liv Merete Nielsen pointed out that what is special about Norway is that, in 1960, it merged the subjects Drawing (Tegning), Craft (Sløyd) and Handwork (Håndarbeid) into one subject, which was called Forming. Meanwhile, the child’s inner was emphasised, with an individual focus that led to a weakening of the learning of crafts and skills in the subject. Then, the principals could hire teachers without formal competence related to the subject. This led to expertise no longer being considered important. It was more important to create than to learn. This has contributed to the issue that a great many of those who teach Art and Crafts today do not have any teacher training in the subject. Learning has therefore often been ignored in the lower primary school. The consequence of this is a lack of time when the students enter lower secondary schools, because students have not achieved the competence

aims at the primary level because most teachers lack education in Art and Crafts (Lie, 2013). It is therefore an essential requirement that all who teach Art and Crafts have sufficient credits in the subject.

Art and Crafts education for the future must attach great importance to learning, not only to creating – students must learn to be able to make better choices. Design must involve creating solutions that are better than they have been. One must take the best from the former subject Forming and the best of the contemporary subject Art and Crafts. Nielsen pointed out that she sees positive trends, such as interest in local food and short travel products. There is also greater interest in maintenance and repair, for example there are now more shoemakers. The subject Art and Crafts in future school can contribute to an increased quality awareness and can prevent alienation.

We are keenly looking forward to the new curricula to be developed for basic education in the future. When it comes to Art and Crafts, it must involve a plan that paves the way for broad tasks that lead to “depth in learning”, and expertise on sustainability must be developed by working creatively with tools and materials in workshops at school. Expertise in design must be included in general education when it comes to preparing students to become users, future decision makers and buyers of design, while providing the basic skills for those who will choose a design-related profession in the future.

### Articles in this Issue

**Marcus Samuelsson**, Senior Lecturer, Ph.D. ved Department of Behavioral sciences and Learning, Linköping University, in his article *How to Understand Disorderly Boys - An Exchange of Didactic Experiences Among Textile-Sloyd Teachers in an Internet-based Community of Practice* reports on a case study in which a textile-sloyd teacher sent a message to an internet-based community of practice seeking advice from other textile-sloyd teachers regarding how to cope with unruly boys. The article concludes with a discussion demonstrating that the collegial exchange about disorderly boys appears to have strengthened and challenged this internet-based community of practice.

**Torunn Paulsen Dagsland**, Associate Professor, Ph.D, Department of Education and Sports Science, Faculty of Arts and Education, University of Stavanger, in her article *Ringer i vann - Forskningsbasert kunst- og håndverksundervisning* (Ripples on water - Research-based art and crafts teaching) focuses on how classroom research from primary and secondary schools can be implemented in, have influence on, change and provide instruction on the subject Art and Crafts in the College of Education and in practice in primary and secondary schools. This article presents and discusses some selected research findings from a project on the subject of Art and Crafts, where students at the secondary level are in a dialogue with art. The article also shows how these research findings have become an important part of the teaching of subject didactics, art history and practical aesthetic work in the College of Education.

**Kirsten Klæbo**, Associate Professor, Department of Art, Design and Drama, Faculty of Technology, Art and Design, Oslo and Akershus University College of Applied Sciences, discusses in her article *Digital didaktikk sett i lys av kvalifikasjonsrammeverket* (Didactical ICT-changes in light of the new Qualification Framework) the determination of the Qualification Framework and what didactical consequences it will have on teaching ICT in art and design at the Institute of Art, Design and Drama. In this article, based on literature studies, the difference between the focusing on learning outcomes versus the old teaching/learning goals has been examined by comparing the old course programmes with the new ones developed in 2012.

**Ingvild Digranes**, Associate Professor, Ph.D, Department of Art, Design and Drama, Faculty of Technology, Art and Design, Oslo and Akershus University College of Applied

Sciences, in her article *Den kulturelle skulesekken – Kvalitetsskule eller kulturarroganse?* (The Cultural Rucksack - ) discusses how the programme Visual Arts in Den kulturelle skulesekken (DKS) (The Cultural Rucksack), the aim at the launch was an equitable collaboration between the education and cultural sectors. To reconcile the charismatic values of the art world with the democratic principles of education can seem a daunting task. The mythical art and the concrete learning outcomes in schools can seem irreconcilable in an inter-professional quality discussion that activates ideologies. The media and document analysis presented here seem to suggest that the media represents DKS practice in a way that buries relevant questions surrounding the programme, rather than that creates a climate for discussions throughout the collaboration.

### **Book Reviews**

**Thurid Vold**, Assistant Professor, Department of Art, Design and Drama, Faculty of Technology, Art and Design, Oslo and Akershus University College, has reviewed three books: *Formidling av kunst til barn og unge* (Dissemination of art to children and young people) by *Arne Marius Samuelsen*, *Dialogbasert Undervisning. Kunstmuseet som læringsrom* (Dialog Based Teaching. The Art museum as learning space) by *Olga Dysthe, Nana Bernhardt* and *Line Enskjønn*, and *Kunsten å formidle* (The Art to convey) by *Alfred Oftedal Telhaug*. The reviewer writes that all three books are great contributions to the literature on art mediation and are indispensable for all who teach children and youth in schools and museums. The books should have a prominent place on the bibliography for teacher students in Art and Crafts, Primary and Secondary Teacher Education and Early Childhood Education and for museum educators.

**Eva Lutnæs**, Postdoctoral, PhD at Department of Art, Design and Drama, Faculty of Technology, Art and Design, Oslo and Akershus University College, has reviewed the anthology *Kunstner eller lærer? Profesjonsdilemmaer i musikk- og kunstpedagogisk utdanning* (Artist or teacher? Profession Dilemmas in the music and art educational fields), edited by *Elin Angelo* and *Signe Kalsnes*. The reviewer concludes there is a label identity construction through the use of terms, including how you choose to position yourself and how you are categorised by others, which makes the book a very valuable contribution to the discussion of the professional dilemma and professional identity of students, teachers and researchers in the art educational fields.

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