



PEER-REVIEWED ARTICLE

ARTS, CRAFTS, AND DANCE

- DEVELOPING AESTHETIC LEARNING PROCESSES IN ARTS AND CRAFTS THROUGH A GENERAL TEACHER EDUCATION AND HIGHER DANCE EDUCATION COLLABORATION

BY: *Tone Pernille Østern*¹, *Anne-Line Bakken*¹, *Anette Lund*¹, *Anne Grut Sørum*¹, *Camilla Myhre*² & *Caroline Wahlstrøm Nesse*²

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EDITOR FOR THIS ARTICLE: Gunhild Bræne Bjørnstad, Østfold University College. **CORRESPONDENCE TO:** tone.pernille.ostern@ntnu.no

PROOF-READER: John Shepherd. **DESIGN:** Trine + Kim Designstudio, Oslo, Norway.

¹ NTNU Norwegian University of Science and Technology, Department of Teacher Education

² University College of Dance Art

ABSTRACT

The context for this research is a collaboration that took place in 2021 between the general teacher education study program in arts and crafts at the NTNU Norwegian University of Science and Technology and the University College of Dance Art in Oslo, Norway. The higher dance education institution visited the general teacher education institution with the workshop KROM, an anagram for *body and spaces* in Norwegian. KROM was developed at *Rom for dans* (Dancespaces) and is a well-established workshop project that has been touring schools in Norway widely. The KROM workshop visiting the teacher education institution became an educational design research project guided by the question: *How can a workshop collaboration with the topic “body and spaces” carried out by an educational design team from a primary and secondary teacher education institution and a higher*

dance education institution produce insights about aesthetic learning processes in arts and crafts? An educational design team consisting of six members from the two involved institutions designed, carried out, and researched the project. Central insights offered as an outcome of the collaboration are as follows: the quality of the collaboration in the design-team itself is of crucial importance; active connections to the traditions and pedagogies of the hosting subject, in this case arts and crafts, need to be made by the hosting teacher educators in order to support the teacher candidates’ learning; and, dance engages specifically the elements of body, space, embodied collaboration, and play in arts and crafts aesthetic learning processes.

Keywords: *Arts and crafts, dance and choreography, educational design research, teacher education, aesthetic learning processes.*

AUTHOR BIOS

Tone Pernille Østern (Dr. of Arts in Dance) is Professor in Arts Education with a focus on Dance at NTNU Norwegian University of Science and Technology, where she is Program Leader of the study program Master of Education. She is active as artist/researcher/teacher (A/R/Toographer) with a special interest in participatory arts, choreographic processes, inclusive and critical pedagogies, and performativity in teaching, learning and research. In spring 2023 she was Visiting Professor at Friedrich-Alexander-Universität Erlangen-Nürnberg, UNESCO Chair in Arts and Cultural Education.

Anne-Line Bakken is Assistant Professor in Arts and Crafts at the Department of Teacher Education, NTNU Norwegian University of Science and Technology. She is also a professional freelance photographer with 20 years of experience, including several art projects. She has a special interest in visual communication, relational art, art in an interdisciplinary context, and aesthetic learning processes. Her master thesis focused on aesthetic approaches to learning in primary school in an arts, crafts and science interdisciplinary educational design project.

Anette Helene Lund is an artist and University Lecturer in Arts and Crafts at the Department of Teacher Education, NTNU Norwegian University of Science and Technology. As an artist and designer, she has a cross-disciplinary and interdisciplinary practice centered around art in public space and has carried out several public art projects nationally and internationally. Particular

areas of interest are practice-led research methods, aesthetic learning processes, relational art, and visual communication.

Anne Grut Sørum is a textile artist and Associate Professor in Arts and Crafts at the Department of Teacher Education, NTNU, Norwegian University of Science and Technology. She has 10 years of teaching experience from primary school and 25 years of experience as a craftsman/designer. Her artistic activity meets international standards, with solo exhibitions in galleries and museums at home and abroad. Special areas of interest are aesthetic learning processes and bodily learning.

Camilla Merete Myhre, Associate Professor in Dance, is founder and Head of the University College of Dance Art, Oslo, and Artistic and Administrative Manager at *Rom for dans* (Dancespaces) Oslo. She is active as teacher, producer and researcher with a special interest in creative dance and choreography, inclusive dance pedagogies and artistic guidance, and creating dance art for and by children and young people.

Caroline Wahlström Nesse, Associate Professor in Dance, is founder of the University College of Dance Art, Oslo, and Dean of the Bachelor program in Dance Art and Choreography. She is also Artistic Director at *Rom for dans* (Dancespaces) in Oslo. She is active as artist, researcher and teacher with a special interest in creative dance and choreography, inclusive dance pedagogies and artistic guidance, and creating dance art for and by children and young people

This research, situated in Norway, is generated through a collaboration between a general teacher education institution and a higher dance education institution that took place with the six authors of this article as a design team (McKenney & Reeves, 2019) in an educational design research project (EDR) (Bakker, 2019; McKenney & Reeves, 2019). At the core of EDR are typically collaborations between practitioners and researchers to bridge the gap between practice and educational research (Jusslin & Østern, 2020, p. 2; McKenney & Reeves, 2019). This research is atypical in that the collaboration happened between two higher education institutions. However, the comprehensive aim of contributing to the development of educational design practices and educational research is there. As the educational design team we were interested in exploring *how can a workshop collaboration with the topic “body and spaces” carried out by an educational design team from a primary and secondary teacher education institution and a higher dance education institution produce insights about aesthetic learning processes in arts and crafts?*

In the first part of this article, we will contextualize how the collaboration came into being as part of curriculum development in teacher education, before presenting a literature review drawing the contours of a practice and research field of arts-based cross-sectoral collaborations in teacher education. Following that, we present the theoretical and methodological framing of this project, and describe the curriculum development we carried out which produced the research material for this article. Next, we look analytically at the research material and think-with-theory to produce insights (Jackson & Mazzei, 2012). In a final discussion we put the three analytical points we offer in contact with previous research and design-thinking.

Context and collaboration

All six authors of this article have a background as artists and teacher educators: Anne-Line, Anette and Anne in the field of arts and crafts, Tone, Camilla and Caroline in the field of dance. Tone is the connecting link between the authors, as she works at the same teacher education as Anne-Line, Anette and Anne, and is well-acquainted with Camilla and Caroline as dance practitioners and scholars in the Norwegian dance field. Tone, Anne-Line, Anette and Anne are based at the Department for Teacher Education at NTNU, positioned in Mid-Norway, whereas Camilla and Caroline are based at the University College of Dance Art in the capital of Norway, some 500 km away. The Department for Teacher Education is a general teacher education institution qualifying teachers for primary, secondary, and upper secondary schools across a range of subject disciplines, whereas the University College of Dance Art is an artistic higher education institution educating dance artists. Both institutions are partners in *pARTiciPED: Empowering student teachers for cross-sectoral collaborations with The Cultural Schoolbag (TCS) in Norwegian Schools*, led by Østfold University College in the South-East of Norway.¹ pARTiciPED is a large project funded by the Research Council of Norway, ongoing from 2012-2023, uniting partner institutions around Norway. The main focus of pARTiciPED is how collaboration across sectors in teacher education can be developed, implemented, and evaluated to support transformative knowledge development (Østfold University College, 2019). This research is part of that wider umbrella.

An opportunity and idea for collaboration arose when the teacher education institution was designing a new master level course with the title *Aesthetic learning processes*

for teacher candidates specializing in arts and crafts. In Norway, the school subject Arts and Crafts means specifically *visual* arts and crafts. The course design was initiated by Anette. She asked her colleagues Tone and Anne at the teacher education department to join as co-teachers and co-designers of this new course. They decided to design the course as a series of sessions where the teacher candidates could explore a spectrum of arts and crafts relevant aesthetic approaches as part of the curriculum, which will be elaborated in more detail later in the article. A half-day class in a workshop called KROM, meaning *body and spaces*, with Camilla and Caroline as visiting teaching dance artists, became one such session. KROM will be explained in more detail later. Tone had previously participated in KROM, and thus brought the idea about a collaboration to the table. The curriculum development took place in spring 2021, and the course, including the KROM workshop, was carried out for the first time with students during autumn 2021. At that time, Anne-Line had just finished her master thesis in arts education in the general teacher education program with Tone as supervisor. She was invited into the project as a photographer, her field of expertise, and co-researcher, but did not take part in the project as teacher educator. As this article is being written, Anne-Line has become a member of staff as teacher educator in arts and crafts.

The main focus in this article is on our educational design work. However, we did work with students, and their responses to evaluation surveys are used as additional research material. The students involved in this project were all in their 4th year as master's students in primary school education specializing in the Norwegian school subject arts and crafts, a 5-year study program. During the first three years, the students complete 60 credits on arts and craft (of a total of 120 credits during the first three years), where the focus is on art and formal culture, pictures and sculpture, visual, aesthetic, and communicative expressions, Norwegian and international design, arts and crafts, and architecture. The aim is to gain experience with creative processes and craft skills through varied working methods and different materials that provide learning outcomes in relation to the requirements of primary schools' current curricula. After the three first years have been completed, the students are ready to start what is called cycle two, which is two years with courses at master's level, including a master's thesis project. Cycle two includes topics that deal with arts and crafts pedagogical theory and practice, academic theory and analysis, aesthetic learning processes, practical exploration of materials and techniques, as well as producing the master's thesis itself, which can be a written thesis, or a written thesis including a practical creative element. Teaching pedagogies is an integral part of the work in arts and crafts throughout the five years.

KROM - body and spaces

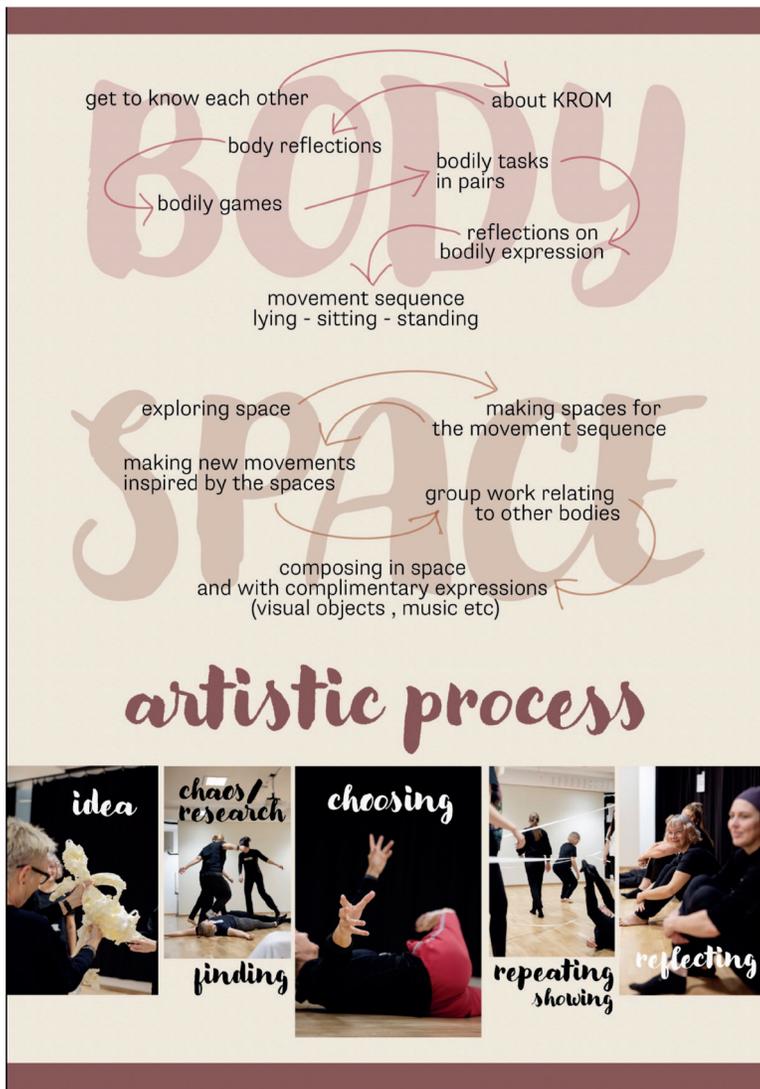
KROM is the workshop collaboration that is pivotal for this research. KROM is a pedagogical-artistic method based on creative dance and choreography. The method was developed at *Rom for dans* (Dancespaces) in Oslo by Camilla and Caroline. KROM was first launched in the school system in 2011 and has since been developed. It is now part of both teacher education and higher dance education in other parts of Norway. The name KROM is derived from the words body and space (*keropp* and *rom* in Norwegian) and the method aims to give children, young people, and adults tools to be used in creative processes with the body and related to different spaces, from

idea to performance. The method has been specially developed for the school system, with a philosophy that all human beings have their own individual bodily expression that is unique to them. Through KROM, the aim is to raise awareness and adopt these expressions and show how people's differences can contribute to diversity and complex expressions and become part of an artistic context. During a KROM workshop, the participants are guided through an artistic process. The participants are invited to find their own expression based on their own interests.

Figure 1

The KROM workshop in this collaboration, designed and carried out by Camilla and Caroline.

Visual design by Anette Lund. Photos by Anne-Line Bakken.



As research material this article uses the curriculum development carried out by the educational design team involving KROM.

Drawing the contours of a scarce research field in higher education based cross-sectoral arts and education collaborations

Through a literature review, we have discovered that there has been little research on cross-sectoral collaborations where teacher education is the target of development. There is substantial research on artist-school, and teacher-education-school collaborations (e.g. Borgen & Brandt, 2006; Christophersen et al., 2015; Thomson et al., 2018). Almost all these research projects elaborate research projects with visiting artists in schools, or school-based collaborations between teacher education and schools. Research about visiting artists or collaborations based in the higher education institutions seems much rarer. However, the more we read existing research from school-based projects, the more we realize that is something different. Most school-based projects focus on how visiting artists contribute professional artistic knowledge in school in a context of often scarce arts education and explore the possibilities and dilemmas with such artist-school-collaborations, sometimes with teacher education involved. This research is different, taking place as curriculum development in higher education. The value and the space for arts is taken for granted in this collaboration, as all involved are artists. The focus is instead on how the interdisciplinarity of arts and crafts and dance, as well as the curriculum development in collaborative artist educators - teacher educators' professional learning communities can contribute insights into aesthetic learning processes in arts and crafts. This has led us further to a literature review spanning the fields of 1) arts and crafts and dance interdisciplinarity, and 2) curriculum development in arts interdisciplinary contexts in higher education.

Arts and crafts and dance interdisciplinarity

The most interesting result regarding research on arts and crafts and dance interdisciplinarity is that we have found no such research. Although we have searched widely, using searches on academic databases like googlescholar and ERIC, as well as asking colleagues from both fields, we have found no research where arts and crafts is the main subject, aimed at being developed through collaboration with dance. We have found some articles where dancers are inspired by arts and crafts somehow, as in the article "Dance improvisation research: Embodied self-esteem and self-confidence through glass art" by Jorge Luis Morejón (2021). The article describes a US-based project where dance students, through a 29-day long process, explored improvisation in dance and how the improvisation could pivot around glass art. The research asked whether glass sculptures influenced creativity in dance improvisation. However, only dance educators were involved in collaboration with a museum, and there were no artistic activities in visual arts or crafts taking place. The main focus is on dance. Moreover, arts and crafts were not explored as a school subject. If, on the other hand, we look to research on collaborations between architecture, a topic which is included in the school subject of arts and crafts in Norway, and dance, a whole range of projects emerge. These are, however, clearly artist-driven artistic projects. One example is the chapter "Between dance and architecture" by Rachel Sara and Alice Sara (2015) in the book *Moving sites* –

▶ *investigating site-specific dance performance* edited by Victoria Hunter (2015). The chapter “explores the concept of embodiment as a symptomatic component of site-specific dance performance informed by an awareness of ‘being in the moment’, resulting in a phenomenological exchange between site, choreographer, performer, performance, and audience” (Sara & Sara, 2015, p. 62). Also in this chapter, the main focus is on dance, and not on architecture. As we have been analyzing our own project, this lack of research on collaborations between the school subject arts and crafts and dance has become increasingly more interesting. We see that it is precisely the focus on *space* in the workshop KROM (body and spaces) that contributes the specific possibilities for development of aesthetic processes in arts and crafts through this dance collaboration.

Curriculum development in arts interdisciplinary contexts in higher education

At Østfold University College, the primary and secondary teacher education course *Cross-sectoral collaboration in school – entrepreneurship, culture, and creative processes* has been developed in collaboration with the University College of Dance Art and the KROM project since 2014. A research group has been established around the course development, with regular publications based in the development project (e.g. Karlsen, et al., 2020; Karlsen & Bjørnstad, 2019). This long-term collaboration is what finally led to the application for and funding of the pARTiCiPED project, which this research is part of. The focus throughout the precursors to pARTiCiPED has consistently been on how cross-sectoral collaborations between the arts and culture field and teacher education can be developed to make the most out of the collaborations.

Rita Irwin and Donal O’Donoghue (2012) present a project where two artists were invited into a collaboration with arts teacher education. The topic of the collaboration was socially engaged arts with an a/t/tographic approach, whereas the research focus was how interaction and actions framed by relational art might offer new ways of defining pedagogical practice and a different language of pedagogy (p. 2). The project aimed at developing the pedagogies in higher arts education. The learning processes that emerged were defined as aesthetic, open, embodied, and explorative. As conclusions, the authors emphasized how the open processes allowed students and teachers to work with power structures between them, and how the students appreciated working under less conventional frames. The authors argue that collaborations like this are beneficial to develop change competence in teacher education, where the ability to be open and responsive is central.

Lisbet Skregelid (2020) describes a research project where as teacher educator their invited an artist into teaching in arts teacher education. The artist was invited to present her arts project aimed at schoolchildren in Norway to the teacher candidates, allowing them to try out the project themselves. The results indicate that the teacher candidates appreciated the workshop more than the final product. Skregelid observed *educational dissensus*, and defined this as an educational practice that contrasts the norm and disrupts the expected (Skregelid, 2016). In this particular project she describes how it was both “the temporal, processual, not object oriented, not focus on assessment that interrupted their the teacher candidates’ notions of normal order within their teacher program” (Skregelid, 2020, p. 58). The author argues for more dissensus in education, and makes a call for disobedience in education, which artist-teacher education collaborations like this might offer. ▶

Across the rather limited amount of research literature on curriculum development in arts interdisciplinary contexts in higher education that we have found and reviewed, some aspects seem recurrent. The interdisciplinary or artist-teacher educator collaborations seem to create open spaces for transformative and aesthetic learning processes that are experienced as unconventional. Social skills are developed, but issues of power also arise in the collaborations, and they are characterized by friction and dissensus. At best, the projects can function as norm-critical approaches to education, fostering disobedience and the change competence needed in teacher education.

Theoretical and methodological framing: design research through post-qualitative inquiry

This project finds its theoretical and methodological positioning within design thinking (Koh et al. 2015), design thinking in education (Selander, 2017; Østern et al., 2019) and educational design research (Bakker, 2019; McKenney & Reeves, 2019a). Design suits our project well in layered ways: design thinking is widely used as a way of doing research through focusing on the processes of design as a way of *crafting*, shaping, or said with the vocabulary of dance, *choreographing* processes and products – such as education (Flønes et al., 2022). At the same time, design sits not only in research, but also in arts. Design is an artistic way of sense-making within the visual arts field. As an artistic sister concept to design, choreography is a way of sense-making when creating dance. In this collaborative project between arts and crafts and dance, comprehensive design thinking thus serves the project well.

To choose design thinking (Koh et al., 2015; Selander, 2017) as an approach reflects the interest we have in the shaping and crafting of the curriculum and of pedagogies, and it also reflects the backgrounds we bring with us as artists: we know that the shape, form, or design of a piece of visual art, or the choreography of dance, are fully and inseparably entangled with the content of that art or that dance. An interest in design-thinking reflects an interest in developing education, and the possibility we see in this approach to address complex issues. Curriculum development is one such complex educational task.

Educational design research (EDR) actively seeks solutions to complex educational and pedagogical issues through practical design focused inquiries (Bakker, 2019; McKenney & Reeves, 2019). EDR aims at producing theory, which other pedagogical practitioners might benefit from. The research process is characterized as open, reflexive, dynamic and dialogue-based, and is propelled by and in a collaborative educational design team between, for example, teachers, teacher educators, researchers and other stakeholders, and in close relation with research participants (McKenney & Reeves, 2019). Even more specifically, this project was guided by *aesthetic educational design-thinking* (Østern et al., 2019a) in the crafting of the course. We will describe this later in the article, when we describe the course design.

Being positioned in design-thinking throughout the layers of this research project – theoretically, methodologically, and pedagogically – we further emphasize the performativity of pedagogy, curricula development and design research, through committing to post-qualitative inquiry (Gunnarsson & Bodén, 2021). Post-qualitative inquiry pushes the boundaries of qualitative research and brings performativity clearly

into the process. As we design, explore, teach, learn, discuss, articulate, think-with-theory (Jackson & Mazzei, 2012), and collaborate, the educational practice we are researching is at the same time and through that research, being created. We design the research material as we also design the curricula and the pedagogies: there is no distance between 'us' and 'practice', or between our research material and our pedagogical practice, other than a productive distance created through critical thinking-with-theory (Jackson & Mazzei, 2012). We are firmly on the inside of the educational design research, thinking-with-theory to make sense and produce insights from the research. The results of the research are many: the curriculum, the classes, the professional learning communities, the teacher candidate work and learning, the visual documentation, and this research article. All these results we see as performative: they are *doing* more than they are being something (Gunnarsson & Bodén, 2021). The results of this research are like a snapshot of a process, which invites to more educational design research, moving onwards continuously. Post-qualitative inquiry further embraces material, bodily, and affective dimensions as central for research and knowledge production (Gunnarsson & Bodén, 2021, p. 5). This means that as researcher-educators in this project, we give bodily ways of understanding central value. Positioned within post-qualitative methodology then, the research material for this project is produced through our collaboration itself: the research *is* the collaboration. We use our own experiences as a collaborative design-team, lived and alive in our bodies, documented through emails, collaborative teaching design notes, photos from the workshop, and a one-hour-long recorded post-workshop discussion between us. The teacher candidate voice is represented through anonymous evaluations.

Aesthetic learning processes - the course design

An increased focus on practical and explorative teaching and learning methods in the new national curriculum in Norway was the framework for establishing the course *Aesthetic learning processes*. The course had a duration of one full semester, with one teaching session with a duration of three hours each week for ten weeks. Each of the ten half-day teaching occasions had one aesthetic topic and way of working, including a meeting with a dead rat in an arts-and-science-combined educational design, a mountain trip with the creation of photographic journals, work with clay and raku-burning over several half-day classes, a Japanese tea ceremony, and KROM – working with body and space (Østern et al., 2023).

During the course the teacher candidates thus explored a range of various approaches to aesthetic learning processes in order to embrace and understand the complex ways the body, senses, and emotions are activated as a prerequisite for learning (Hohr, 2013; Karlsen & Bjørnstad, 2019; Østern et al., 2019b), and, further, how aesthetic learning processes can be central for in-depth and ambiguous knowledge. Our understanding of aesthetic learning processes is that they are complex and do not provide unambiguous answers (Hohr, 2013). Aesthetic processes represent an expanded view of knowledge with an emphasis on practical, creative, affective, and critical thinking elements (Østern et al., 2019b).

It was important in the course design that the teaching methods demonstrated the course content and its intentions, teaching aesthetic learning processes *using* precisely

aesthetic learning processes. A series of aesthetic encounters characterized the overall structure of the course designed by Anette, Tone and Anne: practical, material-based, bodily, and sensory based (Østern et al., 2023). The course design was based in the practice-theory *aesthetic educational design* that has previously been developed by authors in the group (Østern & Strømme, 2014; Østern et al., 2019b). Aesthetic educational design utilizes the following resources for the design of teaching: aesthetic approaches to learning; bodily learning; multimodal impulses and materials; difference and friction as a value for meaning-making, learning and teaching; explorative, relational and interacting learning; participatory art meetings; and emphasis on dramaturgy in educational contexts (Østern et al., 2019a, p. 66). Within the framework of aesthetic educational design, different aesthetic impulses became pivotal for the chain of classes that were designed and carried out by Anette, Tone and Anne. The KROM workshop became one such impulse. Within the larger course design, then, KROM was invited in as one “multimodal impulse and material” (Østern et al., 2019a, p. 66) and also, being a danced activity, presenting “difference and friction as a value for meaning-making, learning and teaching” (p. 66) within the school subject of arts and crafts.

When the KROM workshop visited the course *Aesthetic learning processes*, it did so as the third of 10 classes in total during the course. It had a duration of 3 hours and was led by Camilla and Caroline. The workshop took place in a dance studio at the university campus. There were 10 enrolled teacher candidates in this course, but only 6 turned up to the workshop. The teaching sessions were compulsory; however, the standard rule in Norway is that you can be 20 % away from compulsory teaching. Four teacher candidates chose to utilize that rule on this day. In addition, the three teachers on the course, Anette, Tone and Anne, participated in the workshop. Anne-Line participated as photographer.

Three analytical points offered as insights from this collaboration

Our analysis of our collaboration is complex, emerging, and post-qualitative. As research material we use our own lived, embodied experiences as a collaborative educational design-team. To make sense and contribute insights through the research material we have presented, we actively *think with* (Jackson & Mazzei, 2012) existing practices, previous research, and educational design-thinking as theoretical perspectives. Through our thinking-across the research material, previous practices and research, and theory, we have arrived at three analytical points that we offer in the following. Concretely, as we have analyzed, we have met online (due to the long distances between the two involved higher education institutions), discussed, read through, and looked at the totality of the research material. Through our discussions, we have been able to articulate these three analytical points:

The quality of the collaboration in the design-team itself is of crucial importance

There is little literature focusing on arts and education cross-sectoral collaborations in teacher education. However, solid research has been performed confirming the complex and demanding inter-sectoral collaborations between school and visiting arts productions (Borgen & Brandt, 2006; Christophersen et al., 2015; Østern et al., 2019b). Among the challenges recognized are: lack of collaboration before the actual school

visit between artists and teachers; lack of agency on the part of the teachers acting as hosts for artists; lack of interest in educational contexts among visiting artists; the pupils' lack of interest in visiting arts education; and problems in integrating the art visit into the school activities as an important part of the learning and wider education (Borgen & Brandt, 2006; Christophersen et al., 2015). Due to this educational design team's previous experiences with artists in school visits (Tone, Camilla and Caroline) and higher arts education in primary and secondary teacher education (Camilla and Caroline), we were aware of such challenges. We therefore set off to actively work on co-planning.

We had a joint meeting on Zoom, where Tone, Anette, Camilla and Caroline from the educational design-team participated. This was in March 2021, about six months before the course was about to start. Anne joined the educational design-team later during spring 2022, whilst Anne-Line joined during autumn 2022, when the course was carried out. On this first meeting, we got to know one another, and Tone presented the project idea and suggested it as a research project. Whilst Anette initiated the course curriculum development, Tone initiated the course development as a research project as part of the larger pARTiCiPED project. This first meeting resulted in what can be described as a good feeling about the project, which is important for a collaborative educational design team to continue. We agreed to go on. We also agreed that the next step was for Camilla and Caroline to send a description and pictures of how the KROM workshop had previously been carried out.

The description was sent by Camilla and Caroline in March 2022, with pictures from previous workshops in April. Tone, having previously taken part in the KROM workshop, served as the bridge in facilitating KROM into the curriculum design of *Aesthetic learning processes*. Thus, KROM served as a concrete inspiration and push for the teacher educators to design the whole course in such a way that KROM could be purposefully included, not as something extra-ordinary, but as a well-planned part of the whole, which was to learn about aesthetic learning processes in arts and crafts. This pushed Anette, in charge of the course as course coordinator, to start concretely designing the whole course with all 10 sessions, together with Tone and Anne. In the course design process, authors Tone, Anette and Anne activated the educational design (Selander, 2017) and educational design research thinking (Bakker, 2019; McKenney & Reeves, 2019) through using the resources from the aesthetic educational design framework previously presented (Østern et al., 2019a). The study plan for the whole course was thus designed during spring 2022, clearly bringing KROM into the whole of the course.

Even though the co-design started out well, when we trace our email correspondence, we see a lack of continuous co-design of the course as whole, and of the KROM workshop in this context specifically. The whole course plan was never sent to Camilla and Caroline, and their specific plans for the KROM workshop during the visit was also never sent to Tone, Anette and Anne. Lack of time, and stress due to that, started to emerge as a factor, and email correspondence in the design-team turned from collaborative educational design work, to practical arrangements for Camilla's and Caroline's travel from the capital to Mid-Norway, as well as to research design of the project as a research project. The tone within the design-team was all the time

trusting, and this turn from educational design to practical arrangements happened without anybody actually noticing it. During the recorded post-workshop talk with the whole design-team, directly after the workshop at the teacher education institution in September 2021, the whole team concluded that the preparatory work carried out between them had been central for a successful visit. The workshop had indeed been successful, and most of the teacher candidates had a positive learning experience. However, looking at the collaboration in retrospect, a lack of continuous collaborative design back and forth in terms of the whole study plan and the KROM workshop within the educational design-team had started to affect the curriculum design in a way that complicated the ways in which aesthetic learning processes in arts and crafts were enhanced through the KROM-visit. We elaborate on this in the second insight we offer.

Active connections made by the teacher educators are needed for the teacher candidates' learning

Five of the six teacher candidates who participated in the KROM workshop delivered anonymous evaluations after it. Of these, five were affirmative and positive towards the workshop, writing for example:

I found it exciting to work with aesthetic learning processes the way we did today. With the body as a starting point, I understood that the possibilities for belonging to a group and a collaboration through play and movement, might work well in very simple and uncomplicated ways.

Another teacher candidate, however, was more skeptical. They wrote:

I felt that I did not work with aesthetic learning processes, as I am not quite sure of what I have learnt. I can understand that this is one way of working to learn, but I am very practical in nature so I struggle to understand the purpose, or the way things are done/what you learn when it gets really weird, out of your comfort zone and unconventional. For me, I moved around a room and made various positions for three hours. I am not left with very much more. It may well be that I have learned something and that I have experienced something from the session, but my practical brain is unable to connect this in that case.

We find this a very interesting and relevant observation by this teacher candidate. The teacher candidate's reflection points to how cross-sectoral work does not automatically make sense to those exposed to the collaboration, in this case teacher candidates. The sense-making of the visit might seem clear to the educational design team, but active and explicit connection by the design-team is necessary for the teacher candidates' learning processes as future teachers.

In pinpointing which sectors are crossing in this case, we see two: first, one arts subject (dance) is brought into another arts subject (arts and crafts). Secondly, higher arts education is brought into primary and secondary teacher education. What comes to the surface through the skeptical teacher candidate's reflection is how our collaborative educational design would have benefited from continuing beyond the first meeting and exchange in March and April. We would have needed to keep working collaboratively on how to prepare the teacher candidates in advance of the visit on what they would encounter in KROM, and why this is of value in arts and crafts. As it was, we did not

prepare them specifically for the visit, other than delivering the whole course plan in advance to the teacher candidates, as well as going through it during the start-up of the course. Moreover, we did not spend proper time on preparing the teacher candidates for the KROM teaching occasion, although KROM included a collaboration with invited teachers and an art form unfamiliar to the teacher candidates. Camilla and Caroline could, for example, have prepared a short video message to the teacher candidates to say hello and briefly say what the workshop would include. Further, we would have needed to work collaboratively on how the teacher educators from arts and crafts – Anette and Anne - could have intervened during the workshop, actively and explicitly making connections to arts and crafts, and explicitly connected to the possibilities in primary and secondary school. Additionally, the educational design team would have benefited from working collaboratively on how the KROM impulses could have gone on in the next session, in work following the visit. A second workshop after KROM, led by the teacher educators in arts and crafts, continuing the KROM work more within the established traditions of the subject arts and crafts, might have strengthened the aesthetic learning processes of the teacher candidates. Finally, the learning processes of the teacher candidates would have been supported by the whole design-team having agreed about a joint theoretical framework – aesthetic learning processes (Hohr, 2013; Karlsen & Bjørnstad, 2019) and aesthetic educational design-thinking (Østern et al., 2019a) – and explicitly used that vocabulary to repeatedly name the processes going on before, during, and after KROM. In this preparation, a special focus on bodily learning processes, and how they would be of a creative kind in KROM, would have benefited the course design, as bodily learning through dance is not common in the Norwegian school subject arts and crafts. Since the teacher candidates are going to be teachers, it is precisely the *learning processes* and the *educational design* of the course need to become explicit. This supports their emerging expertise as teachers in terms of aesthetic approaches to learning and how cross-sectoral arts and education collaborations can make sense in their own subject discipline: arts and crafts.

As mentioned, only 6 of 10 students enrolled to the course turned up for the KROM workshop. This reveals that they might have experienced skepticism or even fear of having to dance, and that more preparatory work before the visit, maybe specifically on the fact that the bodily learning processes would be of a creative kind, would have calmed and counter-acted such possible fear. In short, we have identified a need to more clearly connect the KROM-workshop to established ways of understanding of what arts and crafts is and to established educational working methods in the subject.

Dance engages the body, space, collaboration and play in arts and crafts aesthetic learning processes

We saw that the KROM-workshop mainly functioned as a positive learning experience and that it offered strengthening of some specific aspects within aesthetic learning processes in the teacher candidates' experiences, as well as our own. Through our discussions in the educational design team, we have come to name these specific aspects as: *body*, *space*, *embodied collaboration*, and *play*. We pinpoint these down to the two different collaborating sectors we have distinguished: a collaboration between dance and arts and crafts, and a collaboration between dance in higher arts education and primary and secondary school teacher education in arts and crafts.

Within arts and crafts as a subject disciplinary field, the **playful** exploration with the whole **body** and space offered by dance prompted a full-body engagement that is not very prominent in the school subject arts and crafts. The workshop offered a possibility for the teacher candidates to actively, with their own bodies, relate to **space**: not as a visual or material representation, but as active embodied engagement with their own bodies as a starting point. The KROM workshop was further designed in a way that actively prompted **embodied collaboration**, which is also something specific that dance as a visiting subject in arts and crafts offered.

These teacher candidates are going to be teachers, not artists. We notice how they appreciated the playfulness created during the KROM workshop. One teacher candidate reflected in the evaluation:

During the workshop I experienced a childlike joy and pleasure! I felt challenged, but motivated and engaged enough to move freely in the space, dance, and use my body in general. It felt good being together with the others, with the body as the starting point.

We believe the playfulness of the workshop was specifically appreciated because one of the partnering sectors involved in this collaboration is primary and secondary teacher education. The future primary and secondary schoolteachers probably appreciate, and see as very useful, different ways of putting **play** centrally in the learning processes.

Discussion of insights, including future educational design suggestions

The insights we arrive at through this collaboration and educational design research project are performative and continuous, pointing towards iterations-with-a-difference in future collaborations, more research, and more theory development (McKenney & Reeves, 2019). In this final part of this article, we articulate the central insights from this primary and secondary teacher education and higher dance education collaboration. Our aim was specifically to explore how the collaboration could produce insights into aesthetic learning processes in arts and crafts, a school subject in Norway.

Our review of existing practices and research has revealed that there is much research on school-based cross-sectoral research and development projects in the intersection of arts and education (e.g. Borgen & Brandt, 2006; Christophersen et al., 2015; Thomson et al., 2018), but less on teacher education-based collaborations. We welcome more cross-sectoral projects carried out in teacher education, and more research from within such collaborations. The more we have gone into this project, the more we see that the overarching learning processes going on in school and in teacher education are different in important ways. In schools, pupils receive their basic education, learning a range of subject disciplines and themes, as well as learning to become citizens in society. In teacher education, teachers learn to become teachers, hopefully equipped with the professional knowledge and skills needed to facilitate pupils in their basic education learning processes. Cross-sectoral collaborations in teacher education thus specifically need to be directed towards developing teacher candidates' professional knowledge and skills. Further, teacher education-based cross-sectoral collaborations put into motion different collaborative teams: those of teacher educators and invited guests from other sectors, in this case higher dance education. The dynamics of these

teams are crucial for the success of the collaboration (Jusslin & Østern, 2020; McKenney & Reeves, 2019), and we suggest more research is needed in teacher education-based cross-sectoral team building and collaboration.

Through this collaboration, we have come to the realization that in a cross-sectoral collaboration, the involved partners are never completely equal: the project takes place in one or the other of the involved sectors, and the mandate for this sector needs to be fully understood by all involved partners. The other sector supports the process of intended development in that sector. In this project, primary and secondary teacher education is the sector that seeks development, whereas visitors from higher dance education support that through the collaboration. In this, two arts subjects also meet: arts and crafts on the one hand, and dance on the other. In this meeting, arts and crafts is the leading subject: the intended learning activities take place within that subject, with dance as a visiting subject. That means that the collaboration must make sense in a general teacher education context, and it must make sense in arts and crafts.

To support the sense-making of a teacher education-based cross-sectoral collaboration, we argue that the pre-work and post-work that the educational design-team invests in is almost as important as the workshop itself. Well-working and collaborative preparations, and continuous work by the teacher educators to make sense of the visit after it has taken place, is key in supporting teacher candidates' professional learning. There is convincing research about school-based cross-sectoral collaborations that emphasize such pre-work and post-work for a successful collaboration (e.g. Borgen & Brandt, 2006; Christophersen et al., 2015; Thomson et al., 2018). We see that the same is true also in teacher education-based collaborations, only that the focus then needs to be on the development of professional knowledge (Karlsen et al., 2020; Karlsen & Bjørnstad, 2019; Irwin & O'Donoghue, 2012; Skregelid, 2020). In the preparation for the visit, the aims of the visit need to be stated and discussed explicitly with the teacher candidates, so they know what to expect and also why this is of relevance as part of their education.

Another insight we offer is that the whole educational design team needs to help in the transfer between arts and crafts and dance in this instance. They are two different arts fields with different aesthetics, ways of working, and pedagogies. The transfer between them is not self-evident, and the visiting dancers need to explicitly support that transfer using examples, questions, and vocabularies from arts and crafts. They might need to do research in the field in advance of the visit. The arts and crafts teacher educators have an important role in giving the visiting field, dance in this case, status through being present, participating, and explicitly helping in pointing out how the dance workshop can be connected to the aesthetics, ways of working, and pedagogies in arts and crafts. We have not found much previous teacher education-based research, but the publications we have found indicate that the interdisciplinarity created through artist-teacher educator collaborations are experienced as opening unconventional spaces for aesthetic processes and transformation (Irwin & O'Donoghue, 2012; Skregelid, 2020). Friction, dissensus, and having to work with power issues are common (Skregelid, 2020). We suggest that the time and effort that the educational design-team invests in the pre-work as a team pays off in being prepared to stand collaboratively in the face of challenges and frictions that might arise.

Regarding aesthetic processes in arts and crafts, which this course design is about, the dance workshop specifically opened **embodied** ways of working in **space** as a meeting point between dance and arts and crafts. Both subject fields explore and make expressions through and with bodies and with spaces, creating architectures, spatial choreographies, embodied installations, and design (Hunter, 2015; Sara & Sara, 2015). Collaboration between the two fields genuinely allows for deepening of such **body-space** exploration. This nicely connects to the topic of architecture, which is focused on in the school subject arts and crafts in Norway. Further, the dance workshop opened ways of collaborating bodily and with bodily playfulness, ways that might be unconventional within the established aesthetics in arts and crafts. However, the methods offered in the workshop were for most teacher candidates within reach, positively pushing conventions, and not turning the teacher candidates away. We welcome more educational design research on arts and crafts and dance collaborations, as research on such collaborations is very rare. There is probably a lot to discover, especially on the topic of space and embodiment in education.

Finally, this collaboration between six educational design team members (Jusslin & Østern, 2019; McKenney & Reeves, 2019) from primary and secondary teacher education as well as higher dance education, with backgrounds in arts and crafts and dance, opened a space for transformative and aesthetic learning processes for us. The project developed change competence needed in teacher education on our part, a competence we will benefit from in future iterations of this collaboration, or in new projects in new cross-sectoral teacher education-based collaborations.

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NOTES

- ¹ <https://www.hiof.no/lusp/pil/english/research/projects/participed/>