

The Development of Diverse Teaching Tools for Nordic Art Educators Through Design-Based Research

Jessica Lynn Foster

Master's Thesis

Nordic Master's in Visual Studies and Art Education

Aalborg University Student Number: 20240121

Aalto University Student Number: 101566427

May 26, 2025

The Development of Diverse Teaching Tools for Nordic Art Educators Through Design-Based Research	0
Abstract	2
Introduction	3
State of the Art	4
Research Design	9
Philosophy of Science	9
Design-Based Research	10
Phase 1 - Thematic Outset (Exploring and Framing)	12
Phase 2 - Design Proposal (Ideation and Designing)	13
Phase 3 - Intervention (Testing of Design)	14
Phase 4 - Visual Design (Finalizing and Reflection)	15
Limitations	16
The DBR Process	17
Phase 1 - Thematic Outset	17
Literature and Theories	17
Field Research	20
Interviews	21
Analysis of Phase 1 Findings	26
Phase 2 - Design Proposal	29
Design Principles	29
Ideation + Sketching	30
Mock Ups	32
Artist Communication/Involvement	34
Analysis of Phase 2 Findings	35
Phase 3 - Intervention	35
Testing the Product	36
Interview Users	36
Analysis of Phase 3 Findings	38
Phase 4 - Visual Design	39
Future Iterations	39
Scalability	40
Generate Theory	40
Discussion	41
Conclusion	43
References	45
Appendix	See Additional Document

Abstract

This master's thesis employed Design-Based Research (DBR) to investigate how the development of teaching tools could support art teachers in Nordic countries to incorporate diversity, equity, and inclusion (DEI) in fine arts classrooms. This study identified discrepancies between governmental goals promoting inclusive education and cultural competencies and teachers' reported lack of diversity integration and formal DEI training. In response, a set of lesson plans and accompanying teaching tools were developed through an iterative DBR process consisting of four phases which were tested with teachers to elicit feedback. User feedback indicated that the teaching materials were useful, particularly for novice teaching and that experienced teachers appreciated the ability to edit and adapt the materials to suit their own needs. However, more scaffolding and resources are needed in order for teachers to feel comfortable presenting activism and DEI topics with students. The research concludes that while adaptable teaching tools that highlight diverse artists are beneficial, consistent DEI integration requires teacher training, resources, and potentially mandates to ensure consistent equitable teaching practices.

Keywords: DEI, diversity, equity, inclusion, art education, Nordic exceptionalism, Design-Based Research (DBR), Culturally Responsive Teaching (CRT), multicultural education, curriculum development, lesson planning

Introduction

DEI is a common acronym for the words: Diversity, Equity, and Inclusion. The term is utilized in business, non-profit, educational, and governmental settings, attempting to create company policies that are equitable for both employees and customers. DEI policies have also come under fire recently from right-wing political parties claiming that such policies produce reverse-discrimination. However, many scholars in the field of education argue that DEI is a requirement for ensuring schools are safe spaces for students and teachers alike. According to Villegas & Lucas (2002), “there is no more pressing issue in teacher education than the preparation of teachers to work with diverse students and communities” (cited in Miller Dyce & Owusu-Ansah, 2016, p. 327). While the students in our classrooms are diverse in a myriad of ways including racially, culturally, linguistically, religiously, socio-economically, etc. the teacher workforce is primarily made up of white middle-class women (Miller Dyce & Owusu-Ansah, 2016). There are a variety of theories and methods developed in the field of education to address this: culturally responsive teaching, multicultural education, transformative learning theory, inclusive education, student-centered pedagogy, cultural competency, and more. This thesis relies on the framework of Diversity Pedagogy Theory by Sheets (2009), which embeds diversity, equity, and inclusion into the foundation of teaching practices.

The idea for this project arose during a previous internship where I worked at a university college in Denmark teaching pre-service art teachers. How to incorporate DEI in art education was a constant conversation with students who were looking for practical advice and tools for their future classrooms. As we will see in Phase 1 of the Research Design, interviews were conducted with different Nordic art education stakeholders that reveal just how little diversity, equity, and inclusion are integrated in the field despite there being a desire to do so. Thus, this project seeks to create meaningful teaching tools that increase diverse representation in the art education curriculum within the Nordic region. Utilizing the Design-Based Research framework, teaching materials were created and tested with stakeholders. The resulting tools include editable digital presentations, written lesson plans, suggestions for critical analysis activities, and additional relevant resources. Through the creation and reiteration of such teaching tools, this project seeks to examine the following: How might the development of teaching tools help

support the professional development of teachers in Nordic countries to incorporate DEI in fine arts classrooms?

State of the Art

“... the capacity to make visual art that could be judged as beautiful, and the capacity to judge the truthful beauty of visual art, was presumed to be a refined property of whiteness itself.”

(Denmead, 2024, p. 49)

During the semester prior to this research project, I was an intern at a university college in Denmark working within an art teacher training program. In this internship role, I had the opportunity to teach classes to pre-service art teachers and work on a research project which sought to map the field of art education training programs in Denmark. During this internship, I gathered field research in the form of semi-structured interviews, student surveys, informal conversations, and observations. The field research pointed to a very specific request from the students: they want more practical tools on how to incorporate diversity and inclusion within their future classrooms. As this is a topic I am familiar with based on my academic and professional interests and experiences, DEI (diversity, equity, and inclusion) within the field of art education was a frequently discussed topic during the classes I taught. At the end of our final class together, one student said something along the lines of, ‘everyone is always talking about diversity in education, but I don’t feel like our program actually prepares us on how to address it or what that looks like in practice.’ This sentiment envelopes what much of the student feedback was during the classes I taught, which is that students want to incorporate DEI initiatives in their work as teachers, but lack the practical know-how to do so.

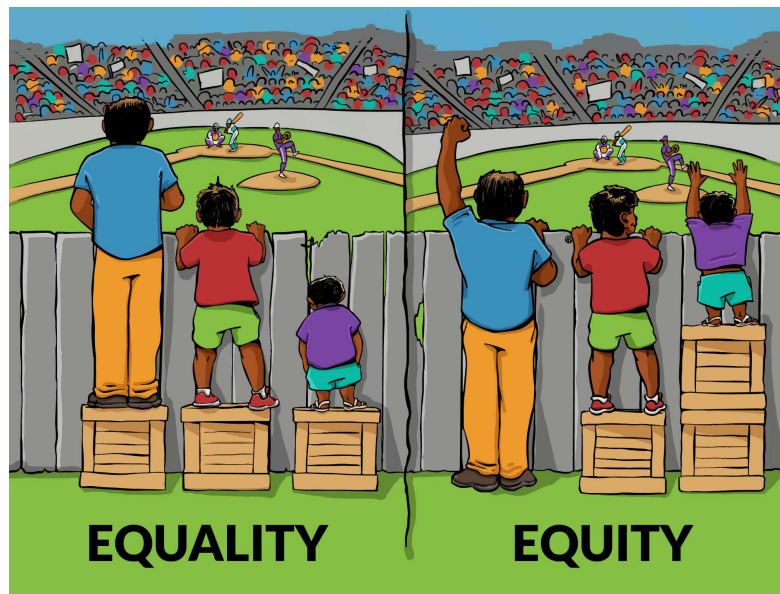
During my time teaching as an intern, I worked with students to identify some meaningful ways to incorporate DEI in the art classrooms. We discussed the very practical element of ensuring that there are various skin tones for racially diverse students to accurately portray themselves with different art tools; Crayons, markers, paint, etc. We also talked about including the study of artists from various backgrounds, including those from underrepresented and minority communities. For example, are the artists selected for use within the art education curriculum primarily white, male, cis-gender,, able-bodied, and from a Western country? How might including artists from diverse backgrounds increase inclusion within the art classroom?

The requests made by future art teachers during my previous internship is what led to the topic of this research project and identified a key point of tension within current art education dialogue: What does diversity, equity, and inclusion look like in art education? What is it in practice? More specifically, what does it look like within the context of the Nordic region?

Diversity, equity, and inclusion are terms that are often linked together as the acronym DEI and are, thus, deeply connected to one another. According to The Oxford Review, “Diversity refers to the differences between people within any group or organisation” and can include differences in things such as race, gender, ethnicity, disability, economic status, age, religion, and more (*What is DEI?*). Inclusion goes beyond diverse representation and involves “creating environments where diverse perspectives and individuals are actively sought out, heard, and integrated” (*What is DEI?*). To describe the difference between the terms ‘diversity’ and ‘inclusion,’ Vernā Myers, a lawyer and inclusion strategist, coined the phrase “Diversity is being invited to the party; Inclusion is being asked to dance” (Kraehe, 2019, p. 4).

‘Equity’ is sometimes used interchangeably with ‘equality,’ though this paper makes an important distinction between the two. Equality refers to everyone getting equal access (to opportunities, resources, etc.), while equity acknowledges that people have different starting points and therefore their needs are different depending on the privileges they enjoy or the injustices they face. A popular illustration from the Interaction Institute for Social Change is used to visually represent the difference between the two terms (*Illustrating equality vs equity*). In the image, a fence is blocking participants from viewing a sporting event. Equality ensures that each person, regardless of their age or height, receives one box to stand on. Each participant received the same accommodation, however, it only removed the barrier of viewing over the fence for one person. Meanwhile, equity ensures that each person receives different accommodations in order to remove the barrier. For one participant, a box is not needed because they are tall enough to see over the fence. For the next, one box is sufficient. And for the final participant, two boxes are needed to stand on in order to remove the barrier so that they can see the game over the fence.

Fig. 1 - Equality vs. Equity | Interaction Institute for Social Change | Artist: Angus Maguire



In some versions of this image, there is a third illustration which shows no fence or barrier which the illustrator refers to as 'liberation.' Of course, eliminating barriers is ideal. However, this paper recognizes that there are barriers, especially in terms of educational systems and the different barriers students face based on a variety of factors including race, language, gender, socioeconomic status, and more. Hammond (2018) argues that schools are inequitable by design and that students who struggle in school are disproportionately students of color and students from low socio-economic backgrounds, which is entirely due to the educational system's lack of equity and not because students are incapable (p. 42). More specifically within the field of art education, Bailey (2023) points out the white power structure within art education due to the very history of the field itself being inherently eurocentric (Denmead, 2024). Historically, schools have been used as a tool for oppression rather than liberation and this paper recognizes the non-neutral history of educational systems in general and art education more specifically.

"We live in a world where the constant is change, change that is accelerated by global and technological flows, fueling a tremendous influx of diversity into our living/geographic spaces and sociopolitical infrastructure. Cultures that make up our cities and neighborhoods are also increasingly diverse and dynamically in flux through migrant and immigrant flows."

(Lum & Wagner, 2019, p. 1)

As globalization and immigration continue to trend upward, the demographics of our cities and neighborhoods are changing and, often, are becoming more and more diverse (Sanchez Sorondo et al, 2007). In part due to the technological advances in transportation and communication, as well as immigrants seeking better opportunities in the global north, often due to a history of exploitation and colonization of the global south, the movement of people across international boundaries has greatly increased in recent years and shows no signs of slowing down (Sanchez Sorondo et al, 2007, pp. 25-28). Despite increased immigration leading to more diversity across the globe, it is not without its challenges. Lum & Wagner (2019) explain that governments and organizations must actively put forth laws and mandates to ensure that diverse voices are represented and “to assist with removing barriers for a more accessible, equitable, and inclusive society” (Lum & Wagner, 2019, p. 1). In addition to ensuring that diverse voices are represented, teachers themselves should also be “culturally competent, sensitive, responsive, and effective,” especially when working with diverse populations (Miller Dyce & Owusu-Ansah, 2016, p. 328). In order to embrace diversity and address the challenges that arise, teachers need to be equipped with the tools needed to teach in a way that reflects our diverse world.

Art has a unique capability to address issues of diversity, equity, and inclusion due to its inherent political nature. Desai (2020) argues that art cannot be separated from politics and Kantawala (2023) points out that artists regularly engage with social change, pointing to the connection between artists and social justice issues of the times. Despite the resistance against DEI efforts, art continues to be a medium through which artists use their power and platforms to push for change. As Kantawala (2023) writes, “artists and their works have consistently encouraged critical examinations... Art, in its countless forms, serves as a powerful medium. It rewrites and reclaims diverse racial narratives, especially during tumultuous times” (p. 7). The political nature of art and the frequency which artists use their work to shed light on social issues places art educators in a unique position to address issues of DEI within their classrooms and curricula.

Race and racism are not as frequently discussed in the Nordic region as compared to countries like the US and UK, in part due to the idea of “Nordic exceptionalism” (Sandset, 2018). Nordic exceptionalism, when it comes to race, is the notion that the Nordic countries were not (or less) involved in colonialism compared to other imperialist countries and, therefore, are

exempt from having to discuss race and anti-racism. Instead, Nordic exceptionalism paints the Nordic countries as distant outsiders to the race conversation, essentially arguing they are post-racial societies (Kallio-Tavin et al., 2018). However, as Loftsdóttir et al. (2012) points out, “the Nordic countries were not by any means merely bystanders in the formulation of the racist theories and explanations of world difference” (p. 5). In fact, history of the Nordics shows us that citizens contributed to racist ideologies, racist classifications of people, colonizing and treating Indigenous communities as second-class citizens, and racial discrimination within the legal system (Loftsdóttir et al., 2012, p. 5-8). Kallio-Tavin & Tavin (2018) and Sandset (2018) also argue that Nordic exceptionalism is a false narrative and that there are countless instances of non-white folks experiencing explicit and implicit racism in the Nordic countries, as either immigrants or even when they themselves are born there, of mixed-Nordic race, are fluent in the language, serve in the military of a Nordic country, just to name a few examples. As this project seeks to address diversity within the Nordic region, the concept of Nordic exceptionalism is important to keep in mind throughout the analysis of the collected data.

This leads to an important note about my own positionality within this project. Being from and having taught in the US, race and DEI efforts are perhaps more widely discussed due to the country’s deeply rooted history in colonialism, imperialism, and racism. Additionally, my academic, professional, and personal journey have been embedded with these topics. I have an unofficial minor from my B.A. in Caribbean studies which focused on the colonization and exploitation of the islands. I am a white teacher with a decade of experience teaching art in a large, urban city in the South who served at a primarily Black and Latinx school. I have experience writing culturally relevant art curricula and highlighting diverse artists for the communities I taught. I have received specific training in Cultural Proficiency & Inclusiveness and have facilitated trainings with school staff in order to encourage DEI efforts on my school campus. This is not an attempt at “stealth narcissism,” as Denmead (2024) puts it, as a way to set myself apart from other white folks (p. 56). Rather, I want to acknowledge that through education and training I have a desire to interrogate whiteness and implicit biases to then utilize the inherent privileges I have to demand a more just and equitable educational system. My being a white western woman produces inherent blind spots for me, and in this there is a constant tension within my work as an educator to push DEI forward. And, yet, I have a personal and

professional responsibility to help further the field of art education towards equity and, for me, that includes increasing diverse representation within curricula.

Research Design

Philosophy of Science

This study utilizes Design-Based Research, referred to as DBR, as a framework for working with the intersection of curriculum design and DEI in the Nordic context. DBR seeks to both investigate a problem and design a tool to serve as a solution to the problem (Buhl et al., 2022). As Stompff et al. (2022) explain, design-based research, also called design inquiry, provides a research situation “whereby design is no longer considered an activity separate from research” (p. 1). Instead, one is actively engaged in both design work and research work simultaneously. As I sought to design a set of teaching and learning resources to help address diversity and inclusion in Nordic art classrooms, my aim was to step into the role of both researcher and designer, without prioritizing one over the other.

John Dewey introduced an epistemology which Stompff et al. (2022) breaks down into three key points as it applies to design inquiry. One, that imagination is instrumental in research so that one can observe current patterns, imagine new solutions, and then test. Second, that researchers are not neutral spectators but that they are actively experiencing and engaging within the experiment. Third, that practice and theory work together in partnership, there is no hierarchy between them. This project embraces these three key points by embedding imagination, active engagement, and practice-plus- theory throughout the research process.

Another key component of DBR is that a solution is designed and tested. However, DBR seeks to address complex problems without simple solutions. As Buhl et al. (2022) explains, very little can be learned by using DBR to address easily solvable and superficial problems. Instead, “engaging in difficult problems is likely to contribute to more learning, even though their solution might seem a bit distant” (p. 208). Embracing this idea, to welcome complexity rather than shy away from it, was fundamental to this project so that the design could result in meaningful theory generation. Furthermore, the iterative nature of DBR means accepting that things will not go to plan is oftentimes helpful in this kind of research. As Buhl et al. (2022)

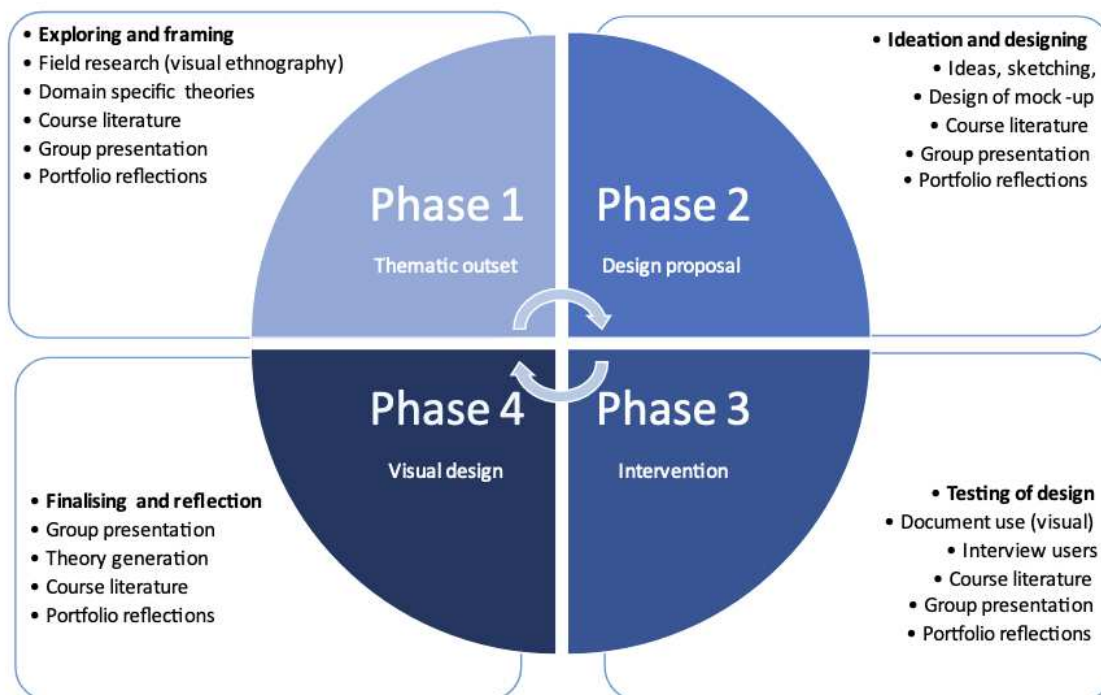
assert, “the whole point of testing a design is to learn from how it impacts upon practice, we learn from such activities as long as they do not proceed as planned. As soon as a design ‘works’, we resort to concluding, and cease to make further iterations” (p. 208).

The feedback from students of art education prior to this research project indicates a desire for practical tools to help incorporate DEI in their art classrooms. In collaboration between DBR’s solution-oriented approach paired with the current trends of DEI within the field of education, this project seeks to utilize the DBR framework to create teaching tools that will contribute to the landscape of art education within the Nordic context.

Design-Based Research

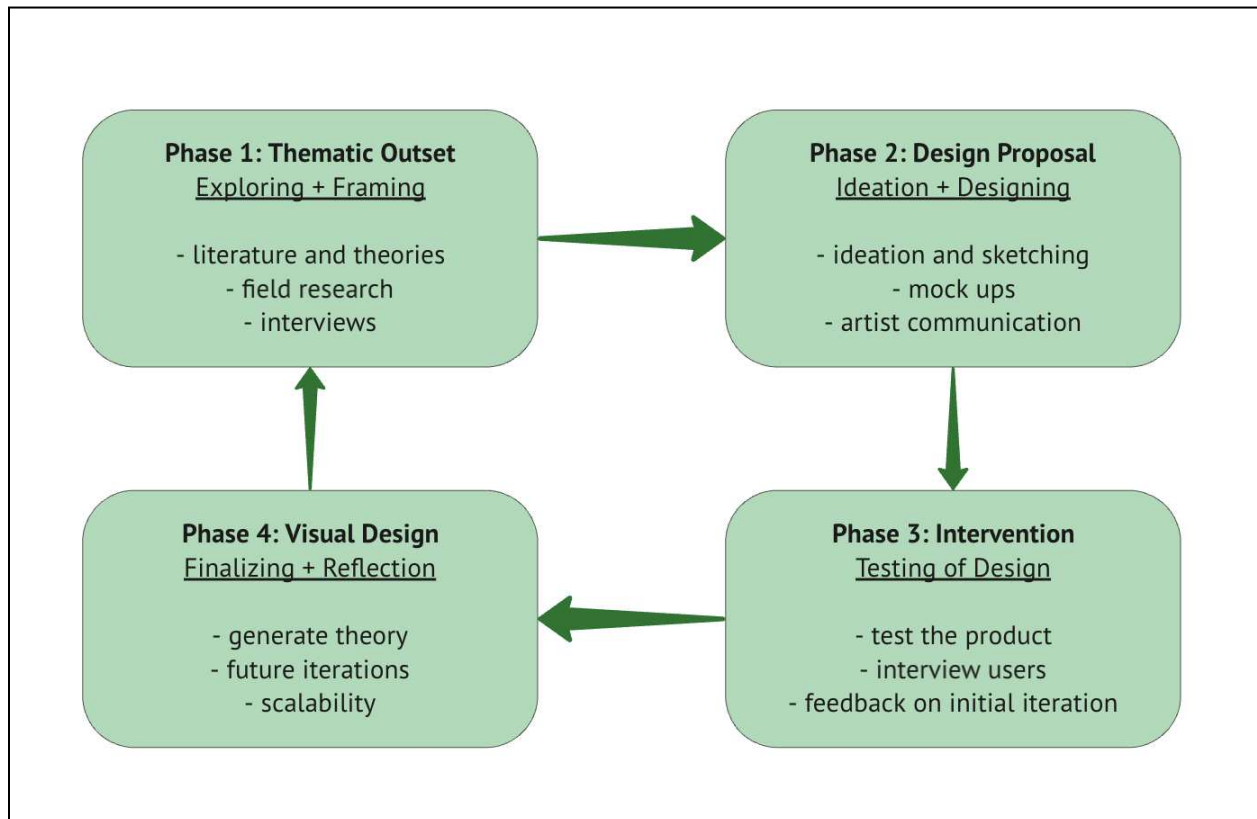
This study draws upon Buhl and Skov’s (2024) Process Model for Visual Design, an iterative and cyclical process of the four different DBR phases that build upon one another (Fig. 1). Each phase includes various methods to produce data, elicit feedback from potential users, and reflect in order to prepare for the next phase.

Fig. 2 - Process model for visual design © Mie Buhl



Utilizing Buhl & Skov's model, a similar graphic was created to illustrate the specific processes followed for this study (Fig. 3). Phase 1 is the Thematic Outset, where the problem is further explored to gain a better understanding of the topic. Phase 2 is a Design Proposal, where the first draft of the tool is designed in a collaborative way. Phase 3 is the Intervention which is when the tool is tested with external stakeholders to better understand its strengths and weaknesses. Phase 4 is the Visual Design, where there is a reflection of the process, drawing on new knowledge and considering how the product might be further iterated. Each phase will be discussed in further detail below, providing more context for each methodology. Additional sections will describe the findings of each phase and how they were used to shape and influence the design of the lesson plans and teaching materials.

Fig. 3 - Adaptation of Buhl's Process Model for Visual Design © Jessica Foster



Phase 1 - Thematic Outset (Exploring and Framing)

1. Literature and Theories: Understanding what is already understood and written about within the field is an important starting point in Phase 1 of the DBR process. In fact, Wacquant (2002) argues, “far from being antithetical, vivid ethnography and powerful theory are complementary and . . . the best strategy to strengthen the former is to bolster the latter” (p. 1524, as cited in Bailey, 2018, p. 51). Therefore, this project began by understanding what researchers had already written about the problem and issues I sought to address in order to bolster my other research methods. I began by researching what is already said about diversity, equity, and inclusion efforts in education both on a global and Nordic scale. Many scholars argue that schools, education systems, art education, and art history are fundamentally inequitable, which draws attention to the tension between ideals and realities within the field. Then, the theory of Diversity Pedagogy Theory (DPT) forms the foundation of this research project (Sheets, 2009).
2. Field Research: The field research conducted for this study occurred during an internship at a university college in Copenhagen that educates future teachers. The fieldwork data was compiled prior to this thesis but informed and helped develop the thesis topic and research question. As Bailey (2018) asserts, “A primary goal of field research is to understand people’s culture and experiences in a particular setting by interacting with and observing them and participating in parts of their daily lives over a long period of time” (p. 2). During my time at the university college, I held a workshop and taught several classes for students in the art teacher training program over the course of four months. In this section of Phase 1, I summarize the findings found through informal conversations, field notes, and surveys. This section covers what students communicated both to me directly and through anonymous forms the topics they found interesting and wished to learn more about. Based on my internship experience working with students of art education, their interests and feedback inspired this thesis project.
3. Interviews: Seven semi-structured interviews were conducted for this study. Those whom I interviewed, which I will refer to as “informants” to protect their anonymity, work in various fields related to art education in the Nordic region. Some, for example, work at education-based governmental agencies while others are art teachers in Denmark and

Finland. Each interview lasted between 25-70 minutes and the questions were sent to the informant ahead of time. Drawing on Brinkmann & Kvale (2018), I utilized an interview guide for each informant as a tool to guide the interview towards my research topic while still allowing for flexibility in order to allow the informant to steer the conversation. The interview guides can be found on Appendix A. Each interview was transcribed and thematically coded, a thematic analysis with transcription excerpts can be found on Appendix B. According to Braun & Clark (2022), coding qualitative data such as interview transcriptions allow the researcher to easily sift through large quantities of data in order to identify patterns and to organize and report on the data. Seeing as the numerous interviews produced many pages of transcriptions, only the thematic analysis and specific excerpts that are cited in this paper are included in Appendix B.

Phase 2 - Design Proposal (Ideation and Designing)

1. Ideation and Sketching: The creation of radical ideas and quickly sketching them without overthinking is the first method of Phase 2. As Hartson & Pyla (2012) put it, “idea creation gives a new creative idea time to blossom before it is cut at the stem and held up to the scale” (ch. 7¹). For this reason, no idea is too ‘out-there’ and the more ideas the better. In this stage, ideas about artists to collaborate with, lesson plan structure, and how to organize the materials were considered. The brainstorm created lists, drawings, and notes which were then further refined for next steps.
2. Mock ups: A mock up is a tangible prototype that potential users, in this case visual art teachers, can use to provide feedback to the designer. Rather than the idea existing through words spoken, written, or otherwise, the idea is an actual object that users can experience. Brandt (2005) characterizes mock ups as “things-to think with” and serves as an object that can spark dialogue and further understanding between the user(s) and designer(s) (p. 1). The mock up for this project included lesson plans and accompanying teaching materials which were compiled digitally within a Google Drive. A copy of the lesson plans and teaching materials can be found in Appendix C.

¹ Due to the online format of this textbook, page numbers were not available. Cited content can be found in Chapter 7, part 6 of Hartson & Pyla (2012).

3. Artist Communication: Once the artists were determined through the previous methods, the three selected artists were emailed and invited to co-create the lesson plans and teaching materials. As Flys & Matamala (2024) assert, although *co-creation* is a term often used in various settings, its meaning can vary across disciplines (p. 110-111). For this reason, it's important to be explicit about the ways in which co-creation is being used. For this study, the invitation to co-create was intended as a joint collaboration between researcher and artist to develop and refine the lesson plans and accompanying materials. In this way the researcher contributes knowledge of curriculum development in educational settings while the artist contributes knowledge of their artistic practice and methods. The artists were contacted via email in the beginning of Phase 2 as the brainstorm and ideation turned into mock ups.

Phase 3 - Intervention (Testing of Design)

1. Test the Product: An important part of the design of this study is that the lesson plans were tested with users. In this case, users were the five teachers who were interviewed in Phase 1. As Brandt (2005) argues, designers must be in dialogue with the problem throughout the design process because, “one can’t solve problems by asking questions alone but constantly choose and work with a possible solution and let it ‘talk back’” (p. 3). By engaging with potential users, dialogue with the problem was possible. It should be noted, however, that in this study the feedback came from teachers reviewing the materials but not testing out the materials with students. This is because of time constraints and the time frame being at the end of the school year. It would have been ideal for teachers to use the materials with students and then provide feedback, but since this was not possible, teachers provided valuable written feedback based on their experience in the field.
2. Interview Users and Garner Feedback: Due to time constraints, teachers were sent an email with guidelines for providing feedback so that they could do so via email in their own time rather than scheduling another interview. Towards the end of the school year, teachers are incredibly busy and I wanted to be flexible to their needs. Each user was sent an email that included a description of and instructions for accessing the materials, a list of questions to guide their feedback, and a due date for their feedback. A copy of this

email can be found in Appendix D. In agreement with Doncaster (2014), obtaining open-ended feedback was the goal of this method despite it being difficult to obtain due to the lack of control. For this reason, the feedback guide utilized a few of Doncaster’s key points including: giving detailed instructions, opting for fewer well-crafted questions rather than many, and focusing on the wording and order of the questions (ch. 2²). Users sent their feedback responses in their own time via email and their correspondence was organized in a document also found in Appendix D.

Phase 4 - Visual Design (Finalizing and Reflection)

1. **Generate Theory:** In order to determine the theoretical knowledge which is generated through the DBR process, it should be considered how the research project can be applied in other situations outside of the project’s specific focus. In their review of 36 published research papers on DBR, Henriksen & Ejlsing-Duun (2022) point out that, “details on how to expand implementation are scarce... Little emphasis was found on dealing with sustaining or diffusing DBR outcomes beyond the original project and context” (p. 243). However, few of the projects they reviewed were able to expand implementation and they designated the relative impact into four categories which are outlined in the following table:

Table 1: Suggested strategies for expanding impact (Henriksen & Ejlsing-Duun, 2022, p. 243)

<i>Project foci</i>	Exclusive focus on meeting project objectives within the defined scope.
<i>Sustained implementation</i>	Nurture ambassadors or institutionalise findings to expand beyond the project frame.
<i>Expansive implementation</i>	Provide presentations, designs, or training efforts to provide opportunity for others to implement the solution in new contexts.
<i>Adaptive implementation</i>	Provision of design principles and guidelines to assist stakeholders in generating DBR in new contexts, and/or providing solutions that afford stakeholders to either adopt the solution or its principles and initiate a new DBR process.

² Due to the online format of this textbook, page numbers were not available. Cited content can be found in Chapter 2 of Doncaster (2014).

As the table indicates, “project foci” is where the impact of the study stays within the boundaries of the project itself. Beyond the project foci, there is “sustained implementation,” “expansive implementation,” and “adaptive implementation” (Henricksen & Ejsing-Duun, 2022, p. 243). The outcome of this particular project will be further addressed in later sections.

2. Future Iterations and Scalability: Due to the circular and iterative nature of DBR, it is expected to begin the design process again and continually refine the visual design. Thus, in this phase it is discussed how the design can be improved for further iterations even if additional iterations are outside of the scope of this particular project.

Limitations

There were some limitations to this study which include the amount of time and availability teachers have, artist’s busy schedules, language barriers, and access to art teachers. Methods such as interviews require time on behalf of the subjects and the teachers who volunteered to participate in this study had limited time to dedicate to being interviewed and reviewing lesson plans and learning materials. Additionally, this study was intended to engage in a co-creation process with the artists so that they might participate in the creation of learning content related to their artistic works, but the artists contacted have very busy schedules and were not able to accommodate interviews or a co-creation process. Email exchanges, in some cases, took place of interviews and offered valuable insights nonetheless.

Due to the nature of this project taking place in the Nordic region, people with multiple linguistic backgrounds were interviewed and involved in the project. However, I am not fluent in any of the Nordic languages and, therefore, all communication both written (i.e. emails, lesson plans) and verbal (i.e. interviews) were conducted in English. This posed some challenges for some interview subjects, as the same words can have different meanings depending on one’s linguistic background. Additionally, my interpretation of the interview data may be imperfect due to the varying levels of comfortability and practice in the English language between the various participants in this project. Likewise, I use American English which can be quite different from other versions of English, such as British English, and this may also play a role in how I interpret language-based data.

Lastly, in order to gain contact with teachers to participate in this project, it was necessary to utilize the universities' and their professors' contacts. Due to being new to the region, my relationships with teachers to participate in this project relied on an intermediate person to connect us with one another. This led to contacts of art teachers who are quite established in the field, who offered valuable insight. However, there were not any novice teachers involved in this project, which is a limitation considering the lesson plans were designed with novice teachers in mind. Additionally, it is a small sample size of five teachers: two from Finland and three from Denmark. These limitations should be taken into consideration when interpreting the data and analyzing the methods.

The DBR Process

The following sections will address each phase of the Design-Based Research process and which methods were used, data collected, findings, and an analysis leading to the next phase. This cyclical and iterative DBR method contains four phases that repeat in order to further better the design of the product, in this case, a mini-curriculum containing three lesson plans and accompanying teaching materials.

Phase 1 - Thematic Outset

During Phase 1 of the DBR process, I sought to define the domain-specific thematic outset of my design by: reading and understanding literature and theories, reflecting on the field research conducted during my internship semester, and conducting interviews with various stakeholders. The goal of Phase 1 is to dig deeper into the context of the research question in order to better understand the problem and inform later phases. In the following section, I will describe the methods used and their findings, which will then lead to the design principles outlined in Phase 2.

Literature and Theories

Prior to digging deeper into the literature, it is important to address a limitation based on language that impacted this study. There are numerous articles and journals published about Nordic education in various languages but this project is limited to accessing only English

language literature. Therefore, this should be considered and noted as a limitation of the research as this section may have been more robust if I had greater access to the Nordic languages.

On both global and local scales, equity in education is a prevalent topic in current research. The Sustainable Development Goals, commonly referred to as SDGs, are a set of 17 global goals adopted in 2015 by the United Nations which “are an urgent call for action by all countries - developed and developing - in a global partnership” (United Nations, n.d.-a). The goals seek to “provide a shared blueprint for peace and prosperity for people and the planet, now and into the future” (United Nations, n.d.-a). Goal number four (SDG-4) specifically seeks to “ensure inclusive and equitable quality education and promote lifelong learning opportunities for all” (United Nations, n.d.-a). Some of the targets and indicators of SDG-4 include increasing equitable access to education regardless of gender, dis/ability, ethnicity, or country of origin.

In the context of the Nordic region, the Nordic Council of Ministers is “is the official body for inter-governmental co-operation in the Nordic Region,” which includes Denmark, Finland, Iceland, Norway, Sweden, Faroe Islands, Greenland, and Åland (*The Nordic Council of Ministers*). They have a set of 10 Priorities which outline their goals in order for Nordic citizens to “have the knowledge and skills to cope with a more complex future” (*10 priorities*). Priority number two is “Promoting early, intersectoral and inclusive initiatives in the education system,” further elaborating that “... the goal is to include all children and young people - regardless of their background” (*10 priorities*). Through the United Nations’ SDGs and the Nordic Council of Ministers’ 10 Priorities, educational practices which promote equity and inclusion are clear goals both on a global and, more local, Nordic context. However, it should be noted that these are goals and ideals to work towards, indicating that there are faults in the current state of education.

According to teacher educator and education consultant Zaretta Hammond (2018), educational systems are “inequit[able] by design” (p. 42). To specify further into the field of art education, Bailey (2023) writes about the white power structure in art education in which, “whiteness dominates in the field of art education in terms of curricula, hires, conference presenters, and leadership positions” (p. 221). The prevalence of whiteness in art education and the historical exclusionary practices within education in general is something that should be addressed, according to these scholars. Denmead (2024) elaborates further, arguing that our understanding how to make, appreciate, and learn about art reinforces norms about people’s relative worth due to the eurocentric nature of the arts. In Kallio-Tavin & Tavin’s (2018) article,

Representations of Whiteness in Finnish Visual Culture, the authors break down how racist imagery is present in popular Finnish brands despite the “image of Finland as innocent and pure - disconnected from practices of colonialism, racism, and exclusion” (p. 70). They go on to explain that there is a lack of critical race discussions in the Nordics compared to the US, UK, the Netherlands, and other countries which have more obvious connections to colonization and that, ultimately, Finland and other Nordic countries lack an “academic focus on the critical analysis of whiteness and race” (p. 73). This points to the concept of Nordic exceptionalism, where the Nordic countries are cast as outsiders to the conversation of racism.

In an attempt to address some of these issues within the field, different scholars suggest similar approaches. Hammond (2018) argues that the initial steps of acknowledging implicit bias, white privilege, and microaggressions at school is important but further steps need to be taken by educators in order to facilitate changes in schools (p. 41). One way she suggests doing this is by implementing Culturally Responsive Teaching (CRT), which is an approach that challenges how “educators think about and do their work in partnership with students as learners” (p. 43). She also notes that it’s important to not oversimplify CRT and to deduce it to something that is an easy, quick solution. Rather, CRT is an approach which is embedded into curricula, classroom management, and is relationship-based and student-centered.

Culturally Responsive Teaching is one of the cornerstones of Sheets’ (2009) Diversity Pedagogy Theory (DPT) which is the primary theory driving this research project. DPT is a framework developed by curriculum and instruction expert Dr. Rosa Hernández Sheets (2009) that asserts that culture and learning are inextricably linked. DPT is composed of eight “dimensional elements,” and each dimensional element has both teacher-oriented and student-oriented versions. The teacher-oriented dimensions are called “Teacher Pedagogical Behaviors” and the student-oriented dimensions are called “Student Cultural Displays.” The table below indicates the eight dimensions, some of which will be foundational to the design of the lesson plans and teaching tools.

Table 2 - Diversity Pedagogy Dimensions (Sheets, 2009, p. 13)

Diversity Pedagogy Dimensions		
	<i>Teacher Pedagogical Behaviors</i>	<i>Student Cultural Displays</i>
# 1	Diversity	Consciousness of Difference
# 2	Identity	Ethnic Identity Development
# 3	Social Interaction	Interpersonal Relationships
# 4	Culturally Safe Classroom Context	Self-Regulated Learning
# 5	Language	Language Learning
# 6	Culturally Inclusive Content	Knowledge Acquisition
# 7	Instruction	Reasoning Skills
# 8	Assessment	Self-Evaluation

Field Research

This project is an extension of field research conducted in the fall of 2024 during an internship at a university college in Denmark working with an art teacher training program. The methodology of the fieldwork primarily consisted of participant observation, field notes, and informal conversations. Additionally, one semi-structured interview, sketching, and eliciting student feedback through questionnaires and feedback forms were also used. A summary of the relevant data collected is as follows, and helped shape this project in its initial phase.

First, students of the art teacher training program expressed a specific desire to gain more practical advice from their teacher education courses based on both informal conversations with students as well as feedback forms. In fact, on the post-workshop feedback form, four out of five students made additional comments mentioning the activities and tangible tools presented during the workshop (Appendix E). Some examples of such tangible tools include visual critical analysis strategies, printables for the classroom, and specific activities with instructions and/or printable assignments were helpful takeaways from both the workshops and classes I led.

Second, students showed immense interest in learning how to integrate social-emotional learning (SEL) in their art teaching practice. During a three-hour workshop I taught, feedback forms indicate that seven out of 11 respondents noted social-emotional learning as their biggest takeaway. Sprenger (2021) argues that educators can greatly impact their students by teaching SEL skills such as empathy, self-awareness, decision-making, and being in community with

people from various backgrounds (p. 1-2). SEL skills are directly tied to DEI initiatives, and the two are often packaged together.

Third, students expressed explicit interest in learning more about diversity efforts through their teacher education program and how to address increased diversity within their future classrooms. As diversity increases globally, DEI policies in schools become more important to protect students of all backgrounds from unjust treatment and the student teachers I worked with are taking note. Art education has a unique opportunity to help address DEI initiatives, which may account for why so many students at the university college are interested in learning more about how to incorporate it into the subject of fine arts. Desai (2020) argues that art education is inherently political and that the history of art education's focus on individuality is a colonial approach to the subject. As a counternarrative, she suggests a turn towards social justice art education, which, "... is grounded in the desire to create awareness about sociopolitical issues, challenge common sense attitudes, mobilize civic participation, take action to shift unequal power relations in our society, and work to change policies" (Desai, 2020, p. 13). This concept of social change is something that artists regularly engage with, as Kantawala (2023) writes, art "consistently encouraged critical examinations and challenges to the prevailing definitions, standards, and purposes of art relevant to their respective times. Art, in its countless forms, serves as a powerful medium. It rewrites and reclaims diverse racial narratives, especially during tumultuous times..." (p. 7). Art's unique capabilities to serve as a medium for social justice and DEI further illustrate its use within teacher training programs.

Interviews

Seven interviews were conducted for this study and each of the individuals I spoke to are connected to art education in the Nordic region in some format. Each interviewee will be appointed as a respondent and a letter, to indicate each person I spoke to and their background. It should be noted that, as a geographical outsider, I gained many of these contacts through my professors who are local experts in the field of art education. A brief description of their professional position and time in the field can be found on Table 3, below. Each interview was conducted on zoom, transcribed, and then a thematic analysis was conducted on the transcription data. The thematic analysis and a condensed version of the transcriptions are on Appendix B.

Table 3 - Interview Informant Professional Background

Informant A	Position: Senior Advisor at the Finnish National Agency for Education. The National Agency for Education is tasked with updating and maintaining the national curriculum and learning standards. Informant A has been in this role for nearly 20 years.
Informant B	Position: Senior Advisor at the Nordic Council of Ministers. Informant B is new to this role, having previously worked for the Finnish National Agency for Education. The Nordic Council of Ministers works out of Copenhagen, Denmark and the informant works on education development projects related to the Nordic region.
Informant C	Position: Professional Consultant for the Danish Ministry of Children and Education and Visual Arts Teacher. Informant C works at the Danish Ministry 20% of the time and teaches at a secondary school for 80% of the time. They are new to the role with the ministry but worked closely with the predecessor for a decade. Currently lives and teaches in a rural area in central Denmark.
Informant D	Position: Visual Arts Teacher. Informant D teaches grades 3-7 (ages 9-14) in the capital region of Denmark. They have been teaching visual arts in Denmark for nearly 30 years.
Informant E	Position: Visual Arts and English Teacher. Informant E teaches at the lower secondary level in the capital region of Denmark. They previously taught music and have taught in various countries including Singapore and Hungary. They have been teaching for nearly 10 years, but are newer to teaching visual arts.
Informant F	Position: Visual Arts Teacher. Informant F teaches at an international school in Helsinki and has been teaching art there for nearly 20 years. They teach all grade levels and are also part of an international school network across multiple countries.
Informant G	Position: Visual Arts Teacher. Informant G teaches at a public visual arts-specific upper-secondary school in Helsinki and has been teaching there for six years.

The interview data provides some background into art education in the Nordic context, specifically in Finland and Denmark. For one, there is a lot of freedom for how teachers conduct

their classes and lessons. For both Finland and Denmark, there are guidelines and frameworks from governmental agencies for what is expected that students should learn at the various educational levels, but there is a freedom of methods as to how to help students achieve the learning goals. Informant D indicates that over the three decades they have been teaching, there has been more freedom to teach what and how you want than ever before, and even suggests that it is maybe “a little bit too loose” (Appendix B, p. 7). Informant C suggested that teaching in Denmark is far more open than teaching in the US, for example, because a lot of trust is placed on teachers (Appendix B, p. 8). All five teachers, Informants C, D, E, F, and G each state that they make their own lesson plans and have the freedom to choose what and how they teach. There is one exception, in which Informant F has a list of artists, decided by the international school network, that must be taught in the final year of secondary school (Appendix B, p. 8-9). The previous grade levels have no such requirement at Informant F’s school.

Each of the five teachers I interviewed create their own lesson plans and learning content for their visual art classes. Informant E explained that many novice teachers look to sites like Pinterest and Facebook for inspiration for their lessons and class projects (Appendix B, p. 10-11). Additionally, there are two online platforms used in Denmark which are paid for by the school district that provide pre-made lessons and materials teachers may choose to use. However, Informant E finds them helpful, but restrictive and prefers to make their own from scratch.

Due to the fact that each teacher who participated in the interviews writes their own lesson plans, they were able to provide valuable insight into what might be helpful in developing lesson plans and teaching tools for this project. All of the Danish art teachers, Informants C, D, and E, suggested creating lesson plans that are flexible due to the teachers needs. This is because, as stated in the interviews and data collected during field research as well, that while upper secondary visual art teachers are often qualified and educated in the arts, visual art teachers at the primary level have the highest percentage of under-qualified teachers in Denmark. For example, it is often the case that someone is teaching visual art who has not received any training in the subject. For these reasons, the Danish teachers I interviewed suggested creating in-depth lesson plans with detailed, step-by-step guides for someone who may not be trained in fine arts, despite that the interviewees themselves likely will not require such detailed information. Instead, all teachers, including those from Finland, agreed that including lots of photos, videos, links, and resources would be helpful to *all* teachers. Informant D suggested ensuring that the presentation

and other materials are editable, so that teachers can adjust and customize the teaching tools (Appendix B, p 12-13). Additional suggestions include integrating praxis, theory, and analysis (Informant C), art history (Informant F), and have clear goals and include options for differentiation (Informant E).

When asked about diversity and inclusion in art education, the responses varied among interviewees. Informants C and E both indicate that while the curriculum guidelines from the government do not explicitly address diversity, individual teachers can choose to incorporate it in the classroom. Informant C suggests that incorporating diversity happens “naturally” because the art world is diverse. They go on to state that,

“... in Copenhagen... for sure there’s these... diversity focus but if you come to where I live [rural central Denmark], it’s not much of a focus and... I mean it in a good, positive way that it’s not a problem and you can just do it if you want to, but you don’t have to talk about it all the time. So I hope you understand this in a positive way, even though I’m not explaining it so well” (Appendix B, p.13-14).

This quote indicates that the perceived importance of diversity and inclusion may vary geographically for Informant C. From a governmental standpoint, Informant C states that while the visual arts curriculum has not been updated in Denmark since 2017, there is an update being worked on for the near future that will have some key focus areas including environmental issues, connecting with the natural world, and student well-being (Appendix B, p. 14-15). Diversity and inclusion are not one of the key focus areas. Informant A shared that the upper secondary visual arts curriculum in Finland is tasked with connecting to students’ cultural identities and that the most recent reform introduced the concept of transversal competencies, including ethical + cultural competence and global + cultural competence, which they suggest can be indirectly identified as a form of diversity and inclusion (Appendix B, p. 15-16). While the Nordic Council of Ministers mentions numerous inclusion efforts within the Nordic region, Informant B clarified that there is not yet a unified approach to diversity and inclusion efforts and that each country and region may approach the topic in different ways and may even interpret the term “inclusive education” differently (Appendix B, p. 16). They also shared that there is a social sector program related to inclusion for those with physical disabilities, but no current initiatives which focus specifically on inclusive education more broadly.

While most of the teachers I interviewed viewed diversity and inclusion as something that happens naturally, Informant F is an exception. They described to me in detail the process by

which the artists to be studied, which is mandatory in the final year of secondary school, are selected by the international school network. The teachers are invited to send a proposal each year of suggested artists to study, and then a “mysterious group of experts” makes the final selection (Appendix B, p. 9, line 3). The informant noticed a trend towards overrepresentation of white men in the final selections and began keeping data on the demographic statistics of the artists selected each year. The data over those years was:

Table 4 - Male vs. Female Artists (International School Secondary Curricula)

Year	Male Artists	% Male	Female Artists	% Female
2016	34	89.5%	4	11.5%
2017	49	83%	10	17%
2018	38	93%	3	7%

After reviewing the data, Informant F sent in a new proposal in 2020 which included a note drawing attention to these statistics and the lack of diverse artists in past years. To make a point, they included no white male artists in their own proposal to the selection committee, instead submitting women artists and artists of color. Additionally, they suggested more gender-neutral language, such as using the term “humankind” rather than “mankind” in the curricula. While they did not receive a direct response to the proposal nor were any updated guidelines issued addressing the points brought up, the following year’s artist representation was more diverse. Informant F was the only teacher interviewed who could cite specific actions they had taken to address diversity in their classroom. In comparison, Informant E said that diversity is good, but if you’re going to teach Cubism, for example, you will inevitably teach Picasso, a white European male artist.

Furthermore, Informant F suggests that while individual teachers can and do diversify their classrooms, they believe that systemic change requires regulations and demands from higher authorities and DEI plans with accountability standards. Currently, teachers at their school receive no training on how to approach diversity and anti-racism and have to seek out opportunities themselves. As such, the abilities of each individual teacher to address these issues will vary. They add that teachers should organize in unity and ask for training opportunities to

build competency in these areas, especially as Nordic classrooms continue to become more diverse. Additionally, Informant F discussed the possibility of incorporating diversity trainings within teacher training programs and possibly even mandating it at the government level.

Analysis of Phase 1 Findings

In summary, the literature study conducted in Phase 1 clearly indicates that equity and inclusion are goals both within the global context, via the United Nations, and within the Nordic context, via the Nordic Council of Ministers. However schools are inequitable by design (Hammond, 2018) and the field of art education is eurocentric and dominated by whiteness (Bailey, 2023). While strides have been made in increasing diversity, equity, and inclusion in the field of art education, there is still plenty of room to grow. Culturally Responsive Teaching (CRT) practices, specifically, and Diversity Pedagogy Theory (DPT), more broadly, are meaningful tools towards building a more diverse and equitable teaching method in art education. As Hammond (2018) points out, CRT is not some sort of quick and easy solution. Rather, racism, implicit bias, and microaggressions are complex issues especially in educational settings and require robust counter-approaches. By incorporating DPT's dimensional elements into the design of the curriculum will help to embed DEI approaches into the teaching materials developed for this project.

The fieldwork conducted during the previous internship semester illustrates that students of art education are seeking practice tools and activities as they grow in their profession. Additionally, an interest in social-emotional learning and how to address and incorporate diversity are the key points based on student conversations, feedback forms, and questionnaires. As Kantawala (2023) argues, art has unique capabilities to address these issues. Therefore, a set of teaching tools developed for teachers who are both new to the field and those who have lots of experience but are looking to incorporate more DEI into their classrooms.

The interview data shows that there are some similarities between the Danish and Finnish approach to diversity within art education. First, teachers in both countries agree that the national curriculum and standards are very open and teachers enjoy a freedom of methods when conducting their classes. In general, teachers prefer to create their own lesson plans and rarely use the teaching materials created by others, except for novice teachers who might utilize district-purchased materials or find projects on social websites such as Pinterest or Facebook.

Teachers are also in agreement that searching and citing photos and other media for presentations is a time consuming task, and stated that providing lots of media such as photos, videos, links, and additional resources in the lesson plans would be beneficial.

Based on the interview data, it is evident that while there are varying degrees of comfortability in the subject of diversity, equity, and inclusion, there is a need for this type of work within art education. On one hand, some informants made statements such as “I don’t plan for diversity” and that they just let it happen “naturally,” which indicates that diversity is not at the forefront of lesson planning and curriculum development in art education for those individuals. Miller Dyce & Owusu-Ansah (2016) argue that diversity education does not happen naturally and that teachers must be explicitly taught through critical strategies how to address diversity and corresponding issues within their classrooms. Recall when Informant C insinuated that diversity is a Copenhagen problem, but not really a conversation that needs to be had in more rural areas of Denmark. This sentiment alludes to the antiquated idea that addressing diversity, equity, and inclusion is just for inner-cities, rather than for everyone. Additionally, this points to the concept of Nordic exceptionalism, in which the Nordic countries are exempt from having to discuss race and anti-racism and, ultimately, outsiders to the DEI conversation due to the false claim that the Nordics are full of “good citizens” incapable of racism (Loftsdóttir, 2012, p.2).

Additionally, Informant E mentioned that they prioritize teaching different materials and techniques rather than different artists, and then went on to describe the exception being when teaching a specific art period, citing Picasso as the obvious choice for Cubism. This type of sentiment reinforces the eurocentrism of art history and fails to recognize the strong influence of African art on Picasso, Cubism, and countless other “European” art movements. As Murrell (2008) writes, “In the contemporary postcolonial era, the influence of traditional African aesthetics and processes is so profoundly embedded in artistic practice that it is only rarely evoked as such.” Denmead (2024) also writes that the history of Europeans attempting to go to some “primitive” state by looking to African and Indigenous art is entirely problematic, while also dismissing the ways in which non-male non-white artists contributed to the field. When it comes to curricular choices within art education, no choice is neutral and by using the lens of Diversity Pedagogy Theory we can push back on the narrative of white, eurocentric art history which dominates the field.

Even interview respondents who do plan for diversity agree that more DEI resources in art education is an important topic. While Informant G acknowledges that the art education curriculum is historically male and white dominated and that while one lesson plan won't produce systemic change, lesson plans are in essence a "shadow curriculum," and the images that students see and the artists they learn about through lesson planning efforts have the capacity to produce positive change even if national curricula remain broad with no specified DEI efforts in place (Appendix B, p. 17). Therefore, the importance of increasing diversity with lesson plans is a supported approach to the problem for some teachers who are aware of the lack of diversity. Keeping in mind that this is the same teacher who made explicit statements against racism in the interview, attended an anti-racist teacher training, and ensured artists from diverse backgrounds were represented in their curricula. Therefore, even those who are already doing DEI work within art education still argue that there should be more readily available tools to expand the work.

Comparing the feedback during previous field research with students of art education and most of the teachers and employees of government entities interviewed, a conclusion may be drawn regarding a difference in generations. Generally, the students of art education in the university college are younger, in their 20s or so, while most of the people interviewed for this project had decades in the field, indicating a generational gap. While most of the younger students of art education were explicitly asking for ideas and resources to incorporate DEI in the field, there was a more mixed response from the teachers who have more experience and are a bit older. However, it is important to keep in mind that a limitation of this study is the small sample size of interview participants, and it is therefore difficult to draw concrete conclusions.

While Respondent F points out that lesson plans do serve an important role in the ability to support DEI within art educational settings, it's also true that lesson plans featuring diverse artists alone do not automatically drastically change a learning environment to be equitable or inclusive. As both Respondent F and Miller-Dyce & Owusu-Ansah (2016) argue, more needs to be done to educate teachers in their pre-service training programs, continued professional development throughout teachers' careers, and guidelines or mandates from governmental agencies to ensure diversity, equity, and inclusion are at the forefront of educational expectations. Lesson plans are a helpful tool, but teachers must be trained in how to use the tools correctly.

Phase 2 - Design Proposal

In Phase 2 of the DBR process I created a design proposal to share with the stakeholders using the information gathered in Phase 1. First, a set of design principles were set based on the feedback from the previous phase, then the ideation process began with sketching and brainstorming solution ideas. Once artists were selected, they were contacted with an invitation to co-create the lesson plans and materials. Then, mock ups were created digitally so that users can test the product in Phase 3.

Design Principles

As a result of the data compiled in Phase 1, a series of design principles were set forth for the lesson plans. As Baumgartner and Bell (2002) outline, there are three key principles to focus on in the design process: the audience, the selected model, and the characteristics of the design. The audience for the lesson plans for this project are visual arts teachers in the Nordics, specifically for a Danish and Finnish audience. Additionally, the guiding educational theory behind the lesson plan development is Diversity Pedagogy Theory, and the instructional design model follows Bloom's Taxonomy, which will be discussed in further detail. Lastly, the characteristics of the design are in response to the interview data:

1. The lesson plans and resources will be available in an open-source format so that teachers and others can make copies of the materials and edit to suit their specific needs.
2. Lesson plans are written in detail for a novice teaching audience, with the understanding that veteran teachers may skip the written instructions and choose to use the images and resources instead.
3. Include many images, videos, links, resources, assignments, and printables with citations.
4. Each lesson plan will be designed for different age levels to offer something for all grade levels in primary and secondary school.
5. Each lesson plan will include the study of a contemporary Nordic artist from a marginalized background, to illustrate the diversity currently present in the region.
6. Each artist will be contacted to collaborate in the process of co-creating the curricula so that they have a voice in the way that their work is represented and to avoid the "stealth

narcissism” Denmead (2024) explains can occur when white educators attempt to create the future of art education without centering whiteness.

During Phase 2 of the DBR process, three lesson plans with accompanying teaching tools were developed through ideation, sketching, and creating mock ups of the materials. Ideation and sketching were used to work through initial brainstorming sessions to develop rough drafts (Hartson & Pyla, 2012). Mock ups were then created as a “thing to think with,” so that an actual prototype could be sent to users to test out in Phase 3 (Brandt, 2005). Each lesson plan begins as an artist study of a contemporary Nordic artist from a marginalized background. Each of the three artists were informed of their involvement in the project and invited to view the materials, provide feedback, and interview. Each artist responded differently and, therefore, the level of artist involvement varies between the lesson plans. However, each artist gave their explicit consent to be included in the lesson plans for this project. Additional literature from the field of curriculum studies and art education helped shape each lesson plan and the teaching tools to ensure that they align with current best practices.

Ideation + Sketching

The search for artists to study in the lesson plans began by considering which marginalized groups to focus on. For this project, artists from cultural backgrounds in which they are the racial and/or ethnic minority were selected. This is based on interview feedback stating that Nordic artists of color are often overlooked and face underrepresentation in the world of visual arts, especially in the Nordic region. Additionally, one criteria is that the artists be contemporary, meaning that they are currently living and making work today. As Denmead (2021) points out, Western European Enlightenment thinkers represented Black, Indigenous, and Asian people as set back in history and this extends to art history as well. He states, “setting the chronometer of history at zero is fundamental to the pedagogic formation of White subjectivities at the heart of various colonial and neocolonial projects” (p. 132). Rather than the study of people of color from the past, contemporary artists were selected to embrace what Denmead (2021) calls “resisting the single narrative” which “extends to decolonizing curriculum and pedagogy in visual art settings” (p. 136). Three artists were selected for this project:

1. Inga-Wiktoria Påve is Sámi, which is the indigenous tribe within northern Finland, Sweden, and Norway. She is a multimedia artist who works primarily in drawing and painting.
2. Jeannette Ehlers is an Afro-Danish artist whose sculptures, installations, and performances draw attention to the colonial history of Denmark, specifically within Trinidad and the Caribbean in general.
3. Inuuteq Storch is a Greenlandic Inuit photographer and archivist. His work addresses the lack of indigenous representation in historical photography within Greenland, which has been colonized by Denmark.

The selection process was determined by their breadth of work, accessibility to photos and/or videos of their work via websites and social media, and to help create a wide variety of curricular connections, age levels, topics, and art media. The selection process is inherently biased, and should be taken into account as well. Each time myself, or any teacher, makes a decision about which artists to highlight and bring forth, others are left behind.

The artist selection was a part of the brainstorming process, by which many different ideas for different artists were charted and decided on. Once the artists were selected, a deep dive of their work was done to understand the context of their current and past artworks, their processes, and key themes of their work as a whole. Ideas of what the creative output from students might be were also charted. This was first done on paper, then on the computer to begin uploading links and other digital sources. Examples of the sketching and ideation process can be found on Appendix F. Utilizing my past experience in curriculum development, I drew on previous knowledge and the feedback from teachers in Phase 1 to plan out the content with a methodical approach, considering both the teacher and the student's needs.

Through this process of ideation and messy brainstorming, the lesson plan content was further refined by determining the project outputs and appropriate age groups. Based on the content of the artists' work, the lesson plan featuring Inga-Wiktoria Påve is a painting project for ages 5-10, the lesson plan featuring Jeannette Ehlers is a performance work for ages 10-14, and the lesson plan featuring Inuuteq Storch is a personal archive collection for ages 14-18. Additionally, each lesson plan contains both an aspect of creation, perceiving, and reflecting. According to the resource, Planning Curriculum in Art and Design, "humans interact with art and design in primarily two ways - producing (creating) and responding (perceiving and reflecting) -

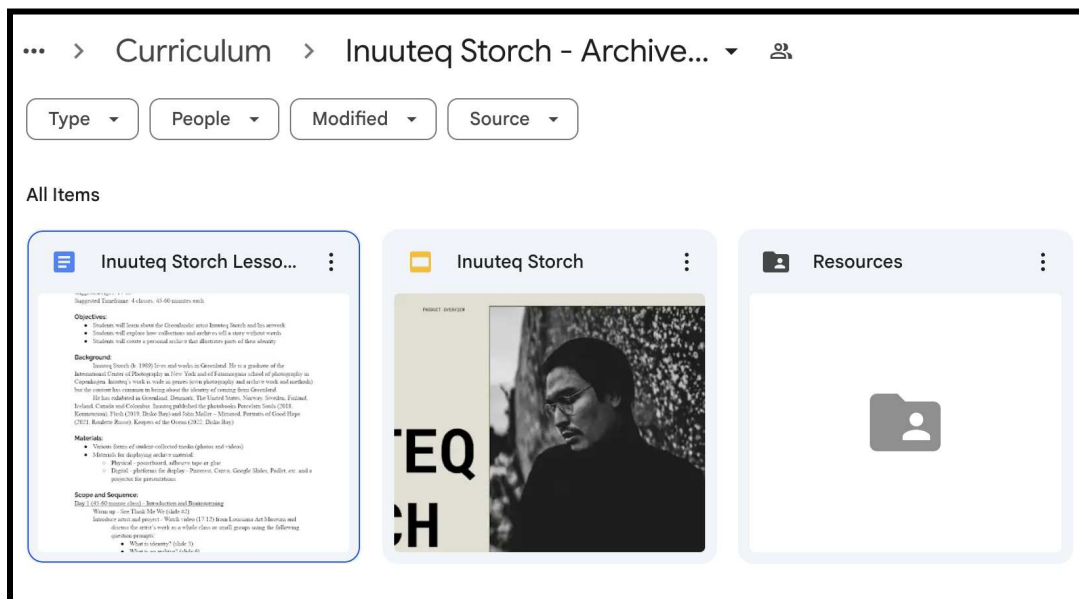
and through these modes, students develop and demonstrate their understandings” (Pontius, 2013, p. 67). In this ideation and sketching exercise, determining how students will produce a creative output and also perceive and reflect upon the artist’s work and their own was crucial towards preparing for the next stage of designing mock-ups.

Additionally, the Diversity Pedagogy Dimensions (Sheets, 2009) were considered throughout the lesson planning process. Specifically, #1 Diversity/Consciousness of Difference, #6 Culturally Inclusive Content/Knowledge Acquisition, #7 Instruction/Reasoning Skills, and #8 Assessment/Self-Evaluation are dimensional elements that were explicitly addressed.

Mock Ups

The mock ups were created within a Google Drive format in order to promote adaptability, which is something that the teacher interviews revealed. For example, teachers can create a copy of each document, and then change, delete, and add their own content using what is provided as a base. There are three main folders with the title of each artist, and each folder contains a written lesson plan with suggested activities, timelines, and references; A presentation that correlates with the lesson plan; And a sub-folder containing resources, such as descriptions of activities, relevant articles, and videos.

Fig. 4 - Artist-Specific Lesson Plan Folder



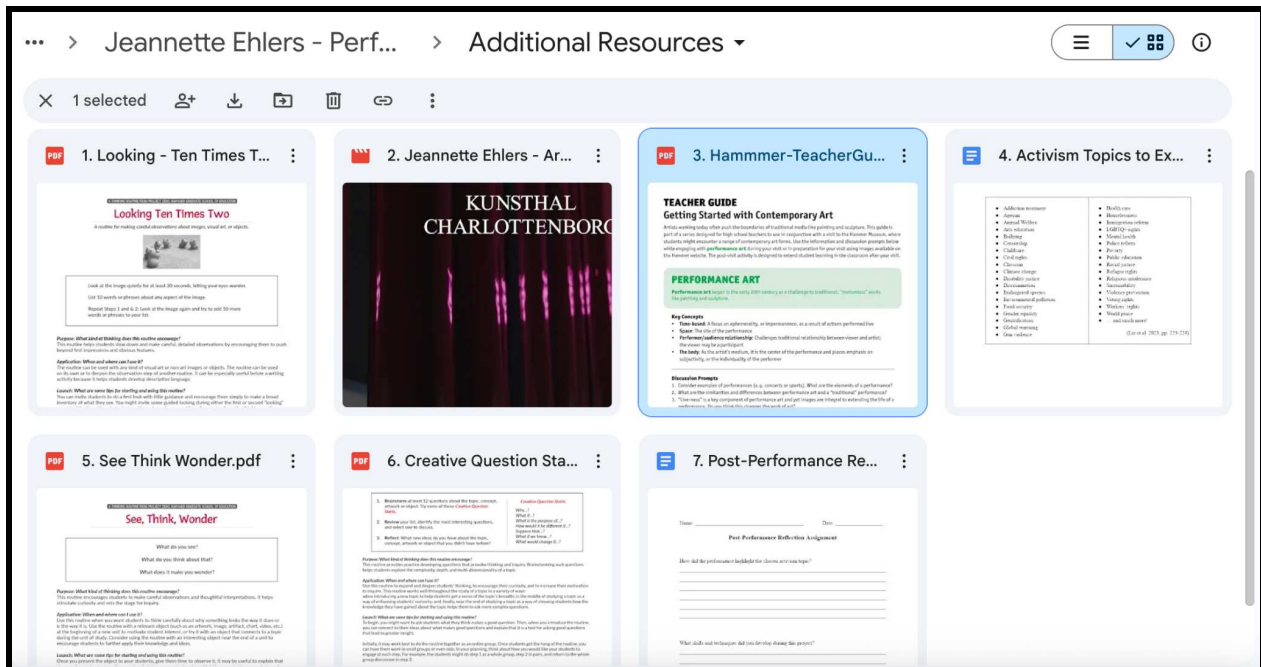
As Brandt (2005) notes, these mock-ups serve as a prototype, a “thing to think with,” which teachers could explore, interact with, and try with their students. Rather than existing only

as an idea or sketch, they were created with the user in mind and, thus, the mock-ups for each artists' learning materials were created with age-appropriate fonts, resources, and language in mind. The aesthetic style of each presentation is different depending on the associated age group, and the teaching content designed for art teachers at the novice level while recognizing that experienced teachers may use and adapt the content to suit their needs and teaching style.

Every teacher lesson plans a bit differently, because every teacher, classroom, district, and group of students are different. The way that I lesson plan is deeply connected to my previous experience teaching in a large school district in an urban city in the US South. When attempting to lesson plan for a new and different audience, I focused on Bloom's Taxonomy through Anderson et al.'s (2001) updated version which organizes different ways of cognition into a scale from lower-order to higher-order thinking. Lower-order thinking constitutes exercises such as remembering facts and summarization. Higher-order thinking involves analyzing, evaluating, and creating. This is not to say that lower-order thinking based on Bloom's Taxonomy is invalid or unimportant. Rather, the lesson plans flow in a way that presents information for students to build upon the lower-order thinking and then begin to analyze the artist's work, create their own artwork, and self-evaluate as well. In this way, the materials are scaffolded using Bloom's Taxonomy to reach the higher-order thinking skills.

The teacher interviews from Phase 1 revealed that finding, vetting, and compiling resources is a time consuming task that teachers said would be helpful to include in the lesson plan materials. Therefore, each lesson plan contains a folder with various additional resources that might be helpful in carrying out the project. Some examples include critical visual analysis activities from Project Zero from Harvard University (*PZ's thinking routines toolbox*), activism topics to explore (Liz et al. 2023, pp. 223-224), a fact sheet of Indigenous issues (United Nations, n.d.-b), an archives for artists handout (*Archives for Visual Artists*), performance art teacher guide (UCLA), additional videos from the artists, and pre-made but editable reflection worksheets. An example of what the additional resources folder looks like is below, where the numbers in the title correlate to the activities in the order that they are presented in the lesson plans. All of the lesson plans, presentations, and additional resources can be found in Appendix C.

Fig. 5 - Additional Resources Folder



Artist Communication/Involvement

In order to aid in the desire to co-create the lesson plans with the artists themselves, each artist was sent an email with information about the project and the inclusion of their work in lesson plans. They were also invited to view the materials, provide feedback, and interview. The hope was that the artists might be willing to participate in the creation and editing of the lesson plan pertaining to their artwork so that they could provide valuable input in ensuring that their work was presented in a way that aligned with the artist's intentions and ideas. As Denmead (2024) argues, it's always risky and sometimes counter productive when white people and scholars are the ones trying to envision the future of art education without whiteness at its center. He warns to steer clear of "stealth narcissism" where white folks claim anti- or non-racism to set themselves apart from other whites. It is for this reason that the artists were invited to co-create the lesson plans of their own work, so that I as a white person did not misrepresent their work or infuse my inherent implicit bias into the materials. Additionally, part of the Design-Based Research process includes collaborating with external stakeholders to contribute their specific knowledge and skillset to the project.

However, in the end, each of the artists were unfortunately unable to contribute to the lesson planning process. Two artists responded to the requests directly and expressed excitement in their work being included in the project and encouragement for its completion. They both said

that they wished they were able to commit to co-creating or at least reviewing the materials before the due date, but their work schedules were too busy. Another artist's agent contacted me and expressed a similar sentiment, that they would be unable to participate due to their busy schedule. This is understandable, as artists often are working through multiple deadlines and the length of this project was relatively short. It is possible that with more notice, artists might have a greater possibility of participation in such a co-creation endeavor in the future.

Analysis of Phase 2 Findings

The six design principles created in response to the thematic outset from Phase 1 guided the work through Phase 2 to create the design of a set of tools for teachers to use that may help them incorporate the study of diverse artists in their work with students. Although there was some hesitancy on my end in creating teaching materials as an outsider, I relied on the teacher feedback from Phase 1 along with my professional experience in curriculum development to create a digital mock up that can be edited and transformed by users.

Unfortunately, the three artists selected were unable to participate in the co-creation process due to their busy schedules. As co-creation was a design principle in order to avoid “stealth narcissism” (Denmead, 2024), it is a weakness of this project that it was not possible to engage with the artists in that way. By choosing to highlight individuals from marginalized backgrounds within the Nordic region and include them within the process, an attempt was made to decenter myself, a white educator. Additionally, by attempting to co-create and ask for their consent for their work to be used, a dialogue between researcher and artists was forged, whereas most artists who have lesson plans written about them and their work are rarely consulted beforehand.

Phase 3 - Intervention

Phase 3 includes testing the product developed in Phase 2 with users to elicit feedback for future iterations and generate new knowledge. The feedback from the intervention in Phase 3 guides the research into Phase 4 where the design is further reflected on.

Testing the Product

During Phase 3 of the DBR process users were invited to test out the lesson plans and teaching materials and provide feedback to improve on the initial iteration. The Google Drive folder containing the materials for each of the three artists were sent to the five art teachers who were previously interviewed (Informants C, D, E, F, and G). During their interviews in Phase 1, each teacher gave consent to be sent the materials and agreed to take the time to review them and/or try them out with students if time allowed.

As it was agreed beforehand, teachers did not have the time for additional interviews, so in lieu of a one-on-one virtual or in-person interview, teachers provided written feedback via email. The email containing the resources was sent shortly after our initial interviews were completed and a due date for feedback was set. Additionally, in the email there were questions to guide a semi-structured response so that teachers could share their thoughts while also ensuring the responses were aligned with the research aims (Brinkmann & Kvale, 2018). A full transcript of the email sharing the material and eliciting responses can be found on Appendix D.

Table 4 - Semi-Structured Email Interview Guide

- What is your initial impression of the materials you reviewed?
- What do you like about the lesson plans and teaching tools? Is there anything included that you might benefit from?
- Do the lesson plans and teaching tools help you feel better equipped to teach about diverse artists in your classroom? Why or why not?
- What do you feel is missing from the lesson plans and accompanying teaching tools? What could I add to make your experience with them better?
- Do you think the artists and lessons would be of interest to your students? Why or why not?
- Any other thoughts, feelings, feedback, or concerns.

Interview Users

Each of the five teachers provided written responses and feedback to the teaching materials: Three Danish teachers and two Finnish teachers. Due to the timeframe of this project aligning with the end of the school year, no teachers were able to test out the learning materials with students, though a number of them said that they would like to the following school year. Therefore, all of the written feedback is based on the teachers' response to the materials, rather than students.

A thematic analysis of the responses, which can be found on Appendix B, was conducted in order to code the feedback and make note of overarching trends (Braun & Clarke, 2022). In general, the feedback was positive and teachers appreciated the combination of lesson plan, accompanying presentation, and folder of resources as a bundled set of materials. Additionally, respondents reported that the lessons were suitable for both art teachers and general education teachers alike. Similarly, they found the lesson plans helpful for novice teachers with the step-by-step instructions and additional resources, while they themselves as experienced teachers would use them with minor adjustments. Teachers used words such as “inspiring,” “excellent,” “relevant,” “interesting,” and “exciting” to describe the materials as a whole and three of the four respondents said that they plan on using one or more of the lesson plans in their future teaching practice.

Four of the five respondents zeroed in on the Jeanette Ehlers lesson plan which is designed for ages 10-14 and for which the artistic output is a live or recorded performance piece centering on a social justice topic of the students’ choice. This was somewhat random, as there were no directions to focus on a specific lesson plan within the feedback request email. Unfortunately, there was no specific feedback for the other two lesson plans focusing on Inga-Wiktoria Påve (ages 5-10) or Inuuteq Storch (ages 14-18). Some respondents mentioned that they chose to focus on the Jeanette Ehlers lesson plan because they were already familiar with her, or because they teach the same age group, or because they were interested in the concept of teaching performance art.

Teacher respondents gave some specific feedback on how the Jeanette Ehlers lesson plan might be improved based on their experience and expertise in the field. One respondent suggested providing resources for helping guide students through difficult and emotional topics, since the lesson is centered around student-selected social justice issues. They pointed out that while some students may have discriminating beliefs, other students might have experience of receiving prejudice and bullying, so building sensitivity awareness could be beneficial in this lesson. Additionally, another teacher explained that students they have worked with in the past find performance art to be very abstract and while some enjoy that aspect, other students seem to hate it. A few respondents suggested the lesson plan could use more scaffolding to make the task of creating a performance piece more manageable for students, such as giving specific constraints to the assignment, incorporating more examples into the presentation, or providing

cards with sentence stems to help students brainstorm ways to create and critique performance artworks.

Analysis of Phase 3 Findings

Based on the feedback art teacher respondents provided, it is clear that while there were a lot of positive impressions overall, there is still room to improve upon the lesson planning design. The feedback can be categorized into two types: usability feedback and content feedback.

Teachers appreciated the usability of the product and the ability to edit and change the learning materials based on their specific needs. While the teachers are experienced and made mention of wanting to use the materials themselves, they also noted that they were detailed enough for a novice teacher to use the materials as well.

The content feedback is mostly focused on the Jeanette Ehlers lesson plan as that is the lesson most respondents took a closer look at. The suggestions from teachers are incredibly relevant and should be taken into consideration for further iterations. For example, editing the presentation to include more examples of performance art, creating printable cards for brainstorming purposes, and providing ideas for constraints of the final product. Based on the feedback, this lesson should also include information on how to facilitate critical conversations about social justice with students and age-appropriate resources for combatting discrimination and prejudice in the classroom.

Another solution could be to adjust the age group for the Jeanette Ehlers lesson plan. As much of the feedback regarding concerns with the Jeanette Ehlers lesson plan was centered around the specific age group, it might be more age-appropriate to complete this lesson plan with older students, 14-18 for example. However, simply adjusting the age group does not negate the other points of improvement previously addressed.

In relation to gathering feedback in general, clearly the data collection is skewed towards more heavily providing notes on the Jeanette Ehlers lesson plan and very little on the other two. Going forward, each respondent could be assigned a specific lesson plan to focus on while still having access to the others in the process. This way, there would be an in-depth analysis of each lesson plan, while also providing teachers with all of the teaching materials.

Phase 4 - Visual Design

After testing the design in Phase 3, the resulting information guides Phase 4 through three key elements to consider: what might be changed for future iterations, how might the tool scale and be applied to different scenarios, and a discussion of the theory that has been generated through the DBR process.

Future Iterations

In addition to the feedback from teachers described in the previous section, there are some supplementary changes that would make the product more accessible and useful for future audiences. First, the issue of language must be addressed. The current iteration only exists in English which is a fact that prohibits its use in a wider context. Due to the internationality of this project, it could be translated into all of the Nordic languages to make it more linguistically accessible for both teachers and students. According to The Nordic Council of Ministers, the list of both official and cultural languages include: Danish, Finnish, Faroese, Greenlandic, Icelandic, Sámi, and Swedish (*The Nordic languages*). While this was beyond the scope of possibility for this particular project, it would be greatly beneficial to offer the materials in multiple languages.

Second, future iterations could include testing the materials with students and gaining their insight as well. The scope of this project was to create materials for teachers, but all teaching tools are essentially for the benefit of students and, therefore, it would be helpful to know what students liked or what they would change. By teaching with the materials, this might also lead to more in-depth analysis from teachers when they have the opportunity to use the product rather than imagining using it.

Third, future iterations should be tested with novice teachers since the lesson plans and materials were created with them in mind. Due to the limitations of this project, all of the teachers involved in this project have several years of experience in the field who provided valuable feedback. However, being able to test and elicit responses from the target audience of the lesson plans would be ideal in further iterations of this design and the DBR process.

Lastly, additional iterations may benefit from a pre- and post- feedback form for teachers and students to fill out before and after teaching the specified lesson. As evidenced in the interviews, there is a wide variety of comfortability in teaching diversity within fine arts

classrooms and tailoring the feedback guide may lead to more thorough responses. Additionally, with a pre- and post- lesson form for students, it could help assess how the lessons impacted feelings of inclusivity and equity within the classroom and lead to more concrete data about the impact of the mini-curriculum developed.

Scalability

Due to the nature of the Google Drive platform, the lesson plans and learning materials are inherently adaptable. In this sense, teachers could translate the materials on their own if needed, edit the slides in the presentation to match their own aesthetics, and opt to change the learning exercises to better suit their teaching style. As Clark et al. (2006) point out, “the automation or one-size-fits-all model does not fit when scaling up in education because a pedagogical strategy that is successful in one particular classroom setting with one particular group of students frequently will not succeed in a different classroom with other students” (p. 27). This is because every classroom, teacher, and set of students varies and will have different needs. For example, promoting scalability requires considering class sizes, student motivation, teacher preparation, and learner academic achievement (Clark et al., 2006, p. 32). Empowering teachers with the option to adapt and change the materials to their liking may help with scalability. The positive feedback from teachers based on the usability of the product suggests that teachers are more likely to utilize a resource that they can personalize to their own classroom and teaching style. Therefore, ensuring that lesson plans and materials such as those designed in this project may have a greater possibility to scale when teachers can customize them.

Generate Theory

As evidenced by the feedback gathered in Phase 3, there is a need and appreciation for such teaching tools within the field of art education in the Nordic context. In the initial interviews, teacher respondents reported that they do not use lesson plans from sources other than themselves, even if there are resources available and provided by their school districts. However, upon receiving the materials developed in this project, the majority of teachers reported that they plan on using the materials with students in future classes. With adaptability and scalability in mind, it is possible for teachers to tailor the materials to their specific contexts, whether that be varied class sizes, age groups, teaching languages, and personal aesthetics.

Due to the iterative process, it is an expectation of the DBR framework that the first version will require further rounds of iteration, testing, and processing feedback to continually improve. In this sense, the materials would benefit from another round or two of the DBR process. Additionally, users offered meaningful suggestions for improving the Jeanette Ehlers lesson plan that would lead to a further adaptation of the materials. However, based on the feedback from users, it is clear that adaptable lesson plans and accompanying teaching tools featuring diverse artists are appreciated by fine arts teachers in the Nordics.

Lastly, referring back to Henriksen & Ejsing-Duun's (2022) table with suggested strategies for expanding the impact of DBR projects, I argue that this project falls into the "expansive implementation" category which "provide[s] presentations, designs, or training efforts to provide opportunity for others to implement the solution in new contexts" (p. 243). Rather than this project only existing within the project foci, the resulting materials can be shared and used with others outside of this project. The digital teaching materials will be published on my website so that teachers can use, edit, and share the teaching tools freely.

Discussion

During this project, I had the following question in mind: How might the development of teaching tools help support the professional development of teachers in Nordic countries to incorporate DEI in fine arts classrooms? Based on the findings throughout the DBR process, it is evident that teachers appreciate pre-made lesson plans featuring diverse contemporary artists, especially when they are editable and can be easily customized. Even though most of the teachers interviewed initially reported that they do not use lesson plans created by anyone other than themselves, 80% of the teachers agreed that they plan on using the materials developed during this project in the future. When lesson plans are well-developed and customizable, teachers may be more willing to rely on others for teaching materials, so long as they are not "copy-paste" Pinterest lessons (Appendix B, p. 13).

However, this project also brings attention to the fact that teachers need more training and resources for addressing DEI issues in their classrooms and curricula. On one hand, the government entities interviewed indicate that art education should incorporate student identities and cultural competencies, and, yet, teachers report a lack of diversity and representation within

the art curriculum. Similarly, the respondent from the Nordic Council of Ministers points out that different countries interpret the meaning of “inclusive education” in different ways, meaning that there is no consensus of what the term means or what it looks like in practice. There is a clear discrepancy between what the government is expecting on the national curriculum guidelines level and what teachers are actually doing in their classrooms. As Respondent F illustrates, they had to seek their own diversity training outside of the educational system because it was a self-identified area of growth for them, not because it was a requirement or even elective professional development opportunity. The concept of Nordic exceptionalism plays a role in this discrepancy, as there is plentiful research on the importance of DEI in the field of education, yet, there is a lack of guidance, requirements, and resources provided to the teachers who contributed to this project. Additionally, some teachers stated that while DEI is good in theory, they did not plan for diversity within their classrooms, or felt that diversity is something for people in other places but that it is not needed where they live. The idea that the Nordics are a post-racial haven of good citizens where DEI is unnecessary is a fallacy of Nordic exceptionalism.

This sentiment connects to the suggestions from teachers for improving the lesson plans, specifically the one featuring artist Jeanette Ehlers. The concerns from teachers about addressing activism topics with students of that age sheds light on the need for teaching materials for both teachers and students about how to facilitate such conversations and handle issues as they arise in constructive, honest, and courageous ways. Developing professional development opportunities and tools for teachers and students in the Nordic region to explore DEI further, in addition to the art lesson plans, may be beneficial.

Touching on another important point in this project: the empirical data from the teacher interviews illustrates that diversity, equity, and inclusion are not at the forefront of the lesson planning process for most (but not all) of the teachers interviewed. At the same time, DEI efforts are a major focus in art education research specifically, and in education research more broadly. While the sample size of teacher respondents for this project is small, it does point to a tension between current trends in the field and what teachers in the Nordic region are, and aren't, doing about DEI in their classrooms. Whether because of Nordic exceptionalism, the belief that diversity is a city problem (Appendix B, p. 14, lines 20-25), it is clear that some teachers believe that DEI is not something they need to intentionally plan for. However, when offered

customizable, diverse lesson plans that touch on DEI topics, teachers are receptive to use the materials.

This project also touches on an important truth about teaching. Lesson plans are simply tools, the teacher is what makes a lesson magic. I do believe that increasing diversity within the art education curricula is inherently beneficial to the field. However, there is no way of determining how a lesson plan will impact a teacher's practice or how those lesson materials will be presented to students. Therefore, it is difficult to track student feelings of diversity, equity, or inclusion as a result of more diverse curricula. By creating more diverse content for teachers to use, one can hope that there will be increased feelings of DEI in classrooms. As Respondent F mentioned, there would need to be more training and potentially mandates in order to ensure teachers are including diverse representation and other DEI efforts. However, as we can see in the Phase 1 interviews, teachers in the Nordic region receive a high level of trust from the government and their communities and, therefore, have a freedom of methods in the way they teach their content. As Respondent F described lesson plans as "shadow curriculum," I hope that this project serves as a contribution to the field by empowering teachers to incorporate more DEI approaches within their classrooms.

Conclusion

The research question guiding this thesis was: How might the development of teaching tools help support the professional development of teachers in Nordic countries to incorporate DEI in fine arts classrooms? Through the Design-Based Research iterative process, a set of lesson plans and teaching tools featuring diverse, underrepresented, contemporary artists from the Nordic region was created to aid Nordic teachers. There were a number of aspects teachers liked about the materials and some critical feedback was received in order to further iterate and improve the teaching tools.

Teachers appreciated the teaching materials' usability in that the format allows for customization and editing to tailor the product to each teacher, classroom, and student learner. Despite initially stating that they did not use lesson plans designed by anyone but themselves, teachers were receptive and even excited about the materials designed, indicating that by providing quality content and leaving enough room for customization, even experienced teachers might rely on outside lesson plans.

However, some of the materials do require additional amendments, which would be addressed in future iterations of the DBR cycle. Some of those updates include providing materials to better equip both teachers and students for tackling sensitive topics such as human rights and activism. Furthermore, providing more options for scaffolding the performance art assignment with the Jeanette Ehlers lesson plan to help guide students and teachers who are new to the medium would be a beneficial revision.

Additionally, more would need to be done beyond expanding access to diverse lesson plans and teaching tools to ensure that DEI is incorporated with Nordic art education classrooms. As it currently stands, there are no requirements to include diversity and inclusion from a government or school district standpoint. Therefore, teachers are left to decide for themselves if and how to incorporate the topic within their classes. As the informant from the Nordic Council of Ministers highlighted, there currently is not a defined consensus of what “inclusive education” is within the Nordic countries. Using current research in the field of art education on the importance of incorporating DEI and how to do so would benefit these efforts. As the teacher, Informant F, points out, it might be necessary for there to be mandated classes at the university level for teacher education programs, and mandates or guidelines from the government to ensure that diversity, equity, and inclusion are brought into the curriculum.

Further research in this topic could include additional iterations of the materials, including translating the materials for the various languages within the Nordic region. Testing the materials on students and eliciting their feedback would also be crucial, as students should be at the forefront of educational research. Similarly, increasing the sample size of teachers and including novice teachers to provide feedback would benefit this topic. Lastly, as co-creation with the artists was a key goal of this project but was not possible within the given timeframe, the ability to work with artists to garner their feedback would be incredibly insightful. Working with artists, teachers, and students to create lesson plans and teaching tools centered on the artist studies of diverse artists from marginalized backgrounds is a direction to take this project further.

References

- 10 priorities | Nordic cooperation*. Norden. (n.d.).
<https://www.norden.org/en/information/10-priorities>
- Anderson, L. W., Krathwohl, D. R., & Bloom, B. S. (2001). *A taxonomy for learning, teaching, and assessing : a revision of Bloom's taxonomy of educational objectives* (Complete ed.). Longman.
- Archives for Visual Artists: Faqs by the Joan Mitchell Foundation*. Artist Trust. (2024, December 18).
<https://artisttrust.org/resources/article-archives-for-visual-artists-frequently-asked-questions/>
- Bailey, C. (2018). Theory and review of literature. In *Theory and Review of Literature* (Third Edition ed., Vol. 0, pp. -). SAGE Publications, Inc,
<https://doi.org/10.4135/9781071909614.n4>
- Bailey, I. (2023). Antiracism Approaches Through an Outsider-Within Positionality: Making Black Women's Lives Matter in Art Education. *Studies in Art Education*, 64(2), 219–233.
<https://doi.org/10.1080/00393541.2023.2180238>
- Baumgartner, E., & Bell, P. (2002). *What will we do with design principles? Design principles and principled design practice*. Annual Meeting of the American Educational Research Association.
- Brandt, E. (2005). How tangible mock-ups support design collaboration. *Nordes*, 1, Article 1.
<https://archive.nordes.org/index.php/n13/article/view/190>
- Braun, V., & Clarke, V. (2022). *Thematic analysis : a practical guide*. SAGE.
- Brinkmann, S., & Kvale, S. (2018). *Doing Interviews*. SAGE Publications Ltd.
<https://doi.org/10.4135/9781529716665>
- Buhl, M., Hanghøj, T., & Henriksen, T. D. (2022). Reconceptualising Design-Based Research: Between Research Ideals and Practical Implications. *Nordic Journal of Digital Literacy*, 17(4), 205–210. <https://doi.org/10.18261/njdl.17.4.1>

- Buhl, M. , & Skov, K. (2024). From 'tool' to 'collaborator': Digital 3D modeling as a catalyst for new aesthetic practices: A study of student teachers' education in visual arts . In M. Buhl, & T. Haikio (Eds.), *3D Digital Modeling in Visual Arts Education* (Vol. 20, pp. 51-73). Article 4 Umeå University.
- Clarke, J., Dede, C., Ketelhut, D. J., & Nelson, B. (2006). A Design-Based Research Strategy to Promote Scalability for Educational Innovations. *Educational Technology*, 46(3), 27–36. <http://www.jstor.org/stable/44429300>
- Denmead, T. (2021). Time After Whiteness: Performative Pedagogy and Temporal Subjectivities in Art Education. *Studies in Art Education*, 62(2), 130–141. <https://doi.org/10.1080/00393541.2021.1896252>
- Denmead, T. J. (2024). Visual Art as a Racemaking Technology: Implications for Education. *Studies in Art Education*, 65(1), 48–62. <https://doi.org/10.1080/00393541.2023.2285210>
- Desai, D. (2020). Educating for Social Change Through Art: A Personal Reckoning. *Studies in Art Education: A Journal of Issues and Research*, 61(1), 10–23.
- Doncaster, P. (2014). *The UX five-second rules : guidelines for user experience design's simplest testing technique* (1st edition). Morgan Kaufmann.
- Flys, E. S., & Matamala, A. (2024). Artistic co-creation: How art students view co-creation and how it could be integrated in the arts curriculum. *Arts and Humanities in Higher Education*, 23(2), 109–130. <https://doi.org/10.1177/14740222231200406>
- Hartson, R., & Pyla, P. S. (2012). *UX Book - Process and Guidelines for Ensuring a Quality User Experience* (1st ed.). Elsevier. <https://doi.org/10.1016/C2010-0-66326-7>
- Hammond, Z. (2018). Culturally Responsive Teaching puts Rigor at the Center. *The Learning Professional*, 39(5), 40–43.
- Henriksen, T. D., & Ejsing-Duun, S. (2022). Implementation in design-based research projects: A Map of Implementation Typologies and strategies. *Nordic Journal of Digital Literacy*, 17(4), 234–247. <https://doi.org/10.18261/njdl.17.4.4>
- Illustrating equality vs equity*. Interaction Institute for Social Change. (2021, November 24). <https://interactioninstitute.org/illustrating-equality-vs-equity/>

- Kallio-Tavin, M., Tavin, K. (2018). Representations of Whiteness in Finnish Visual Culture. In: Kraehe, A., Gaztambide-Fernández, R., Carpenter II, B. (eds) *The Palgrave Handbook of Race and the Arts in Education*. Palgrave Macmillan, Cham.
https://doi-org.zorac.aub.aau.dk/10.1007/978-3-319-65256-6_4
- Kantawala, A. (2023). Creative Resilience: Equity, Diversity, and Inclusion in Art Education of Its Time. *Art Education (Reston)*, 76(6), 4–8.
<https://doi.org/10.1080/00043125.2023.2283398>
- Kraehe, A. M. (2019). TO WHOM IT MAY (NOT) CONCERN: Notes for a Dialogue on Art Education Beyond Diversity and Inclusion. *Art Education (Reston)*, 72(2), 3–6.
- Liz, P., Birhanu, A., Latimer, K., Santos, L., Slade, T., & Wells, A. (2023). *Anti-racist art activities for kids: 30+ creative projects that celebrate diversity and inspire change*. Quarto Publishing Group USA.
- Loftsdóttir, K., Jensen, L., & Kershen, D. A. J. (2012). *Whiteness and Postcolonialism in the Nordic Region: Exceptionalism, Migrant Others and National Identities* (1st edition., pp. xii–xii). Routledge. <https://doi.org/10.4324/9781315547275>
- Lum, C.-H., & Wagner, E. (2019). *Arts Education and Cultural Diversity: Policies, Research, Practices and Critical Perspectives* (1st ed. 2019., Vol. 1). Springer.
<https://doi.org/10.1007/978-981-13-8004-4>
- Miller Dyce, C., & Owusu-Ansah, A. (2016). Yes, We Are Still Talking About Diversity: Diversity Education as a Catalyst for Transformative, Culturally Relevant, and Reflective Preservice Teacher Practices. *Journal of Transformative Education*, 14(4), 327–354.
<https://doi.org/10.1177/1541344616650750>
- Pontius, M. F. (Ed.). (2013, December). *Planning curriculum in art and design*. Wisconsin Department of Public Instruction.
<https://dpi.wi.gov/sites/default/files/imce/cal/pdf/planning-curriculum-in-art-and-design.pdf>
- PZ's thinking routines toolbox*. PZ's Thinking Routines Toolbox | Project Zero. (n.d.).
<https://pz.harvard.edu/thinking-routines>
- Sanchez Sorondo, M., Malinvaud, E., & Lena, P. (2007). *Globalization and education*.
<https://doi.org/10.1515/9783110191134>

- Sandset, T. (2018). *Color that Matters : A Comparative Approach to Mixed Race Identity and Nordic Exceptionalism* (First edition.). Routledge.
- Sheets, R. H. (2009). What is diversity pedagogy. In *Multicultural education (San Francisco, Calif.)* (Vol. 16, Number 3, pp. 11–17). Caddo Gap Press.
- Sprenger, M. (2020). *Social-emotional learning and the brain : strategies to help your students thrive*. Alexandria, Virginia: ASCD.
- Stompff, G., van Bruinessen, T., Smulders, F. (2022). The generative dance of design inquiry: Exploring Dewey's pragmatism for design research. *Design Studies, Volume 83*, 2022, 101136, ISSN 0142-694X, <https://doi.org/10.1016/j.destud.2022.101136>.
- The Nordic Council of Ministers | Nordic Cooperation*. Norden. (n.d.).
<https://www.norden.org/en/nordic-council-ministers>
- The Nordic languages | nordic cooperation*. Nordic Co-operation. (n.d.).
<https://www.norden.org/en/information/nordic-languages>
- UCLA. (n.d.). *Teacher Guide: Getting Started with Contemporary Art - Performance Art*. Hammer Museum.
<https://hammer.ucla.edu/sites/default/files/migrated-assets/media/EDU/PDFs/Hammer-TeacherGuide-PerformanceArt.pdf>
- United Nations. (n.d.-a). *The 17 goals | sustainable development*. United Nations.
<https://sdgs.un.org/goals>
- United Nations. (n.d.-b). *Indigenous Peoples, Indigenous Voices Factsheet*. UN Permanent Forum on Indigenous Issues.
https://www.un.org/esa/socdev/unpfii/documents/5session_factsheet1.pdf
- What is DEI? The Oxford Review guide to diversity, equity and inclusion*. The Oxford Review - OR Briefings. (2024, April 3).
<https://oxford-review.com/what-is-dei-the-oxford-review-guide-to-diversity-equity-and-inclusion/>