ELINA HÄRKÖNEN

Seeking

culturally sustainable art education
in higher education

A NORTHERN PERSPECTIVE

ELINA HÄRKÖNEN

Seeking

culturally sustainable
art education in higher education

A NOTHERN PERSPECTIVE

Academic dissertation
to be publicly defended with the permission
of the Faculty of Art and Design at the University of Lapland in
Esko ja Asko hall on 10 September 2021 at 12 noon.

LAPIN YLIOPISTO
UNIVERSITY OF LAPLAND

Rovaniemi 2021

University of Lapland
The Faculty of Art and Design

Supervisors:
Professor Timo Jokela,
Department of Art Education, University of Lapland

Professor Mirja Hiltunen,
Department of Art Education, University of Lapland

Reviewers:
DA Tiina Pusa,
Aalto University

Professor Herminia Din,
University of Alaska Anchorage

Opponent:
DA Tiina Pusa,
Aalto University

Design and layout Elina Härkönen
Cover Image: Juho Hiilivirta
The image shows the preparation for workshop with the celebration of the start of polar nights in northern Finland with the elements from the South Korean Jwilbunori that is celebrated with the first full moon.

ELINA HÄRKÖNEN

Seeking

culturally sustainable
art education in higher education

A NOTHERN PERSPECTIVE

LAPIN YLIOPISTO
UNIVERSITY OF LAPLAND

Rovaniemi 2021

Abstract

The purpose of my research thesis is to explore the development needs for internationalizing art education in higher education within the framework of cultural sustainability. Only recently has culture been integrated alongside the three other 'pillars' of sustainability – ecological, social and economic. The culture programme now intersects nearly all 17 Sustainable Development Goals (SDGs). Culture is seen as essential, particularly in human and socioeconomic development, quality education, social inclusion, sustainable cities, environmental sustainability and peaceful societies (United Nations Educational, Scientific and Cultural Organization [UNESCO], 2017). Soini and Birkeland (2014) describe cultural sustainability a transdisciplinary concept that requires more inter- and transdisciplinary research. I plan to bring an educational perspective to this discussion.

The primary objective is to investigate the implementation of the principles of cultural sustainability in art education practices in higher education in the context of the European Arctic. There are four major factors that have influenced my study. The first provides a rationale for implementing cultural sustainability into education development and is derived from the UNESCO's (2014) Education 2030 framework. It considers local conditions and culture as well as building awareness of cultural expressions and heritage. It recognises diversity while emphasizing the importance of respect for human rights. The second factor framing my work is in the long development work of place-specificity in higher art education at the University of Lapland. The third factor focuses on the increasing need for internationalization within universities. The final factor examines simultaneous worldwide reports of international students struggling with integration to their host universities' cultural environments (see Montgomery, 2010). These factors guide my investigation on how the guiding principles of cultural sustainability are implemented into the place-specific art education practices in higher education with international groups of students.

My research questions proposed are as follows: (1) How can cultural sustainability be implemented in art education practices in higher education in the northern sociocultural context, (2) What are the guiding principles of cultural sustainability in developing internationalizing art education in higher education in the northern sociocultural context, and (3) What are the benefits of implementing the principles of cultural sustainability in the internationalizing art education in higher education. I have constructed my research as an article-based dissertation that includes an ar-

tistic production. The theoretical framework is based on a synthesis of different theories on cultural sustainability, strategies of contemporary art and the pedagogical model of integrative thinking for higher education (Tynjälä, 2016). I examine these phenomena through four art education university study modules in which I have operated as a teacher and a doctoral student. The modules have emphasis on place-specificity, involve international student groups studying, and contain a fieldwork component implemented with different local communities in the European Arctic. For the artistic part, I approach the same themes emerged and initiated during the study modules, and I approach the aspects of shared and unfamiliar northern cultural heritages as cultural sustainability. My interest is on developing art education through action, and I have hence conducted my research using the art-based action research (ABAR) methodology. My research philosophy follows the pragmatist research orientation. It belongs to the broader research framework of the art-based educational research (ABER). To better reach the participants' and my own experiential and tacit knowledge in artistic practices, I have conducted my analysis from a phenomenological-hermeneutic research approach.

For my main findings, I propose an art-based integrative pedagogic model for culturally sustainable art education in higher education, in which the strategies of contemporary art intersect the theoretical, practical, self-regulatory and sociocultural knowledge construction. I have compartmentalized the guiding principles of cultural sustainability into the art-based integrative model for art education in higher education: (a) Strategies: framing dialogic and participatory contemporary art as activity, within active cultural heritage and culturally diverse place-specificity including a broadened understanding of locality; (b) Principles: art educational practices should as a value-basis construct on seeking grassroots agency, acknowledge and build on cultural diversity and examine the perspectives of eco-cultural understanding for a more sustainable future; and (c) Outcomes: learning objectives are reached through a cyclical ABAR process and hermeneutic spiral resulting to increased intercultural competence and recognizing awareness in expertise. When art-based integrative pedagogy is practised in authentic learning situations and knowledge construction is gained through research, experience and reflection, students' expertise in intercultural competence gradually develops.

The basic task of culturally sustainable art education in higher education is to offer art- and research-based teaching that fuels students' metacognition and promotes expertise in recognizing cultural awareness and provides such thinking and acting tools for sustainability that are applicably in any kind of future work.

Keywords: Art Education in Higher Education, Cultural Sustainability, Integrative Pedagogy, Cultural Diversity, Contemporary Arctic Art

Tiivistelmä

Tässä tutkimuksessa käsittelen korkeakoulutuksen kansainvälistymisen kehittämistarpeita kulttuurisen kestävyyden näkökulmasta. Kulttuuri on integroitu vasta äskettäin kolmen muun kestävän kehityksen, ekologisen, sosiaalisen ja taloudellisen "pilarin" rinnalle, ja kulttuuriohjelma läpileikkaa nyt lähes kaikki 17 kestävän kehityksen tavoitetta (SDG). Kulttuuri nähdään välttämättömänä erityisesti sosioekonomisessa kehityksessä, laadukkaan koulutuksen varmistamisessa, sosiaalisessa osallisuudessa, kestävissä kaupungeissa, ympäristön kestävyydessä ja yhteiskuntarauhan takaamisessa (UNESCO, 2017). Soini ja Birkeland (2014) kutsuvat kulttuurista kestävyyttä monitieteiseksi käsitteeksi, joka vaatii enemmän monialaista ja monitieteistä tutkimusta. Tutkimuksellani pyrin tuomaan keskusteluun koulutukselliset ulottuvuudet.

Tutkimukseni päätavoitteena on tutkia kulttuurisen kestävyyden periaatteiden toteutumista taiteen (taidekasvatus ja soveltava kuvataide) korkeakouluopetuksen käytännöissä kansainvälisten opiskelijaryhmien kanssa Euroopan arktisen alueen kontekstissa. Tutkimukseni näkökulman muodostamisessa on ohjannut neljä päätekijää. Ensimmäinen ja perustava tekijä kulttuurisen kestävyyden sisällyttämiseen koulutuksen kehittämiseen on peräisin Unescon julistuksesta Agenda 2030 for Education (2014). Tämä tarkoittaa paikallisten olosuhteiden ja kulttuurin huomioon ottamista sekä tietoisuuden lisäämistä kulttuurin ilmentymistä ja kulttuuriperinnöstä sekä niiden monimuotoisuudesta korostaen samalla ihmisoikeuksien kunnioittamisen merkitystä (UNESCO, 2014). Toinen tekijä on Lapin yliopiston taidekasvatuksen koulutusohjelman pitkä paikkasidonnaisen korkeakoulutuksen kehitystyö. Kolmas tekijä perustuu yliopiston kiinnostukseen ja kasvavaan kansainvälistymisen tarpeeseen ja viimeinen neljäs maailmanlaajuisiin raportteihin kansainvälisten opiskelijoiden ongelmista integroitua isäntäyliopistojensa kulttuuriympäristöihin (ks. Montgomery, 2010). Nämä tekijät ohjaavat tutkimustani siitä miten kulttuurisen kestävyyden ohjaavat periaatteet toteutetaan korkeakoulutuksen paikkasidonnaisissa taidekasvatuskäytännöissä kansainvälisten opiskelijaryhmien kanssa.

Nämä tekijät ovat johtaneet tutkimustehtäväni tarkentumiseen ja tutkimuskysymykseni ovat: 1. Kuinka kulttuurista kestävyyttä voidaan toteuttaa taiteen korkeakouluopetuksessa pohjoisen sosiokulttuurisessa kontekstissa? 2. Mitkä ovat kulttuurisen kestävyyden ohjaavat periaatteet kansainvälistyvän taiteen korkeakouluopetuksen kehittämisessä pohjoisessa sosiokulttuurisessa kontekstissa? 3. Mitä hyötyä kulttuurisen kestävyyden periaatteiden toteuttamisesta kansainvälistyvässä taiteen korkeakoulutuksessa on?

Olen rakentanut tutkimukseni artikkelipohjaiseksi väitöskirjaksi, joka sisältää taiteellisen osion. Olen muodostanut teoreettisen viitekehyksen syntetisoimalla eri kulttuurisen kestävyyden teorioita, nykytaiteen strategioita ja korkeakoulutuksen integroivan ajattelun pedagogista mallia (Tynjälä, 2016). Aineistonani on neljä taiteen ja taidekasvatuksen opintokokonaisuutta, joissa olen työskennellyt opettajana ja myös jatkotutkijana. Opintokokonaisuuksissa on painotettu paikkasidonnaisuutta, niissä on opiskellut kansainvälisiä opiskelijaryhmiä, ja ne ovat sisältäneet kenttätyövaiheen, joka on toteutettu Euroopan Arktisen alueen paikallisten yhteisöjen kanssa. Taiteellisessa osassani olen lähestynyt samoja teemoja kuin opintokokonaisuuksissa, ja olen tarkastellut niitä yhteisten ja vieraiden pohjoisen kulttuuriperintöjen näkökulmien kautta kulttuurisena kestävyytenä. Koska kiinnostukseni on taiteen korkeakouluopetuksen kehittämissä toiminnan kautta, olen toteuttanut tutkimukseni taideperustaisena toimintatutkimuksena (Art-based Action Research/ ABAR). Tutkimusfilosofiani noudattaa pragmatistista tutkimuslähtöisyyttä ja kuuluu laajempaan taiteellisen koulutustutkimuksen (Art-Based Education Research) viitekehykseen. Päästäkseni paremmin kiinni osallistujien ja omaan taiteellisissa käytännöissä ilmenevään kokemukselliseen ja hiljaiseen tietoon, olen täydentänyt analyysiäni fenomenologis-hermeneuttisella tutkimusmenetelmällä.

Tutkimukseni löydösten pohjalta esitän päätuloksena kulttuurisesti kestävää taiteen korkeakouluopetuksen mallia, joka perustuu taideperustaiseen integroivaan pedagogiikkaan ja jossa nykytaiteen strategiat läpileikkaavat teoreettisen, käytännön, itsesäätelyn ja sosiokulttuurisen tiedon muodostuksen. Olen jakanut kulttuurisen kestävyyden ohjaavat periaatteet taideperustaiseen integroivan korkeakoulutuksen malliin seuraavasti: a. Strategiat: dialoginen ja osallistava nykytaide toimintana, aktiivinen kulttuuriperintö ja kulttuurisesti monimuotoinen paikkasidonnaisuus, joka sisältää laajemman käsityksen paikallisuudesta. b. Toimintaperiaatteet, jotka perustuvat seuraaviin arvoihin: ruohonjuuritason toimijuus, kulttuurisen moninaisuuden tunnustaminen ja rakentaminen, ekokulttuurisen ymmärryksen näkökulmien rakentaminen suhteessa kestävämpään tulevaisuuteen. c. Oppimistavoitteina ovat kulttuurien välinen osaaminen ja kulttuurisesti tiedostava asiantuntijuus, jotka parhaiten saavutetaan syklisen ABAR-prosessin ja hermeneuttisen spiraalin kaltaisessa oppimisprosessissa. Kun taideperustaista integroivaa pedagogiikkaa toteutetaan autenttisissa oppimistilanteissa, joissa tieto rakentuu tutkimuksen, kokemuksen ja refleksiivisyyden kautta, opiskelijoiden kulttuurien välinen osaamiseen perustuva asiantuntijuus vähitellen kehittyy.

Mielestäni kulttuurisesti kestävän taiteen korkeakouluopetuksen perustehtävänä on tarjota taide- ja tutkimusperustaista opetusta, joka ruokkii opiskelijoiden metakognitiota, edistää tiedostavaa asiantuntijuutta ja tarjoaa sellaisia kestävän kehityksen ajattelun ja käytännön välineitä, joita voidaan soveltaa kaikenlaisissa tulevissa työtehtävissä.

Avainsanat: Taidekasvatus ja taiteen korkeakoulutus, kulttuurinen kestävyys, integroiva pedagogiikka, kulttuurinen moninaisuus, arktinen nykytaide

Preface

One reason I focused on university pedagogics in my research was to delineate the boundaries, reasons and motivations of my own work as a university lecturer. I am relatively new to the university environment. I started in 2013 and have been given several different responsibilities during those years. The working pace has been intensive, and there has been fairly little time to really reflect my own standing points as a teacher. Working in teacher education also pulls the everyday focus of my work towards the curricular perspectives of basic and secondary education. Hence, I saw my research partly as a chance to investigate, dwell and perceive with time the grounding principles of the university teaching and outline my pedagogical standing points.

Another important process relates to the search for my northern cultural roots. My artistic process, the discussions with people from here and afar and the countless articles on cultural heritage in cultural sustainability have helped me figure out my northern Finnish cultural identity, which seemed so vague just five years ago. It has been an arduous path, often with a few steps forward and then a few back.

This is why I would like to show my deepest gratitude to the people who participated in my research. You are many, and without you, I would not have reached my goals. Also, I would like to thank my students who travelled with me to the research locations. You are also many, and you have made this research possible. I would like to show my gratitude especially to my Enontekiö Art Path teams – the first team, Juho Hiivilirta and Huang Liu, and the second team, Tanja Koistinen, Amisha Mishra and Eutheum Lee – with whom I worked the longest on a project that evolved on the go. It required proactivity and resilience despite uncertainty. The project succeeded beyond our expectations.

I would like to thank all the communities around Lapland, Komi and Norway for inviting us and offering us such heartfelt and abundant hospitality. Thank you to our hosts and contact people, Irene Salonen, Annikki Paajanen, Kalevi Keskitalo and Unto Keskitalo, Irina and Dimitri Alekseev and Nadeszha Bazhenova, Elin Nystad, Mette Gårdvik, Karin Stoll and Wenche Sørmo, Jeff Adams, Claire Smith and staff of the TATE Liverpool. Thank you for always being available and solving tricky management issues for us. Your insight to your locale has also been crucial.

My special thanks to my dear artist colleagues – Maria Huhmarniemi, Tanya Kravtsov, Lotta Lundstedt, Lidia Kostareva, Miia Mäkinen, Jari Rinne, Annamari Manninen, Eira Virtanen, Tuula Vanhatapio, Anniina Koivurova, Marja Ylioinas and Salla-Mari Koistinen – for sharing your creative processes with me and allowing to include our joint works in my artistic part. Without you, most of the shared knowledge of our cultural heritage would not have been revealed to me.

I also thank my home colleagues – Annamari Manninen, Antti Stöckell, Maria Huhmarniemi and Glen Coutts – for co-teaching, co-researching, co-writing and co-documenting with me. Thank you for your genuine spirits and all the support.

Had it not been for supervisors Timo Jokela and Mirja Hiltunen, I would probably still be wandering down some intriguing side paths. Thank you for providing insight, sharing knowledge and guiding the direction of my research. Thank you for asking the tricky questions before the conference audiences had a chance to. Thank you, Timo, for sharing your northern knowledge and explaining the reasons behind local features unknown to me. Thank you for your tireless guidance on research matters and for always finding something good at every stage of the manuscript of my dissertation. Thank you, Mirja, for offering the pedagogical insight of art education and helping me overcome my occasional paralysing sensitivity. You have the ability to view matters from different angles, which has guided me in seeking reliability to my analysis. Thank you both for the schedule acrobatics and for always being available.

I was blessed with two professional reviewers for my manuscript. DA Tiina Pusa offered me eye-opening perspectives to consider in my research. I am grateful for her reviews of the artistic part to the manuscript, which provided more objective insights to my research entity. Her constructive feedback matured my research approach in a meaningful way. Professor Herminia Din's attentive feedback opened my eyes to broader cultural aspects of education across the Circumpolar North. I also amended my English expressions due to her insightful guidance on the culture of language. One thing I have learnt in my academic career is the value of precise feedback of reviewers. Besides Pusa and Din, I would like to thank all the reviewers of my research articles who enabled me to develop my research skills.

Finally, I would like to show gratitude to my family and my closest friends for all their support. Thank you to my husband, Teemu Härkönen, who never showed fatigue related to my endless talks of the dissertation or me needing time to write 'just a little bit' on a Christmas day. Thank you for taking care of our sons while I rushed to our summer cabin to read some more articles. Thank you to my sweet sons, who surprised me during this process by choosing to study more art. It had little to do with my research but motivated me to continue. I wish you a future society that values diverse skills and puts recourse to learning art in schools. I thank my parents for the financial support and heating the cabin every time I was on my way to a 'research holiday'. It was also new to discuss ontologies and epistemologies with my father. Thank you, Mother, for participating in all my artistic processes, and thank you for collecting those mushrooms! Thank you, Tanya Kravtsov, for your frienship and support and of course building the exhibition with me. You have offered such valuable emotional and artistic support along the way. Thank you to my dear friend Marika Mathlein for constructive criticism throughout the research process. You make me a better person!

List of original articles

The thesis is based on the following original articles, which will be referred to in the text by their Roman numerals I–V.

I
Härkönen, E. (2018) Teach Me Your Arctic: Place-Based Intercultural Approaches in Art Education. Journal of Cultural Research in Art Education 35, 132–150. The Original Publisher: Journal of Cultural Research in Art Education 35/ 2018. Available: http://www.jcrae.org/journal/index.php/jcrae/article/view/88

II
Härkönen, E., Huhmarniemi, M. & Jokela, T. (2018) Crafting Sustainability: Handcraft in Contemporary Art and Cultural Sustainability in the Finnish Lapland. Sustainability 10(6) 1907. https://doi.org/10.3390/su10061907

III
Härkönen, E. (2019) Art Interventions as Community Art. The dilemma of continuity in the case of the Enontekiö Art Path. SYNNYT/ Origins Finnish Studies in Art Education 12, 450–470. Available: https://wiki.aalto.fi/download/attachments/148283892/81_Elina_Harkonen.pdf?version=1&modification-Date=1564431440675&api=v2

IV
This is the Final Published Version of the following article: Härkönen, E. & Stöckell, A. (2019) Cultural Sustainability in Art-Based Interdisciplinary Dialogue. International Journal of Art & Design Education 38.3, 639–648.
which has been published in final form at [DOI: 10.1111/jade.12246]. This article may be used for non-commercial purposes in accordance with the Wiley Self-Archiving Policy http://www.wileyauthors.com/self-archiving iJADE 38.3 (2019) © 2019 The Authors. iJADE © 2019 NSEAD/John Wiley & Sons Ltd

V
Härkönen, E. (2020) Heritage as a verb. In T. Jokela & G. Coutts (Eds.) Relate North: Tradition and Innovation in Art & Design Education (pp.198–212). InSEA Publications.

In co-written articles II and IV, I have been the main author and my contribution has been especially in the providing with theories on cultural sustainability. The discussions and conclusions I have conducted together with the co-authors of each article.

I am using images of dyeing process as visual metaphor for how my knowledge and understanding has constructed through different parts of the dissertation. The pictures are from the dyeing workshop (2017) and from my own experiments.

Clearing the tangled yarn. Image Elina Härkönen, 2017.

List of figures & images

Image 7 One important and central part of the school was the daily tea time, where socializing and ideas were shared. Image: Elina Härkönen, 2018.

Image 8 A collage of a few examples of how the Arctic cultural heritage was represented through art in my research cases and artistic part. On the top: Natural materials were used in traditional and contemporary art ways in communal works and a group of youngsters translated natural materials to mean the trash they found in nature and created a wind mobile in the pristine landscape of Kilpisjärvi. Second row: Children made animations and wood paintings about their lives in the Arctic. Third row: Natural dyes as a collaborative project and knitting represented embodiment and memories and new meanings through contemporary art. Bottom: Examples of artworks that represented the dialogue through cultural symbols through were the snow sculptures with the symbols of sun from local and the students' home countries and three students sending each other letters to form an installation of the slow communication and sharing, giving and receiving. Images: Top: Amisha Mishra, 2018; Liu Huang, 2017 Second row: Netta Tamminen, 2017; Amisha Mishra, 2018, Third row: Annamari Manninen, 2017, Elina Härkönen, 2020; Bottom: Amisha Mishra, 2018; Tanya Kravtsov, 2018.

Images in visual metaphor

I am using images of dyeing process as visual metaphor for how my knowledge and understanding has constructed through different parts of the dissertation. The pictures are from the dyeing workshop (2017) and from my own experiments.The images are the following:

1. Clearing the tangled yarn. Image: Elina Härkönen, 2017.
2. Collecting ingredients starts the whole dyeing process. Image: Elina Härkönen, 2018.
3. Mixing different plants and mushrooms increases excitement for the dyeing process. Image: Elina Härkönen, 2017.
4. Mordanting the yarn bath helps natural dyes attach to the yarn during the boiling. My colleagues Anniina Koivurova and Tuula Vanhatapio demonstrate the process. Artesan Eira Virtanen is instructing. Image: Salla-Mari Koistinen, 2017.
5. The preparations are finished, and now it is time to cook and see the results. Image: Salla-Mari Koistinen, 2017.
6. The long process is finished, and the outcomes are visible. Image: Salla-Mari Koistinen, 2017.

Contents

1 Introduction

2 Higher art education through cultural sustainability and internationalization

3 Research approach and methodological choices

4 Implementing the principles of cultural sustainability in action

5 Conclusion

References

Appendices
I List of publications on research cases
II List of data
III Research consent forms

Articles
Article I
Article II
Article III
Article IV
Article V
Artistic part: Sought, met, awoke

1 Introduction

Seeking culturally sustainable internationalizing art education in higher education

I remember her dry sense of humour. Although we did not have a common language and her jokes had to be translated, I felt I could really understand. It was probably her familiar way of being, her facial expressions, the tones of her voice and the sense of rhythm in her storytelling that filled the gaps of translation. I have rarely cried of laughing so hard. This almost embodied memory is from Komi, Russia, where my research case on the Living in the Landscape international and interdisciplinary summer school took place. It was about our host, in whose estate we, a mixed group of local and Nordic students and staff, were accommodated in the countryside. Although it was only one short moment from only one research case, it encapsulates the heart of my study, the *encounters* of people from different cultures.

In this research, I aim to discuss the development needs for internationalizing art education in higher education in the frame of cultural sustainability. I approach the topic through my own work as an art education lecturer at the University of Lapland (UoL). I have chosen the research cases from four different study modules I have been teaching in collaboration with my home and international colleagues. The art education in my context consists of two degree programmes facilitated in the Art Education Department in the UoL: the art-teacher training and the international applied visual artist training of Arctic Art and Design. Also, two of the research cases include doctoral studies. I examine the dimensions of art education in *higher education* through these programmes and from here on will refer to it as art education. Our department has had a long-term development goal in international collaboration, and working with other circumpolar higher arts institutions through different networks forms an integral part of the everyday pedagogical development. The study modules I have chosen to examine have been carried out in international collaboration, as in the abovementioned Living in the Landscape study that involved an international group of students and colleagues from the European Arctic[1].

There are four major factors guiding the forming of my study's framework. The first and grounding factor and a rationale for implementing cultural sustainability into education development is derived from the United Nations Educational, Scientific and Cultural Organization's (UNESCO, 2014) declaration for *Education 2030*. One of the objectives of the declaration is to ensure education acknowledges the key role of culture in achieving sustainability. This means considering local con-

---

[1] I have explained what the concept of European Arctic means as a geographical and socio-cultural context of my study in the third subchapter of the introduction. The countries that have been part of my research cases are Finland, Norway, Iceland, Sweden and the Komi Republic of Russia.

ditions and culture as well as building awareness of cultural expressions, heritage and their diversity while emphasizing the importance of respect for human rights. Relevant is how the role of culture is determined in relations to education. Culture enhances access to education and ensures more locally relevant curricula. UNESCO's (2014) declaration states, perhaps most importantly, that quality education should nurture the appreciation of cultural diversity. Cultural diversity in my study is represented through the multicultural groups of students and culturally diverse local communities working together.

The second factor framing my work is in the long development work of place-specificity in art education at the UoL (e.g., Hiltunen & Jokela, 2001; Jokela, 2008; Coutts & Jokela, 2010; Jokela & Hiltunen, 2014). The study modules as my research cases fall into this development frame. Place-specificity in this context means embedding situationality, communality, local everyday cultures, traditions, events and places through the participatory strategies of contemporary art into the teaching practices in art education, especially in higher education. These elements increase cultural sensitivity of the preservice art teachers and the trainees of applied visual art. This broadens possibilities to examine their roles not only as teachers or individual artists but also as cultural workers and mediators of cultural values (see Jokela et al., 2015a).

The third factor is especially related to my work in the international master's programme of Arctic Art and Design and that way to the internationalization strategies of universities. The UoL's strategy for 2030 (Lapland University Consortium, 2020) stresses commitment to research change in the Arctic and create an international profile as an Arctic and northern science and art university. My focus is nevertheless more on the University of Arctic's (UArctic) strategy for 2030 (UArctic International Secretariat, 2014). UArctic is a network of universities that the UoL is also part of. UArctic as an institution focuses on education and research and enhances connections between the region's peoples, communities and institutions. UArctic is a driver of internationalization and partnerships for higher education and research, and the collaboration is executed through different thematic networks. Relevant in our field and a central enabler of the cases in my research is the Arctic Sustainable Arts and Design (ASAD) Thematic Network. Another international network related to my research is the Art-Based Educational Research (ABER) Network (see Adams, 2019). This network was a collaboration project between five universities from Canada, England, Finland and Spain during 2016–2019. I will introduce these networks closer in the following subchapters.

The final and fourth factor for the framework of my study is related to the issues of integration detected as a side product of the internationalization of universities. Worldwide studies (see De Vita, 2005; Montgomery, 2010) have shown that international students have continuous difficulties integrating into the culture and study groups of their host universities. This has also been visible in student polls conducted at the UoL (Severidt, 2018).

I have constructed my research as an article-based dissertation including an artistic part. For the theoretical underpinning, I have formulated a synthesis of the main principles of cultural sustainability through various related theories (see Soini & Birkeland, 2014; Dessein et al., 2015; Auclair & Fairclough, 2015; Soini, 2013; Huhmarniemi & Jokela, 2020a; Lempinen et al., 2020). The principles in my research are *locality, cultural diversity, art as activity, grassroots agency, heritage, eco-cultural civilization, cultural vitality, awareness* and *dialogue*. I have outlined the economic dimension of cultural sustainability as not central in the context of my study. I will examine these through the pedagogical theories of higher education, especially through the model of integrative thinking (see Kallio, 2011; Tynjälä, 2016), various strategies of contemporary art (e.g., Lacy, 1995; Kester, 2004; Huhmarniemi & Jokela, 2020a; Hiltunen, 2010; Haapalainen, 2020) and cultural diversity in art education (e.g., Desai, 2019, 2020; Wagner & Veloso, 2019).

My study derives from the four different higher art education study modules. What is common in all of them is their mixed international student groups; the students have been degree and exchange students studying at UoL or degree students from our partner universities taking part in the joint study modules between the institutions. The modules have been executed in collaboration with either partners from international networks or other stakeholders in the region. The research cases are: (1) The Enontekiö Art Path project studies (2016–2018). I supervised this course and there were two different international student groups involved. The project was implemented in collaboration with the municipality of Enontekiö, located in northern Lapland of Finland. (2) The Our Arctic course (2017) was a joint international contemporary art course and was operated in collaboration with the ASAD partners from Nord University of Norway and Iceland University of the Arts. The course had art education and art degree students from all these universities. The course included a fieldwork section where the university students worked with local Finnish and Norwegian primary schools to create artistic narratives about life in the Arctic. (3) The Tate Exchange was a collaborative art event of the ABER Network and took place at the museum of modern and contemporary art Tate Liverpool in the United Kingdom in 2018. I participated as a doctoral student and had a weeklong performative and participatory knitting circle art event organized for the museum visitors. Through several different art events, the doctoral students of the network could test their research approaches and take part in developing the Art-Based Education Research methodologies. The event formed an integral part of my artistic perspective and combined thematically the other three research cases. (4) Living in the Landscape, a multidisciplinary summer school (2018), was an ASAD collaboration between four universities from Norway, Sweden, Finland and Russia. The summer school approached landscape research through different scientific and artistic approaches and produced an art exhibition of the research results. In the school, I both worked as a teacher and participated as a doctoral student to conduct my research. I have indicated all four cases in a collaborator map in Figure 1.
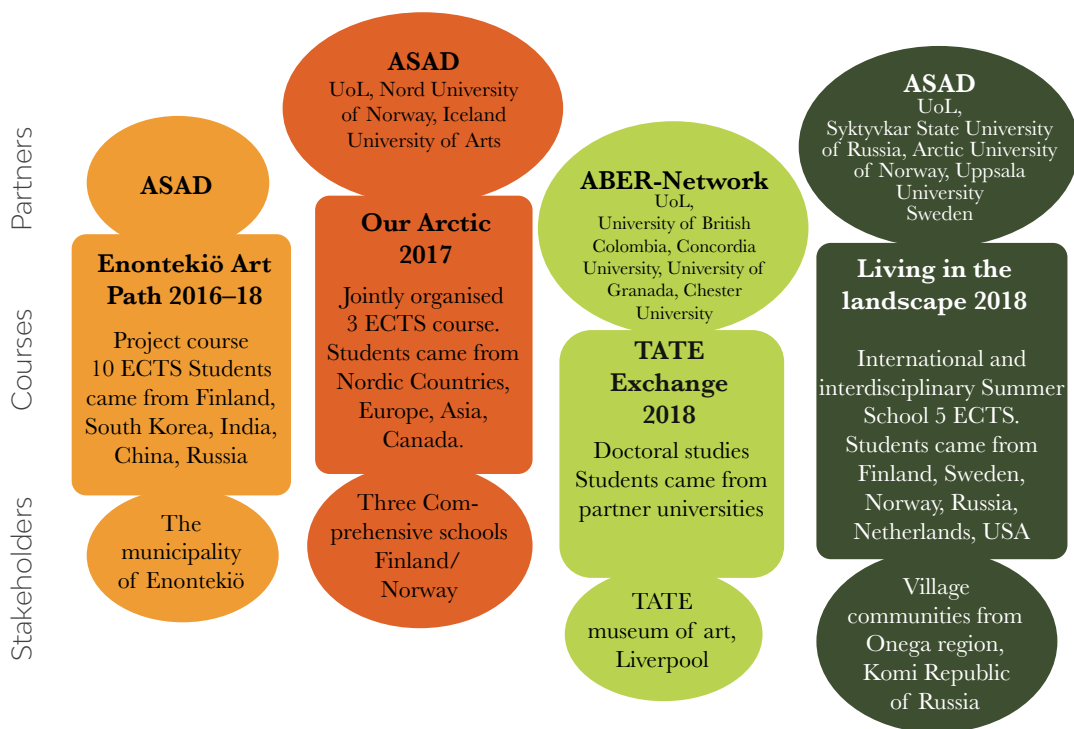
Figure 1 The map of collaboration in the research cases. Figure: Elina Härkönen, 2021.

In the artistic part of the dissertation, I approach the themes emerged and initiated during the study modules and handle the aspects of shared and unfamiliar northern cultural heritages as cultural sustainability. The artistic productions consist of both my own and also collaborative artworks which I have collected in a summarizing exhibition *Sought, met, awoke,* displayed in Kolari Finland, November–December 2020. I have made the collaborative pieces with my colleagues who are also working in the field of art and craft education in higher education in the Nordic countries and Russia, and together we have shared reflections on northern cultural heritages at the intersection of traditional handcrafts and contemporary art.

Art has also had a central role in every study module of my research, and every activity has been closed with an art exhibition. At these exhibitions, I have worked primarily as a curator. I have decided to leave these exhibitions out from my artistic part and examine them as an essential part of the artistic processes in the study modules.

The artistic process overall, has helped me illustrate a general view of the study as a whole. By dwelling artistically in the same themes as in the research cases' artistic processes, I have gradually realized they have all had the same goal: investigating the common and foreign cultural heritages of the European Arctic. In a bigger picture, the exhibition of my artistic part reflects on the encounters I have had during the study modules and during my participation in the different international academic activities relating to the North. During these encounters, it has been easier to examine and become aware of my own values, beliefs and positions and therefore

more sensitive to cultural layers and diversity. This has been the most essential aim of my artistic part as a whole.

My research philosophy follows the pragmatist research orientation. Broadly, my research falls into the framework of Art-Based Education Research (ABER). The ABER approach aims to provide practice-based tools for art pedagogies to research and develop their effectiveness and to investigate art as a source of knowledge (see Sinner et al., 2018). ABER's reciprocal circuit of knowledge regeneration emphasizes creative practice in construction of knowledge (Adams, 2019). Due to my interest in developing art education through action, I have conducted my research using the Art-Based Action Research (ABAR) methodology. ABAR, which has been developed at the UoL (see Jokela et al., 2015a), functions as a methodological approach incorporating research with practice and thereby supports research-based development of educational art activities. It stresses interaction and active agency of all participants in all stages of the researched action (Jokela, 2019). ABAR sees the role of art not only as a means for positive change but also as a method for critical reflection (Jokela et al., 2015a). The action processes are studied through cycles of planning, implementing, evaluating and redefining action.

To better reach the participants' and my own experiential and tacit knowledge apparent in artistic practices, I have supplemented my analysis with a phenomenological-hermeneutic research approach (see Gadamer, 2004; Merleau-Ponty, 1962; Anttila, 2006). In phenomenology, reality is unfolding through lived experience, and the approach seeks new and deeper perspective on the research subject. Hermeneutics, on the other hand, emphasizes the roles of understanding and interpretation in the research process (Anttila, 2006).

The four study modules form the central tasks of my everyday work, and hence the research orientation is also on developing my own work. According to the principles of cultural sustainability (see Dessein et al., 2015), it is crucial to evaluate the forms of teaching that combine theoretical and practice-based methods and aim for true collaboration with real stakeholders in the surrounding communities. All the study modules have followed similar structure of phases of theory and reflection, practice-based collaboration and concluding exhibitions.

My research belongs to the field of art education research and continues the research tradition conducted at the Art Education Department (UoL) for the past twenty or so years. It has similar thematic traces as Hiltunen's dissertation (2009) on community-based art education and similar artistic approaches and research orientation as Huhmarniemi's dissertation (2016) on contemporary art's possibilities for solving environmental conflicts in Lapland and as Jónsdóttir's dissertation (2017) on education for sustainability. Alongside the thematic continuity, the methodological choice of ABAR follows the long development work of Jokela (2019) and his colleagues. This way my research becomes a part of the chain of development of the Art Education Department and the Arctic Art and Design international master programme at the UoL.

Research task and research questions

The main aim of my research is to investigate the implementation of the principles of cultural sustainability in art education practices in higher education in the context of the European Arctic. The four abovementioned influencing background factors have guided my research interest. The first factor UNESCO's (2014) declaration for Education 2030 obliges governments and national education institutions committing to promote sustainable development and cultural diversity. I am interested in how these commitments can be turned into action by looking at the principles of cultural sustainability through the practices in art-based study modules in higher education. My interest is also on the contradicting challenge between the third and fourth factors, where the universities pursue to increase internationalization but simultaneously worldwide reports show that international students struggle to integrate in their host universities' cultural environments during their studies. I approach these phenomena through the study modules, which do not represent any particularly new teaching methods but have a strong emphasis on place-specificity, fieldwork and participatory methods and have a strong international dimension. I am interested in investigating what guiding principles of cultural sustainability appear and should be implemented in these seemingly controversial settings to support place-specifity, cultural diversity and integration.

My main research questions are as follows:
1. *How can cultural sustainability be implemented in art education practices in higher education in the northern sociocultural context?*
2. *What are the guiding principles of cultural sustainability in developing internationalizing art education in higher education in the northern sociocultural context?*
3. *What are the benefits of implementing the principles of cultural sustainability in internationalizing art education in higher education?*

I have compiled each study module into a separate research article that has been published in different scientific journals and publications. Each research article has its own research question seeking to look at the action from a specific perspective of cultural sustainability and hence contributing to my broader research interest. The separate research questions in each article have gradually built my understanding of the study as a whole. They have guided the formulation of the main research questions of a more comprehensive picture of cultural sustainability especially in the northern sociocultural context. Another factor in building understanding has come through carrying the artistic practice alongside the research process. The research entity consists of four research cases, five research articles and seven artworks forming the artistic part of the dissertation.

The research articles and their research questions are as follows:

I

Härkönen, E. (2018) Teach Me Your Arctic: Place-Based Intercultural Approaches in Art Education. Journal of Cultural Research in Art Education

What is the relevance of place-based art education for promoting cultural sustainability in the Nordic Arctic?

II

Härkönen, E., Huhmarniemi, M., & Jokela, T. (2018) Crafting sustainability: Handcraft in contemporary art and cultural sustainability in the Finnish Lapland. Sustainability, 10(6), 1907.

How does recreating old handcraft traditions with contemporary art methods both revitalize and reconstruct culture?

III

Härkönen, E. (2019) Art interventions as community art: The dilemma of continuity in the case of the Enontekiö Art Path. Synnyt/Origins: Finnish Studies in Art Education, 12, 450–470.

What are the roles of continuity in the Art Path collaboration through the principles of cultural sustainability?

IV

Härkönen, E., & Stöckell, A. (2019) Cultural sustainability in art-based interdisciplinary dialogue. International Journal of Art & Design Education, 38(3), 639–648.

What kind of dimensions does dialogue have in processing cultural heritage through art?

V

Härkönen, E. (2020) Heritage as a verb. In T. Jokela & G. Coutts (Eds.), Relate North: Tradition and Innovation in Art & Design Education. Insea Publications.

How do traditional knitting circles as an art performance set in the context of an art museum stir discussion on the contemporary meaning-makings of traditions as cultural heritage?

In the following timeline (Figure 2), I have organized the artworks, research cases and research articles into a temporal order. The aim of the timeline is to show by colours how the process has overlapped and how all parts have taken place in simultaneous and continual thinking processes. The main body of data is discussed in the four research articles. The fifth research article, 'Crafting Sustainability', outlines the background understanding of the northern cultural situation and the place of art in my research.

Artistic part

Nature color theory 2017 –	Meeting in material 2020
Woollen sceneries 2016	Knitting Circle TATE Liverpool 2018	Something old, new, borrowed, blue 2018	Shared Woollen Patterns 2019	Please don't leave yet 2020

2016   2017   2018   2019   2020

Research cases

ABER at the Tate Liverpool 2018

Enontekiö Art Path 2016–2018

Our Arctic 2017

Living in the Landscape 2018

Research articles

Article **I**   Article **II**   Article **III**   Article **IV**   Article **V**

Figure 2 The research process timeline. The colours indicate the connection between the research cases, research articles and the artistic part. Figure: Elina Härkönen, 2020.

An example of the connection between the three levels of conduction of the research is the first artwork, 'Woollen Sceneries', and the last article, 'Heritage as a Verb' (Article V), indicated with red colour. I made the artwork in 2016 as a result of a joint ASAD art education intensive course that took place in Iceland. I was one of the teachers in the course, and the students came from the UoL and other partner universities. This course is not my research case, but the insights and issues that arose during its implementation launched my research interest. It also guided me to start my dissertation with a focus on investigating cultural sustainability in international higher art education practices. The 'Woollen Sceneries' worked also as a reference artwork in the knitting-circle performance at TATE Liverpool in 2018 I have discussed in the article V. It has influenced also the later artworks marked with red. This example indicates how the artistic production, the research cases and the articles are connected in my research.

Context of the study: The sociocultural situation of the European Arctic

When cultural sustainability is considered, the need to understand locality and place in the modes of working becomes central. In this chapter, I outline the geographical and sociocultural context of my research – that is, the European Arctic, limited specifically to the Nordic countries (Finnish Lapland, northwest coastal Norway, Iceland and Sweden) and the northwestern part of Russia, Komi Republic. From here on, instead of using the rather broad concept of *European Arctic*, I will be using the term *North* to refer to these locations presented in the map (Figure 3). Occasionally I will speak about the Arctic to describe the whole circumpolar North.
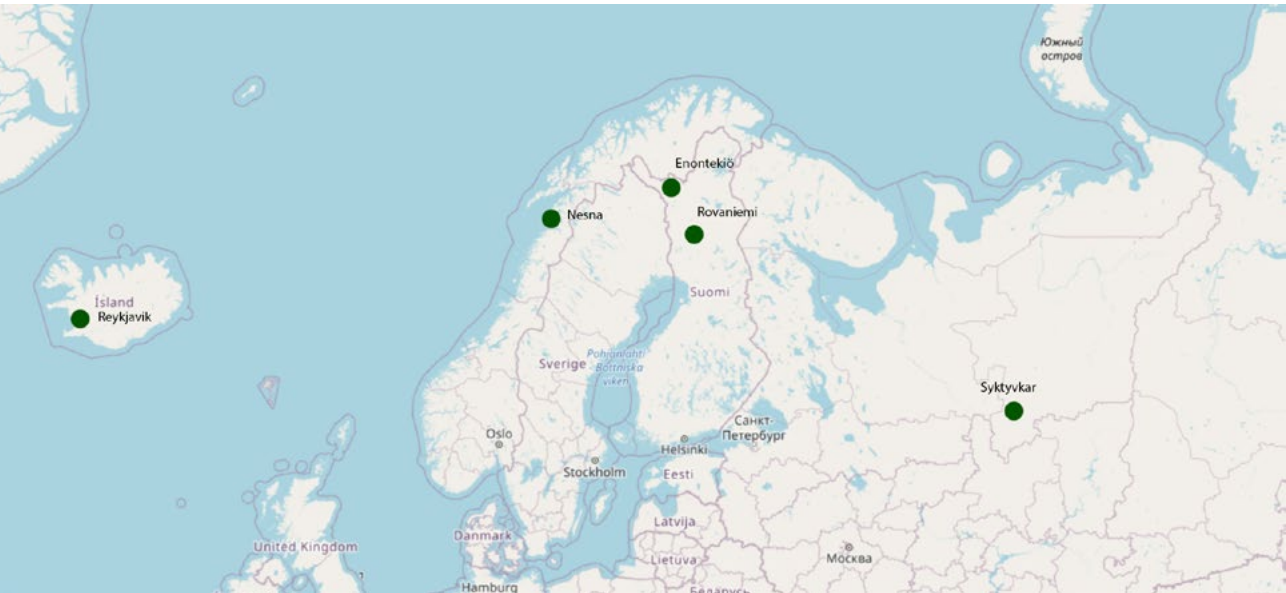
Figure 3 The geographical locations of the research cases. The European Arctic is referred to as North from here on. Figure: OpenStreetMap, 2020.

The life-determining characteristics of the Arctic are the region's low population, long distances between and within municipalities and the realities of geography: The Arctic Circle marks the boundary of a region that has harsh weather conditions and extreme variations in the length of day (Heikkilä & Laukkanen, 2013). The region is going through major changes, and the main sources, climate change and globalization, are causing profound consequences for global, regional, national and local societies. At the same time, these consequences present new challenges and opportunities (Espersen, 2011). Climate change has caused dramatic environmental changes and has had cumulative impacts on social and cultural dimensions of life; identities and systems of meaning may need to be reconsidered due to the

changing environment (Alverson et al., 2009). It is commonly recognized that climate change is causing unforeseen struggles for people in the Arctic. The ways of living are forced to be redetermine in a manner corresponding to none of the previous challenges in recent history.

Over the decades, Western views on the Arctic have dominated the discourse of the region. Chartier (2018) pointed out that this view tends to look at the region from the outside and systematically ignore the insider perspective – for instance, its indigenous peoples' (Sami, Inuit, Cree, etc.) perceptions of their area. The 'Imaginary North' presented usually in Western art and literature has marginalized the idea of the region to something as 'beyond' or the 'far end' of the world where the European ecumene ends and the natural, empty, cold and mostly uninhabited world, the Arctic, begins (Chartier, 2018). As scholars on northern political economy, Tennberg et al. (2020) remarked, these dominant imaginaries are often limited, narrow and misrepresentative in terms of the local diversity of identities, lives, experiences and sustainability concerns. These relate to the long colonist history of the region, where the Arctic overall has been dominated by Western imperialists.

The diversity of the region has seldom been acknowledged, and the Arctic is seen as one, not many (Tennberg et al., 2020). This is an important perspective also from my research point of view. The cases that I present cannot by any means offer a general view of the vast region of the Arctic. I can speak only through the narrow locally and thematically bound view. It does not wholly represent even the limited geographical area of my research cases. This applies also to the theories of sustainability where social and cultural sustainability are, and should also be, locally bound (see Tennberg et al., 2020). This way also my considerations on culturally sustainable ways of practicing art education become strongly bound to geographical realities. Therefore, applying the themes to other contexts would inevitably require a reassessment.

Understanding place as an ecological, social and cultural entity refers especially to the perspective of 'socially produced space in geography as well as the view of place as personally experienced' (Hyvärinen, 2014, p. 10). Cultural diversity of indigenous cultures and other northern nationalities, although typical features of the northern region, broaden the understanding of place. As Tennberg et al. (2020) described, the Arctic is multicultural and cannot be viewed as culturally homogenous. There are several different population groups living in the area. In the northern Fennoscandia, which embraces the northernmost parts of Norway, Sweden and Finland, live national Swedish, Finnish and Norwegian populations as well as ethnic minorities of Sámi, Kven (a Norwegian minority with Finnish language) and Torne Valley Finns (Tornedalians living in areas of northern Botnia) (Schilar & Keskitalo, 2015). In the contemporary communities in the area, people often have multiple ethnic backgrounds, and lifestyles may not differ significantly between the groups (Schilar & Keskitalo, 2015). My own family roots and cultural background locates to the Torne Valley area on the border of Finland and Sweden, but my fam-

ily roots do not belong to the Tornedalians. Nevertheless, I familiarize with these traces of mixed-border cultures in my background and feel a strong belonging to the region.

The Sámi indigenous people inhabiting the northern parts of Norway, Sweden and Finland and parts of Russia are the only indigenous people in Europe. Their main living area is called the Sámiland, which is divided by the borders of these four nation-states (Kuokkanen, 2007). A significant number of them currently live outside the Sámi region, especially in the Helsinki metropolitan area (City-Sámit Rs, 2010). Due to their location between four nations, the people in Sámi communities have been multicultural and multilingual out of necessity (Kuokkanen, 2007). Due to colonialism, especially in Finland, Sámi history is deconstructive and painful in many ways. Sámi scholar Lehtola (2015) pointed out that colonialism, although not willingly admitted, has appeared also in Finland as an internal control over the Sámi people groups. The research on Sámi has followed the same aforementioned Western colonist features. Lehtola stressed that studies made by outsiders have interpreted the status of Sámi sympathetically as a subjugation of weaker people. Being run over by a modern society has been considered their regrettable but inescapable fate (Lehtola, 2015). In my research, we have worked with mixed Sámi-Finnish communities in the Enontekiö Art Path. Some discussion of the mixed lifestyles and cultural perceptions of these communities living in the same geographical circumstances has emerged during our workshops. The painful histories have also been brought up by both groups, although the main storyline in these encounters has appeared communal rather than divisive. We have felt most welcomed every time, and the dialogue has been open and constructive. Although working with these communities represents only a small part in my study, these interactions in particular have raised the need for examining how cultural sensitivity is exercised in the approaches of our art educational practices that collaborate with multicultural northern communities.

In one of my research articles for the thesis (see Härkönen et al., 2018), we addressed the issues arising from cultural division between the groups living geographically in the same area and hence having similar life-determining circumstances, such as climate and environment. As part of interculturalism, the dialogue between indigenous art and culture and non-indigenous art and culture in the Arctic is one of the key factors for the sustainable future of Arctic art and culture. In the Arctic Art Summit 2019, these matters and the definitions of Arctic arts were widely discussed. *Arctic art* refers to such contemporary art, crafts and design practices that address eco-cultural sustainability in the Arctic (see Huhmarniemi & Jokela, 2020a). Artistic approaches relevant to Arctic art reflect and reform the regional cultural heritage by creating new forms of expression based on Arctic nature, culture and other topical issues in the region (Huhmarniemi & Jokela, 2020a). Jokela et al. (2019) addressed the need for determining Arctic art being partly due to the impacts of the colonist history in the Arctic. The main focus has to be paid to

the inhabitants' representations of the Arctic cultures. The region's past needs to be truly understood to effectively meet the challenges of the present (see Jokela et al., 2019). A constructive dialogue that actively seeks collaboration between different Arctic cultures can be considered one of the important dimensions of practicing cultural sustainability.

The educational settings in sparsely populated areas of the Arctic face similar challenges. A recent study (Karlsdóttir & Jungsberg, 2015) on the Nordic Arctic youths' future perspectives illustrates the reality in which the youth in the area currently live. The study shows that the education and job opportunities are low, so young people are often obliged to leave their home regions to pursue their dreams of a future life. Generally, mobility and a multilocational life are seen as basic conditions for young individuals to realize their ambitions. For many, the geographical frame of reference is global rather than local. Yet some young people articulated they would rather live in smaller towns or vil-lages in the rural area of their upbringing (Karlsdóttir & Jungsberg, 2015).

This is not due only to geographical cause but also has its cultural roots in the Western Enlightenment ideology part of the colonial history of the Arctic. Jokela (2013) pointed out that the emerging and spreading of new cultural phenomena has been defined as development, and it has been seen to proceed from cultural centres to peripheral areas, usually from west to east and from south to north. He stressed that this idea of cultural spreading has been used to justify educating and socializing people towards mainstream social and cultural values. This has led to indigenous and other minority groups losing their rights and comprehension of their cultural roots to determine what is meaningful in their culture. Criticism towards the cultural spreading started in the sphere of UNESCO in the 1970s. Gradually the emphasis has shifted to thinking everyone has a culture originating from their living environment, and cultural diversity has become a key objective of cultural policy (Jokela, 2013). This has gradually led to developing educational systems towards more regional relevance. This has meant incorporating the issues of the survival of local and regional cultures combined with their inhabitants' self-determination concerning their own culture while securing social and economic stability for all communities (Jokela & Coutts, 2014).

My research adheres to these themes in seeking tools for developing art education in a culturally sustainable direction. The geographical, social and cultural realities of the European Arctic (in this study, the North) determine the perspective in the following chapters, although they are not constantly addressed directly.

Internationalization of the Finnish Universities

To mirror the principles of cultural sustainability and to better understand the boundary conditions of higher education, it is worth looking at the current circumstances in which universities are today. In the past twenty years, universities in

Finland have gone through drastic changes in their financial systems through the renewal of the university law in 2009. The law (558/2009) fundamentally changed the legal-administrative status of universities, and they were detached from the state and practically privatized. The main funding would still come from the state, but now the universities had to raise some of their funding through donations, which increased commercial activity. Patomäki (2016) explained that one of the goals of the change was to improve the operational capacity of universities by increasing their autonomy in financial management. This change was also intended to ensure the maintaining of societal significance of the university institution and other actors in society were committed to supporting the mission of the university. The final stated goal was to ensure the international competitiveness of universities in Finland (Patomäki, 2016).

The current form of internationalization of higher education started to formulate in the turn of the century. These changes are tied to the United Nations Global Education First Initiative (UNESCO, 2014) urging education, including higher education, to foster global citizenship in order to ensure sustainable development. Universities in Finland receive their main funding from the Ministry of Education and Culture, which allocates part of the funding on the basis of the university's strategy, and the strategy on internationalization is one of the funding indicators (Ministry of Education and Culture, 2020). Kallo and Mikkilä-Erdmann (2017) highlighted the year 2001, when the underlying idea of internationalization began to increase the economic competitiveness of Finnish higher education and research, and the focus shifted from study opportunities abroad to increasing the recruitment of international students to study in Finland. The two later strategies, the strategy for 2009–2015 and the current strategy for 2017–2025, extended to increasing the quality and attractiveness of Finnish higher education institutions and supporting a multicultural society (Kallo & Mikkilä-Erdmann, 2017).

The current strategy is very ambitious. According to Kallo and Mikkilä-Erdmann (2017) the objective for the year 2025 is to make universities in Finland multilingual and multicultural learning and work communities. The learning and research environments should be high-quality, modern and internationally attractive 'knowledge ecosystems'. Kallo and Mikkilä-Erdmann remarked that the current strategy requires universities to better integrate foreign students into the university community and academic working life and strengthen the position of foreign-language students and staff. In addition, the amount of foreign-language teaching must be increased. Fulfilling the aims of these strategies and fully participating in and providing international teaching requires multilingualism and knowledge of cultures from all the staff and students (Kallo & Mikkilä-Erdmann, 2017).

Such development need for universities has been somewhat parallel around the globe. In Finland, the need for internationalization has been rationalized with the notion of keeping up with the change in society and international development (Patomäki, 2016). Education exports and global competition for talented students and

researchers are reminiscent of the business world and the private sector (Kallo & Mikkilä-Erdman, 2017). During my working years at the UoL, I have had different tasks related to internationalization, and I can recognize traces of competition especially in the recruitment of international students. We have lost many applicants to bigger universities, but my general perception is that students who have ended up choosing their place of study in our small, remote university have been truly committed to come and stay. Of course, there are always applicants who choose their place of study on the basis of the exotic images of tourism marketing, but overall, the students have had a genuine interest in engaging with the development of the Arctic region. We have worked to commit the students to their place of study through orientation and selection of different study modules with participatory practices. According to statistics from the UoL (Timonen, 2021), the number of international applicants in 2021 increased remarkably from the previous year. The UoL offered 25 starting places, which were aimed at a total of 259 applicants, but there were 919 applicants. The increase within different programmes was 40–70%. The increase is partly explained by more available places than before. Approximately 90% of those who applied for a place of study came from outside Finland, and about 80% were non-EU or non-EEA citizens (Timonen, 2021). How many of these applicants will eventually meet the eligibility varies greatly.

The task for internationalizing for the universities is demanding. The conducted studies and barometers (see De Vita, 2005; Montgomery, 2010) from recent decades show that the international exchange and degree students studying at their host universities around the globe and across disciplines find it difficult to integrate with the local culture. Students have hence felt isolated through lacking contacts among the local people. The International Student Barometer (ISB) conducted by i-graduate 2018 measured the satisfaction of international degree and exchange students with their study experience. The UoL scored highly on safety and as a welcoming university among the other 120 universities taking part in the poll. ISB also confirmed nevertheless the students' tendency to have difficulties in integration also at UoL. Finding local friends and getting acquainted with the local way of living was reported as challenging (Severidt, 2018).

Presenting the networks and degree programmes of the study

The UoL's strategy for internationalization has a regional development emphasis (Lapland University Consortium, 2020). The aim has been to unite art and multidisciplinary research expertise for regional benefit, and this has been pursued through developing circumpolar collaboration (see Jokela et al., 2015b). UArctic is concentrated on enhancing and developing educational opportunities in the Arctic region and also offer students more opportunities to build networks across its part-

ner institutions. International collaboration means more than just the mobilization of students. It also means the sharing of best practices between partner universities and among other networks and developing educational practices across institutional and country borders, especially in disciplines where there are nationally only a few actors (UArctic International Secreteriat, 2014).

The ASAD network (see Jokela & Coutts, 2014) is one central enabler for the students' and staff's internationalization and sharing of practices in the field of art education. The network was established 2012 to strengthen international collaboration and increase the status and visibility of art and design research and education in the circumpolar area. Today the network consists of 26 circumpolar universities and art and design education institutes from eight circumpolar countries located in Northern Europe (Arctic Sustainable Arts and Design Network, 2021). By furthering art and design education based on research and contemporary art forms, the aim is to develop methods that can help northern and Arctic actors communicate their culture by analysing it from within (Jokela & Coutts, 2014). I have been involved in the network since its establishment. We have frequently organized collaborative courses for students between the partner institutions, through which I have gradually started to formulate my research interest for this dissertation. The international collaboration through ASAD in the circumpolar area has shown possibilities of broadening the horizons on how to develop art education in higher education in the Arctic.

As the main concept of my study, I chose to use the concept of art education in higher education, although finding a linguistically and culturally functioning term was not easy. I searched through different concepts used in different parts of the world. My first choice was higher art(s) education since it appeared as an umbrella term in the context of Finnish higher education. It seemed to include the training of art teachers, (applied) visual artists, designers and architects (see Löytynen, 2015) and perhaps other art fields as well. In the English-speaking world, this term apparently did not mean the same. The concept of art education in higher education, on the other hand, consists of only art teacher training (see Hausman, 2009), not visual artist training. My study is tied to the geographical context of the European Arctic, and none of the involved countries are English-speaking. They have a variety of English translations to expressions describing their education. To avoid ambiguity, I will use art education in higher education but broaden it to encompass both art teacher training and applied visual arts training under the umbrella of the art education field. In Figure 4, I have mapped the degree programmes comprising art education at the UoL. The relevant degree programmes in this study are art education and Arctic art and design (indicated in green).

In the Art Education Department, the development of multidisciplinary research projects through international collaboration since the 1990s has offered students and staff chances to build their own networks and design different types of art practices around the northern phenomena (see Jokela et al., 2015b). The teaching

philosophy has been based on combining contemporary art, project-based learning, community-based art education and service design thinking. These are connected to a socio-constructivist learning paradigm, where the learner is seen as an active producer of knowledge. (Jokela et al., 2015b).

One of the departments' development areas was the establishment of an international Arctic Art and Design (AAD) master's degree programme in 2015. The first three years were pilot funded by the European Social Fund, and after the piloting period, AAD became a permanent programme with an annual intake of 10 international students with art and design backgrounds. The students come from all parts of the world (mainly from Europe and Asia but also parts of North and South America). I have been involved in developing AAD and its curriculum since its inception. The AAD curriculum is built around project-based learning and each project is intended to form the basis for developing the students' professional skills in a specific discipline in the intersection of art and design. The students are also encouraged to connect their project studies with their theses to approach the action from three different perspectives: artist and/or designer, researcher and learner. Carrying out research alongside the practical work of the project helps students maintain the elements for well-designed processes. The principle behind this is that profound knowledge and understanding of the working context can yield permanent positive effects (see Härkönen & Vuontisjärvi, 2015; Jokela, 2013; Coutts, 2013).
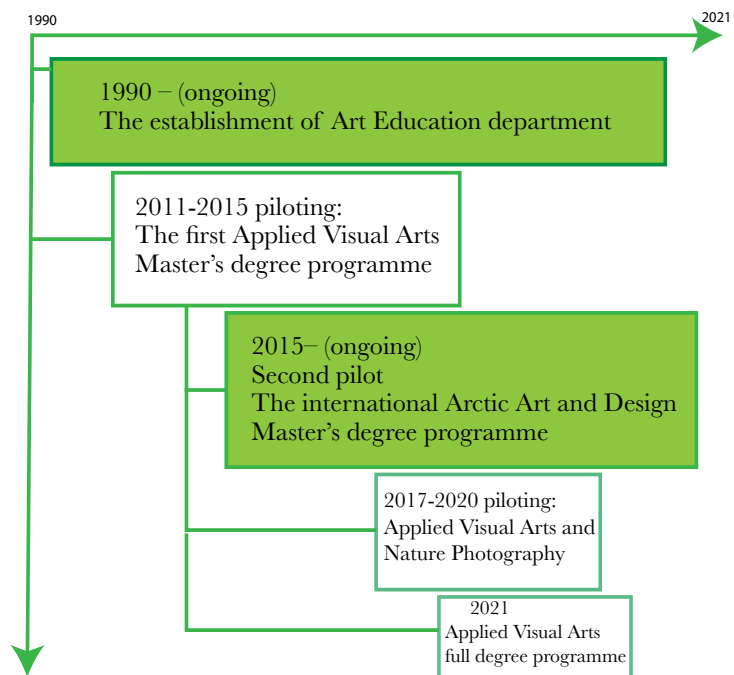
Figure 4. The degree programmes that comprise the higher art education in the context of Art Education Department, UoL. Figure: Elina Härkönen, 2021.

2 Theoretical framework

Higher art education through cultural sustainability and internationalization

*Mixing different plants and mushrooms
increases excitement for the dyeing process.
Image: Elina Härkönen, 2017.*

Multilayered cultural sustainability

It is rather common that cultural sustainability is connected to preserving culturally and historically valuable heritage sites (e.g., Fojut, 2009; Smith, 2006). Unlike other dimensions of sustainability – ecological, social and economic – cultural sustainability tends to appear as a vague, often irrelevant concept to the public. It is, as are sustainability theories overall, a rather complex concept, transversal and overarching at the same time. Soini and Birkeland (2014) called it transdisciplinary requiring more interdisciplinary research. I bring the educational dimensions to the discussion.

Alongside the three dimensions of sustainability, culture's role in sustainable development theories has been undetermined for almost three decades, although, for example, UNESCO has emphasized its importance already during the *World Decade for Cultural Development* (1988) and through its conventions[2] (1972; 2003; 2005). Culture has mostly been incorporated as one dimension of social sustainability but has not been seen as its own component. Only recently, due to the strong appeal from national and local stakeholders, in the current UNESCO's 2030 Agenda for Sustainable Development, culture's role has been, for the first time, integrated with the worldwide Sustainable Development Goals (SDG) (UNESCO, 2017, p. 17). The culture programme now intersects nearly all 17 SDGs. Culture is seen as a driver and a key enabler of sustainable development. It is stated in the 2030 Agenda (UNESCO, 2014), that education should take into account the local conditions and culture. It should build awareness on cultural expressions and diversity of cultural heritages to truly promote human rights and achieve sustainability (UNESCO, 2014). Culture is seen as essential particularly in human and socioeconomic development, quality education, social inclusion, sustainable cities, environmental sustainability and peaceful societies (UNESCO, 2017, p. 17).

The concepts *sustainable* and *development* indicate how something is maintained, preserved and renewed. With closer examination, the questions of what is preserved and what is renewed emerge. These questions can be called the wicked problems of sustainable development (Dessein et al., 2015). Sustainability and sustainable development are conceptually ambiguous, often contradicting and politized. Depending on the point of view and especially the objective of the use, the interpretations of the concept and the concrete examples vary a great deal.

Lempinen et al. (2020) brought interesting angles to the meanings and use of the terms *sustainable development* and *sustainability*. Based on findings from different scholars, they defined sustainability as 'a state of being or a way of living' which can be maintained indefinitely. Sustainable development, on the other hand, implies either development as continuity or development towards a state of sustainability. They

---

[2] The 1972 World Heritage Convention, the 2003 Convention on Intangible Cultural Heritage and the 2005 Convention on the Diversity of Cultural Expressions.

argued these terms can fundamentally be opposed to each other. Development, although considered inclusive, embraces the idea of continuous growth, whereas sustainability focuses on creating and maintaining such conditions that continue into the future without destroying the social and ecological foundations (Lempinen et al., 2020). The debate on progress is closely related to what we value and the way we view the world. The term development is also broadly argued to carry connotations of Western dualistic epistemology and culture which, for instance, artificially separates human from nature.

While I agree with the problematic exploitive connotations and Westernized value-basis with the concept of development (see Lempinen et al., 2020), I at the same time see it as impossible to totally look past the developmental elements of sustainability when talking about education and the need for changes in the ways we live and think. I see development also as reciprocal. The contemporary tendencies in education and in art and culture have gradually moved away from the Enlightenment ideology, in which the emerging of new cultural phenomena is always defined as development (Jokela, 2013). This is what is strongly visible in contemporary art where the past is not seen as something to necessarily be abandoned (see Lacy, 1995; Efland et al., 1996; Huhmarniemi & Jokela, 2020a) and the continuation of traditions are valued. Hiltunen (2010) saw progress as multifaceted, where it may mean new innovations and new ways of collaborating but also ways when the development turns around from fast-forward to slowing down, rethinking and recognizing history in present time and in local heritage.

Reciprocity of progress means also embedding the new thinking structures with some 'old ideas', as Helenius (2012, p. 59) pointed out. Based on the late scholar in Conservation and Environment, Donella Meadows, Helenius (2012) reminded how sustainable societies need to hold on to the ideas of equality of people, democracy and working together instead of just the pursue for productivity. Hirvilammi and Helne (2014), on the other hand, talked about individual and society worldviews through paradigms. Based on Flavin, they remarked the new ways of thinking and acting requiring paradigm changes. Meadows (1998) has emphasized that language, thinking structures and the perception systems of individuals and communities are formed according to how reality and the world around us are understood. Individual values eventually form the basis of a common culture and society (Meadows, 1998). These are also some primary barriers for change: if we are used to thinking according to a certain paradigm, we also often determine ourselves based on it (Hirvilammi & Helne, 2014). Hence paradigm changes can enable systemic changes (Meadows, 1998). I find Meadows' twenty-plus-year-old theory on paradigm change even more topical in the contemporary societies than before. She stressed that the world is not willing to concede on the benefits, and hence the lifestyle changes are slow (Meadows, 1998). We often recognize our ways of thinking only when they are challenged, and here I see the possibilities of education as a driver for change.

In this study I understand *progress* as do Huhmarniemi and Jokela (2020a) in the context of Arctic art: Progress ought to respect the fragility of the natural environment as well as the diversity of local cultures and people, and is not dominated by the global market. I see sustainability in active tense, meaning it recognizes and values historical and cultural continuation and is negotiated in social processes at the grassroots level.

The core principles of action in cultural sustainability

In this chapter, I will give a short overview of the principles of action in cultural sustainability as the theoretical framework for my study. I will then utilize and broaden the principles in the following chapters together with the relevant concepts for internationalizing art education in higher education.

I have utilized the following principles of cultural sustainability and UNESCO to define the way I understand the concept of culture in my study. UNESCO (2001) defined culture as the 'set of distinctive spiritual, material, intellectual and emotional features of society or a social group, that encompasses, not only art and literature, but lifestyles, ways of living together, value systems, traditions and beliefs' (p. 3). The following principles of action in cultural sustainability broaden the concept of culture and give insights to how culture is a living, everyday component influencing our choices and value-systems. I must emphasize that there are limitations to the approach of culture and layers of cultural identity in my research due to the focus and the appearance of cultural dimensions in the research cases. That is why some important cultural elements in the individual's cultural identity, such as religion, gender, sexuality and disabilities (see Benjamin, 2014), are not touched in my analysis.

I have formulated a synthesis of the grounding principles of cultural sustainability in relation to art education in higher education mainly based on Soini and Birkeland's research (2014) and the investigations of the European Cooperation in Science and Technology (COST) network on cultural sustainability by Dessein et al. (2015). I have utilized other researchers' studies (see Soini, 2013; Auclair & Fairclough, 2015; Lempinen et al., 2020; Huhmarniemi & Jokela, 2020a; Heikkinen et al., 2012) to test, support and also saturate these theories in order to model a plausible framework for my research. Soini and Birkeland's (2014) research is based on a number of multidisciplinary scientific articles discussing and determining the outlines of cultural sustainability. The COST network has conducted a broad grounding work to determine and increase understanding of the role of culture in sustainable development.

Based on the aforementioned theories, I will examine the following principles of cultural sustainability as key concepts for my study. These are *locality, grassroots agency, cultural diversity, cultural heritage, art as activity, eco-cultural civilization, cultural vitality*

and *awareness*. The context, and hence my focus in this research, is the North. I am aware that my study has a clear, rather narrow point of view possibly contradicting with similar studies in other contexts. Instead of aiming to give a solid determination for the whole concept of cultural sustainability per se, my focus is on seeking ways of how its values and ethics in the northern context can become a driving force for developing art education towards cultural sensitivity. I will also examine how it best serves the multicultural participator groups of these actions.

Locality in cultural sustainability can be viewed through Dessein et al.'s (2015) study. They emphasized that people are involved with places via location, ecological participation, socio-territorial belonging and cultural conformity or commonality. Hence memory, heritage and identity are relevant dimensions related to these involvements. Locality includes dimensions of inspiring people to collective action as a response to unwanted spatial and sometimes unsustainable developments even beyond the local scale. These dimensions attach subjective cultural meanings to place, often described as a sense of place (Dessein et al., 2015).

When we consider education, the concepts of *place-based* and *place-specificity* are important to examine in relation to locality. I see them include broader dimensions when examining locality through educational contexts. Following Hyvärinen's (2014) summary on different place-based education theories, it can loosely be translated to stress the meaning and importance of considering the place, the context in and of learning. It draws its themes from local communities and environments and is an especially useful approach when aiming to learn sustainability and active citizenship (see Vodden et al., 2015; Hyvärinen, 2014; Jónsdóttir, 2017). Place-based education challenges the universality of knowledge by also considering local knowledge relevant (Gruenewald, 2003). The concept of place-specific, on the other hand, tends to appear more in the context of contemporary art and art education, although the nuances between it and the place-based approach are very subtle. Lippard (1997) used place-specificity in art when it engaged the viewer or inhabitant with the new dimensions of a familiar place and avoided generalizations. She stressed the experiential and cultural meanings of place (Lippard, 1997). Jokela and Hiltunen (2014) spoke about place-specific art education as contextualized, using situational working methods and focusing on the sociocultural features of a community and place instead of individuals. I understand specificity to indicate the use of traces of a place. The examination of the place is done from different, sometimes new and unforeseen perspectives, allowing alternative ways of seeing and interpreting the place. Place-based, on the other hand, seems to build on the place in particular. While I could utilize both approaches, I find place-specificity more suitable to the international context of my study, in which place can mean different things to different experiencers.

My research aspects on the internationalization of higher education are related to the principle of *cultural diversity*. All the aforementioned studies on cultural sustainability acknowledged locality meaning diverse or even conflicted manifes-

tations of cultural values. There are multiple histories, memory-based perspectives and meanings in a place that connect people to their surroundings (Dessein et al., 2015). Soini and Birkeland (2014) explained the importance of acknowledging diversity when working on a local level with such development projects that focus on culturally regenerating aspects. People living in the same area usually represent diversity on cultural values, perceptions and attitudes. The multicultural level, on the other hand, acknowledges that cultural homogeneity does not exist in increasingly culturally diverse societies. They stressed cultural sustainability meaning not only the inclusion of various perceptions and values but also the cultural rights of different cultural groups. It means inclusion of varied groups in decision-making and embodies the principle of respecting the rights of all citizen groups (Soini & Birkeland, 2014). Participation and social cohesion in communities are the required, basic conditions for development and transformational change (Dessein et al., 2015). When these are brought to educational context, I find the professor of art education, Desai 's (2019), description of intercultural art education functional in combining the elements of cultural diversity and locality. Education of this kind acknowledges the interconnectedness between cultures, where they are not seen as separate entities but continually interacting in today's globalized world. When art in education is acting as a form of cultural exchange, it leads to intercultural learning (Desai, 2019).

When we consider the action itself, the grounding principle of cultural sustainability is based on *grassroots agency*. Any developmental action aiming for active agnecy of stakeholders should always to start with a bottom-to-top approach. It addresses ownership and is built on respect and dialogue (see Dessein et al., 2015; Auclair & Fairclough, 2015; Hiltunen, 2010). Dessein et al. (2015) referred to grassroots agency as acknowledgement of the diversity of practices, values and understandings of the world. They highlighted 'ordinary' residents as active contributors to a place and its development (Dessein et al., 2015). Historical and temporal continuity of the day-to-day culture should be addressed (Auclair & Fairclough, 2015; Turunen, 2018) to increase the participating communities' engagement and feelings of ownership. This ideological shift from expert domination to experts-in-service for the public (see Fojut, 2009) is a remarkable step in recognizing the efforts for sustainability requiring everyone's participation. Turunen (2018) referred to continuity in culturally sustainable education as safeguarding and remaking traditions and connecting them to students' contemporary lives. Students should be encouraged to be proud of their heritage and act to both protect and develop it (Turunen, 2018).

Here, I see a clear connection to the principles for validation in the methodology of action research and the ethical reasoning of art-based action research (ABAR). Fundamentally, both of these approaches examine the conducted research through the positioning of the practitioner of the action, in particular the researcher, art educator and/or the artist. The questions are about revealing colonialist approaches, and the aim is for emancipation – the practitioner needs to truthfully evaluate the

effectiveness of the action and the ability of the research to disclose the mechanism of power (Heikkinen et al., 2012; Jokela et al. 2015a). Also, the practitioner needs to ask oneself whether the activity brought into the community can really offer something surpassing the local people's everyday experiences and knowledge of place (Jokela et al., 2015a).

When it comes to *cultural vitality*, in Soini and Birkeland's (2014) study, vitality was connected to cultural change. It is seen as inevitable but positive. They stressed the key question concerning sustainability being how change can take place without damaging the cultural continuity or cultural identities. Change should also promote social inclusion and the sharing of cultural capital (Soini & Birkeland, 2014). Although some level of cultural change is inevitable and even desirable, they often take place associated with fear. Globalization for instance, has increased the blending of different cultures and has also caused fears of cultural standardization (Auclair & Fairclough, 2015). When cultures are changing drastically, questions relating to the protection of cultural features and traditions arise. The preservation of cultural heritage faces specific challenges. Soini and Birkeland (2014) pointed out that since everything cannot be preserved, the selective process of preserving includes both cultural and economic questions. These are, for instance, how to balance traditional and modern forms of material culture and how to preserve culture for the future generations. Safeguarding and accumulating cultural capital, its share and transformation is considered a central aim for culturally sustainable development (Soini & Birkeland, 2014).

Especially here, the turning of agency from a top-down method to a culture-inclusive approach becomes essential. The communities and individuals in question need to feel they are involved and consulted. They ought to have a real role in decision-making processes concerning their cultural heritage and cultural continuation in order to reach sustainable outcomes. I will discuss *cultural heritage* more closely in a later chapter. Briefly, the current understanding of heritage has moved forward from defining it as static protection of the past to seeing it as an active, everyday-life component (see Council of Europe, 2005; Smith 2006; Auclair & Fairclough, 2015). Smith (2006) emphasises social dimensions being the central elements of current understanding of cultural heritage. The emphasis is on negotiation and on collective and individual memories, and its connection to new ways of being and expressing identity (Smith, 2006).

The framework – and, to some extent, the core of my research – is the focus on the principle of *art as activity* in cultural sustainability. Dessein et al. (2015) described artistic activity as developing meaning and narratives structuring the way we think about and act in the world. Artistic activity and the role of culture in society are considered to contribute in multiple ways to societal well-being and holistic sustainability (Dessein et al., 2015). Art, more particularly contemporary art, in my research has several roles. It is the means, motive and (form of) action. With contemporary, I refer to the present time but acknowledge that the elements and principles

of contemporary art have roots already in the mid-1900s. The central elements nevertheless are its participatory and dialogic nature, its situationality and contextuality and its decolonizing approach between cultures and between human and nature (e.g. Lacy, 1995; Sederholm, 2002; Huhmarniemi & Jokela, 2020a; Hiltunen, 2009; Desai, 2020; Demos, 2016; Foster, 2017; Haapalainen, 2020; Matarosso, 2019). Päivi Venäläinen (2019) not only described contemporary art as a space for learning but positioned it as an equal producer of knowledge in today's societies. She saw contemporary art as a conceptual-materialistic tool, constantly evolving and changing and this way serving the development of thought (Venäläinen, 2019). I will more closely discuss and combine the dimensions of contemporary art with the dimensions of cultural sustainability and higher education pedagogies in the following subchapters of the theoretical framework.

Eco-cultural civilization emphasizes the cultural aspects in achieving the overall aims of sustainability (Dessein et al., 2015). This is connected also to the broader debate on why culture matters in sustainable development. Although 'slicing' sustainability into separate dimensions has been criticized as artificial and not admitting the multidimensionality of the real world, there are relevant points for why culture should also be viewed separately (Lempinen et al., 2020). Dessein et al. (2015) see the role of culture in sustainable development related to the notion that most environmental, social and economic problems are rooted in human actions. Solutions, therefore, will best succeed if they are culture-based. If the cultural, social and ethical aspects are overlooked in the sustainability debates, the concrete realizations of the SDGs risk becoming decontextualized and unattainable for the public (see Dessein et al., 2015).

Finally, *awareness* could be viewed almost like a result from the previous principles and equal counterpart to eco-cultural civilization. I see there is no one without the other. Dessein et al. (2015) considered awareness an important accelerator for change towards sustainability, and I fully agree. It is referred to as 'change from the inside out', which is linked to people's values, worldviews and motivations. Artistic works can serve as insightful catalysts for rethinking our daily habits and modelling new ways of working and living (see Dessein et al., 2015; Desai, 2019). I see the awareness being linked also to the validation principles of action research, especially to the principle of reflexivity. Heikkinen et al. (2012) highlight the importance of critical reflection and active seeking of participators' feedback as an enabler to the researcher's or practitioner's awareness of the impact of the action. The principle of reflexivity also stresses the need for transparency of the research in any state of the action (Heikkinen et al., 2012).

To summarize and add a binding factor to these principles, culturally sustainable work requires *communicative dialogue* (see Ellsworth, 1997), where listening is as important as speaking. Fundamentally and practically, this means ethical scrutiny of the working processes and made choices as well as readiness to change the approach.

Towards recognizing awareness in expertise

My focus on art education in higher education requires pedagogical delving. When compiling the theoretical foundation for my research, I came across only a few publications that touched on perspectives of arts education philosophies in the Finnish higher education context (e.g., Kallio-Tavin & Pullinen, 2015; Löytönen, 2014; 2015; Kettunen et al., 2006; Anttila, 2011). Usually when they are discussed, the focus is on research paradigms. Pedagogical perspectives are mainly approached through the secondary and primary levels of education. I have hence based my pedagogical approach on Päivi Tynjälä's (2016) *integrative thinking* as a learning theory model for expertise and formed a synthesis with different learning theories provided for general higher education and theories of art education pedagogies provided for different levels of education.

In a broader frame, it can be fairly said that the main goal of learning in higher education is critical expertise. The pursuit of the best possible knowledge by scientific methods and the questioning of what is considered to be truth are probably still the tasks universities are universally associated with (Laiho et al., 2017).

Critical expertise encases awareness. I often like to replace the word *critical* with the Finnish word *tiedostava*, which translates rather poorly in English. The combination of the terms recognizing and being aware come close to the Finnish origin. Hence, I will translate tiedostava to the term *recognizing awareness* from here on. This term better describes what the word critical embodies. Somehow the connotation in the term critical posits the expert above matters, blurring the issues of responsibility. The term recognizing awareness to me, broadens the role of the expert from omniscient to one in service for promoting a common good.

What is expertise, then? The theories of adult thinking development help us examine expertise closer. Senior researcher Kallio, in her article 'Integrative Thinking is the Key' (2011), broadly discussed research made by various scholars from different eras and from different traditions of thought. She found interconnections between the three dominant models of adult thinking development. These models are post-formal thinking, also known as relativistic-dialectical thinking; wisdom; and epistemic knowledge. These models are not based on a coherent theoretical foundation but share similarities (Kallio, 2011). A central feature in adult thinking or relativistic thought in these models can be summarized as the ability to understand complex relationships and deal with ill-structured problems with no clear-cut objective solutions implied (see Kallio, 2011; Baltes & Staudinger, 2000; Kitchener et al., 2006; Kramer, 1983). Put simply, post-formal thinking, wisdom and epistemic knowledge all tend to see cognitive development progress from absolutism, where a person is not able to broaden one's own perspectives, to relativistic and dialectic thinking, where the ability to assess information and the nature of knowledge critically has developed. Kallio pointed out that these models have been criticized for their hierarchical value-laden understanding. In a sense, in post-formal models, dia-

lectical thinking is seen as the highest form of thought and absolutism the lowest. In reality these are often parallel. Kallio suggested viewing these models through the concept of *integrative thinking*, which more profoundly describes their interconnections and hence solves some of their deficiencies. Instead of just combining information, true integrative thinking is a form of thinking where lower-level objects are formulated in a new way and steps are taken to create something new from them (Kallio, 2011).

Tynjälä (2016) introduced an applicable pedagogical model for the use of integrative thinking in higher education. She outlined four components based broadly on different adult learning theories. Knowledge construction in expertise development is a synthesis of (1) theoretical (conceptual) knowledge, (2) practical (experiential) knowledge, (3) self-regulatory knowledge (metacognitive, reflective and dispositional information) and (4) sociocultural knowledge. Tynjälä stressed that although these components can be analysed separately, knowledge formation requires a balanced integration of them all. She also sees the application of the model not requiring the use of any particular teaching or learning method, but information can be integrated through a variety of tools. Nevertheless, she mentioned problem-based learning, project pedagogy, collaborative learning and reflective writing (Tynjälä, 2016).

Looking closer at the components of integrative pedagogy, I find it to fundamentally be about the way we perceive knowing and knowledge formation. The first component – the theoretical, conceptual knowledge – is explicit, verbal information (Tynjälä, 2016). In art-teacher training and also in artist training, I see paradigmatic understanding as central. In art-teacher education, the development of students' own art didactical and pedagogical thinking, where critical review on theoretical dimensions forms the backbone of the knowledge. I sometimes encounter students separating the theoretical dimension from the rest of their learning and finding difficulties explaining why, if at all, a theoretical approach is needed in (art) teacher training. This can actually be translated as a sign that the integrative thinking has not yet fully formulated. When different components (i.e., theoretical and practical knowledge) start to integrate, the student does not see the gap between theory and practice anymore but combines them into a meaningful whole (Tynjälä, 2016). The focus of art education based on contemporary art cannot be just the mastery of substance and techniques, but the focus has to be also on the processes of meaning production and the formation of knowledge (see Kallio, 2010; Sederholm, 2006; Jokela et al., 2015a). According to Mikkilä-Erdmann (2017), profound understanding of the key concepts in a field of study can be considered a prerequisite for expertise. Mastering key concepts allows for in-depth learning and understanding of phenomena of the field (Mikklä-Erdmann, 2017). Eventually during the studies, developing reflective and critical thinking based on broad theoretical and conceptual understanding helps students reliably examine the level of their knowledge and skills in their future working lives.

The second component of expertise is the practical knowledge, which in turn is generated through practical experience (Tynjälä, 2016). Emerita professor in education Esa Poikela and lecturer in education Sari Poikela (2008) claimed that the primary objective of learning in higher education should not be internalizing only the theoretical facts. Instead the focus should be on situations and contexts where students participate through goal-oriented action and intentional interaction between individuals (Poikela & Poikela, 2008). Also, professor of art and education Elliot Eisner (see 2002a, 2002b), in his groundbreaking research on art education, criticized the supremacy of theoretical knowledge in education as a remnant of the Age of Enlightenment. The value is on efficiency and the need for control continuously and tacitly exists beneath our modern educational forms (Eisner, 2002b).

Eisner (2002a) saw possibilities of broadening the appreciation of practical knowledge where certain things can be perceived only through action. Besides theoretical and practical knowing, he also highlighted the need to understand the learning contexts while reforming curricula and planning of education. He called the integration of these aspects an eclectic mix of theory, practice and contextual knowledge. Eisner saw arts-based research and artistic thinking overall as opening alternative ways of learning, where tacit knowledge and feelings can become visible and help us formulate our cognition (Eisner, 2002a; see also Barone & Eisner, 2011). At our department, we have found it beneficial to encourage students to connect research (master thesis) with their longer-term project studies. This has helped the integration of theory and praxis and cumulatively broadened the students' understanding of the studied phenomenon. Carrying out research alongside the practical work helps students view the action from multiple perspectives and maintain the elements for well-designed processes (see Jokela et al., 2015a; Härkönen & Vuontisjärvi, 2018a).

I also find Räsänen's (2008; 2010) model of holistic learning in art to explicitly portray this. Although designed mainly for primary and secondary education, holistic learning should also be applicable to higher education. It encourages interlinking knowledge, creative thinking, problem-solving skills, aesthetic abilities and motor skills and emphasizes the integration of senses, feelings, perceptions and cultural dimensions of experiences in the knowledge formation (Räsänen, 2010).

Practical knowledge can also be called experiential knowledge, and because this information is obtained wordlessly, it often remains tacit (Tynjälä, 2016). According to Toom (2016), expertise in different fields and holistic tacit knowledge are inextricably linked, as they have many interrelated characteristics. Toom outlined its traditional determination as the expert's personal, quiet, gradually accumulated knowledge base. Tacit knowledge can also be defined as a product of an expert's thinking and action accumulated through action and experience. It can also be viewed as common tacit knowledge of communities, networks and organizations (Toom, 2016). In education, when the learner is still a novice, dependence on external knowledge is significant (Kallio, 2011). When more experience is gained, the

ability to integrate academic knowledge with personal pragmatic silent experience increases (Kallio, 2011).

Tacit knowledge in art learning is central and is related to the dimensions of embodied experiences and senses of art making and receiving of art. Schindler (2015) sees stimulating human perception through individual aesthetic experiences as paradigmatic for the arts. These experiences go hand in hand with non-discursive, embodied, sense-based forms of knowledge central to both the creation and reception of art (Schindler, 2015). I see the human perception in contemporary art as holistic, where the body and the mind are not separate from each other. The body is seen as an equally knowing organ, and this embodied knowing is one example of the implicit dimension of tacit knowledge (Schindler, 2015). This relates with French philosopher Merleau-Ponty's (1962) phenomenology of perception, where he identified corporeality as part of the way humans exist in the world. Merleau-Ponty described how, through sensations and feelings, humans form a broader connection to the world around them. In addition to seeing, touching is a part of perception, and hence he claims the world being tangible in its essence. One the most central themes in Merleau-Ponty's philosophy is the pre-reflective level of knowing that is connected to unintentional perception (Merleau-Ponty, 1962). It is an ability or a way of knowing that is hidden deeper in our being than our conscious thinking and knowing (Rouhiainen, 2011).

Fundamentally embodied (and tacit) knowledge in art means different but equal ways of knowing that are manifested in action and expression (Räsänen, 2010). Art teaching in higher education needs to be under critical review. We teachers need to ask ourselves if our teaching methods are still overruled by the Western dualistic ideology emphasizing and appreciating the reason over holistic understanding of knowledge. To be able to better employ the embodied and tacit knowledge in higher education, it is essential to reflect on the dominant Western knowledge systems and compare them with alternative ways of knowing. We are easily blinded by the thinking structures we have been educated into for our entire lives. Strom and Lupinacci (2019) remarked that scholars and teachers in higher education often associate tremendous amounts of privilege with the Western industrial world and often teach students who are also deeply influenced by Western culture. I hence see the need for a 'double-blinded' setting to challenge the thinking structure. My aim here is not to suggest that the Western way of knowing is exclusively unacceptable and automatically needs to be abandoned; rather I find it important for us teachers and students to increase awareness of the basis of our thinking structures. Such awareness will help us evaluate our own choices and examine our values, especially when working in the educational field.

One relevant aspect to reflect on the dominant knowledge systems is the Indigenous people's perception of knowledge. Virtanen and Seurujärvi-Kari (2019) outlined some basic features of Indigenous knowledge systems but stressed the danger of essentialism in trying to comprehensively explain the notion of Indigenous

knowledge. They explained Indigenous knowledge not necessarily validating by a written form. It is evident and revealed in diverse other practices and ways of communication, such as art, stories, craftwork, dance, music, practices, resource management, customary law, livelihoods, place names, cultural landscapes, governance, social organization, spirituality and healing. Sámi scholar on education reform Pigga Keskitalo (2010) studied culturally relevant teaching and the curriculum in the Sámi people's context in Norway and Finland. She sought culturally sensitive teaching methods for Sámi schools with respect to time management, physical environment and the Sámi languages. One of the central differences she highlighted is related to the perception of time. In Western societies it is linear, while in Sámi understanding, time is cyclical, tied to the seasonal cycle and related seasonal tasks. Another difference is the perception of space, which in Western schooling systems is still dominantly tied to the building of the school. The Sámi have a strong connection to the place, and Sámi thinking emphasizes the connection of nature to the concept of space. The perception of knowledge construction also differs from teacher-led to common knowledge achieved through negotiation between the members of the community (Keskitalo, 2010). As a non-Indigenous person, my perception is limited when it comes to the core of the Sámi knowledge system. Regardless, I see clear connections to place-based education in the current Finnish curriculum (2014) for basic education. This also resonates with the long development work of place-specific and community-based art education at the UoL. I will discuss these matters more in the next chapters on sociocultural and place-specific learning.

The third component in Tynjälä's (2016) model, the self-regulative knowledge, refers to a learner's control and regulation skills. Reflective thinking, which is defined as critical review of one's actions and, more broadly, one's field of study, is an integral part of self-regulation. Attitudes and values are also integrated into self-regulative knowledge. Tynjälä touched shortly on the role of emotions in the formation of expert knowledge, stating that their existence is acknowledged in thinking development theories, but their contribution is hardly considered. Adult development theories are often criticized as being 'cold', with the focus of learning being on students' rational adoption of concepts while the affective, motivational and situational factors and their prior knowledge that strongly affects their learning are not enough considered (Sinatra & Mason, 2013). According to Mikkilä-Erdmann (2017), a student's prior knowledge is important in learning, and pedagogical choices should be made to support that. At its best, prior knowledge can promote learning, but it can also slow down or even prevent the learning of opposing scientific knowledge. She used the term conceptual change to describe the learning process where a student acquiring new or opposite knowledge radically modifies one's conceptual structures and prior knowledge. Mikkilä-Erdmann (2017) summarised that the most important tasks of a teacher is to awaken the students' meta-conceptual awareness and help them become aware of their thinking.

Barab and Roth (2006) called teaching in higher education based on integration

and aiming for no division between theory, praxis and experience an ecological curriculum. They remarked that in a rich learning situation, this integration involves a transactive process, through which the individual, the environment and the relations among them become fused (Barab & Roth, 2006). It promotes expertise development better than education, where theory, practice and situational effects are separate. This divisional thinking can also be traced down to dualism, which was addressed already by philosopher and education reformer John Dewey in the 1930s. He commented the problems in educational reform being in the Western dualistic thinking that separates not only the mind from the body but in learning, the theory from the practice (Dewey, 1997). Tynjälä (2016) pointed out that, an expert must be able to apply theoretical knowledge in practical situations and understand one's own experiences in light of theoretical knowledge. An expert must be able to conceptually describe practical problems and reflect on one's own activities in light of the knowledge specific to the particular field of study (Tynjälä, 2016).

The ecological curriculum requires the same development processes from teachers as well. Poikela and Poikela (2008) wrote about pedagogical expertise resulting from the combination of long-term research, teaching and development work. Teachers should constantly develop their work through research (Jokela et al., 2015a). This does not mean only the skills in instructing students for their professional qualification but also the development of the teachers' own work and the working community (Poikela & Poikela, 2008). This describes and gives a multiple view to teachers' expertise that is grounded in the multilayered teacher-researcher-developer identity. Research-based learning also provides students with thinking and acting tools that are useful in planning and implementing theoretical knowing in practice.

Sociocultural and community-based learning in art

The first three components (theoretical, practical and self-regulative knowledge) of Tynjälä's (2016) model concentrated on the subjective dimensions of knowledge development. In this chapter, I will focus mainly on Tynjälä's fourth component, sociocultural knowledge, and examine it through community-based art education.

By sociocultural knowledge, Tynjälä (2016) meant knowledge constructing socially and through interaction. This is the social constructionist learning theory, where learning is seen fundamentally as a social phenomenon and cannot be detached from its social, cultural and historical context (Tynjälä, 2002). Jokela et al. (2015a) stated that social constructionism in art education is more than just a concept of learning; it is a paradigm addressing the dialogical essence of knowledge and also of art. This relates to Bourriaud (2002) who spoke about relational art and aesthetic appearing in human relations and in their social contexts rather than

in independent and private space. Art, according to him, is a state of encounter (Bourriaud, 2002).

I find Dewey's (1991) pragmatic theories on experience through art and aesthetics connected to sociocultural knowledge construction. Dewey invited Western people to think of experience socially instead of looking at it as an individual's private feelings and sensations (Dewey, 1991). He suggested that experience should be understood as an active and alert commerce with the world, where experience is transactional and includes the parts composing the world (see Jackson, 1998). Experience can thus be described as a mental activity in a sociocultural environment (see Dewey, 1991). In feminist epistemology, the production of knowledge is seen as related to personal experiences, gender, social status and values, and the community to which the knowing subject belongs is central: knowledge is built as a personal, local and in-community process (Anttila, 2011).

The philosophical grounds of contemporary art can also be actualized in the sociocultural and social constructionist views of learning. From my research point of view, I find the important turn in the history of contemporary art to have taken place in the 1990s. Back then, pioneering artist and researcher Suzanne Lacy and her colleagues brought into discussion the socially engaging and regionally relevant forms of art. Lacy (1995) emphasized the meaning of engagement of diversified audiences through art. Such art is dialogic in nature and aims for developing sensitivity about the audience, using social strategies and effectiveness that the viewer can easily identify with. Lacy's colleague Suzy Gablik (1995) called for emphatic listening and inclusive means in art. She demanded a re-examination of the social role of art and emphasized the necessity of moving away from the modernist view on individual elitism and self-referential ranks in art (Gablik, 1995).

Naturally, the modernist era has also been visible in the higher art education curricula worldwide. During that period, art-teacher training in Finland focused mainly on self-expression, and art was understood as a universal phenomenon, much like everywhere else (see Pohjakallio, 2005; Sederholm, 2006; Jokela, 2013; Kallio, 2010). Jokela (2013) describes that in the 1990s, practice forms started to gradually change from instructor- and studio-based education towards more place-specific and socially engaging contemporary art. Art learning was now understood as a creation of meaning in the interaction between people in a creative dialogue, and hence the subjective meanings constructed by individuals were tied to the meaning systems prevailing in the surrounding community (Jokela, 2013).

Around 1990's, the Art Education Department at the UoL began to purposefully develop a model of community-based art education, which has been taken forward especially by the professor of art education Mirja Hiltunen in her dissertation (2009) and subsequent research. Also, the artistic processes in my research cases have mainly been carried out through the means of community art. Community-based art education does not focus so much on the receiving of art but instead draws from the participatory making that is connected to the features and issues

of the particular sociocultural environment (Hiltunen, 2009). This differs from the earlier determinations of socially engaging contemporary art, where Lacy (1995) saw the works of art as socially engaging but still emphasized the role of the artist as separate from the audience. In community art, the boundaries between artist and the audience become less clear.

Community artist Lea Kantonen (2005) explained that people are invited to participate in the making of the artwork, and the role of the artwork changes. It becomes a result of the collaboration, and hence the collaboration alone can be defined as art (Kantonen, 2005). Art historian Riikka Haapalainen (2020) highlights different perspectives to roles of engagement and art in socially engaging art. She refers to Bishop, who criticized the focus concentrating too much on participation and social change at the expense of art's aesthetical value. To Bishop the key is to emphasize the work of art as an art and aesthetic phenomenon. Haapalainen sees this view anyhow limited to suggest not to view the social, aesthetic and material elements of socially engaged art as opposites. After all, they are always present in art and its reception in one way or the other (Haapalainen, 2020). Hiltunen (2009) saw the finished artwork as an enabler for communication and encounters whose meaning should not be underestimated. It becomes a symbol of joint effort, communality and artistic learning (Hiltunen, 2009).

I see this to resonate with the principle of grassroots agency in cultural sustainability, which challenges us to critically consider the role of an artist or an art educator in community art settings. Desai (2020) remarked that although aiming for full engagement of the participators, community-based art projects should carefully avoid the colonial logic of modernity in collaborative works that mimics the commodification of individual artists. With this, she meant that the situation is still rather common 'where the star artist is named and has the ability to obtain funds to work within a community and create work that, although it might be touted as collaborative, is still marked by a metaphorical artist's signature – in this case, name recognition in the art world' (Desai, 2020, p. 20). Community-based art education aims to fade the role of the artist from the centre of the action. In this sense, the art educator/artist should take more of a role of facilitator and, most of all, an equal participant and submit to be a learner in the process. As a facilitator, the task of the art educator is to create dialogic spaces where the sociocultural context of the community can be examined and the form of the collaborative artistic process negotiated (Hiltunen, 2009). The facilitator's role with the art teacher students in organizing art workshops and artistic collaboration with different communities at its best teaches consideration and negotiation skills.

Hiltunen referred to communities' agency, where the perspective of expertise shifts from individual to community and where solutions can be searched collaboratively. Communal artistic activity and learning that aims for functional community supports individual and communal agency, empowerment and emancipation (Hiltunen, 2010). Desai (2020) used a term collective pedagogy, which aims for de-

veloping students and educators abilities to work and think together without suppressing diversity and differences in values. She called it a political skill that shapes our identity and teaches us who we are in relation to others (Desai, 2020). Art can also provide tools for expressing counter-narratives and generating new stories that encourage action and change (Bell et al., 2013). Participatory artistic projects are opportunities for creating such knowledge that cannot be transmitted by talking (Konstantinou & Anagnostopoulos, 2019).

I find it refreshing how Haapalainen (2020) broadened the views of socially engaging and community art processes by challenging the common way of seeing them as immaterial, actualising in interaction between participants. She suggested to consider the material dimensions in these social processes. Socially engaged art concentrates commonly on human experience, yet in all these processes, the objects of an artist's focus determine and regulate human behaviour. They also have a role in the artistic making, although it is not always clear what the art in these processes is. Haapalainen called this a material agency and wrote about transsituationality of the social and material processes. With this she meant the processes and outcomes can be presented simultaneously and separately in different times and places, in people's memories and in documentations. This way the engaging processes can never be seen or felt completely. They are often vague and ambiguous, momentary and fragmented and are difficult to come back to later. The works of art in socially engaged processes are transsituational. They are diverse entities that go beyond one place and time (Haapalainen, 2020).

Place-specificity in art education

When we discuss sociocultural learning in the communal settings, the place and its meanings become essential. Place, locality and place-specifity has played an important role in all of my studied cases, and I see it as an inseparable element in sociocultural learning. When cultural sustainability is considered in educational settings, there is a need to understand locality and the sense of place that the communities possess and possibly share. Understanding place as an ecological, social and cultural entity refers especially to the perspective of socially produced space in geography as well as the view of place as personally experienced (Hyvärinen, 2014, p. 10). Places are layered, socially constructed locations, filled with ideologies, human histories and memories (see Lippard, 1997). Our perceptions of places are influenced by the people and culture connected to the place. According to Massey (2005), places are constantly changing depending on the time and the experiencer. Hence, perceptions of place have no pre-given collective identity but are formed in continuous negotiations of the here and now (Massey, 2005). We change along with the changing places, and places change both through people's actions and on their own (Hyry-Beihammer et al., 2014).

Place-based development relies on capacity and a degree of authority at the local level (Vodden et al., 2015). Virtanen and Seurujärvi-Kari (2019) discussed place-based knowledge production as one of the combining features of Indigenous knowledge. They claimed the heritage of previous generations and their experience and knowledge of specific locations were transmitted to the new generation as a central element for place-based knowledge. It is gained by seeing, sensing, smelling and hearing and by being in forests, on paths, on a river or lake (Virtanen & Seurujärvi-Kari, 2019). This resonates with Tim Ingold's (1993) writings on landscape, where he stressed the importance of dwelling in the landscape in order to fully internalize it.

Besides the Indigenous place-based knowledge, different regions share similar cultural habits related to the place due to, for instance, its climatic reality. Huhmarniemi and Jokela (2020b) used the concept of Arctic ecocultures as an umbrella for different kinds of knowledge systems related to place. In ecoculture, regional ecology and culture are interconnected and consist of location and its residents, the environment and community sharing and living together. Also, local and regional traditions, beliefs, cultural heritages and tacit knowledge are counted as part of the ecocultures (Huhmarniemi & Jokela, 2020b).

Place-specificity is also an essential element in contemporary art's situational thinking. Art theorist Grant Kester (2004) pointed out that one prerequisite for contemporary art's dialogic, contextual and situated activity is that it is focused on the participants' own environment and recognize it in their framework. In particular, community art and environmental art emphasize the ties of art to people's everyday activities, events and places. In education, this can be called situational learning. Here the focus is on the learning situation and the transition from a teacher-student relationship to a student's relationship with the surrounding world (Granö et al., 2018). Jokela (2008) emphasized that place-specificity and situationality in art and learning does not mean emphasizing nationalism through the spirit of a homeland, but rather, it is a way of looking and understanding people's connections, spontaneous networks and common aspirations as a counterpart to excess individuality, consumption and globalization. Jokela (2013) continued that regionally relevant art education focuses on providing tools for the local actors to describe their own culture and analyse it from the inside and break the long colonialist situation in the North.

This follows David A. Gruenewald's (2003) model of critical pedagogy of place, where the decolonizing agenda of critical pedagogy is combined with place-based education aiming for ecological understanding. This model is meant to promote the ability to embrace the experience of being a human in connection with others, and it highlights nature and our responsibility towards it (Gruenewald, 2003). In education, such necessary turns usually take place slowly. Only recently, almost two decades after Gruenewald's writing, the national curricula in all levels of the Finnish education system are starting to recognise the ethos of critical pedagogy of place. Regionally relevant and place-specific art education in higher education

should build on and utilize the environmental and sociocultural dimensions of the context of learning in order to develop context-sensitive and practice-based methods of working.

Place-specificity in education can be exercised in multiple ways. In our department at the UoL, it has been a value basis for the whole development of the degree programmes. Teaching is constructed to demonstrate the northern features, and the students execute, for instance, place research as part of such studies that include working with communities or other stakeholders outside the university (see Jokela et al., 2005). This is particularly essential in the project studies both in the art education and the AAD studies. In our articles with Hanna-Riina Vuontisjärvi (2018a, 2018b), we have more thoroughly discussed place research as a tool for well-designed processes yielding to permanent positive effects. Place research is basically the first step students take in their projects. This is based on the notion that through real investigation with local people and familiarization with related literature, the students gain authentic understanding of the place and are hence better informed to design more sustainable actions.

Through dialogue between different viewers, the widening of perspectives of the place becomes possible. Kester (2004) points out that the visiting artist (or art educator) may well recognize relationships and connections to which the locals have become inured to, while the local collaborators will challenge the visiting artist's preconceptions of the community and his or her function as an artist. What emerges is a new set of insights, generated at the intersection of both perspectives and catalysed through the collaborative production (Kester, 2004).

ASAD members Mette Gårdvik, Wenche Sørmo and Karin Stoll, who work in teacher education at the Nord University of Norway, have developed interdisciplinary outdoor education that gives another perspective to place-specific communal art education (see Gårdvik et al., 2014; Stoll, Gårdvik, & Sørmo, 2018; Stoll, Sørmo, & Gårdvik, 2018). They educate teacher students, and the outdoor activities often involve the local elementary schools. Combining art, crafts and natural sciences, they work on projects that are strongly related to their northern coastal region's situations, places and culture. One example of these is their extensive educational work against Norway's massive coastal problem of marine debris, which washes to their shores from the Atlantic Ocean. Their projects have included lectures on the influences of plastic waste to the water systems and air, and their working through communal and environmental art deepens the participants' relationship in caring for the shores and environment (Stoll, Sørmo, & Gårdvik, 2018). Place-specificity in their processes is connected to the idea of holistic learning, sensory experiences, and bodily and emotional impressions. Gårdvik et al. (2014) stressed that in holistic outdoor education, students learn about the studied multilayered phenomena easier and gain a deeper understanding of how they are connected with nature.

Cultural diversity and decolonizing aspects

The focus in my study is on international student groups. Since their studies include operating with different communities outside of the university context, the dimensions of cultural diversity become apparent to examine. Cultural diversity forms one additional layer to Tynjälä's (2016) sociocultural learning component and is a central principle of cultural sustainability. My research focus, however, is not on the collaborative communities, although they play an important role in the implementation of the study modules and represent one dimension to locality in my study. When the focus is on the international student groups, sociocultural learning, place-specificity and locality get more layers and need to be viewed from different angles. In that sense it is misleading to think *locality* as somehow culturally homogenous and that all locals share similar worldviews and cultural backgrounds. From a culturally diverse perspective, defining who is local also becomes challenging. Vodden et al. (2015) pointed out that places are created, interpreted and reinvented by those who are part of them. Be it the young and the elderly, the new and the old or the longtime residents and the recent immigrants. Soini and Birkeland (2014) pointed out that local should not be essentialised to something authentic in the sense of 'traditional' or 'pure'. It may be just as hyperreal as global space if it is based upon pure nostalgia (Soini & Birkeland, 2014).

These aspects relate to cultural diversity and intercultural learning in my study. I have defined the central concepts related to cultural diversity based on UNESCO's (2009) definitions and the research of scholars in art education Wagner and Veloso (2019). UNESCO related cultural diversity to a dynamic process whereby cultures change while remaining themselves, in a state of permanent openness to one another. At the individual level, this is reflected in multiple and changing cultural identities, which represent opportunities for dialogue based on sharing what we have in common beyond differences (UNESCO, 2009). Wagner and Veloso (2019) defined *multiculturalism* by referring to different cultures as self-contained units. I am using this term to describe the Arctic region with different cultural groups inhabiting the geographical area. In *interculturalism*, these units are in interaction and influence each other without changing their inner structure. With interculturalism, I refer to those art (educational) activities that aim to build dialogue between different cultural groups. *Transculturalism* rejects the idea where cultures are seen distinguishable units and views them as constructs without clear boundaries. Cultures are already mixed in themselves and are interwoven into an indissoluble network of influences, adoptions and mutual transformations (Wagner & Veloso, 2019). I see this as connecting with the intercultural competence in learning aiming, inter alia, for awareness and sensitivity towards similarities and differences between cultures.

Internationalization in higher education offers possibilities for learning intercultural competence. This is also apparent in UNESCO's (2014) Education 2030 agenda. Intercultural learning at its best forms an agenda of social responsibility

in fostering greater understanding, tolerance and respect among all participants. De Vita (2005) argued, though, that intercultural interaction does not develop automatically but requires intentional educational planning, where intercultural competence is included in the curriculum. Although universities are eager to recruit international students, they often fail to harness the diversity promoting genuine internationalization and fostering intercultural learning. He stressed that having international students on campus does not by itself contribute to the internationalization of the university, but intercultural learning requires participation in social experiences and cross-cultural interactions involving real tasks and cultural exchange. This conveys a value system where students feel empowered to participate in a society where diversity is seen as a source of enrichment rather than a problem. Also, where inequality and discrimination are not only resisted but actively challenged (De Vita, 2005).

Some of Montgomery's (2010) research examples suggested the existence of neo-racism through so-called harmless stereotyping. This effectively excludes the encounters between the international and home students. The students are forced to stay isolated in their groups, and it is translated as a voluntary choice (Montgomery, 2010). Hiltunen et al. (2020) wrote about two-way integration, where the learning and interaction between locals and immigrants are seen as reciprocal. This can be applied to the integration of international students into the host universities' cultures. Two-way integration refers to a mutual process in which the locals and immigrants are given support for integration in the new multi-and intercultural situation. In their research, Hiltunen et al. (2020) used interdisciplinary practices between art education and social sciences to promote social justice by creating spaces for strengthening youth empowerment, agency and cohesion in a diversifying society.

Raunio et al. (2011) stressed that culture should not be seen as a static part of personality or a clearly framed entity possessed by a person. When speaking about cultural interaction, it is necessary to consciously avoid cultural essentialism, where people are seen as representatives of their culture per se (Raunio et al., 2011). In aiming for intercultural competence, such forms of communication should be included in the learning processes, where students can formulate their cultural positions in contrast with others' (Wagner & Veloso, 2019). Yet mere acknowledgement of cultural differences is not sufficient if there are no common working methods to transcend the diversity (Raunio et al., 2011). Wagner and Veloso (2019) pointed out that our own culture is recognizable only at first sight and only seemingly familiar. If it is placed at a distance, it can become unfamiliar. Here, I see the different perspectives in intercultural encounters broadening the idea of the local. Wagner and Veloso continued that when our own culture looks strange, we start to recognizing the extent of 'foreign' elements in our traditions. Suddenly they start appearing as strange. In this intercultural learning process, it becomes evident how this experience evolves and which processes lead to it. Hence, we can discover the hybridity of our own culture with many influences (Wagner & Veloso, 2019). I see the ability to relate increasing awareness, and awareness increasing sensitivity.

Wagner and Veloso (2019) suggested that in multicultural settings, the attitude of culture-specific practices should develop further to inter- and transculturality, where the focus is kept on the forms of interaction between different cultures. They encouraged to actively seek answers to the question of whether a change or further development of 'own culture' is intended by including perspectives coming from 'the other'. Transculturality in the field of art education signifies the actors' consciousness of how their practices have to evolve and change (Wagner & Veloso, 2019).

Although understanding the unfamiliar is essential in education for intercultural competence, the support for determining the familiar and personal should not be ignored either. According to Soini (2013) in culturally sustainable education in intercultural settings, there should be enough space for everyone to determine their own cultural heritage, cultural values and understanding of their identity. Art education should create such openness in the students' encounters where the good and valuable can be addressed from everyone's cultural background. This should not apply only for students but also for teachers. I see this as supporting and giving tools to the demand placed by Desai (2019) for art teachers. They should ask themselves to what extent their understanding of another culture is based on their own subjective position in relation to systems of domination and subordination and acknowledge it is therefore always partial (Desai, 2019). I do not see how this is possible without art teacher students, if they are not first being granted a space to become aware but also secure on their own cultural backgrounds and stances. According to Shin and Willis (2010), through the sharing of cultural practices with each other, we experience the value of engaging in intercultural communication and learning and become more culturally sensitive and respectful of diversity (Shin & Willis, 2010).

In the context of multicultural art education, Desai (2019) often mentioned the relationship of dominance and subordination between social groups. These relationships also need to be examined in the context of my research. The culturally diverse situation from the international students' perspectives in my study is based on voluntary choices. The multicultural situation intensifies when we move the studying into informal settings outside the university classrooms. In the cases of my research, we have worked with school pupils in the northern part of Finland with Finnish and mixed Sámi-Finnish groups and in a remote Norwegian island. We have also worked with village communities of mixed Finnish-Sámi in the upper north of Finland, and we have visited small, traditional village communities in the Komi Republic of Russia. In the informal educational settings such as my research cases, the planning requires special scrutiny and evaluating of practices from decolonial and culturally sustainable points of view.

From an educational perspective, decolonization means learning to recognize dominant, often Western, assumptions and ideologies that injure and exploit other people and places (Gruenewald, 2003). Indigenous scholar Linda Tuhiway Smith (2012) has broadly opened the causes of the oppressive colonial process to Indig-

enous people and colonized nations around the globe. She demonstrated how the dominant Western imperialistic understanding of knowledge has ignored the views of Indigenous communities in research for decades. She continued that the organization of school knowledge, the hidden curriculum and the representation of differences are excluding and depend heavily on a notion of the *other*. The decolonization of research, and I add education, should be developed more strongly towards respectful, ethical, sympathetic and useful for Indigenous communities by asking the questions of whose research it is, whose interests does it serve and who benefits from it (Smith, 2012).

According to Gruenewald (2003), decolonization has the aspect of recovering and renewing traditional, non-commodified cultural patterns such as mentoring and intergenerational relationships. For culturally sensitive art education approaches, when working with people and contexts we are not familiar with, becoming aware of our own preconceptions and roles of dominance can be considered a necessity. Practicing responsible reflexivity on our own subjectivities, representations, and ways of knowing should be included in the objectives and tasks of learning. Our insider and outsider positions as actors and researchers in relation to the collaborative community also need to be considered and examined with respect to how both positions influence communication and results of the action (see Smith, 2012; Fairclough et al., 2014). Both positions in relation to the participating community have positive and negative dimensions. Trulsson and Burnard (2016) claimed that insiders – who, for example, share a similar cultural background with the researched community – may be able to understand the context and modes of behaviour at a deeper level but may at the same time be blinded to the internalized power relations. Outsiders, who often are accused of never being able to truly understand the unfamiliar culture and hence interpret it wrong, may benefit from their distant position by having the ability to observe and address things more objectively (Trulsson & Burnard, 2016). These aspects are not relevant only when working with Indigenous groups but are actually essential in any working contexts with communities different from our own. These aspects, too, are related to the principle of grassroots agency and respect of locals' ownership of their place, cultures and histories.

One profound example of decolonizing and culturally sensitive workings come through our ASAD Network colleague and professor in art Ruth Beer from the Emily Carr University, Canada. She and her colleagues (see Beer, 2014; Beer & Chaisson, 2018) have for years worked through art with local communities on the controversial issues and effects caused by the global petroleum trade in their area in Northern Canada. The aims of building the crude oil pipeline through the remote lands is affecting the rights of the Indigenous cultures, environment and economy. Although the concerns and motivation might be mutual to the people living in the area, Beer (2014) stressed the need for sensitivity and awareness of role dominance in her projects. She pointed out that when entering peripheral dialogues as outsid-

ers – whether urban, rural, southern, northern, aboriginal or non-aboriginal – the question needing to be addressed is whether or not it is appropriate for them to be investigating place in this community. She called this the primary concern in her projects. For artistic interventions in complex areas, they are using a layered approach to discourse, where dialogue and different methods of art are included. She speaks about pedagogical experience although not seeing these informal settings as education per se with a 'learning outcome' in mind. Rather they are processes of investigation that refute the presence of an imminent meaning waiting to be uncovered. Pedagogically they can be reformulated and opened up to destabilize the power relations between cultural production and the subjects of cultural research. She advised artists and educators to consider what is invisible or misrepresented in the visual culture and understand that their representations produce social implications. By making a work that promises to 'do' nothing except construct a story, art can take on a second life from its maker, woven into the social fabric of the community. She concluded that learning through experience with place is to better understand the complexity of Northern regions in the intricacies of their overall political and cultural dimensions (Beer, 2014).

About cultural heritage and the dialogic nature of contemporary art

This chapter is an extended version of the theoretical discussion of my research article 'Heritage as Verb' (see Härkönen, 2020). During the research process, I have gradually become interested in the discussions on cultural heritage. Before I started reading about cultural sustainability, my understanding of heritage followed the common preconception of static preservation of valuable heritage sites not clearly connected with people's everyday life. After I found the works of Auclair and Fairclough (2015), my conceptions were radically changed. They wrote about heritage in a rather opposite way and claimed that although preserving historic buildings is in many ways important and necessary, it is not the core aspect of the relationship of heritage to cultural sustainability. 'More important is the cultural and social contribution that heritage makes every day to how lives are lived, and to the ways in which identities and relationships are formed' (Auclair & Fairclough, 2015, p. 3). After starting to view cultural heritage as a living and socially constructing element in sustainability, I started seeing connections with the situational, dialogic and socially engaging nature of contemporary art.

The aspects of cultural heritage have outlined the artistic processes in my research cases and in the artistic part of my dissertation. All the artistic practices in my research have examined connections between the participating locals' and visitors' cultural heritages and traditions. In the artistic part, I have been investigating my own non-Indigenous northern Finnish cultural heritage. In the artistic processes

throughout the study, I have been combining elements from crafts and contemporary art in a dialogic manner. I see this as following principles of Arctic art. It is related to the situational nature of contemporary art, which, instead of seeking the universal elements in art, is focusing on place-related features and knowledge construction (see Jokela et al., 2019). It is an alternative way of seeing art, design and crafts as interwoven and integrated into daily living and not only as separate disciplines (Huhmarniemi & Jokela, 2020a). I see the value basis of Arctic art in seeking connections rather than divisions and moving away from the Western dualistic paradigm. This has multiple viewpoints, but to name a few, it seeks connections between past and present, between Indigenous and non-Indigenous regional cultures, between human and nature and between mind and body.

I have based my investigation on cultural heritage on the Council of Europe's most recent declaration on cultural heritage (Council of Europe, 2005). To involve heritage in the construction of a peaceful and democratic European society and to promote cultural diversity, the Council of Europe launched a *Framework Convention on the Value of Cultural Heritage for Society*, known as the Faro Convention, in 2005. The convention entered in force internationally in 2011, and Finland ratified it in 2017. Unlike most heritage conventions, Faro is concerned not with how to protect heritage but why: What are the social and cultural benefits and imperatives in doing so? (Fairclough et al., 2014). One central change compared to the former heritage conventions is the active grassroots agency. From the mid-1960s to the early 1990s, heritage discourse and action were strongly expert dominated, where they selected the most valuable heritage sites to be conserved and presented them to the ordinary populace (Fojut, 2009). As Fojut (2009, p. 14) stated, 'the definition of heritage was narrow, heritage practice was exclusive and conservation was seen as an end in itself'. Faro, on the contrary, encouraged local communities to assume the key role in determining their heritage values. This approach is believed to increase the local actors' commitment to work for a culturally sustainable future. Faro offered a holistic definition of cultural heritage, translating it to include historically inherited resources (tangible and intangible), which people identify through constantly evolving values, beliefs, knowledge and traditions and all aspects of environment resulting from the interaction between people and places through time (Council of Europe, 2005).

Against the division of heritage into tangible and intangible elements, professor of heritage Laurajane Smith (2006) argued that all heritage is in fact intangible. While objects and localities may exist as identifiable sites of heritage, what makes these valuable and meaningful are the present-day cultural processes and activities undertaken around them. Smith continued that heritage is about negotiation, about using the past, about collective or individual memories, and about new ways of being and expressing identity. Heritage includes the concepts of *identity, power, memory, place,* and *performance* (Smith, 2006). Fairclough (2009, p. 154) concluded that 'what heritage can offer to the planning and design processes is an understanding

of historic processes and of how a place evolved to its current state, thus providing directions and raw material for future change.' Recognizing these dimensions of heritage on a personal level helps individuals perceive the ingredients of their cultural identity and sense of belonging in a larger historical and regional cultural continuation.

The Faro-based contemporary perception sees cultural heritage functioning as a key to facilitate social interaction. It can also be a platform for unheard voices and allow tensions (sometimes suppressed) to be negotiated publicly, for example, where there is a lack of dialogue between ethnic and social groups and between nations (Dessein et al., 2015). These perspectives have an interface with contemporary art's strategies. Kester's (2005) well-known concept of dialogic aesthetic in contemporary art includes the aspect of solidarity in discourse that he based on Jürgen Habermas' theories on encounters. Dialogical aesthetic speaks about the dialogic space between the artist and the collaborator that is based on listening and has willingness to accept dependence and intersubjective vulnerability. By solidarity, he meant that everyone is allowed to take part in discourse, introduce and question any assertion and express his or her attitudes, desires and needs. While Kester admitted that there is no guarantee for consensus, he stressed that the act of participating in such exchanges and attempting to present our views to others forces us to articulate our thoughts in a more systematic way. When we see ourselves from another person's perspective, we have potential to see our opinions more critically and with more self-awareness (Kester, 2005).

Scholar on education Elisabeth Ellsworth (1997) questioned the idealistic notion of the automaticity of dialogue as a solver of all controversies. She made a relevant point to consider when aiming for culturally sustainable education: What are the supposedly neutral hidden intentions of a teacher when dialogue is used as a teaching strategy? She argued that educators frequently associate dialogue with democracy but fail to notice dialogue as a form of pedagogy as historically and culturally embedded practice. It is not a natural state but a socially constructed and politically interested relationship. She asked what happens when the supposed two-way bridge of dialogue is populated with fears, history and difference. Our dialogue is always intentional, culture-bound and history-bound. There is a chance of misinterpretation of the message through our limited conceptions. According to Ellsworth communicative dialogue must start with mutual understanding. The presumed common ground has to first be established to allow disagreements to be expressed. We first must find the terms we share to be able to 'read' each other as neutrally as possible. This kind of coming to understanding sets the groundwork for constructive sharing of difference (Ellsworth, 1997). Many of the scholars, I have quoted in my theoretical framework (see e.g. Shin & Willis, 2010; Desai, 2019; Kester, 2005; Soini, 2013; Ellsworth, 1997) tend to arrive to the same conclusion where mutual respect and solidarity is advanced through finding first the common ground

and granting everyone an equal space to determine their own stances.

In contemporary art education, dialogue in art can be examined different ways. Jokela (2013) suggested viewing visualizations as a form of language and a form of creative dialogue of interactive artistic activity. Desai (2019) highlighted the controversy between the notion of art as universal language understandable to anyone versus place-specific and culture-bound perceptions of art. She pointed out that the modernist notion of art as universal is still given priority despite the continual reference to understanding the art of other cultures from their own specific worldviews. She noted, however, that the effects of the representation of art in multiculturalism are cultural coherence and partial universality. In that sense, art is both universal and culture-bound and is therefore well suited to promote intercultural understanding rather than being a site for social and political struggle based on negotiations, contradictions, and conflict within cultural spheres that are incommensurable and asymmetrically structured (Desai, 2019, pp. 12–13). Manifold et al. (2019) remarked that attending to contrasts as well as commonalities allows students to recognize how art, crafts and designed objects represent differing cultural interpretations of common experiences. When these interpretations are articulated by the makers of the particular cultural group, the discovery of similarities and differences with their own culture can help expand understanding (Manifold et al., 2019).

Venäläinen (2019) and Haapalainen (2020) both discussed the forms of dialogue appearing in the encounters between art and viewer. They approached it from slightly different points of view, but in a way, both wrote about art's agency and reciprocity in dialogue with its viewer. Venäläinen described encounters with art as situations where knowledge and understanding are built through the joint action of the parties. She stressed that art does not give answers nor ask questions, but the experiencer has to actively yield to dialogue with art. Venäläinen saw potential in art education where the 'language and habits' of art are gradually learnt and deeper dialogue with art can emerge. Although works of art are generally not considered conscious beings, approaching them subject-like opens opportunities to look at and interpret the world from the perspective of a work of art and to relate to the world in the same way as art (Venäläinen, 2019).

Another way of communicating and expressing oneself is through bodily dimensions. Contemporary art often has a performative nature taking place in the interaction processes and with meaning-makings emerging through them. Performative expression is not unambiguous but offers alternative ways of acting and perceiving to prevailing thinking structures (Sederholm, 2002). Citation in performative art means taking out certain norms or habits of their usual contexts and presented in new settings to change or highlight their meanings. Performative art can also be viewed as having connections to everyday cultural heritage, and these elements together can lay the groundwork for participation and dialogue. Performative art's contextuality, temporality and material choices tie it to action, and in communal

contexts, the aspects of communication, creation and being present can create meaningful encounters for individuals (Sederholm, 2002). Hiltunen (2010) saw opportunities for performativity in art education to channel private bodily experiences of art to collectively shared experiences, enabling larger audiences to participate in the art.

The performative nature of contemporary art often appears in interaction processes and initiates new meaning-making for ordinary practices. Correspondingly, the elements of cultural heritage can bring depth and familiarity to contemporary art practices. Embodied practices enable people to remember past events and rework them through the present (Crouch & Parker, 2003). Crouch and Parker emphasized that in the doing, moments of memory are recalled and reactivated and, thus, may be drawn upon in new combinations of signification. The past can never be understood solely within its own terms; the present continually rewrites the meaning of the past (Smith, 2006). Crouch and Parker (2003) remarked that by acknowledging the links between memory and remembering and linking these with the idea of heritage, we can obtain a more nuanced understanding of the emotional quality and power of the cultural process of heritage. According to Venäläinen's (2019) description of the agency of art in a dialogue with its viewer, new intriguing perspectives are opened to examine the intangibility of cultural heritage and related tacit knowledge. Suddenly a completely new kind of interlocutor is introduced. Engaging in dialogue with any form of cultural heritage opens a channel toward awareness of the tacit knowledge inherited not only from people but also from objects and materials.. Working with heritage through the means of contemporary art provides possibilities for developing embodied knowing and also getting attached to the forgotten memories through the sense of materials, smells and rhythm. Knowledge of the world can hence be gained through the used materials, tools and techniques (Kojonkoski-Rännäli, 2014). Crouch and Parker (2003) remarked that memory is worked again and again differently and embodied, and thereby it is grasped and wound up in body performance and interaction with place.

Paradigm changes: Cultural vitality and eco-cultural civilization

Although the world around us is rapidly and drastically chancing due to climate change and its side effects, our ways of thinking, our conceptions of knowledge and people's everyday habits are slow to change. Western dualism, modernist ideologies and individualism have been broadly and transdisciplinarily challenged and criticized for a few decades now, but how laboriously does our thinking change? In this chapter, I focus on the need for change and look at culturally sustainable education through the concepts of cultural vitality and eco-cultural civilization. Culture plays a central role in seeking more sustainable lifestyles, but when the culture needs to

change, questions of cultural vitality and preservation rise to surface.

Soini and Birkeland (2014) described eco-cultural civilization as an ecological turn in values and behaviour of people. Dessein et al. (2015) remarked that culture is often considered a positive cause or result of development. They asked, however, whether culture can sometimes be a hindrance or obstacle to change. Afterall many, if not all, of the planet's environmental problems have cultural activity and decisions at their roots (Dessein et al., 2015). Soini and Birkeland (2014) highlighted culture as the system of values, beliefs and worldviews that guides people's actions and decision-making even past the financial dimensions. To achieve the goals of sustainable development, cultural change in this manner is seen as a necessary transition to sustainable practices. Soini & Birkeland (2014) emphasized the role of education, bottom-up initiatives and art as a key of promoting eco-cultural civilization and increasing the appreciation for ecologically sustainable practices. They summarized the main threat to sustainability being human capacities for understanding and knowledge production (p. 219). Here, it is easy to name dualistic thinking as one root of the problem. Human and nature in the Western world are still seen as opposites and the nature as subordinate and only a resource for utilitarian purposes (e.g., Bleazby, 2012; Barad, 2007; Demos, 2016; Foster, 2017; Virtanen & Seurujärvi-Kari, 2019). This kind of thinking as a principle distorts any action, no matter what the aims are.

Also, sustainable development theories have commonly been criticized of their human-centrism and utilitarian and neo-liberal agendas, where the focus is on the economic growth and how current standards of living can be maintained without causing more burden to the planet (see Hague, 2006; Jackson, 2011; Smith, 2019). This thinking has its roots in *the Brundtland Report*[3]: *Our Common Future* (World Commission on Environment and Development, 1987), which was the first to make the concept of sustainable development known to the wider public. The report has obvious human-centric propositions in the way it emphasizes sustainable development as a tool to ensure the fulfilment of human needs now and in the future. The theories of cultural sustainability naturally stand on the same grounds, although the aspects of eco-cultural civilization subtly suggest more posthuman perspectives to sustainability.

Posthuman and new materialism can be viewed as recent paradigm changes that critically examine the prevailing dualistic understanding and human agency over nature. There are rather clear indications in posthuman theories to Indigenous knowledge systems of nonhuman agency and place-based thinking (see Virtanen &

---

[3] The World Commission on Environment and Development chaired by Norwegian Prime Minister Gro Harlem Brundtland.

Seurujärvi-Kari, 2019) and decolonization (Smith, 2012; Gruenewald, 2003). Barad (2007) used a concept of agential realism to reconfigure humans away from the central place of the only knowing organism to enable the epistemic importance of other material agents. Barad touched on eco-cultural civilization (although she did not use the term) by problematizing the artificial nature-culture division, where nature is seen as mute while significance and change resides in culture. She stressed that 'nature is neither a passive surface awaiting the mark of culture nor the end product of cultural performances' (p. 183). She continued to emphasize that we as humans are not outsider observers of the world but part of the nature that we try to understand. She called this relationship *intra-action*. We do not obtain knowledge by standing outside the world; we know because we are of the world (Barad, 2007). Demos (2016) wrote about the role of contemporary activist art in decolonizing nature and saw possibilities in joining the aesthetic dimension of experimental and perceptual engagement for changing the colonist human-over-nature settings in the current climatic crises. She played with contemporary art's abilities for creating speculative realism, where, for instance, experiments of what the 'world-without-us' would be like (Demos, 2016, p. 20).

How does this resonate with the current higher education struggle with the grip of neoliberalism? Strom and Lupinacci (2019) remarked that although universities are increasingly marketized entities with many rigid macropolitical structures, there still exists some space for pursuing different types of thinking. I agree with them and find universities as working places where there is a considerable amount of possibilities to test new ideas and develop own work. Generally, scholars (e.g., Ulla et al. 2019; Taylor, 2019; Strom & Lupinacci, 2019; Ferfolja & Ullman, 2017) suggest that posthuman approaches in higher education would stir considering alternatives to discipline-based teaching and the way knowledge and knowing is understood. In other words, it would mean moving away from superiority in human-centric knowledge system to 'knowing with' that includes nonhuman and material agency in the knowledge construction. This also includes diminishing the overrule of cognition and the appreciation of reason. Posthumanism in higher education would direct to moving towards a more holistic perception of human where embodied knowledge and other alternative ways of knowing are also acknowledged. Barad (2003) criticized the way language has been granted the power to determine our understanding of the world. She wrote about performative understanding that challenges the belief in the power of words to represent pre-existing things. Performativity is precisely a contestation of the excessive power granted to language to determine what is real. Performativity shifts the focus from questions of correspondence between descriptions and reality to matters of practices, doings and actions (Barad, 2003). Strom and Lupinacci (2019) summarized that the pedagogical point of view of posthumanism is engaging to (re)imagine education in ways that critically interrogate the notion of we as human-centred and Eurocentrically constructed idea. They remarked that critical posthumanist pedagogies are a political act of ceasing

social injustice and environmental degradation and learning to do better for one another and the more-than-human world (Strom & Lupinacci, 2019).

When it comes to alternatives for discipline-based teaching in higher education, Jónsdóttir (2017) suggested a discipline integration for teachers tackling the challenges of sustainable development. She is using the term education for sustainability (EFS), where teachers link together environmental, economic and social issues and values within subjects and across disciplines. Jónsdóttir remarked that interdisciplinary approaches in student-driven initiatives allow different ways of knowing to be embedded into learning processes. She stressed the potential of dynamic and time-space-oriented artistic practices in connecting the students' lifeworlds into learning the meanings of sustainability (see Jónsdóttir, 2017).

Like I have discussed in earlier chapters, alternative ways of knowing in art should naturally be present. One may argue that art in the higher education context is bound with the dualistic admiration of mind over body and hence utilizes only a limited potential of the different ways of knowing in art. Contemporary art practices with participatory and place-specific methods (Hiltunen, 2010; Jokela, 2008) have challenged the way university pedagogies are accustomed to see. The dualistic and anthropocentric issues are often addressed in contemporary art and art education through activist approaches and critical questioning (see Foster, 2017).

Professor of education Jerry Rosiek (2018) remarked that although art-based research has continuously needed to defend the unique forms of knowledge in art, art has never been just about producing knowledge or even presenting critical questions, but instead art seeks to generate new modes of being in the world simultaneously epistemological and ontological in their ambitions. He referred to Barad in regards to a new materialism philosophy that has an onto-epistemologic orientation. New materialistic ontologies of nonhuman agency can be tracked to classic and contemporary pragmatism. New materialism resists the relativist nominalism that locates all meaning in the human activity of representation, and new materialism instead asserts the active agency of matter that moves, responds and pushes back against our totalizing representational practices (Rosiek, 2018). In art, this is not a completely novel invention. The materialistic sense in art, although often human-centred, represents the way art is created in interaction, or rather intra-action, with the material at hand.

If we consider these elements as the dimensions of ecocultural civilization and agree on the necessity of re-examining culture's role in ecological crises, we arrive at the wicked problem of renewing and preserving in cultural sustainability. Soini and Birkeland (2014) called it cultural vitality and asked how change can take place without damaging the cultural continuity or cultural identity simultaneously promoting social inclusion and the sharing of cultural capital. Although it is easy to agree that heritage in all its forms, including the associated memories, should be preserved, at practical levels we need to ask how heritage sustains our societies (Fairclough et al., 2014).

Globalization poses similar dilemmas but changes the perspective. When cultures are changing drastically, protecting cultural features and traditions becomes a necessity (Soini, 2013). Cultural revitalization has become an equal partner-concept for decolonization and means a process aiming to restore the values of old traditions but in a context that is not in itself traditional but contemporary (Jokela, 2019). Both of these concepts include the aspect of recovering and renewing traditional, non-commodified cultural patterns, such as mentoring and intergenerational relationships (see Härkönen et al., 2018). Cultural revitalization is central especially in Indigenous cultures but has also become topical to other cultures under Western influence and globalization. Indigenous scholar Donna Matahaere-Atariki (2017) stressed revitalization never meaning a full return to some pure, authentic and untouched history, culture and identity. Revitalisation is always about an interpretation of a culture, and this interpretation changes from person to person (Matahaere-Atariki, 2017). Even today's contemporary art may eventually be traditionalized; the traditional and the contemporary are constantly reinvented (Horsberg-Hansen, 2016).

This also relates to routinization and tacit understanding that causes difficulty identifying the need for change (Burridge, 2018). Ontological security increases the stability of social structures that strengthen with time, so for change to take place, people must become aware of their own tacit understanding if they are to act purposefully in ways resulting in change (Burridge, 2018). Here I see a potential in pragmatic art education and sociocultural learning, where the use of interventive contemporary art activities can offer alternative perspectives to commonplace practices and reveal such tacit understanding preventing change. What is inevitable is that cultures change. In which directions they change is another question. One possible direction could be towards the ecocultural civilization.

3 Research methodology

Research approach and methodological choices

Mordanting the yarn bath helps natural dyes attach to the yarn during the boiling. My colleagues Anniina Koivurova and Tuula Vanhatapio demonstrate the process. Artesan Eira Virtanen is instructing. Image: Salla-Mari Koistinen, 2017.

Questions about knowledge and human perception

In the theoretical framework, I have formulated art education's pedagogical dimensions in higher education through the principles of cultural sustainability. I have outlined the framework and perspective from the cases of my research where student groups were international and culturally diverse and worked in collaboration with local northern communities and school groups. Besides determining the principles for culturally sustainable art education, one of the aims has been to examine the ethical and cultural aspects of the art-based practices and seek development points to make them more sustainable. In this chapter, I discuss my research's ontological and epistemological standing points and describe knowledge and human perception in relation to the research implementation.

My research seeks to find development points and focuses on art educational action in higher education. This sets my study in the broader methodological framework of Art-Based Education Research, and my specific method of acquiring knowledge is art-based action research (ABAR). The basis for my research is hence pragmatic. At the heart of pragmatism is an emphasis on action and a practical orientation in doing research, problem-solving and producing information. Theories are tested and verified through action (Anttila, 2006). This has occurred in my research as a simultaneous construction of theoretical understanding and its implementation to action. Pragmatists assume an internal connection between knowledge and action (Anttila, 2006). Kojonkoski-Rännäli (2014) remarked, however, that taking practices and actions into account in research is not always straightforward, as knowledge in them is often tacit. Verbalizing it is not automatic – the maker often perceives and experiences meanings that do not yet have a name. However, this does not mean that they could not be named. Kojonkoski-Rännäli referred to Merleau-Ponty's description of the analysis of tacit knowledge. He stressed that it should not be construed similarly as regular analytical reflection, but instead the perceived reality need only be described. This way the focus shifts from questioning whether the perceptions of the world are true to the stating of the world being what is perceived (Kojonkoski-Rännäli, 2014).

Dewey, as one of the central philosophers of the pragmatic field, was against the rationalistic idea of observation, thinking and acting being separate areas from each other. He argued that perception and action are actually formed in interaction with each other. He (1983) claimed the reality for pragmatists in James' terms 'is still in the making'. Dewey's reality was transactional, requiring co-constitution of inquiry (see Rosiek, 2018). Dewey (1983) explained that the procedure for knowledge construction is to set the initial idea to work within the stream of experience. This does not necessarily lead to complete solutions but rather 'as a programme for more work and particularly as an indication of the ways in which existing realities may be changed' (p. 102). Theory in pragmatism is not dismissed but utilised in making sense of the experienced practice. In other words, the idea for action is

based on existing things, and the intention to act is to rearrange and readjust them in a certain way. This produces new meanings for the initial idea (Dewey, 1983).

Pragmatism, however, does not sufficiently cover the entire construction of knowledge in my research. In fact, I have found a need to support and handle the resulted pragmatic knowledge with a phenomenological-hermeneutic approach. Philosopher and scholar on hermeneutic tradition Hans-Georg Gadamer (2004) remarked that our knowledge is conditional and is always tied to the social, historical and political situations of our time. Hearing and being in tradition (of research) and reflecting on it critically helps us connect to the historic continuum to which we belong. Historical knowledge is a component of truth today. Basically, we ourselves are what we historically know. Tradition must give us new impetus to help us transcend ourselves and seek new insights through research (Gadamer, 2004). In this way, traditions are also renewed and developed. I see this thinking as being constructed on the same philosophical grounds of continuity as in contemporary art, cultural sustainability and ABAR. All these approaches stress the validity of historical continuity in renewing and developing actions. Gadamer's thinking and these aspects from my main concepts help outline my understanding of knowledge construction in this research.

Emeritus professor of art education Juha Varto (2010) reflected on Edmund Husserl when discussing the validity of human research. The knowledge produced about humans cannot be true or false, because humans cannot look over or past oneself (Varto, 2010). Gadamer (2004) highlighted knowledge perception in human research being tied to the cultural interests of power. According to our cultural standing, we tend to look at certain phenomena from certain perspectives, and a researcher from another perspective may view the same phenomena from a completely different point of view. He stressed the need of a researcher to step down from the illusion of freedom and acknowledge one's reliance on external influences that lead our society. Only then can one pursue more objective knowledge and fight against the 'seductions of power and corruption of mind' (Gadamer, 2004, p. 10). This is also why it is important for a researcher to understand what leading ontologies and epistemologies of the studied field influence the understanding of knowledge and human perception. It is necessary to scrutinize how they guide the research work and the made choices (see Anttila, 2006). This is easily left unnoticed or covered only with haste conclusions from the leading paradigms of the field. Throughout the research process, I have examined different philosophical theories to be able to recognise my thinking. I have found the home of my perception of knowledge and perception of human through Gadamer's (2004) hermeneutic knowledge construction and philosopher Maurice Merleau-Ponty's (1962) phenomenology of perception.

When discussing the essence of truth in research, Gadamer (2004, p. 17) wrote about the use of method as the ability to follow the same path in the same way as in the past. The etymology of the word method has its roots in the Greek metho-

dos, which means 'the way to follow'. The dilemma of achieving truth through research lies in achieving the required objectivity over the subjectivity of the researcher (Gadamer, 2004). I have chosen the hermeneutic tradition, especially the hermeneutical spiral, to offer tools for developing my understanding and reaching objectivity in the research process. Gadamer explained that the hermeneutic rule of understanding sees the whole as a creation of single parts and the parts as forming a larger whole. The setting is circumferential, where the significance of the whole is explicitly predicted. The process is dialogical, in which our understanding can develop in interaction with others and different elements in the research (Gadamer, 2004). Especially in the case of the Enontekiö Art Path, where my students were conducting research from different points of view, we could compare our experiences and share our pre- and post-understandings. The division of roles, especially the observant, helped others concentrate on the action and others mark down more focused and objective observations that everyone could then utilise in their research. Also, the other participants' roles and perceptions, as Hiltunen (2009) remarked, were significant to the formation of understanding. According to Anttila (2006) the hermeneutic method is understanding and interpretive. Every researcher has their own preunderstanding of their subject (Anttila, 2006). The research process is to some extent constructed as an interaction between the researcher's (pre)understanding and interpretation, theory and empiricism. Gadamer (2004) emphasized that the interpretation can never be objective but develops when the researcher faces contradiction and needs to adjust one's understanding. I see the co-researching makes the evaluation of objectivity more precise.

When the hermeneutic spiral reaches the final stage, the ready research, the whole resulting from the process is more than a sum of its parts. According to Anttila (2006), this applies especially well to the artistic research, where the works of art or artistic working contain multilevel interpretable features. When the features and interpretations are brought together, they form a new whole (see Anttila, 2006). Art acts here as one form of language and is part of the dialogical process. Gadamer (2004) emphasised the meaning of language as an area of common understanding being as important to a person as the air one breaths. He said that language has its own meaning systems, and so all other human creations – in this case, the art – have similar systems demanding hermeneutic 'reading' to be perceived (Gadamer, 2004).

Besides the dialogic dimensions and the language of the ready artwork, my research as ABAR research includes a strong element of making. This pragmatist knowledge construction has similarities in the phenomenological understanding; cognition and consciousness are human functionality, mental events, and processes, and being a human is realized in action and doing (Kojonkoski-Rännäli, 2014). Faulkner (2017) and Fitzpatrick and Reilly (2019) wrote about the use of process-oriented craft to explore reality, create something new, disrupt usual ways of thinking and create embodied experience. Merleau-Ponty (1962) called phenomenology a study of essences and a philosophy for which the world is always 'already

there' before reflection begins. He remarked that truth does not exist in an inner human. He actually did not think there is an inner human in the first place – the human is in the world, and through the world one is able to know the self. He used the term phenomenological reduction to describe how the world or being in the world, which we usually take for granted, could be reflected with wonder and intentionality (Merleau-Ponty, 1962).

Besides cognition, intentionality appears through our bodily being in the world. Merleau-Ponty stressed that since our consciousness is limited, the reduction can never be total, and our perceptions of the world are 'carried out in the temporal flux of which we are trying to seize' (1962, p. xv). We tend to translate the world through the way we have learnt to understand it. According to him, phenomenology admits this and tries not to pretend there is pure objectivity of the world. Instead, through our perceptions, there are always limitations and controversies and phenomenology shows how tightly we are connected to the world. He explained that although we could sense the world more broadly, our consciousness connected to the sensing limits some of its availability (Merleau-Ponty, 1962). With this, I understand him to mean that separating mind from the body or the body from the mind not meaningful and, to some extent, impossible.

Anttila (2006) explained that this holistic human perception has emerged as a criticism to the dualism, where the body is seen only as a subordinate to the mind. Different scholars (see Anttila, 2006) have concluded a human being is seen as an entity with a mind and a body, and the body is seen as a tool for expression and an enabler of our existence. The holistic view is not limited only to the physical being of a human but strives to also understand the interaction of human and the environment. In this, human mind is not seen exclusively as an attribute of the brain and the body but also the attribute of the interaction between human and the environment. The social and cultural factors are also seen as important in the holistic human perception (Anttila, 2006). In my research, I find it important to view the temporal and spatial dimensions of human knowledge construction, where we are not only connected to our contemporary positions but are a part of the broader historical and cultural continuation. I view this as part of the awakening of the awareness that acknowledges the influences to the way we know and translate the world in our communication.

One clear example of the hermeneutic circumference in my research is the way my own perception has changed throughout the process. I designed the artistic part to be the space where I would examine my standing points in relation to the research topics and people I worked with. While I made art on the topics emerging from discussions, themes, problems and 'birth pains' during the study, it was easier to become aware of my own position and way of thinking. I call my artistic part a method of perceiving my conception of knowledge. I have gradually started to realize, to my disappointment, that my private, partly silent perception of human is rather dualistic and rational. Also, the painful awareness of my privileged position

as an educated white Northern European woman has started to reveal itself to me. Hence, the research process has not only developed my reflexivity in relation to my data analysis but has also been part of my personal growth as an educator and maturing of my thinking. I am still on that path and probably always will be. The process of moulding the thinking structures can also be viewed as a physical work; it touches emotions, senses and muscles.

One of my awakeners has been Professor Robin Wall Kimmerer's (2013) book Braiding Sweetgrass. In her writing, she opened the Native worldview and human perception almost in a secret way, gently making a rational Western reader like me see the world in a completely new way. She pointed out that in the Western tradition, there is a hierarchy of beings, and humans are seen to be on the top of all creation. In Native ways of knowing, it is almost the opposite: humans are seen as the youngest comers to the earth. They hence have the least experience with how to live and have the most to learn. She used the wisdom of plants as an example. They have been on the earth far longer than we and live both above and below the ground. Plants know how to make food and medicine from the light and water and give it away (Kimmerer, 2013). All of a sudden, the world around me started to make so much more sense.

As mentioned before, the posthuman and new materialist theories (Barad, 2007; Braidotti, 2013; Rosiek, 2018) have traces to Native ways of knowing. Braidotti (2013) stressed that the times we live in are not the times for nostalgic longings for the humanist past but for forward-looking experiments with new forms of subjectivity. Posthuman subjectivity expresses an embodied and embedded and hence partial form of accountability based on a strong sense of collectivity, relationality and hence community building. It promotes an ethical bond of an altogether different sort from the self-interests of an individual subject (Braidotti, 2013). Rosiek (2018) viewed posthumanism through the new materialist approach, which gives tools to examine the role of art as a non-human agent also in my research. Rosiek saw art as a means by which we sensitize ourselves to new possibilities of experience.

To summarize, the perception of knowledge in my research is pragmatic and formed through being and acting as part of the bigger entity and a certain cultural and historical continuity. Knowledge is formed in practice and through action and experience. It is developed in hermeneutic spirals where preunderstanding evolves through interaction with theory and empiricism. The knowledge generates not only through our cognitions but also through our bodies and senses. It generates through making with hands and in artistic processes. But most of all, knowledge is constructed socially in interaction with others, be it with communities or individuals or even with materials in a new materialistic sense.

Art-based educational research and art-based action research

Art-based research (ABR) and artistic research have become more general in the scientific world in the past two decades. Although some academic circles still view ABR sceptically, it is a logical continuation of the shift to qualitative inquiry in the social sciences that began half a century ago (Cahnmann-Taylor & Siegesmund, 2018). Hence, I will not go deeper into the historical turns of ABR or defend its credibility as a method. Instead I refer to Maria Huhmarniemi (2016), who has in her dissertation made a useful summary of the main artistic and ABR approaches.

When defining artistic research and ABR, attention must be paid to the concept of research. Artistic research is usually conducted by professional artists, and the results are presented as artistic productions and its documentations. In visual arts, research traditionally means, for example, the aesthetic and visual analysis of artworks (Huhmarniemi, 2016). Although my research does not methodologically fit in the context of artistic research, it has traces of it in each research case, in which I have examined artworks and where art exhibitions are part of the action.

Barone and Eisner (2011) defined ABR as a method designed to expand human understanding. The aim is to deepen and diversify our perceptions of the phenomenon under study, and hence it can be applied to educational purposes. The approach can be widely used in different fields besides art, and the researcher does not necessarily make the art oneself but can utilise the produced visual data in the research (Huhmarniemi, 2016). One of the factors Barone and Eisner (2011) brought as justification for ABR, is the evocative nature of artistic form. They pointed out that when done well, ABR has the ability to address complex and often subtle interactions in a way that makes them noticeable. Art makes it possible for us to empathize with the experiences of others through evocative and compelling forms. 'Art-based research is an approach to research that exploits the capacities of expressive form to capture qualities of life that impact what we know and how we live' (Barone & Eisner, 2011, p. 5).

Art-based educational research (ABER), where my research is situated, refers to ABR. ABR addresses, among other things, learning and seeks to reform teaching (see Barone & Eisner, 2011; Cahnmann-Taylor & Siegesmund, 2018; Cahnmann-Taylor, 2008; Irwin, Sinner, et al., 2018; Adams, 2019). Eisner (2008) described ABER as an approach to educational research rooted in the art forms that reveal the educationally significant features. According to Cahnmann-Taylor and Siegesmund (2018), ABER sees ABR as integrative and seeks to locate itself within the social sciences' need to adhere to the ethical principles for work with human subjects. This way it separates itself from the eighteenth-century concept of the autonomy of art. They used the term *scholartistry* to describe how ABR promotes a direct, embodied engagement with the sensory qualities of the world (Cahnmann-Taylor & Siegesmund, 2018).

During the years I have conducted this research, I have had a chance to be part of the international ABER Network, which has aimed to model and investigate the emerging ABER practices through a comparative international study of doctoral programmes. The aim of ABER, for instance, is to provide practice-based tools for art pedagogies to research and develop their effectiveness and to investigate art as a source of knowledge (see Sinner, 2019). ABER embraces practice-gained knowledge. It is against seeing art as a subordinate, exotic component of research and places the creative process at the core of knowledge production in educational research practices (see Adams, 2019). My methodological choices form a hybrid approach in which ABER defines the framework and the motives for action. Through my research, I aim to contribute to ABER, and as an art educator-researcher, I examine my own work to find the key development points.

When looking closer at the practical actions of my research, where the planning and development of educational activities and the collecting of the data has come through participation and observing of action, I find ABAR as the logical methodological choice. ABAR has roots in the development of the art education programme towards contemporary art's contextual and socially engaging direction while raising the regional effectiveness in the Arctic (see Jokela et al., 2015a). Jokela (2019) characterized ABAR as a case-specific and developmental qualitative research strategy following the traditions of action research, artistic research and ABR. This is well suited for the fields of applied visual arts and art education, where the information needed in research is change-oriented: the typical aim of research is to develop more effective practical working and training methods or to respond to the societal challenges identified through research (Jokela, 2019).

Before diving deeper into the ABAR approach, it is interesting to compare it with its close 'relative' *A/R/tography* – another popular ABR approach in the field of art education. It has been theorized by Professor Rita Irwin and her colleagues at the University of British Colombia (UBC). A/R/tography may be described as a hybrid, practice-based form of art and pedagogical methodology that interconnects making, learning and knowing (Irwin, LeBlanc, et al. 2018). Huhmarniemi (2016) explained the difference between these two seemingly similar research approaches by emphasising A/R/tography as a trend in which a researcher's own personality and life story are compiled as part of the method and description of the research findings. The artist-researcher-teachers interpret themselves and their roles and seek to understand their own work (Irwin, LeBlanc, et al., 2018). I can find traces of A/R/tography in the way I have utilized my artistic production as a method of understanding my standing points as a teacher in the context of my study. Irwin explained that by paying attention to memory, identity, reflection, meditation, storytelling and interpretation, artist-researcher-teachers seek to find new methods for understanding their own work as artists, researchers and teachers. Huhmarniemi (2016) sees the basis for ABAR as place-specific, process-oriented and dialogical contemporary art. The approach attaches to its environments and communities. It

considers, inter alia, providing the space for encounters, the history of the participating community and its environment and the performative nature of contemporary art (Huhmarniemi, 2016).

Action research, as the basis for ABAR according to Aaltola and Syrjälä (1999), is about a process aiming to change and improve current situations. Development, admittedly, never ends but is an ongoing process. At its best, action research is a common learning process of the participants, the basic assumption of which is that learning is an experiential and reflective process (Aaltola & Syrjälä, 1999). My role has been multifaceted throughout the study. Mainly I consider myself to have been the facilitator of the action, but I have definitely also had the role of participant and learner alongside my students. In action research, the key is specifically in the process orientation, where the goal is to develop operations gradually through several stages. When planning action, it is important for a researcher to understand that the research task, theory formation, data collection and data analysis are formed gradually and flexibly as the action progresses (Kiviniemi, 1999). ABAR follows the same cyclical processes of action research, including the definitions of objectives and research tasks, planning, theoretical background work, reflective observation, conceptualisation and the specification of objectives for the next cycle. Jokela (2019) highlights that ABAR works through the artistic interventions, intentions and methods. The research process and results are documented, and these documentations are used as the research data (Jokela, 2019).

Rather than focusing on the artist-research-educator's own artistic expression, the focal point of ABAR is more on collaboration with different stakeholders. Practical and theoretical research run parallel, and research topics are situated in the middle ground of teaching, art and research (Jokela, 2019). Like myself, art in the activities of my research has operated in different roles. Like Jokela (2019) stated, art in ABAR can be used for critical reflection that materialises in my artistic production. Through the processes of making art, I have aimed to organize my thoughts, clarify the focus of my research and understand the knowledge of art at the core of the action. Methodically making art has been a form of inquiry, and what has been inquired, is the silent knowledge behind the greater entity. Also, most of the students who have participated in my research cases have reflected their roles through artistic workings. They productions have been displayed as part of the final exhibitions. Art has taken the form of interaction, the aim and the method between the different participators. Most of all, the art in all its forms and appearances has formed the core and motif for my research.

ABAR can be placed in the critical paradigm of knowledge interest aiming for equality, emancipation and the free right of individuals to self-determination (see Anttila, 2006). This paradigm requires critical reflection from the approach itself. This means both the researcher and the participants evaluating their actions reflectively (Anttila, 2006). This can best take place during the action cycles, where the measures can be adjusted while still at work. The validity and workability of the

process is easily reflective in ABAR through the equal participation and common interests of action development. When the reflection of action is done with participatory methods, the spirit of grassroots agency in cultural sustainability is better reached, and the different stakeholders can find real ways to engage and commit to the development.

Jokela and Huhmarniemi (2018) encouraged ABAR researchers to define their positions in the broader research field by utilizing Anttila's (2006) diagram on development objectives of different research approaches. Anttila broke down these approaches in terms of objectivity and subjectivity as well as by theory orientation and practicality. Objectivity-theoretical research aims to produce objective knowledge by means of quantitative methods. Anttila described this approach as a positive-empirical paradigm. Subjectivity-theoretical research uses research methods aiming for interpretations, understanding and meaning. This paradigm is interpretational and hermeneutic. Research that is based on the development of practice can respectively be specified under *subjective* and *objective*, and it is called an interpretation-experiential paradigm (Anttila, 2006). In the following diagram, Jokela and Huhmarniemi (2018) have placed ABAR elements into Anttila's original diagram.

THEORETICAL

Interpretational and hermeneutic art-based action research aim for deeper understanding and development of the conceptual and theoretical knowledge. Intervention in the action research is made to get the research data for analysis and interpretation.

positive-empirical

interpretational and hermeneutic

OBJECTIVE

SUBJECTIVE

critical-realistic

interpretation-experiental

Critical-realistic art-based action research is participatory and aims for better practices. Research materials are collected with and from participant/community members. Analysis of the project is based on the research material.

PRACTICAL

Interpretational-experiental artistic research/action research/art-based action research aim on better practices and rely on self-reflection.
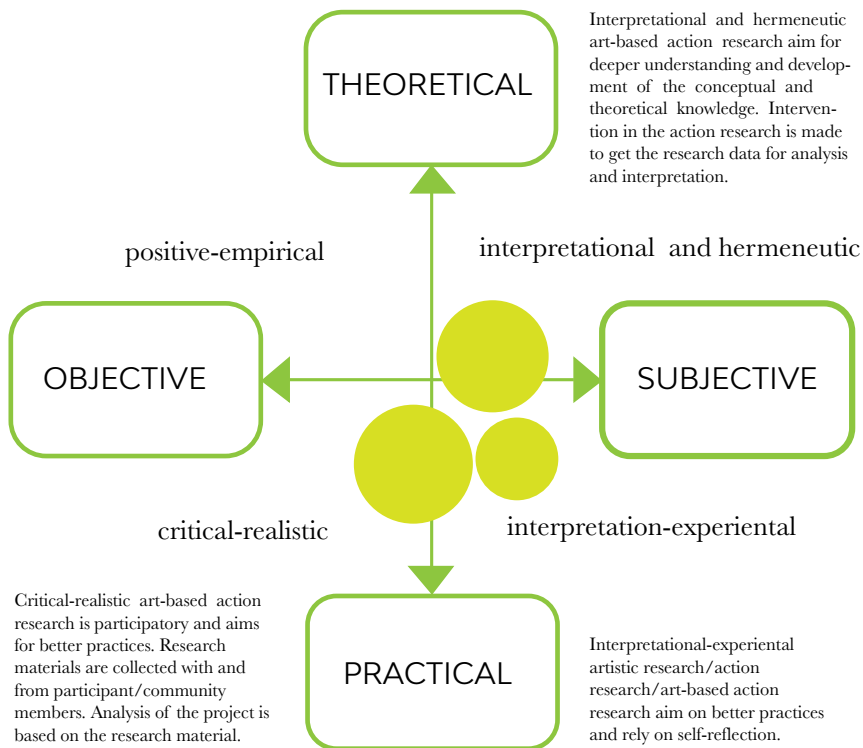
Figure 5 My research placed in the four fields of the research extracts. Original Figure: Anttila, 2006; modified by Jokela & Huhmarniemi, 2018. Figure modified, Elina Härkönen, 2020.

I find my research placed in the intersection of practical, subjective and theoretical. The artistic part is most clearly in the interpretation-experiential section but has traces from the categories of interpretational-hermeneutic and critical-realistic. I have placed the research articles that address the action in the research cases in the intersection of objective, practical and subjective. The introductory part of my thesis and the article II 'Crafting Sustainability' fall more in the category of interpretational-hermeneutic. Nevertheless, all three elements – the research cases and articles, the artistic part and the introductory part of the thesis – can be found in all three circles I have placed on the four-field map, but the emphasis varies.

The data and cycles of the research process

In this chapter, I will introduce the research cases and collected data (see also Appendix II for listed data) and describe the cycles of the whole research action. The data from each case is rather rich, and I have collected it either by myself or with my students participating in the particular study module. The data produced and collected in each case would have been enough material for one dissertation. Regardless, I wanted to choose multiple cases to be able to really examine the possibilities of culturally sustainable practices in different kinds of study modules. This of course means that I have needed to carefully consider my angles of view and limit my attention to some parts of the action and leave out material from my analysis. One clear choice was determining that my research task will concentrate on the educational and the students' perspectives in the action. This means my data does not consist the perspectives of the participating communities. The students have concentrated these aspects in their later research. It is of course impossible and not meaningful either in action research to completely limit some perspectives, especially from different participants. After all, I have observed the action as a whole. I will describe in more detail the research perspectives when I introduce each of the research cases.

Case one, Our Arctic, was the ASAD Networks' joint onetime pilot university course focusing on the means of contemporary art and place-specific educational aspects in the Arctic. My home colleague Annamari Manninen and I organized the course in collaboration with our colleagues Mette Gårdvik, Karin Stoll and Wenche Sørmo, their students from the Nord University of Norway, a colleague Herminia Din from the University of Alaska Anchorage and students from the Iceland University of the Arts in 2017. The students in the course came from these three ASAD partner universities and studied art education, teacher education and Arctic Art and Design in these collaborative institutions. Some of the students were exchange students at the UoL.

The aim of the course was to offer the students from the ASAD partner institutions an opportunity to collaborate, plan how to build an art pedagogical workshop and execute the workshop with a local school's pupils and youth. The theme

Our Arctic came as a request from the organizers of the international Arctic Spirit Conference 2017 that was due to be arranged in Rovaniemi after our course. They hoped to bring a discussion to the conference about the voices and perspectives of children and youth living in the Arctic region. We set the aim for the course according to request. Together with the local pupils in Northern Finland and Norway, we would process their views on everyday life in the Arctic and produce collaborative artistic narratives to the exhibition in the conference.

The course started with an introductory phase, organized partly online due to our three locations in Rovaniemi, Nesna and Reykjavik. During this first phase, we investigated the international student groups' own perceptions of the Arctic through visualizing exercises. During the second phase, all the students joined together to lead the workshops with pupils in three different comprehensive schools in Lapland, Finland, and in northern coastal area of Norway. In the workshops, the students utilized different participatory artistic methods to work with the school pupils to start outlining the narratives and forms of the artwork. In the final stage, the students collaged together videos of their pupils' artistic productions. We collected these together into a video installation to the exhibition in the conference.
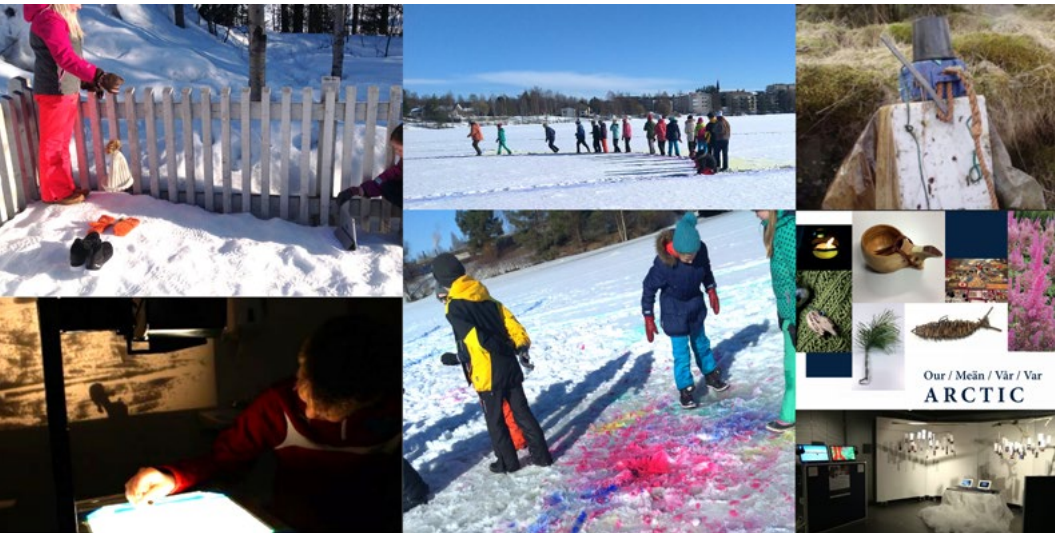
Image 1 Preparing for the Arctic narratives. Glimpses from the three different workshops organized by the students. Images on the Top: Netta Tamminen, 2017; Elina Härkönen, 2017; Elina Luiro, 2017; Bottom: Elina Luiro, 2017; Elina Härkönen, 2017.

The course lasted approximately two months, and I utilized its three different phases as cycles of action in my analysis. We also utilized the analyses of the phases during the course, as every time, the previous phase contributed to the next and improved the practices through evaluation and increased understanding. My data included recorded lecture sessions (4), student group reports (14), my research diary

and the images, the produced *My Arctic* cards and final videos (7) produced during the course. We used ABAR to plan, execute, analyse and re-evaluate the course through its three cycles of action. In my analysis I had two focuses. First and the main was on the examining the art educational practices from the three different stages of the course. I formed a kind of timeline of the actions and tested the reliability of my analysis by comparing my findings to students' reflections in their reports. I combined content analysis and close reading as an approach. My secondary focus in the analysis was to investigate the perceptions of Arctic in the artistic outcomes. Although the narratives motivated the objectives of the course, they were not the main focus of the research. I loosely utilized the narrative approach to perceive the Arctic narratives produced during the course. I excluded a visual analysis of the artworks completely. My utilized loosely the narrative approach to be able to perceive the Arctic narratives produced during the course. I limited out a visual analysis of the artworks completely. I could utilize the researcher triangulation through our partners' active roles in the implementation of the course and, in that way, test my findings and understanding. This course and its processes invited questions of locality and belonging to cultural and generational chains in life. I continued to examine these themes, and they are present in all of the artwork I have created for the artistic part.

Case two is the Enontekiö Art Path project that started in 2016 and lasted until 2018. The project was initiated by the residents of the Enontekiö municipality. Their wish for collaboration was to experiment how to increase the local inhabitants' access to art within the geographically vast municipality. The municipality has mixed Finnish and Sámi communities, and due to its nearness to the Norwegian border, the cross-border collaboration increases the municipality's cultural diversity. This collaboration offered a great potential for our applied visual arts students to carry out their field-based and place-specific project studies and have opportunities to develop their professionality by planning, testing, implementing and evaluating real tasks with real stakeholders. As the project studies form an integral part of the Arctic Art and Design studies, the students usually invest plenty of time and commitment to working with their partners long-term.

Due to its loose framework, aims and schedule, the project offered true possibilities to collaborate on the grassroots level and together determine what kind of practices would be carried out. The wish for making the project represent a path that would visit different remote villages in the municipality was initiated by the people in the municipality. Sometimes this appeared as vagueness and demanded tolerance on uncertainty and miscommunications. With careful planning, place investigations and reading, the project took shape through several visits and meetings in the municipality, tolerance to failings and the joys of success and evolved into a path of collaborative artworks in different villages.

I had the main responsibility from the university's side, and I supervised two different mixed Finnish and international student groups conducting their pro-

ject studies and master theses. The first group worked from 2016 to 2017 and the second group from 2017 to 2019. In the municipalities, we had two partners who worked with us throughout the project. Throughout the years, we visited altogether five villages and organized six workshops, which all led to final artwork of the village landscapes. The project ended with a concluding exhibition in the centre of the municipality in 2019.

Image 2 Glimpses of the six workshops of the Enontekiö Art Path Images in Top Row: Liu Huang, 2017; Tanja Koistinen, 2019; Middle: Tanja Koistinen, 2017; Amisha Mishra, 2018; Liu Huang, 2017; Bottom: Amisha Mishra, 2018, Liu Huang, 2017.

In each workshop, the artistic working concentrated on local stories, traditions and habits and perceptions of landscape. The artwork offered us and the participants different perspectives of local and shared cultural heritages and opened up new insights when they were processed through collaborative artwork. The stories of the northern lights and other seasonal characteristics in nature, traditions of haymaking, and children's insights on their special village landscapes were all tied with the local natural and cultural materials. The project also launched the examination of my own Lappish Tornio Valley cultural heritage process. I continued the themes of cultural heritage that had started in the workshops.

The data included different documentations of the actions (research diary, images, videos, Facebook posts, newspaper clips, recorded discussions with students) and two student groups' project reports. The students and I collaborated in recording the cycles of action, including the phases of planning, implementation, observation and reflection. As a researcher, I had several different roles: I was one of the co-ordinators of the collaboration, a supervisor for my students, a participator in the workshops, and an observer of the action. In my research, I focused on analysing the project as a whole, and my attention to the details of the individual workshops was only cursory. I have also excluded the community perspectives and visual analysis of the individual artworks and focused on the students and my acting. The students conducted four master's theses with the perspectives of sustainable public art practices, the aspects of applied visual arts in communities, the application of service design into community art projects and the application of regional culture visualizations in community art projects. I have listed these in detail in appendix I.

I utilized ABAR to analyse the phases of the action during the whole art path collaboration. In my analysis, I concentrated on the collaboration, negotiations, experiences and dialogue between the students and myself as well as the students' reflections on their dialogue with the participating communities. Due to the enormous amount of material produced during the project, I had to spend time finding the key moments and turning points to see the bigger picture. I assembled the material in a timeline on a noticeboard and added details and comments every time I realised new aspects. I showed the timeline to the students to see if I had missed something.

Image 3 Timeline of the Enontekiö artpath. Image: Elina Härkönen, 2019.

I found three different cyclicities in the project that represented different forms of continuity. The first cy-clicality of action took place between each workshop and the second between the working and change of the two student groups in the middle of the process. The third cyclicality appeared in the project as a whole and formed a pilot project for developing similar projects in the future. Each workshop resulted in an artwork for each of the participating villages, and the making of art formed the core and form of action.

Case three, the Tate Exchange in 2018, was organized by the international ABER Network at the modern and contemporary arts museum Tate Liverpool in the United Kingdom. I participated in the event as one of the doctoral students of the network. One of the broader objectives of the Tate Exchange was to model and investigate the emerging ABER practices through a comparative international study of doctoral programmes. With my home colleagues Maria Huhmarniemi and Annamari Manninen, I organised a participatory art performative-knitting circle in the gallery and invited the museum visitors to join the knitting during the exchange week. The knitting circle as a phenomenon is familiar to me from my childhood when my grandmother and my mother used to participate in different crafting groups that I sometimes observed. This related to investigating my Finn-

ish Lapland cultural heritage in my artistic part. I was interested in the phenomenon of knitting as a social process and how it would appear in a performative art intervention in a gallery space instead of its usual home environment. The knitting circle was one of five participatory art interventions organised by the doctoral students of the network during the week. After the first gallery day, the knitting circle moved into the workshop area, where I was the main person responsible for the action. For five days, I continued the research by writing in my research diary about discussions with the participants. I utilised the knitting circle later in my regular courses as a tool to reflect on the studied phenomenon.

Image 4 360° perspective of the knitting circle. Image: Annamari Manninen, 2018.

In this case, too, I utilized an ABAR approach to create the action, then collect and analyse the data. The methodological choices formed a hybrid approach, in which ABER defined the framework and the motives for action. We documented some of the knitting processes and results (research diary, images, videos, audio from the first session and the knitted swatches people left me),, and I used these recordings to reflect on the intervention as my research data. Immediately, after these interventions we went through and compared our experiences with my colleagues. We wrote down a list of findings related to the action and I used it later alongside the other documentations to support my analysis. This event resulted in my artistic production. The theme of shared and foreign cultural heritage repeated in the artwork during the study modules, especially in the artistic processes of the Enontekiö Art Path and in my artwork Woollen Sceneries, Shared Woollen Patterns and Meeting in Material.

Case four was the Living in the Landscape (LiLa) international summer school that took place in the Komi Republic of Russia in 2018. This interdisciplinary school was organized as the ASAD Network's collaboration, and we had master's and doctoral students from the UoL (art education and AAD), the Syktyvkar State University (fine arts and natural sciences), the Arctic University of Norway (cultural anthropology) and the Uppsala University (social and cultural anthropology). I participated in this school as a supervising doctoral student.

The aim of the school was to investigate the Komi cultural landscape through interdisciplinary research methods and produce artistic outcomes of the process for the final exhibition. Besides offering the students authentic chances to build international networks, the emphasis was on interdisciplinary learning and ways of integrating different research orientations in the landscape research. Also, the emphasis on producing artistic research outcomes through interdisciplinary working was intended to broaden the perceptions of knowledge production in presenting the research results.

The school started with a lecture phase in the city of Syktyvkar, where landscape research was introduced from different fields by a respected scholar, and initial plans for data collection during the next phase in the villages of Komi were made. The fieldwork lasted four days, during which time we had different master's

Image 5 The cultural landscapes of Komi. Images: Antti Stöckell, 2018.

classes and meetings with people from the local village communities. We collected data and concrete materials for the artistic processes that would take place after the school. The first results of the fieldwork were presented as a pop-up exhibition in the city after the fieldwork, and the school ended with a summer break. We continued the artistic processes individually and in smaller groups during the summer, and these artworks were exhibited in the final exhibition in Syktyvkar in September as a full closure to the school.

For the research article, my colleague Antti Stöckell and I focused completely on dialogue appearing in these artistic processes, final artworks (21), exhibitions (2) and the catalogue of the school (see Jokela et al., 2018). I also observed the artistic processes and documented them in my research diary. We supported our analysis with documentary photographs taken by us and our Finnish team. We utilized ABAR to reflect on the artistic processes and supplemented our analysis with visual methodologies to examine the artwork closer. We analysed the artwork by looking at their dialogic elements. This way, the artworks also appeared as actions of the school. We also went back to our notes and discussions related to the processes of these works. Two of the students later conducted their joint master's thesis on the school visits we made alongside the LiLa school (see Appendix I). These visits were separate from the actual school, so I have excluded them completely from my study.

Image 6 The Subtle Russian Blue artwork was a collage made by Tanya Kravtsov and me, and the pictures in the collage were taken mostly by us foreign students in the school. The locals were surprised by our fascination towards the blue in the landscape that appeared as commonplace to them. 2018.

For my artistic part, my colleague Tanya Kravtsov and I created an artwork Something Old, New, Borrowed, Blue that investigated the Komi cultural landscape from a visitor's perspective. It was first exhibited in the LiLa school's final exhibition and

later in the exhibition of my artistic part. This is the only artwork in the artistic part that is produced for the study module that I have included in my artistic part.

Image 7 One important and central part of the school was the daily tea time, where socializing and ideas were shared. Image: Elina Härkönen, 2018.

In the following Figure 5 (p. 92), I have organized the cycles of my research process that indicate the chain of implementation of research cases, artistic production and research articles. This differs from the previously described individual cyclicality of each research case, as it represents the whole research process. In Figure 5, I have described the research action as a whole but also refer, with the cyclical form, to the hermeneutic spiral to indicate the relationship between the action of each study module. I have then theorised them into research articles and this way developed my own understanding through these different research tasks throughout the whole research process.

I have found the article-based dissertation model a relevant and well-functioning tool that imitates the cyclicality of ABAR in evaluating the phases of action and the hermeneutic spiral in building understanding. The analysing and theorizing of the action in stages and immediately after publishing them as research articles in different peer-reviewed academic journals and publication helps test the results' reliability during the research process. I have also presented the results of each article in different academic conferences and symposia. Receiving constructive and objective criticism is a valid and necessary procedure for building my own understanding as a researcher. The rhythm and repetition of the action, theory, evaluation and publication has contributed to the development of the subsequent action, especially through my gradually increased understanding of the different theories and praxis of cultural sustainability.

2020

6. & 7. artwork
5. research article

Determining the
artistic part

2019

Determining the
focus of my
research
to higher
education
pedagogics

Starting to compile
the introductory
part of the thesis

5. artwork
3. & 4. research article

2018   3. & 4. artwork
3. & 4. research case
1. & 2. research article

2017

2. artwork
2. research case

1. artwork
1. research case

2016

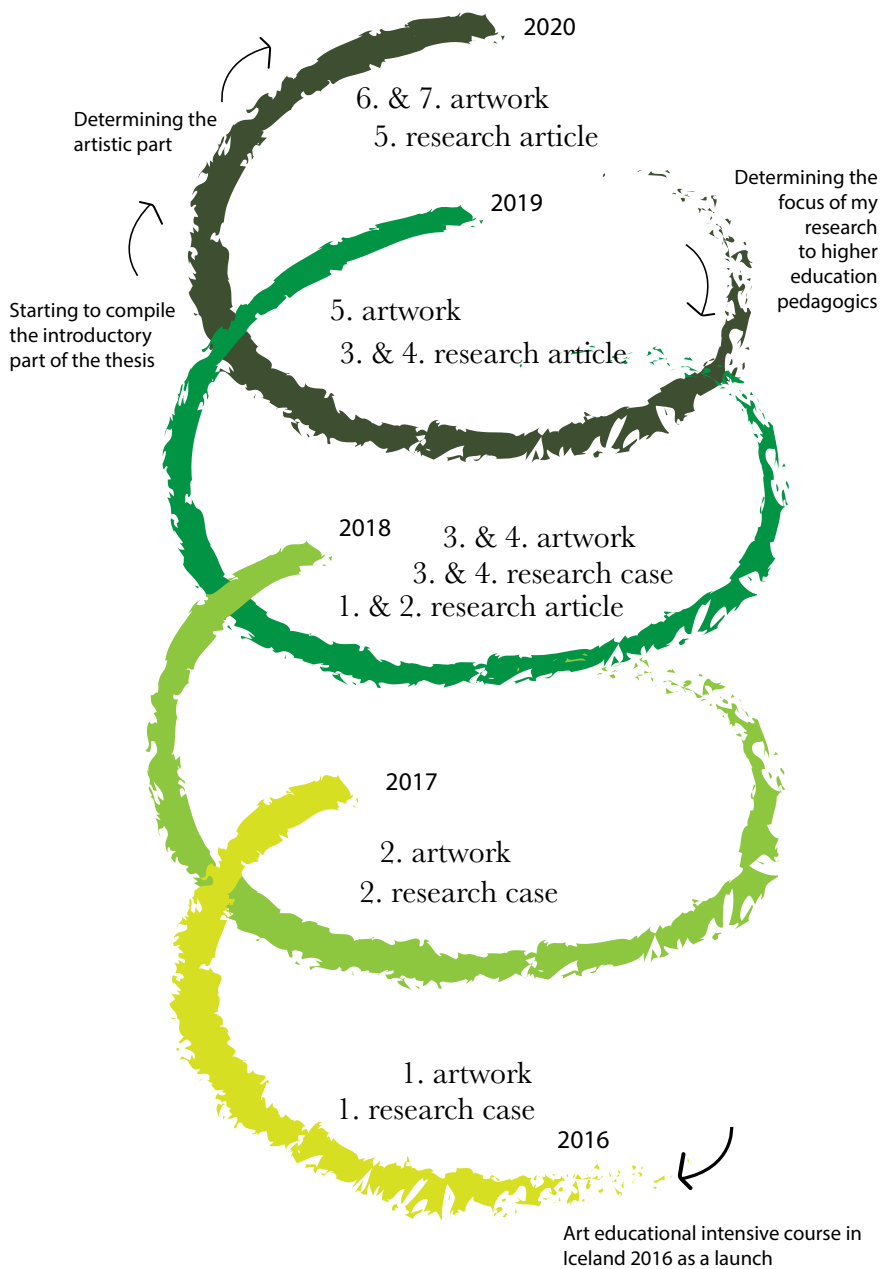Art educational intensive course in
Iceland 2016 as a launch

Figure 6 The cycles of the research process. Figure: Elina Härkönen, 2020.

Research ethics and my role as a researcher

In this chapter, I aim to outline my subjectivity in relation to my research context and introduce the ethical choices and influencing factors in the research process. I have based this chapter to the Finnish Advisory Board's publication on Research integrity (TENK, 2012): *Responsible conduct of research and produces for handling allegations of misconduct in Finland*. I have pursued good scientific practice, due diligence and accuracy, taking into account the work and achievements of other researchers. I have presented the artistic, art educational and research philosophies and paradigms guiding my work and my research in the research articles and in the theoretical framework. I have indicated my perceptions of art and cultural heritage in the report of my artistic part.

Firstly, I want to address the choice of using English for conducting research on a geographical region that is not English-speaking. Much like Tenk (2012), this relates to the way my results are communicated and who has access to them. I recognize the ethical dilemma of my choice and share the common concern of the decline of the scientific Finnish language when more and more studies are conducted in English. This is actually a side product of the internationalization of universities (see Wahlroos, 2005). The choice has not been obvious, and I have had to consider it from different points of view. Finally, the choice to use English came from the continuous struggle of our international students while trying to utilize local research in their studies and finding them mostly in Finnish. Usually they had to settle for either general foreign research or northern research from outsider perspectives. This, and the students' central position in my study, made the final choice of using English easy. After all, I aim to support integration, and I see access to knowledge as a crucial integrative element. This way, I would also make my results accessible and open to dissemination (Tenk, 2012) by the main participants of the study.

My data comprises a significant amount of student-produced material, including their study reports; their designed workshops, especially in the case of Enontekiö Art Path; their documentations; and their contributions in co-researching. Without their consent to take part in the research, this study would not have taken place. I requested their consent with separate forms in each case (see Appendix III). We established a shared folder during the projects and agreed they were available to everyone in the project. We agreed that I or the other students would credit the owner of a photograph or another visual material by name when we used them in our reports. The school pupils and their parents in the Our Arctic course were also asked for consent to be part of the action and to publish their produced artworks as part of the visual installation.

Cultural diversity in my study is related also to my role as a local teacher and my work with the international students and colleagues. My understanding of local mentalities, language and dialectical nuances could benefit the students, but I had

to also force myself into the background to let them communicate and find the collaboration themselves. It has been crucial to include cases like Living in the Landscape and the Tate Exchange in my study to examine myself in a foreigner's role with gaps in language skills and understanding of cultural nuances. It has helped me understand the students' experiences better. In Komi, Russia, I was a foreigner who could not speak the language and was completely reliant on the interpreters when trying to communicate with the locals there. Then – on the other hand, related to my locality and professional identity – the great number of collaborators in the Enontekiö Art Part brought new-to-me insights to the Lappish sociocultural situations and taught me valuable lessons on sensitivity in collaboration. I consider the three-year project one of the focal points in my career.

I consider my locality the first and foremost influence on my research viewpoint and my values and subjectivity to the research topic. My family background is located in Central Finnish Lapland, and more specifically, my cultural roots belong to the Tornio River Valley on the border of Finland and Sweden. During my work in several different community art projects around Lapland, I have gradually felt the need to investigate my non-Indigenous Lappish roots better to justify and locate myself with the place I call home. Professionally, while I have worked in the cultural field around Lapland, this has been due to a need to develop ethical and cultural sensitivity and know my privileges and influences of thought in relation to the aspects of cultural ownership and avoidance of cultural appropriation. Personally, this has been a painful and biased process and is still ongoing. I have sometimes felt a need to defend my right to my cultural identity and cultural heritage and, to some extent, justify my northerness. It is not that I would have been confronted by anyone about these matters; it has been more about my own personal worry and need to find my peace in my belonging to these latitudes. Partly due to that, I have become an enthusiast in genealogy and have searched for my family history in Central Lapland. This has reassured me in my personally but has very little to do with the justifications of life choices here and now. This dilemma between my professional and personal perspectives has made me pay more attention to these topics, and this is partly the reason why I have focused my artistic part on processing and unfolding my perceptions of my Lappish locality and cultural heritage that might be blocking my reflexivity.

Relating to my multiple roles in the research as a teacher, researcher, local and visitor, I have been able to view the study context from different perspectives. On a professional level, I have found these positioning dilemmas easier to consider. I understand that I am in a different position when I take a teacher or researcher role, no matter how local I consider myself to be and how I am part of the researched community in my personal life. I have different responsibilities, and carrying out my tasks ethically and sustainably is part of professionalism. This also helps me rise above my personal attitudes and ways of seeing the world. Trulsson and Burnard (2016) named this a researcher's interpersonal dialogue, which aims to broaden

the ethical dimensions of positioning oneself in relation to one's research topic. It means that researchers need to challenge their self-understanding and how they interpret the degree of privilege their positions carry (Trulsson & Burnard, 2016). Although I see myself as a local in most of my cases located in the Finnish Lapland, I also see my position as an academic-teacher-researcher as some kind of a burden when it comes to establishing trust between our group and the community we work with. Smith (2012) has pointed out that in situations like these, the researcher identity may outweigh a person's other identities and the relationship the researcher shares with the participants in other situations. I have noticed that it takes more time to find common language in these positionings than it would in 'normal' encounters.

The reliability perspectives relate to my analysis of the overwhelming amount of data. I had to make the decision to examine the data with a narrow perspective and leave out plenty of interesting material. This narrow approach has influenced my analysis and understanding, and most likely there are some important elements to the entity that I have missed. This actually indicates a pain spot of my entire research process – the feeling of doing violence to the data by cutting only narrow slices for the analysis. I have at times felt like I am drowning in the multitude of my data, and the focus has wandered along some side paths on several occasions. The artistic process, on the other hand, has helped me find the common thread. By dwelling artistically in the same themes as in the research cases' artistic processes, I have gradually realized they all have had the same goal: investigating cultural heritage common and foreign to each and every one of us who is part of the processes.

One of the central issues that determined the direction of my research was the Enontekiö Art Path project. It produced a great amount of material suitable for research, but to my disappointment, I could not foresee it before the project started. I did not initially approach the project with research interest and started only when the 'train was already moving'. I could have concentrated only on the project and its multiple perspectives as my whole dissertation if I had only orientated myself to systematically collect data from the beginning. I could not reach out to all the people anymore and decided to examine the project from the educational perspective from the students' point of view. Later I accepted my fate and considered this a 'lucky mistake' that helped me determine my final research task. I also needed to not grieve over wasting remarkable data due to the master's students conducting their master's theses of the project as well.

I wrestled awhile with Desai's (2020) star-artist syndrome relating to presenting the artistic part under my name although the majority of the artwork was made collaboratively. I consulted with everyone in the exhibition and was granted permission. I settled with the fact that without these works, the theme of shared cultural heritage would not have been truly represented, and without my part in all these artistic processes, they would probably not have come together. I put effort into presenting my co-artists in the exhibition and in the catalogue.

4 Implementation

Implementing the principles of cultural
sustainability in action

*The preparations are now finished, and
it is time to cook and see the results.
Image: Salla-Mari Koistinen, 2017.*

The reliability of the study

In Chapter 4, I present and discuss the findings of my research through first discussing the six principle of validation in action research related to my study and then introducing the results of the five research articles and the artistic part. I have had the four influencing background factors guiding my research interest: 1. UNESCO's (2014) *Education 2030* agenda, 2. the long-term development of place-specific art education in the Art Education Department at the UoL, 3. the increasing need for the internationalization of universities and 4. the simultaneous worldwide reports of international students struggling with integration to their host universities' cultural environments. These factors have led to formulating my research task to investigate how and what guiding principles of cultural sustainability are implemented into place-specific art education practices with international groups of students and local communities working together. I am interested to investigate the benefits of implementing these principles in art education in higher education.

I will answer my main research questions through the results of each article and then pulling them together into a synthesis that forms the main results of my dissertation. The main research questions are as follows:

> 1. *How can cultural sustainability be implemented in art education practices in higher education in the northern sociocultural context?*
> 2. *What are the guiding principles of cultural sustainability in developing internationalizing art education in higher education in the northern sociocultural context?*
> 3. *What are the benefits of implementing the principles of cultural sustainability in internationalizing art education in higher education?*

It is rather typical for ABAR that the actual research questions have to be revisited, or it might well be that they can be formed only after the action (see Hiltunen, 2009; Heikkinen et al., 2012). This is what has happened in my study as well. I had to search the perspective of my research for quite some time. As I waded through the swamp of my big data, I envied the ready dissertations for their clearly defined research tasks. Occasionally I felt desperate in searching for the red line of my study. I had one set goal before starting, and it was that I wanted to adopt the theories of cultural sustainability. This goal enabled me to systematically educate myself throughout the study and test and implement different principles in action and gain more solid understanding of how these theories function in practice. This way, their potential for art education practices in the context of higher education became easier to analyse, and I started to find my main research task. It was during the few months of study leave in the spring of 2020 that I abandoned all possible sidetracks and focused on examining the principles broadly in the context of the northern art education pedagogies in higher education. I consider this a typical example of how combining the ABAR cyclicality and the hermeneutic spiral help eventually build

understanding and enforce the reliability of the study.

Heikkinen et al. (2012) outlined six principles of validation of action research that apply similarly to ABAR. These are the principles of historical continuity, reflexivity, dialectics, workability, ethics and evocativeness. I have flavoured these principles with some of the criteria Barone and Eisner (2011) used as the assessment of ABR. I have examined these points throughout the thesis. The historical continuity validates here as the recognition that the current action is a continuation of previous actions and has a sufficient historical background. I have considered it especially in my theoretical framework, through examining previous related research done in the field of (higher) art education and mirroring the practices of their research.

Reflexivity goes hand in hand with awareness and is, in my opinion, one of the most important points in validation of action. Based on Heikkinen et al. (2012), the researcher needs to be aware of one's thinking structures and paradigms that lead the working and how these impact the choices and interactions with the other participants. I have practiced reflexivity as a researcher during the action by discussing our roles with my students and the participating communities. Also, my artistic part has played an important role in increasing my awareness.

The principle of dialectics in research makes room for the perspectives and interpretations of different parties. It includes dialogue, polyphony and the research reporting should especially aim for authenticity of these voices (Heikkinen et al., 2012). This can also be viewed through Barone and Eisner's (2011) social significance in ABR, where they called for thematic importance meaningful to the society in question. Hence the researcher needs to ask not only what happened but why it is important (Barone & Eisner, 2011). This has appeared through the multiplicity of my data, where the students' reports and the face-to-face discussions, the participating communities' feedback, the artistic processes during the study modules and my artistic part have enabled me to access the action from several different perspectives of knowing and expressing insights and knowledge. I am also aware that there is unspoken and silent knowledge in my research cases that I probably have not been able to notice. The limited perspectives on cultural features in particular have left many cultural stories without attention intentionally and unintentionally.

Workability and ethics address the need for evaluation of whether the action enables changes in social actions (Heikkinen et al., 2012). Ethical dimensions of the chosen working methods need to be examined carefully. The action needs scrutiny regarding whether they reinforce existing harmful power relations or seek new methods that promote empowerment (Heikkinen et al., 2012). These principles determined the development of the practices in my research cases. There have been opportunities to amend failed practices and communication already during the research process due to the cyclical approach to action and team reflections after each stage. Here I see the triangulation of researchers, students and colleagues as the key to critical reflection. The co-teaching brought in broader expertise but also made us teachers reflect and develop our intercultural competence. Some of the work

with my international colleagues had to be done remotely and partly online due to the geographical distances, but it was rather fluent due to knowing each other personally from our previous collaborations through the ASAD Network. Of course, some surprises occurred when we finally met after the remote planning, but if I had worked alone, this crucial developmental element would not have been as efficient as it was. My research benefitted from the co-teaching, the co-researching with my students and the co-artistic processes.

The final principle, evocativeness, examines if the research has evoked emotions and provoked new ways of thinking (Heikkinen et al., 2012). Barone and Eisner (2011) adhered to this principle and stressed the importance of *feeling* in relation to *receiving.* Feeling may signify an aesthetic experience (Barone & Eisner, 2011). This principle led me to first recall the artistic processes, the final artworks and the exhibitions of the research cases. I started seeing the beaming faces of the children, the content village communities, the pleased students after the finished workshops and the conference audience when I have presented different results. The evocativeness of my research has also appeared in peer-review feedback and again in these conference presentations, but the ultimate evocativeness will be seen after publishing and seeing how the research is received by the readers.

Presenting the results of the research articles and the artistic part

The following articles are their own independent entities that concentrate on each study module separately. They have particular points of view and do not necessarily form a synchronized plot following from one to the next. What is common in all five articles is the framework on cultural sustainability. I have published them in five different peer-reviewed academic journals or publications that have thematically guided the perspectives of each article. I have collected my artistic productions created throughout the research process into an exhibition, and it has been separately assessed.

Article I

The first article introduces the Our Arctic course. The research question is What is the relevance of place-based art education for promoting cultural sustainability in the Nordic Arctic? In the article, I discuss Gruenewald's (2003) critical pedagogy of place and combine it with situational contemporary art and intercultural education. The main aim of the course was to investigate and produce artistic narratives with the local children and youth about their perceptions of life in the Arctic. We examined these perceptions among the participating international students before

going to work with the children. The students challenged each other to consider new points of view, including perspectives from students living permanently in the area and from those who had only recently arrived. This helped everyone predict that the children's narratives would not necessarily be a unified entity but that room for multiple voices should be created.

As a finding of the study, I recognized issues with intercultural encounters. The students expressed concerns about influencing the children's perceptions too much and hence failing to achieve genuine narratives about their Arctic experiences. The students connected these concerns with threats of colonialism. I conclude constantly encountering similar fears in my work. At times they threaten to hinder the work through a lack of courage in approaching an unfamiliar cultural context. The artistic collaborations however, turned out to be rather opposite to the initial fears. The students reported genuine intercultural encounters where mutual learning took place between the students and the children, resulting in new understandings of life in the Arctic.

In the article I argue that place-specific art education targeted at intercultural groups does not reach its full potential as a culturally sustainable pedagogy if it is not striving for Ellsworth's (1997) communicative dialogue. Concentrating first on the similarities between the participants helps them first understand each other. Only then it becomes easier to agree (to disagree) with each other's different standing points.

Article II

'Crafting Sustainability' discusses cultural sustainability in the context of handcraft traditions and contemporary art as cultural heritage. The research question is How does recreating old handcraft traditions with contemporary art methods both revitalize and reconstruct culture? The article has been published as part of the international collaboration project called Handmade in Arctic Norden (2017–2018), funded by the Nordic Culture Fund. The project's thematic emphasis has been on handcrafting. The main focus has been on promoting innovative research on contemporary art and art education.

Although this article has research cases and analysed data, I have considered it more as a conceptually grounding article to my thesis, as it concentrates more on outlining the theoretical and contextual understanding of the central principles of cultural sustainability in the Scandinavian North. Together with my co-authors, Maria Huhmarniemi and Timo Jokela, I examine cultural sustainability through the aspects of locality, decolonization, cultural continuation and revitalization, and we touch on the concepts of place-conscious and place-responsible education. The educational setting in the cases of the article is informal and has taken place in rural villages and small communities in Northern Finland. We introduce our individual

research cases through ABAR, mine being one of the workshops of the Enontekiö Art Path project and another workshop I have separately organized around natural dyes with women in my home region.

As results of the study, we suggest different dialogic approaches to enhance decolonization and revitalization of the northern cultures. These are the intercultural dialogue, intergenerational dialogue and a dialogue between the methods of contemporary art and crafts. Intercultural dialogue should seek interaction between the Indigenous and non-Indigenous cultures and between locals and people with immigrant backgrounds. People worldwide, especially in rural regions, have experienced handcrafting or observed their family members doing so. These shared experiences are valuable when searching for connections among people from diverse cultural backgrounds. Intergenerational dialogue in the context of our article means the way of using handcraft-based methods as a framework and context for conversations among young, middle-aged and elderly people as well as between artists and community members. The ability to use similar tools, methods and materials as one's parents and grandparents means a connection to one's cultural roots.

As a counternarrative to the Western dualistic thinking, we suggest that the boundaries between art, craft and design should be lowered, and their traditions should be considered as a whole. One of the core questions is whether community art projects and artwork can also transmit some of the skills, attitudes and values to the next generation. The tendency noticed during the craft-based art workshops in small northern communities was the way people responded to participation. The basic handcraft traditions are, to some extent, familiar almost everywhere and hence create low-threshold activities among groups from different cultural backgrounds. We suggest that the use of handcraft methods in community and contemporary art can support intergenerational and intercultural dialogue due to its intercultural nature. The process of handcrafting can be applied to support intercultural dialogue. Handcrafted contemporary art in Lapland can be perceived as part of the Indigenous paradigm and the decolonizing process. As part of interculturalism, the dialogue between Indigenous and non-Indigenous art and culture is one of the key factors for the sustainable future of Arctic art and culture. Joint art-based craft making can also be applied to a two-way integration of immigrants into northern cultures. The immigrants can learn from the locals and vice versa, and the interaction can cause a connection between people. In this regard, we do not refer only to decolonizing Indigenous cultures but, in a broader sense, to decolonizing the North.

We conclude that the issues of protecting and renewing cultural heritage are multilayered and often involve politicized questions of ownership and power. The handcraft-based contemporary art practices with place-specific intergenerational and intercultural approaches create an open space for dialogue where the values and perceptions of cultural heritage can be negotiated.

Article III

The third article introduces the Enontekiö Art Path project from the perspectives of the art workshops and discusses the dilemma of continuity in the intervention type of community art as action. The research question is: What are the roles of continuity in the Art Path collaboration through the principles of cultural sustainability? The research interest for the long-term project arose from the students' expressed concerns related to the impacts of the short duration of the workshops on true engagement and the grassroots agency of the locals and hence the sustainability of the operations. I discuss the forms and qualities of continuation through historical and cumulative continuation of action. Continuation in cultural sustainability is seen as necessary from the perspective of creating true dialogue between participants.

I found several forms of continuation in the project. There was developmental continuation between each workshop. Also, continuation between the two student groups became apparent through the first group passing the gained understanding to the second. Historical continuation and renewal of traditions appeared through the locals' participation, insights and contribution to the understanding of the local traditions. The most central continuation from the learning perspective related to the development of culturally sustainable projects. From the students' points of view, it appeared fruitful that similar cyclical processes of action could be repeated and developed further in each workshop. This mirrored the hermeneutic spiral and the cyclical forms of ABAR but in the context of learning. The phases of action were investigating place, planning action, implementing the workshop, and reflecting and evaluating the process after each action.

This repetition improved each workshop, leading to gradual change in the initiatives taken by the locals. Despite the locals' seemingly passive participation in the planning stage, it became apparent in the analysis later that they were actually involved in the negotiations in all phases of the work. Gradually, insights, inputs and sharing started to emerge, and the initial plans for the final artwork were modified with braver voices from all the participants. For us to gain engagement and trust, the continuation of returning frequently and getting to know the locals and their interests in the process was required. The concluding exhibition allowed people from all workshops to come together and reflect on their experiences and compose new ideas for future collaborations.

Article IV

This article concentrates on the artistic processes, outcomes and exhibition of the Living in the Landscape (LiLa) summer school. The research question is What kind of dimensions does dialogue have in processing cultural heritage through art? We

discuss the processes through cultural sustainability, interdisciplinarity and dialogue. Culture and cultural heritage were at the core of LiLa's aims and were viewed in an active tense. These consisted of contemporary people-based issues, such as quality of life, place-based issues and landscape, social responsibilities and rights, and how people can adapt to change.

We saw dialogue as crucial in achieving constructive culturally sustainable endeavours and considered it to mean both verbal communication and interaction taking place in silence. We see that art in LiLa worked as a visual language making the dialogue clearer and even more sensitive. The local participants investigated their own familiar landscape through their artistic perceptions and delivered their insights to the visiting participants. And again, the visiting participants communicated their perspectives on the unfamiliar yet fascinating landscape through their visual expressions. The artistic endeavours showed respect, suggested new insights and sought new beginnings to the ongoing dialogue.

We argue that when developing a culturally sustainable art education in higher education with objective to engage in interdisciplinary collaboration. It is also necessary to leave room for individual endeavours where the relationship to cultural heritage can be examined in peace. Yet in a collaborative environment, individual artwork cannot be made in a vacuum. Listening to others inevitably not only increases the understanding of different ways of working but also acts as a mirror to perceive one's own disciplines from a broader perspective. Conscious or unconscious desire for dialogue guides the renewing artistic approach to cultural heritage. The process is to formulate the desired message into a form that invites the receiver into reconstructive dialogue. The skills of listening and empathy are required to engage in dialogue in a culturally sustainable and respectful way.

Article V

In this article, I discuss the case of ABAR Network's Tate Exchange, where my colleagues and I organized the art performative knitting circle in Tate Liverpool in 2017. The perspective of the article is to examine the event and investigate common conceptions of the European cultural heritage through the Council of Europe's (2005) Faro Convention. The research question is How do traditional knitting circles as an art performance set in the context of an art museum stir discussion on the contemporary meaning-makings of traditions as cultural heritage? This exchange forms an integrative part between several pieces of my artistic production and the artistic working in the study modules of my research.

The current understanding of heritage as a living and socially active process enables the intangible aspects of heritage to rise to the surface. I argue that heritage as a verb invites innovative approaches to be examined, where new meanings for old traditions for contemporary culture make heritage more approachable. We wanted

to test if the art performative act at Tate would make visible tacit knowledge often hidden in the embodiment of knitting and provide a channel for new perceptions of old traditions to emerge. The responses of the participants served as a recipro-cal eye-opener. Everyone we met – and we met people from all around the world – remembered some family member knitting, or they knitted themselves. The art performance of the knitting circle became a shared performance of remembering.

I argue that when seeking to identify what dimensions of cultural heritage are valued and can hence be considered common, the means to active and true partici-pation need to be sought. If people can perceive heritage as accessible, familiar and shared, participation becomes motivating and genuine. The value and meaning of heritage as a component of everyday life increases. This way heritage becomes a verb. I conclude that the seemingly commonplace event – the collective making and coming together – contained layers of tacit knowledge and hidden experience that came to the surface. From this exchange, I suggest seeking heritage values be-ing more effectively noticed and determined when the values are experienced in a new environment with the means of contemporary art.

Artistic part: Sought, Met, Awoke

Early on in the process, I considered it necessary to increase my own cultural aware-ness as a teacher working with culturally diverse groups. I decided to concentrate on this especially in the artistic part of the dissertation, where I examine my own Tornio River Valley cultural background and my roles as a local and a visitor in relation to my international students, the locals and the people in Komi we collabo-rated with. I saw understanding of my own standing points and openness to adjust my own thinking structures as prerequisites for intercultural competence. I have examined these aspects more closely in the chapter on research ethics.

Although I have found it difficult to verbalize the findings, one indisputable in-sight I have become aware of is that similar outcomes were gradually revealed in the artistic processes in my artistic part as did in the artistic processes in the study modules. This is why I see the artistic practice alongside the study as a helpful tool for deepening understanding. The themes appearing in the research cases can be processed again and further through artistic processes.

One central aim of the artistic part has been to reach tacit knowledge related to cultural heritage and cultural identities. Hence the exhibition consisted of both my own and collaborative pieces created with my colleagues, which helped with the reflection on meaningful tacit aspects of cultural heritage and my understanding of my standing points in relation to others. My chosen media, craft-based contempo-rary art, seemed to work as a familiar dialogue inviting people from different ages to recognize what crafting meant to them. It was like a handshake: through crafts, we already have one thing in common, I recognize you! Crafting worked like a

common language we all knew how to speak despite the lack of another common fluent language.

Another aspect that appeared through the collaboration was the perception of traditions. Although we discussed a lot of the knowledge and skills of the previous generations, the interest I found everyone to share was the importance of life here and now. Some traditions and skills from the past were seen as valuable to keep and restore, such as the older generations' ability to read nature and the cycles of the year. What was clear was the willingness to create new approaches and meanings for traditions so that the memory would not fade but would primarily be an expression of the present life. That was where I saw the meaning of processing heritage through the means of contemporary art.

I found myself yearning for other people's knowledge and perception about life in the North. In my report of the artistic part, I conclude that the processes were actually studies of belonging. Listening to the others describing the life I mostly recognized made me understand my background better. Most of all, I felt the sense of communality. It revealed to me that I am privileged to be able to pin my cultural belonging to certain generational, geographical and cultural continuity, but at the same time I am an equally relevant part of the cultural chain of the North.

The dimensions of place-specificity and cultural diversity in art education

In these three following subchapters, I will pull together my main findings of the research by answering the main research questions I have posed. I will discuss my results based on the key theories of Tynjälä's (2016) model of integrative pedagogical thinking for expertise and the synthesis of the principles of cultural sustainability in the context of my research. I will discuss the potential of utilizing the principles of cultural sustainability and the strategies of contemporary art as higher art pedagogical tools combined with an integrative thinking model in the process of building awareness in expertise. Pragmatic and also hermeneutic understanding play central roles in the discussion. My research cases intentionally represent different types of university studies to demonstrate that applying the principles of cultural sustainability does not require necessarily a certain form of study. The principles of cultural sustainability in the order I have presented in the theoretical framework are as follows:

a) Locality as part of place-specifity   e) Art as activity
b) Grassroots agency   f) Eco-cultural civilization
c) Cultural diversity   g) Cultural vitality
d) Cultural heritage   h) Awareness

In this chapter, I will concentrate first on these principles through their appearance in my research cases. My main focus is educational. This is why I seek to look at these concepts from a perspective alternative to how they are generally presented in cultural sustainability theories. For instance, in my study, locality as a principle of cultural sustainability is not sufficient on its own, as it appeared in its original meaning mainly through the participation of local communities. In this regard, the meaning of place-specifity in my study always includes the aspects of cultural diversity alongside locality. According to the proceedings in my research cases, art as activity was almost always examined with the aspects of cultural heritage. I have also seen increased awareness of culturally sustainable principles to build an eco-cultural civilization per se. Becoming eco-culturally civilized requires broad cultural understanding. This is the only way to measure which cultural aspects affect ecology the most and how they ought to be changed or modified for a sustainable future. Eco-cultural civilization is hence a principle that intersects all the following aspects and is developed similarly as awareness to expertise in higher education.

All the study modules were constructed on place-specific dimensions. In the Our Arctic study module, the place-specificity emerged as a framework and an objective for the whole work. In the Enontekiö Art Path project, place-specificity was a source that guided the work. The local cultural elements, such as stories and historic use of certain natural materials, determined the artistic means. Cultural diversity in the collaboration broadened the angles of view and influenced the final artwork. In the Living in the Landscape (LiLa) summer school, place-specificity formed the framework, the educational settings, and the artistic and research approaches that took place during the school. Although it seemed to appear only as the local sociocultural landscape of Komi that tasted in the tea, sensed in the materials, smells and atmospheres, it meant above all, both the local and the visitor views to the landscape. These were eventually mixed and combined together during the school. Even the initial aim for Tate Exchange was reflected particularly the northern cultural heritage of knitting. My perception of course broadened during the exchange, as it appeared as a universal cultural heritage that suited well the aims of the Faro Convention (Council of Europe, 2005)

Place-specificity is grounded in the objectives of each study module. The learning tasks were based on the situationality and sociocultural elements (see Granö et al., 2018; Jokela & Hiltunen, 2014) of each educational context around the North. I have come across a perception that a place-specific education in intercultural contexts strengthens division and places learners in unequal positions according to their backgrounds. This is a true risk when the perspectives to place and locality are narrow and acknowledge only a 'local's' attachment and sense of belonging to a place.

The importance of viewing locality more broadly determined especially the practices in the Our Arctic course. It became apparent that place-specificity and locality are multilayered and have broader meanings than ones given by those we

consider locals in a traditional way. It is excluding to think the international students would view the place and the local only from an objective, visitor point of view. Already at the early stages of their stay, they shared their affection and attachment to the new place, as did the ones who had lived there longer. Broadened perspectives to locality mean acknowledging meaningful the international students' perspectives on life in the region. I see considering their insights of place helps the two-way integration like Hiltunen et al. (2020) promoted.

Through different artistic approaches – such as visualizations, performances and the use of familiar art, craft and design materials – we could more fluently approach objective and subjective meanings of place. We utilized the elements of environmental art, brought in elements of crafts and natural materials and examined these with contemporary art's approaches in new contexts. Students brought in their familiar artistic expressions, and they also combined elements from their individual expressions to communal work and tried new ways of approaching the topics discussed during the courses. I see that the art in all the research cases suited the framework of Arctic art (see Huhmarniemi & Jokela, 2020), bringing in alternative ways of looking at the Arctic from the various perspectives of the intercultural group of students and the participating communities.

The solidarity and finding similarities presented by Kester (2005), Shin and Willis (2010) and Ellworth (1997) appeared relevant element for building trust also in the place-specific learning in my research cases. Especially in Our Arctic, we compared our experiences and found unifying themes related to the universality of places. These were, for instance, similarities in cultural practices related to seasons. Also, the shared worry for issues related to the climate crisis bonded students with different geographical backgrounds. It was agreed upon that human action everywhere needed to be critically examined for change to take place, and good practices from different countries to tackle the issues were openly welcomed. In LiLa, the majority of the students and staff were visitors, so it took plenty of the discussion space of the school. These views were processed artistically during the school by sharing the participants' different skills and knowledge on different materials and traditions in the area. Many of the final art pieces addressed the visitor view and dialogue between the local and visitor perceptions. It changed both of the groups' perceptions of the place. This resonates with Wagner and Veloso's (2019) theory on familiar cultures appearing strange when looked at from a distance, but it can also be turned on its head. In place-specific intercultural learning, the strange can start to look familiar when looked at closely and examined through transcultural lenses. The intercultural view to local broke Soini and Birkeland's (2014) mentioned nostalgic pureness and traditional local and gave new meanings to the essence of looking at the place.

In Our Arctic and LiLa, the study modules were interdisciplinary and shared insights from different disciplines, which could be considered one way of cultural knowing. In Our Arctic, the teams with students from art education, early child-

hood education, applied visual arts and cultural tourism enabled the students to consider different perspectives to collaboratively work and realize how multiple views on place-specificity in art, education and aesthetics can exist depending on the discipline perspective. The students reported that their different backgrounds and skillsets added up to the process and that everyone could learn from each other. In LiLa, the interdisciplinary investigation of the cultural landscape of Komi and the processing of the findings offered tools to not only broaden the cultural understanding but also to see how each discipline could be developed in a more sustainable direction. The nature scientists' understanding of the landscape's physical and seasonal features, the anthropologists' cultural sensitivity in operating with human capital and the contemporary art's / art education's pursuit of dialogue, grassroots agency and alternative ways of looking at the ordinary painted a rather multilayered picture of the landscape and broadened not only the disciplinary thinking but also cultural understanding. It was eye-opening to observe what artistic processing of the collected data meant to students who were not used to such approaches. One of the students crystallized it well in the description of her artwork:

> *Even though I'm an anthropologist, not an artist, this experience has inspired me to explore my artistic side as well. As anthropologists we often look for 'cultural icons' or symbols; those visual representations of reality that seem significant within a society. In this piece I have combined some symbols I perceived as 'the essence' of our visit to Komi.*

Another clear unifying factor between the intercultural groups of students was related to the structure of the study module, in which the students would eventually build a team and go work with the local communities. This upcoming common role as a visitor put them in the same position to genuinely seek each other's insights in the planning of their work. It was not only the local students' cultural knowledge that mattered but of any student who had previous experience of working with different participatory artistic settings with differently aged people. Working with an outside community, the students were required to more actively seek common ground and understanding to be able to present their aims to the participatory community. The intercultural encounters could just as well have succeeded as failed, but it depended greatly on how well the process of communicative dialogue was managed. In sociocultural learning, space for students' individual emotions and prior or tacit knowledge should be granted. There were situations in all the study modules where miscommunications took place and some hidden nuances and potentials were left unnoticed that appeared only later in the students' feedback. It is essential in intercultural learning situations that there is time separately allotted for all participants to express their insights and uncertainties and that fears and prejudices are also acknowledged.

Another similar challenge was related to the students' fears of failing in grassroots agency, as they thought their activities would instead manifest colonial fea-

tures and oppression of minorities. This became especially prominent in relation to making collaborative art. Students worried about influencing the expression of others, especially the children. This way the made art would not authentically represent the participants' perceptions and ambitions. I encounter these fears regularly in my work. It is usually not about a student's lack of awareness of the collaborating community but instead it seems to be sensitivity taken to another extreme. I call this phenomenon *paralyzing sensitivity*. I undoubtedly agree with Trulsson and Burnard (2016) and Desai (2020) that for decolonizing processes, it is necessary to be aware of our positions and roles when we are working in culturally sensitive contexts. Yet when the fear of doing wrong starts to prevent us from doing anything at all, we are not then on a culturally sustainable path. Cultural awareness and culturally sustainable intercultural competence do not develop in a theoretical vacuum but require true encounters. It more likely develops through cultural exchange, as Desai (2019) put it. Also, if this is viewed from a sociocultural learning and community art perspective, the fear of influencing artistic expression should ease. In community art settings, it is natural that art is processed in dialogue, and the resulting artwork is a joint effort that consists of elements unseen in the beginning of the process. I argue that despite the unintentional cultural mistakes, at the end of the day, everybody benefits from a genuine wish to collaborate with an attitude of learning.

Most theories on sociocultural and situational learning praise their authenticity and view it mainly from the learner's point of view. I see, however, that in place-specific sociocultural learning, the authenticity is also related to learning of responsibility and ethics in a real environment. There are real communities in real-life situations involved in the learner's learning situation who are affected in one way or the other. It is hence important in sociocultural learning to develop the students' abilities for responsible agency and stress the agency and ownership of the participating communities. Sociocultural learning is not learning only for future working situations, but in fact the learner needs to be alert and take responsibility of decisions and actions in the authentic learning environment with real stakeholders while still learning. The collaboration is a learning situation with real matters. The analysis of these place-specific authentic learning situations has shown to be convenient platforms to utilize culturally sustainable tools in practice. After all, it is awakening to already see the reception of your practices during the studies and to get feedback from real stakeholders.

To summarize, the locality and cultural diversity as place-specifity emerged eventually as a unifying factor in all the study modules. It was outstanding how much depth, mutual respect and motivation such place-specificity produced in the intercultural groups of students and also in the collaboration with the participating communities. The students saw it important and sustainable that the local aspects were strongly present and guiding the work in all of these cases. The processes and end results correspondingly became richer due to the culturally diverse processing of locality. Hence it is important in place-specific studies in higher education to consider and offer space for these perspectives and layers of locality to emerge.

The intra-actions of dialogic contemporary Arctic art and cultural heritage

In this chapter, I discuss the connection between the principles of art as activity and cultural heritage in my study. The intercultural settings in the research cases have brought to the fore the dimensions of art and artistic processes in communication and dialogue between participants. In addition, new materialism in contemporary art (Haapalainen, 2020) extends the dimensions of dialogue to material participants as well. In all the modules, the international students mourned the lack of proficiency in the local language. They easily realized how they were losing nuances of speech and the cultural dimensions of the message. This was present most clearly in the Enontekiö Art Path. The students openly brought up these challenges in the beginning of action. This alerted me to pay a special attention to the communication throughout the research process.

I have been fascinated but puzzled by Desai's (2019) theory on art in multiculturalism as both culturally bound and universal. I had to spend time analysing and understanding what really took place in collaborative art processes. Commonly in international working contexts, as well as in this study, the challenges relate to communication. I became interested in what representation art had in the encounters and communication of my study.

The forms of dialogue and communication that appear in the intersection of contemporary art and cultural heritage practices with intercultural groups of people are actually where my artistic part and research cases meet. I call these dimensions together intra-actions (see Barad, 2007); one would not exist fully or reach its full potential without the presence of the other. I see them as supplementary in providing constructive intercultural dialogue. When I bind the final artwork of each case and the artistic part to the concept of the Arctic art, I myself start to see a multifaceted image of the region I have been studying. That simultaneously broadens the concept of place-specificity and starts to weave a clearer network between the principles of cultural sustainability in art education in higher education.

The intra-actions taking place in the artistic practices of the research cases appear in how cultural heritage has been approached. These have included traditions of making, visualizing important elements of place, communal art and craft making, individual artwork, performative and dialogic art, activist and conceptual art relating to environmental crises, digital animations of children's important life objects related to the Arctic, and environmental art focusing on traditional use of natural materials. I have collected a few artworks into image 8 (p. 112) from all the cases and my artistic part to demonstrate the variety of themes, expressions, materials and places used to produce art. I have left out plenty of artwork, and hence it does not give a complete view of the approaches taken during these artistic processes.

Almost without exception, the start of collaboration was tense, and the locals made contact mainly with those who spoke the local language. This is very com-

mon in any new activity. When we lacked a fluent common language and also when the forms of contemporary art seemed first unfamiliar to communities, it was the universal language of making and material understanding that opened the communication. When the hands started moving, whether weaving, stitching, painting, or hammering, the uneasy atmosphere started to ease up. I see here the wisdom of embodiment in enabling being, knowing and communication. This resonates with Merleau-Ponty's (1962) corporeality, and I see the communication and connection with the surrounding happening also through our bodily beings. This way we may become more alert to the material dimensions of dialogue. Where does the material at hand lead the making, and what does it suggest to the maker? These questions awake the required alertness constructing eco-cultural civilisation. Somehow, we value more and call fluent only those encounters where oral communication has been effortless. The way communication takes place through moving hands is not often considered an interaction. It was many times in fact the material interaction through making that opened and eased the stumbling verbal communication between the culturally diverse participants.

What the forms of contemporary art brought into picture was the citation (Sederholm, 2002) as new perspectives to familiar elements. Citation opened doors to detect and articulate tacit knowledge related to traditions and place as cultural heritage. This was especially apparent in the Tate Exchange, some of the workshops in Enontekiö Art Path, artistic interventions in LiLa and in the collaborative works of my artistic part. In Tate it was the unusual environment and the act of dialogic and performative art that revealed new insights to the commonplace activity of knitting. Usually, knitting circles in home environments focus on collaborative aims of knitting or give a space to socialize with other knitters. In Tate the focus was entirely on knitting and its meanings to different people. In the Enontekiö Art Path, the forms of community and environmental art in approaching the old traditions such as haymaking sparked discussion about the appearance and significance of the tradition in the village landscape and its history. Also, the meanings of the extinction of the tradition were reflected on. I dare to believe that without these artistic interventions these perspectives would not have been noticed. The alternative ways

Image 8. A collage of a few examples of how the Arctic cultural heritage was represented through art in my research cases and artistic part. On the top: Natural materials were used in traditional and contemporary art ways in communal works and a group of youngsters translated natural materials to mean the trash they found in nature and created a wind mobile in the pristine landscape of Kilpisjärvi. Second row: Children made animations and wood paintings about their lives in the Arctic. Third row: Natural dyes as a collaborative project and knitting represented embodiment and memories and new meanings through contemporary art. Bottom: Examples of artworks that represented the dialogue through cultural symbols through were the snow sculptures with the symbols of sun from local and the students' home countries and three students sending each other letters to form an installation of the slow communication and sharing, giving and receiving. Images: Top: Amisha Mishra, 2018; Liu Huang, 2017 Second row: Netta Tamminen, 2017; Amisha Mishra, 2018, Third row: Annamari Manninen, 2017, Elina Härkönen, 2020; Bottom: Amisha Mishra, 2018; Tanya Kravtsov, 2018.

of artistic approaches to the Komi landscape in LiLa stirred dialogue about the layers of sociocultural landscape and broadened cultural disciplinary perspectives. Overall similar to all the artistic processes was the temporal influence. The more time went by and the more we made together, the more courageous everybody became to offer development ideas and feedback to each other. This experience revealed the means of community art and sociocultural learning and soothed the students' fears of influencing the forms of the joint artwork too much. The finished artwork, its aesthetic value through joint effort motivated the collaboration and caused new feelings of kinship (see Hiltunen, 2009; Kantonen, 2005) between the culturally diverse groups. The combination of making, the familiar elements of cultural heritage and the forms of contemporary art create a favourable space in seeking the common intercultural language. In a new materialistic sense this became a triangulation of elements for fluent communication. It took place between the makers and their materials, and the makers, materials and past and present, and the makers from different cultural backgrounds.

An interesting phenomenon related to these encounters appeared in the Enontekiö Art Path. I recall a few occasions when our international students had shown a genuine admiration towards the local customs and wished to learn the introduced local traditional skill. This awoke mutual trust between the students and the community. In fact, they usually received a profound introduction to the certain tradition in contrast to those students who were originally from the same country. It was probably based on an assumption that people with the same nationality knew the customs already. These events were reciprocal eye-openers of the related tacit knowledge, both to the locals and to all the students. When these cultural artefacts and traditions are shared by local makers, it reveals similarities and differences between these intercultural groups, according to Manifold et al.'s (2019) theory on increasing intercultural understanding. It also meant different levels of perceiving knowledge when a village elderly showed the way hay was collected, softened and weaved.

The students also manifested Kester's (2005) dialogic aesthetic that is based on solidarity, listening and willingness to accept dependency. The participation of the foreign students tended to make visible the commonplace cultural customs. These relate to questions of cultural vitality, and the negotiations of the value of continuing traditions is often politically charged. I see that in sociocultural learning situations, the aim can be in opening discussion and making traditions visible through contemporary art practices and cultural heritage. The initiative to change or the determining of values should always come from the communities themselves. Though when we think this from the perspective of ecocultural civilization, the artistic approaches may be designed to stir new insights to common ways of being. Although respect and ownership of contextual knowledge should be without doubt granted to the people in whose environments we work, the reciprocal and a constructive exchange of views can enrich the common process and open eyes to new ways of looking and considering the need for change.

As described earlier, the knowledge delivery was by no means one-way from the older generation to the younger but took place two-way between the participants. The students reported after Our Arctic that they perceived a new understanding of the place through the children's narratives. The experience of making art with the children was a well-operating two-way bridge of communicative dialogue (Ellsworth, 1997). For the children, the ordinary everyday things got a new insight when they were introduced to their student-teachers, and the excitement of the children about having international students working with them through art broadened both of their perspectives. In LiLa, the artistic processes and outcomes operated as reciprocal eye-openers not only of different cultural perceptions but also how different disciplines look at the world. I believe the international students passed new knowledge to the locals and sowed a seed of contemporary art approaches to traditional making. My narrow understanding of knitting as cultural heritage changed completely in Tate after listening to women from southern parts of the world describe childhood memories of their grandmothers knitting.

Using new methods for common practices and allowing body and the material agents to take part in the negotiations, help us become aware of tacit knowledge and hidden cultural perceptions and also find new ways of seeing ourselves in relation to others. Contemporary art and cultural heritage in my study appear as intra-actions of social and communal process that reveal existing and produce new values, symbols, meanings and practices.

I can mostly agree with Desai's (2019) theory on art's simultaneous universality and culture-boundness. According to the findings of my research, however, I see the universality of art as latent in bodily and material understanding, which can be either culturally bound or familiar to everyone and, in this way, universal. Bringing together the elements of cultural tradition as heritage, citational contemporary art and new materialism offer examinations of art's universality from a deeper perspective. This way, the universality is different than how it has commonly been understood in modernism. It is the silent knowledge hidden in our beings.

It turned out that the worries the students had expressed worked as a crucial tool to open discussions on our positions, guide preparations and gradually increase our awareness. The key element is to enter a new community as a guest, with an open attitude and a willingness to change plans when people start to feel comfortable enough to share their opinions. Rather than a hindrance, it turned out to be an asset that the students came from different cultures than the participating community. Here the possibility of widening perspectives of the place through different viewers became possible for both participating groups. The view of the locals deepens the understanding of the place for the visitors, and through the visitor's view, commonplace aspects of the place may become visible to the locals. This awakening may also deepen the locals' understanding of their place and their cultural identity. This has shown me that at the end of the day, facilitating these encounters and art-making creates a new kind of understanding, mutual respect and a space for open dialogue, where perceptions of sustainabilities can be negotiated.

Recognizing (cultural) awareness in expertise

In this chapter, I pull my findings together into a model of culturally sustainable art education in higher education that aims at constructing awareness in expertise, intercultural competence and eco-cultural civilization. I will suggest a general model applicable to any geographical context, bearing in mind that my view is strongly bound to the geographical context of the North. The concept of cultural sustainability is multidimensional, and its full potential is reached when its principles are examined, determined and executed locally. Although there are general and universally applicable principles, the core of cultural sustainability lies in locality and in bottom-up actions based on the local cultural and generational knowledge systems, values and perceptions. This is due to culture meaning different things in different places and also geographical circumstances influencing the way lives are led in different parts of the world.

When aiming for recognizing awareness in expertise in art education in higher education, I see the components of integrative thinking (theoretic knowledge, practical knowledge, self-regulative knowledge and sociocultural knowledge) as best serving learning if they are executed in a similar rhythm as in art-based action research (ABAR). This follows eclectic art education (see Eisner, 2002a) but in the context of higher education. In particular, the participatory and dialogic strategies of contemporary art in higher education enable combining theoretical knowledge, pragmatic approaches and sociocultural learning into a meaningful combination. I see the alternation and cyclicality of students' prior knowledge and theoretical, practical, self-regulatory, and sociocultural elements moulding and deepening the learning process and contextual understanding. This is also a combination of pragmatic (Dewey, 1991) and hermeneutic (Gadamer, 2004) views on knowledge construction. In higher education, the pragmatist view on internal connection between knowledge and action requires hermeneutic tradition to better awaken students' preunderstanding and the knowledge of experience that easily remains tacit. Although it is not meaningful in these models to separate theory and praxis into their own units, it is essential that a good conceptual foundation is established before starting practical work. A profound understanding of one's own field's key concepts is a prerequisite for expertise (see Mikkilä-Erdmann, 2017). The theoretical acquisition should not stop, however, in the beginning of the course but follow through the whole process of learning. When theoretical knowledge is developed alongside practical work, the experience gained from the practice can be more profoundly reflected. This way of learning actually follows a similar cyclical process as research.

This can easiest be organized through requiring students to combine research in their longer-term processes, such as in the case of the Enontekiö Art Path and in the LiLa summer school. When the students have set research goals for the activities, they focus more systematically on each phase of the work and reflect more persistently on their experiences with the participants throughout the process. This

deepens their understanding and helps them develop the actions while still working on them. Such research-based integrative learning can take place with less effort and can concentrate on a simpler rhythm of progressive acquisition of theory, praxis and self-regulatory knowledge. This, however, requires more organized reflection sessions at different stages of the study module.

One prerequisite for holistic learning (see Räsänen, 2010; Mikkilä-Erdmann, 2017) is to offer space for reflecting on the students' prior knowledge, emotions and self-regulatory processes. Especially in intercultural learning situations, the students' prior knowledge, prejudices, fears and hopes should be addressed at the start. These matters will most likely develop and be refined during the learning process, but offering chances to express different concerns and become aware of different cultural standing points of the group at the early stages of the collaborative task should be one priority. The students' paralyzing sensitivity is one example from my cases. This was especially visible in the preparation phase for workshops with the mixed Finnish-Sámi communities. The students felt an excessive need to pre-investigate and did thorough place research on the sociocultural context of the place. The experience from the workshop was one of the most genuine from the whole research process, where such openhearted cultural exchanges took place between the international students and the participating community. It utterly changed all of our perceptions and lowered the paralyzing sensitivity.

The awakening of metaconceptual thinking is important due to its significant impact on the later learning (see Mikkilä-Erdmann, 2017). When we are conscious of our preconceptions and prejudices, we can regulate them better. This follows the hermeneutic knowledge formation as well. When international students arrive to study in a foreign country, they usually have already made big choices and sacrifices and are to some extent more 'alert' to new cultural features than the home students.

The potential of this in higher education could be better utilized if study groups were mixed with international and home students. The positive feedback from the students studying in the mixed student groups in the AAD programme showed they are beneficial for all students. The international students got more direct connection to the local culture, habits and language through their Finnish peers, and the Finnish students had a chance to look at their everyday culture from a more objective point of view through their international peers. A similar phenomenon appears when working with the participating communities. Studying in mixed groups helps international students better integrate into society when they are in real interactions while studying and working together with home students. From the home students' perspectives, this is a question of home internationalization, where one's own intercultural competence can be practiced without the need to travel. Like De Vita's (2005) argument against intercultural competence developing automatically through having international students at the campus, neither does home internationalization happen only in interaction with international students but is more efficient if there are opportunities to do studies via the international networks of the

university. In mixed groups, the awakening of self-regulatory and metaconceptual awareness becomes easier due to peer learning, and it is the first and yet crucial step towards recognizing awareness in expertise. I believe home internationalization to some extent equipping the future teachers to better meet the cultural diversity in their future classrooms and the future artist work with culturally diverse groups.

The process of integrative thinking benefits from sociocultural knowledge construction based on a social constructivist learning strategy that follows Dewey's (1991) understanding of experience as commerce with the outside world. Sociocultural learning takes us further from the individual private sensations and pushes us to verbalize and reflect on experiences with others. By including studies in art education that are executed in collaboration with different communities, opportunities to encounter different ways of knowing and reflect on one's own knowledge perceptions increase greatly. In the northern sociocultural setting, place-specific and culture-sensitive art education and the Indigenous and northern knowledge systems (see Virtanen & Seurujärvi-Kari, 2019; Huhmarniemi & Jokela, 2020b) challenge the Western dualistic knowing and teaching. The dialogic (Kester, 2004; Ellsworth, 1997) and participatory strategies (Kantonen, 2005; Hiltunen, 2010; Haapalainen, 2020; Venäläinen, 2019) of contemporary art and the familiar elements of cultural heritage (Smith, 2006; Crouch & Parker, 2003) allowed us to model art educational practices in higher education and arrive at sources and possibilities for different ways of knowing. These appeared in all my research cases through intercultural and intergenerational sharing and through embodied art-based experiences of working through environmental, community and performative art.

This kind of knowledge sharing includes historic, seasonal and cultural understanding and shows how they all are interwoven. It can be viewed also as eco-cultural civilization. Such knowing has traces to Indigenous knowledge (see Virtanen & Seurujärvi-Kari, 2019) and can show in practice what new materialism (see Barad, 2003) means. If the learner is alert, these approaches can teach appreciation and humility towards the nonhuman world that is not easy to perceive theoretically. In particular, the students in the Enontekiö Art Path reported that their understanding of the northern sociocultural situation grew exponentially through working with communities, which made clearer what aspects of cultural sustainability are required in working in particular places. They stressed that the knowledge would have remained detached if it had materialized only in theory inside the university building.

This all comes down to reconsidering the previously listed eight principles of cultural sustainability I have used in my theoretical synthesis. I found a need to slightly adjust and combine them to better suit the context of art education in internationalizing higher education and hence there are now six guiding principles of cultural sustainability. The guiding principles of cultural sustainability for art education in higher education are:

a) Contemporary art as activity
b) Active cultural heritage and questions of cultural vitality
c) Culturally diverse place-specificity with broad understanding of locality
d) Grassroots agency
e) Eco-cultural civilization
f) Recognizing cultural awareness of expertise

In Figure 7, I have combined these principles and illustrated them as the elements of a learning spiral for culturally sustainable higher art education.
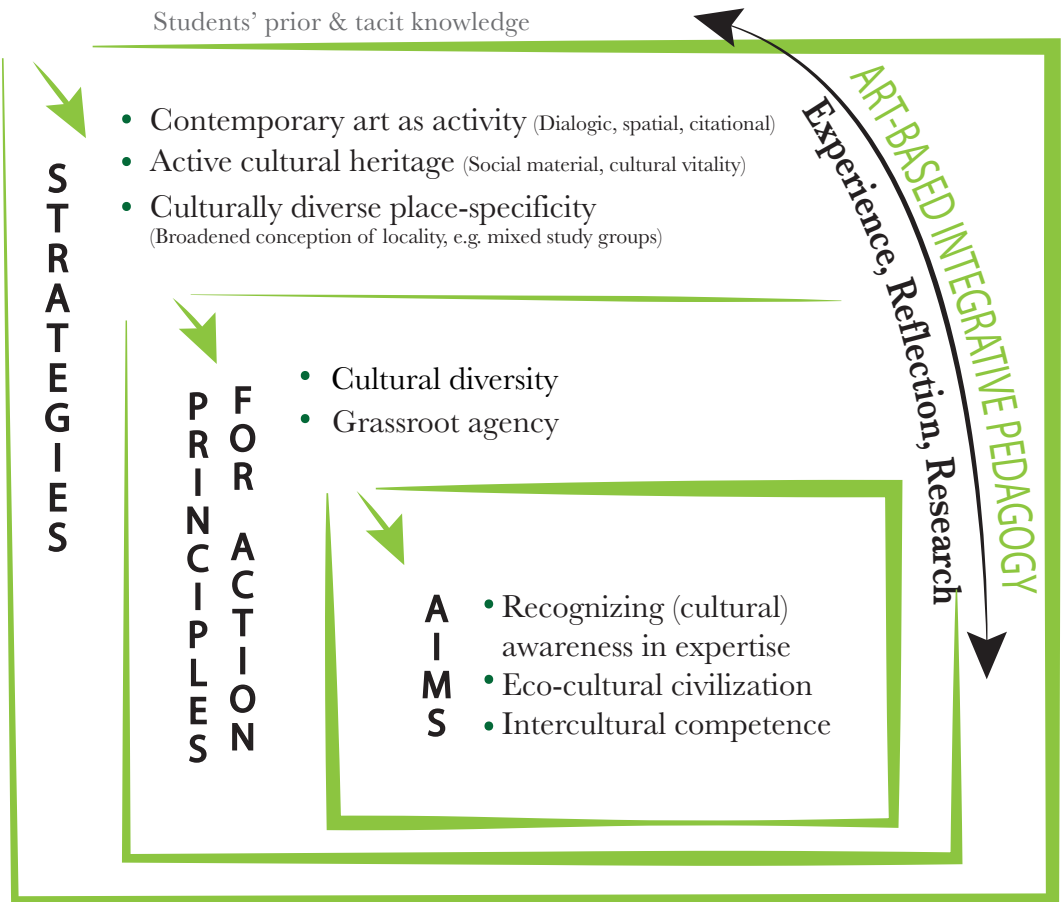

Figure 7 The model of art-based integrative pedagogy for culturally sustainable art education in higher education. The model is based on Tynjälä's (2016) theory on integrative pedagogy. The model indicates an ABAR (Jokela, 2019) and hermeneutic learning spiral (Gadamer, 2004), where the strategies for learning, principles of action and aims for recognizing cultural awareness and intercultural competence are processed in authentic learning situations and knowledge construction through research, experience and reflection. Figure: Elina Härkönen, 2021

117

In Figure 7, the cyclicity of learning imitates the cycles of ABAR and also the hermeneutic circle. I suggest that culturally sustainable higher art education is founded on a model of art-based integrative pedagogy. Here the strategies of contemporary art intersect theoretical, practical, self-regulatory and sociocultural knowledge and are executed through authentic learning environments and through research where conceptual, experiential and reflexive knowledge can be developed. They should be integrated into different stages of the spiral and can go partly back and forth, building on previous knowledge, reinforcing or adjusting what has already been learnt.

This model can be viewed either as a figure covering the entire university studies or as an element of an individual study module. In the latter case, the expertise can be seen to develop into an entity through smaller particles. I suggest that the first and the last focus is on the learners developing prior and tacit knowledge and metacognition. The adjusted guiding principle of cultural sustainability in the model functions in the following manner: The strategies are based on dialogic and participatory elements of contemporary art as activity, active cultural heritage that functions as relatable social material of the past and the present reflecting on cultural vitality and culturally diverse place-specificity that is inclusive. The principles for action function as a value-basis and should be constructed on acknowledging and building on cultural diversity, seeking grassroots agency of the participating communities and examining the perspectives of eco-cultural understanding of and through the action for a more sustainable future. Eco-cultural civilization can also be viewed as intersecting all stages of learning and developing throughout the studies. Gradually through research, the gaining of experience and the reflection on the aims of this model, the intercultural competence and recognizing cultural awareness in expertise develop.

What I seek to emphasize is the reinforcement of cyclicity, where none of the aspects are forsaken after the first handling but are reviewed again during the process. This, for instance, deepens the understanding of the key concepts of one's own field when tested in practice and reflected through research. Tacit understanding and the moulding of prior knowledge may become more tangible through the cyclic learning. The principles develop awareness, and when the awareness has been increased, it develops the usage of the principles in a more internalized and sustainable way. The reflected and verbalized awareness at all stages of the activity produces a clearer understanding of one's own development.

I see the basic task of culturally sustainable art education in higher education to offer art- and research-based teaching that fuels students' metacognition and promotes eco-cultural civilisation and expertise with recognizing awareness and provides such thinking and acting tools for sustainability that are applicably in any kind of future work.

5 Conclusion

Conclusion

I have now been seeking ways to develop the work I do in higher art education towards more culturally sustainable direction. The theoretical combining of the main principles of cultural sustainability and the components of integrative pedagogy has led me to more systematically to evaluate the art-based practices we execute with our international group of students and them working with local communities. I began my search with the seeming dilemma of place-specific art education in situations where universities compete in internationalization. I was also aware of international students' struggles with integration at our university. My aim has been to investigate how the principles of cultural sustainability should be implemented in these seemingly controversial settings to support place-specifity, cultural diversity and integration. The four study modules have given me a broad spectrum to examine these aspects.

As my main findings, I have proposed a model that combines these elements together into an art-based integrative pedagogical model for culturally sustainable art education in higher education. In such form of art education, the strategies of participatory, dialogic and embodied contemporary art intersect the theoretical, practical, self-regulatory and sociocultural knowledge.

Based on my findings, I have proposed an adjusted list of the valid principles of culturally sustainable suitable especially for the context of higher education. I have compartmentalized them into my suggested pedagogical model according to their tasks. The strategies for the practices are based on the combination of dialogic and participatory contemporary art as activity and active cultural heritage. They together open possibilities to examine cultural traditions in an alternative perspective while simultaneously constructing an eco-social civilisation. The strategy for culturally diverse place-specificity in the model promotes integration by considering locality and the sense of place in an inclusive manner. Including the dimensions of place experienced by people with different cultural backgrounds lays firmer groundwork for sustainable intercultural art education.

The principles for action form a value-basis that seeks grassroots agency, acknowledges and builds on cultural diversity and examines the perspectives eco-cultural understanding. These elements in studies build broader sustainable understanding and help to make sustainable choices especially when working with participation local communities. When the learning situations are authentic, they also offer better possibilities to encounter and process fears relating to colonist approaches in practices caused by the paralyzing sensitivity.

Finally, the aims for learning are best reached through imitating the cyclical ABAR process and hermeneutic spiral in knowledge construction. The cyclicality in the art-based integrative pedagogy model include research, experience and reflection. Gradually these together develop students' intercultural competence and recognition of cultural awareness in expertise.

I see that the intercultural place-specific art education requires constant consideration and openness to different cultural contexts and their representations, similarities and differences. This can be practiced in two ways: in between the students in intercultural groups as well as in between the student groups and the local communities. For students and teachers, such exposure to intercultural settings during the studies helps them view matters from culturally diverse perspectives and increases their intercultural competence. It enables them to pinpoint their own and locally prevailing tacit values that dictate the choices made. This is a necessary realization tool to be utilized in working with people in vulnerable positions in schools and minority communities.

I see that questions of cultural sustainability are tied to finding a balance between locality and globality, and this is why education for internationalization at universities should more determinately pursue bringing the home and international students together in their studies. The aim should be in two-way integration, where the interaction is reciprocal and also the home students are integrated into the new culturally diverse locality. I see that investing in home internationalization and the integration of international students develops universities' strategies towards more culturally sustainable internationalization.

The past five years, during which I have conducted my study, have been intensive yet rather rewarding in terms of having a profound chance to dwell in the theoretical and pragmatic discussions related to my field and work as a lecturer. It has been rewarding to go back to my research cases, glance through the millions of photos and video clips and memorize the atmospheres and the countless hours spent driving the minibus to our workshop locations. It has been an emotional journey, and it has really lifted my spirit to see how special my work can really be. The research process has been an asset for professional growth but has also made me think about my own personal standing points, cultural roots and perceptions of humanity, to name a few. After I started to become aware of my limited perceptions, the aim has been to shift my Western individualistic thinking towards a more embodied and new materialistic understanding of the world. I have considered this process of recognition and adjustment not only as the reliability of my research but also as one tool on the way towards more culturally sustainable teaching methods in my own work.

It has been interesting to recognize how and what dimensions of art education in higher education are presented in research in general. At times I have struggled to find precise studies on art university pedagogies, especially in the Finnish context. This realization has increased my motivation to complete the study to be able to provide more research of this perspective to our field.

The study has also revealed to me alternative perspectives in approaching cultural sustainability in art education. My eyes were opened by the evaluation of my artistic part that showed that my approach would benefit from a broader approach to culture. I shortly considered going back to my data to seek broader perspectives

to my approach but forsook it rather quickly. These different elements of cultural identity were not brought in the centre in any of the study modules, and hence it felt artificial to dig for them in this study. This, however, made me realize that the principles of cultural sustainability might broaden and deepen in the studies where culture could be examined more broadly. This opens new ideas for continuing the research towards broader conception of culture. This could be investigated situations where different elements of cultural identity are presented and how these, for instance, resonate with cultural heritage.

Another alternative path for continuing research on cultural sustainability in higher education comes from the posthuman philosophies. I started to familiarise myself with posthuman and new materialist theories rather late in my research process. This is why I felt it artificial to start squeezing the content into a new frame. This, however, stirred my thinking and sparked an interest to pursue these perspectives in my following research topics. Before really diving into posthumanism, I was doubtful of its validity, especially in the context of education. Only after I had read Kimmerer's insights on Native worldview, posthumanism started to make more sense. Culture and education need more practical knowledge of how posthumanism and new materialism can be applied to schools.

The artistic processes in seeking to define common cultural heritages also launched my artistic work that had been passive for many years. The themes processed in these collaborations, such as the issues of revitalization and protection of cultural traditions, has lurked in the back of my mind ever since. Also the combination of new materialism, comtemporary art. cultural heritage and tacit knowledge intrigue me as something broadening my mindset yet to a new direction. For the following steps, I would like to concentrate more profoundly on these matters in the artistic processes and focus my attention especially on the Tornio River Valley region.

References

Clubmosh (spinulum annotinum) can be used as natural mordant for plantdyes. Image, Salla-Mari Koistinen, 2017.

References

Aaltola, J., & Syrjälä, L. (1999). Tiede, toiminta ja vaikuttaminen [Science, action and affection]. In H. L. T. Heikkinen, R. Huttunen, & P. Moilanen (Eds.), Siinä tutkija, missä tekijä. Toimintatutkimuksen perusteita ja näköaloja [Here researcher, where actor: The principles and perspectives of action research] (pp. 11–24). WSOY.

Adams, J. (2019). Editorial: Visual art-based education research. International Journal of Art and Design Education 38(3), 558–561.

Alverson, A., Combes, B., Crowley, J., Dogsé, P., Duvelle, C., Nakashima, D., & Rössler, M. (2009). Introduction. In P. Bates (Ed.), Climate change and Arctic sustainable development: Scientific, social, cultural and educational challenges (pp. 1–5). United Nations.

Anttila, E. (2011) Taiteen tieto ja kohtaamisen pedagogiikka [The knowledge of art and the pedagogy of encounters]. In E. Anttila (Eds.), Taiteen jälki: Taidepedagogiikan polkuja ja risteyksiä [The mark of art: The pathways and crossroads of art pedagogy] (pp. 151–174). Teatterikorkeakoulu.

Anttila, P. (2006). Tutkiva toiminta ja ilmaisu, teos, tekeminen. [Exploring the activity and the expression, the work, the making.]. AKATIIMI Oy.

Arctic Sustainable Arts and Design Network. (n.d.) The Arctic Sustainable Arts and Design network is a thematic network of the University of the Arctic. Retrieved March 11, 2021, from https://www.asadnetwork.org/#

Auclair, E., & Fairclough, G. (Eds.). (2015). Theory and practice in heritage and sustainability: Between past and future. Routledge.

Baltes, P., & Staudinger, E. (2000). Wisdom: A metaheuristic (pragmatic) to orchestrate mind and virtue towards excellence. American Psychologist, 55(1), 122–136.

Barab, S. A., & Roth, W. M. (2006) Curriculum-based ecosystems: Supporting knowing from an ecological perspective. Educational Researcher, 35(5), 3–13.

Barad, K. (2003). Posthuman performativity: Toward an understanding of how matter comes to matter. Signs Journal of Women in Culture and Society, 28(3), 801–831.

Barad, K. (2007). Meeting the universe halfway: Quantum physics and the entanglement of matter. Duke University Press.

Barone, T., & Eisner, E. W. (2011). Art-based research. Sage Publication.

Beer, R. (2014). Trading routes: The intersection of art practices and place. In T. Jokela & G. Coutts (Eds.), Relate North: Engagement, art and representation (pp. 14–33). Lapland University Press.

Beer, R., & Chaisson, C. (2018). Dam nation: Disrupting the currents of energy and extraction in northern Canada. In T. Jokela & G. Coutts (Eds.), Relate North: Practising place, heritage, art & design for creative communities (pp. 36–55). Lapland University Press.

Bell, L. A., Desai, D., & Irani, K. (2013). Storytelling for social justice: Creating art-based counterstories to resist racism. In M. Stone Hanley, G. W. Noblit, G. L. Sheppard, & T. Barone (Eds.), Culturally relevant arts education for social justice (pp. 15–24). Routledge.

Benjamin, S. (2014). Kulttuuri-identiteetti – Merkitys kehitykselle ja kotoutumiselle [Cultural identity – Meaning to development and integration]. In M. Laine (Ed.), Kulttuuri-identiteetti ja kasvatus: Kulttuuriperintökasvatus kotoutumisen tukena [Cultural identity and education: Cultural heritage education in support of integration] (pp. 56–105). Suomen kulttuuriperintökasvatuksen seura.

Bleazby, J. (2012). Social reconstruction learning: Dualism, Dewey and philosophy in schools. Taylor & Francis Group. https://ebookcentral-proquest-com.ezproxy.ulapland.fi/lib/ulapland-ebooks/detail.action?docID=1108511.

Braidotti, R. (2013) The posthuman. Polity Press.

Bourriaud, N. (2002). Relational aesthetic. Les presses du reel.

Burridge, P. (2018). Teacher pedagogical choice. In O. Bernad-Cavero (Ed.), New pedagogical challenges in the 21st century - Contributions of research in education (pp. 141–158). IntechOpen. http://dx.doi.org/10.5772/intechopen.73201

Cahnmann-Taylor, M. (2008). Art-based research. In M. Cahnmann-Taylor & R. Siegesmund (Eds.), Art-based research in education: Foundations for practice (pp. 3–15). Routledge.

Cahnmann-Taylor, M., & Siegesmund, R. (Eds.). (2018). Art-based research in education: Foundations for practice (2nd ed.). Routledge.

Chartier, D. (2018). What is the imagined North? Ethical principles. Isberg.

City-Sámit Rs. (2010). Keitä ovat citysaamelaiset? [Who are the city Sámi?]. Retrieved March 11, 2021, from https://citysamit.net/citysaamelaiset.html

Council of Europe. (2005). Convention on the value of cultural heritage for society. Retrieved March 11, 2021, from https://www.coe.int/en/web/conventions/full-list/-/conventions/rms/0900001680083746

Coutts, G. & Jokela, T. (Eds.) (2010). Art, community and environment: Educational perspectives. Intellect.

Crouch, D., & Parker, G. (2003). 'Digging-up' utopia? Space, practice

and land use heritage. Geoforum, 34, 395–408.

Demos, T. J. (2016). Decolonizing Nature: Contemporary Art and the Politics of Ecology. Sternberg Press.

Desai, D. (2019). Cultural diversity in art education. In R. Hickman, J. Baldacchino, K. Freedman, E. Hall, & N. Meager (Eds.), The international encyclopedia of art and design education (pp. 1–21). https://doi.org/10.1002/9781118978061.ead088

Desai, D. (2020). Educating for social change through art: A personal reckoning. Studies in Art Education, 61(1), 10–23. https://doi.org/10.1080/00393541.2019.1699366

Dessein, J., Soini, K., Fairclough, G., & Horlings, L. (Eds.). (2015). Culture in, for and as sustainable development: Conclusions from the COST Action IS1007 Investigating Cultural Sustainability. University of Jyväskylä.

De Vita, G. (2005). Fostering intercultural learning through multicultural group work. In J. Carroll & J. Ryan (Eds.), Teaching international students: Improving learning for all (pp. 75–83). Routledge.

Dewey, J. (1983). The middle works of John Dewey, volume 4, 1899–1924: Essays on pragmatism and truth, 1907–1909 (J. A. Boydston, Ed.). Southern Illinois University Press.

Dewey, J. (1991). The collected works of John Dewey, 1882–1953 (J. A. Boyd-ston, Ed.). Southern Illinois University Press.

Dewey, J. (1997). Experience and education. Touchstone / Simon and Schuster.

Efland, A. D., Freedman, K., & Stuhr, P. (1996) Postmodern art education: An approach to curriculum. The National Art Education Association.

Eisner, E. W. (2002a). The arts and the creation of mind. Yale University Press.

Eisner, E. W. (2002b). What can education learn from the arts about the practice of education? International Journal of Education and the Arts, 5, 1–13.

Eisner, E. W. (2008). Persistent tensions in arts-based research. In M. Cahnmann-Taylor & R. Siegesmund (Eds.), Arts-based research in education: Foundations for practice (1st ed., pp. 16–27). Routledge. https://doi.org/10.4324/9781315796147

Ellsworth, E. (1997). Teaching positions: Difference, pedagogy and the power of address. Teachers College Press.

Espersen, L. (2011). Megatrends. Nordic Council of Ministries.

Fairclough, G. (2009) Place-making and place-shaping. In D. Therond & A. Trigona (Eds.), Heritage and beyond (pp. 29–42). Council of Europe Publishing.

Fairclough, G., Dragićević-Šešić, M.,

Rogač-Mijatović, L., Auclair, E., & Soini, K. (2014). The FARO convention, a new paradigm for socially – and culturally – sustainable heritage action? Култура / Culture, 8, 9–20. https://journals.cultcenter.net/index.php/culture/issue/view/10

Faulkner, S. L. (2017). Poetic inquiry: Poetry as/in/for social research. In P. Leavy (Ed.), Handbook of arts-based research (pp. 208–230). The Guildford Press.

Ferfolja, T., & Ullman, J. (2017). Exploring 'thing-power' and the 'spectre of fear' on schooling subjectivities: A critical posthuman analysis of LGBT silencing. In K. Malone, S. Truong, & T. Gray (Eds.), Reimagining sustainability in precarious times (pp. 187–198). Springer.

Fitzpatrick, E., & Reilly, R. C. (2019). Editorial for special issue: Making as method: Reimagining traditional and indigenous notions of "craft" in research practice. In Art/Research International: A Transdisciplinary Journal, 4(1), i–xvi.

Fojut, N. (2009). The philosophical, political and pragmatic roots of the convention. In D. Therond & A. Trigona (Eds.), Heritage and beyond (pp. 13–21). Council of Europe Publishing.

Foster, R. (2017). Nykytaidekasvatus toisintekemisenä ekososiaalisten kriisien aikakaudella [Contemporary art education as a counter action in an era of ecosocial crises]. Sosiaalipedagoginen aikakauskirja, vuosikirja, 18, 35¬–56. https://journal.fi/sosiaalipedagogiikka/article/view/63484

Gablik, S. (1995). Connective aesthetics: Art after individualism. In S. Lacy (Ed.), Mapping the terrain: New genre public art (pp. 74–87). Bay Press.

Gadamer, H.-G. (2004). Hermeneutiikka. Ymmärtäminen tieteissä ja filosofiassa [Hermeneutics: Understanding in science and philosophy]. Vastapaino.

Granö, P. M., Hiltunen, M. L., & Jokela, T. S. (Toimittajat) (2018). Suhteessa maailmaan: ympäristöt oppimisen avaajina [In relation to the world: environments as enablers for learning]. Lapland University Press. http://urn.fi/URN:ISBN:978-952-310-934-6

Gruenewald, D. (2003). The best of both worlds: A critical pedagogy of place. Educational Researcher, 32(4), 3–12. http://www.jstor.org/stable/3700002

Gårdvik, M., Stoll, K., & Sørmo, W. (2014). Birch bark – Sustainable material in an authentic outdoor classroom. In T. Jokela & G. Coutts (Eds.), Relate North: Engagement, art & representation (pp. 146–169). Lapland University Press.

Haapalainen, R. (2020). Transsituationaaliset esineet ja asiat osallistavassa taiteessa. [Transsituational objects and matters in participatory art]. Tahiti 8 Conference: From Material to Immaterial 10(4), 156–171. DOI: https://doi.

org/10.23995/tht.103186

Hague, S. M. (2006). Limits of "sustainable development" as a concept. In G. M. Mudacumura, D. Mebratu, & S. Hague (Eds.), Sustainable development policy and administration (pp. 35–47). Routledge.

Hausman, J. (2009). Art Education in Higher Education: A Personal View. Visual Arts Research, 35(1), 106–113. Retrieved June 4, 2021, from http://www.jstor.org/stable/20715491

Heikkinen, H. L. T., Huttunen, R., Syrjälä, L., & Pesonen, J. (2012). Action research and narrative inquiry: Five principles for validation revisited. Educational Action Research, 20(1), 5–21.

Heikkilä, M., & Laukkanen, M. (2013). The Arctic calls. Finland, the European Union and the Arctic Region. Arctic Centre.

Helenius, L. (2012) Paradigman muutos kestävän elämäntavan ja kulttuurin pohjana [Paradigm change as a basis for sustainable lifestyle and culture]. In T. Helne & T. Silvasti (Eds.), Yhteyksien kirja. Etappeja ekososiaalisen hyvinvoinnin polulla [Book of connections: Stages on the path of ecosocial well-being]. Kelan tutkimusosasto. https://helda.helsinki.fi/bitstream/handle/10138/37654/YhteyksienKirja.pdf?sequence=1

Hiltunen, M. (2009). Community-based art education in northern sociocultural environments Acta Electronica Universitatis Lapponiensis 42, Doctoral dissertation, University of Lapland. Lapland University Press. https://lauda.ulapland.fi/handle/10024/61710

Hiltunen, M. (2010). Slow activism: Art in progress in the North. In A. Linjakumpu & S. Wallenius-Korkalo (Eds.), Progress or perish: Northern perspectives of social change (pp. 119–138). Ashgate.

Hiltunen, M., & Jokela, T. (2001). Täälläkö taidetta? Johdatus yhteisölliseen taidekasvatukseen. [Art, here? Introduction to community-based art education]. Publications of the Faculty of Art and Design of the University of Lapland Series D.

Hiltunen, M., Mikkonen, E., & Laitinen, M. (2020). Metamorphosis: Co-creation of knowledge in interdisciplinary art-based action research addressing immigration and social integration in Northern Finland. In G. Coutts & T. T. de Eça (Eds.) Learning through art: International Perspectives (pp. 380–405). InSEA Publications. https://doi.org/10.24981/978-LTA2020.18

Hirvilammi, T., & Helne, T. (2014). Changing paradigms: A sketch for sustainable wellbeing and ecosocial Policy. Sustainability, 6(4), 2160–2175http://www.mdpi.com/2071-1050/6/4/2160/htm

Horsberg-Hansen, H. (2016). Constructing Sami national heritage: Encounters between tradition and modernity in Sami art. Konsthistorisk

Tidskrift / Journal of Art History, 85, 240–255.

Huhmarniemi, M. (2016). Marjamatkoilla ja kotipalkisilla: Keskustelua Lapin ympäristökonflikteista nykytaiteen keinoin [Artists in the landscape of berry wars and reindeer husbandry: Contemporary art as a forum for environmental politics] Acta Universitatis Lapponiensis 324, Doctoral dissertation, University of Lapland. Lapland University Press. https://lauda.ulapland.fi/handle/10024/62388

Huhmarniemi, M., & Jokela, T. (2020a) Arctic arts with pride: Discourses on Arctic arts, culture and sustainability. Sustainability, 12(2), 604. https://doi.org/10.3390/su12020604

Huhmarniemi, M., & Jokela, T. (2020b). Arctic art and material culture: Northern knowledge and cultural resilience in northernmost Europe. In L. Heininen, H. Exner-Pirot, & J. Barnes (Eds.), Arctic yearbook 2020: Climate change and the Arctic, global origins, regional responsibilities? Arctic Portal. https://www.arcticyearboo.com

Hyry-Beihammer, E., Estola, E., & Hiltunen, M. (Eds.). (2014). Paikka ja kasvatus [Place and education]. Lapland University Press.

Hyvärinen, R. (2014). Paikan käsitykset paikkalähtöisen kasvatuksen tutkimuksessa [Perceptions of place in place-based education research]. In E. Hyry-Beihammer, E. Estola, & M. Hiltunen (Eds.), Paikka ja kasvatus

[Place and education] (pp. 9–30). Lapland University Press.

Härkönen, E., Huhmarniemi, M., & Jokela, T. (2018). Crafting sustainability: Handcraft in contemporary art and cultural sustainability in the Finnish Lapland. Sustainability, 10(6), 1907. https://doi.org/10.3390/su10061907

Härkönen, E., & Vuontisjärvi, H-R. (2018a). Arctic art and design education and cultural sustainability in Finnish Lapland. In T. Jokela & G. Coutts (Eds.), Relate North: Practising place, heritage, art & design for creative communities (pp. 86–105). Lapland University Press.

Härkönen, E., & Vuontisjärvi, H-R. (2018b). Towards culturally sustainable projects. In G. Coutts, E. Härkönen, & T. Jokela (Eds.) The lure of Lapland: A handbook of Arctic art and design (pp. 26–37). Faculty of Art and Design of the University of Lapland.

Ingold, T. (1993). The temporality of the landscape. World Archaeology, 25(2), 152–174.

Severidt, J. (2018). Lapin yliopisto kansainvälisesti vertailtuna turvallinen ja vieraanvarainen opiskelupaikka [The University of Lapland is a safe and hospitable place to study compared internationally]. University of Lapland. Retrieved March 11, 2021, from https://www.ulapland.fi/news/Lapin-yliopisto-kansainvalisesti-vertailtuna-turvallinen-ja-vieraanvarainen-opiskelupaikka/38013/ 66caa192-

522e-4842-854e-06737f695f55

Irwin, R., LeBlanc, N., Ryu, J. Y., & Belliveau, G. (2018). A/r/toghraphy as living inquiry. In P. Leavy (Ed.), Handbook of art-based research (pp. 37–53). The Guilford Press.

Irwin, R., Sinner, A., & Jokela, T. (Eds.). (2018). Visually provoking: Dissertations in art education. Lapland University Press.

Jackson, P. W. (1998). John Dewey and the lessons of art. Yale University Press.

Jackson, T. (2011). Societal transformations for a sustainable economy. A United Nations Sustainability Journal, 35(3), 155–164. https://doi.org/10.1111/j.1477-8947.2011.01395.x

Jokela, T. (2008). The Northern schoolyard as a forum for community-based art education and psychosocial well-being. In A. Ahonen, E. Alerby, O. M. Johansen, R. Rajala, I. Ryzhkova, E. Sohlman, & H. Villanen (Eds.), Crystals of schoolchildren's well-being: Cross-border training material for promoting psychosocial well-being through school education. University of Lapland.

Jokela, T. (2013). Engaged art in the North: Aims, methods, contexts. In T. Jokela, G. Coutts, M. Huhmarniemi, & E. Härkönen (Eds.), Cool: Applied visual arts in the North (pp. 12–23). University of Lapland.

Jokela, T. (2019). Arts-based action research in the North. In G. Noblit (Ed.), Oxford research encyclopedia of education. Oxford University. https://doi.org/10.1093/acrefore/9780190264093.013.522

Jokela, T., & Coutts, G. (Eds.). (2014). Relate North: Engagement, art and representation. Lapland University Press.

Jokela, T. & Hiltunen, M. (2014). Pohjoiset kylät ja koulupihat taidekasvatuksen paikkoina [Northern villages and schoolyards as places of art education]. In E. Hyry-Beihammer, E. Estola, & M. Hiltunen (Eds.), Paikka ja kasvatus [Place and education] (pp. 78–106). Lapland University Press.

Jokela, T., Hiltunen, M., Huhmarniemi, M., & Valkonen, V. (2005). Art, community and environment. University of Lapland. http://ace.ulapland.fi/yty/english.html

Jokela, T., Hiltunen, M., & Härkönen, E. (2015a). Art-based action research: Participatory art for the North. International Journal of Education Through Art, 11(3), 433–448.

Jokela, T., Hiltunen, M., & Härkönen, E. (2015b). Contemporary art education meets the international, multicultural North. In M. Kallio-Tavin & J. Pullinen (Eds.), Conversations on Finnish art education (pp. 260–277). Aalto University.

Jokela, T., Hiltunen, M., Härkönen, E., & Stöckell, A. (2018). Living in the

Komi landscape: Summer school and exhibition. Faculty of Art and Design of the University of Lapland.

Jokela, T., Huhmarniemi, M., & Hautala-Hirvioja, T. (Eds.). (2019). Preface. In M. Huhmarniemi, T. Jokela, & T. Hautala-Hirvioja (Eds.), Arctic art in the time of change (pp. 6–12). Faculty of Art and Design of the University of Lapland.

Jónsdóttir, A. B. (2017). Artistic action for sustainability: Potential of art in education for sustainability. Acta electronica Universitatis Lapponiensis, 222, Doctoral dissertation, University of Lapland. http://urn.fi/URN:IS-BN:978-952-337-016-6

Kallo, J., & Mikkilä-Erdmann, M. (2017). Opettajana kansainvälistyvässä yliopistossa [Teaching at the internationalizing university]. In M. Murtonen (Ed.), Opettajana yliopistolla. Korkeakoulupedagogiikan perusteet [As a teacher at the university. The basics of higher education pedagogy] (pp. 278–300). Vastapaino Oy.

Kallio, E. (2011). Integrative thinking is the key: An evaluation of current research into the development of thinking in adults. Theory & Psychology, 21(6), 785–801.

Kallio, M. (2010). Taideperustainen tutkimusparadigma taidekasvatuksen sosiokulttuurisia ulottuvuuksia rakentamassa [An art-based research paradigm in building the socio-cultural dimensions of art education]. Synnyt /

Origins, 4, 15–25.

Kallio-Tavin, M., & Pullinen, J. (Eds). (2015). Conversations on Finnish art education. Aalto University.

Kantonen, L. (2005). Teltta: Kohtaamisia nuorten työpajoissa [Tent: Encounters in youth workshops]. Taideteollisen korkeakoulun julkaisu A54.

Karlsdóttir, A., & Jungsberg, L. (2015). Nordic Arctic Youth Future Perspectives. Retrieved from: http://urn.kb.se/resolve?urn=urn:nbn:se:norden:org:diva-4950

Kettunen, K., Hiltunen, M., Laitinen, S., & Rastas, M. (Eds). (2006). Kuvien keskellä: Kuvataideopettajaliitto 100 vuotta [The art teacher union 100 years]. Like.

Keskitalo, P. (2010) Saamelaiskoulun kulttuurisensitiivisyyttä etsimässä kasvatusantropologian keinoin. [Cultural sensitivity in the Sámi school through educational anthropology] Dieđut 1/2010. Doctoral dissertation, University of Lapland. https://samas.brage.unit.no/samas-xmlui/bitstream/handle/11250/177050/pigga%20KORJ1-5-9.pdf?sequence=1&isAllowed=y

Kester, G. (2004). Conversation Pieces: Community and communication in modern art. University of California Press.

Kester, G. (2005). Conversation Pieces: The Role of Dialogue in Socially-Engaged Art. In Zoya Kucor and Simon

Leung (Eds.) Theory in Contemporary Art Since 1985. Retrieved: http://www.usfcam.usf.edu/cam/exhibitions/2008_8_Torolab/Readings/Conversation_PiecesGKester.pdf

Kimmerer, R. W. (2013). Braiding sweetgrass. Indigenous Wisdom, Scientific Knowledge, and the Teachings of Plants. Milkweed Editions.

Kitchener, K., King, P., & DeLuca, S. (2006). Development of reflective judgement in adulthood. In C. Hoare (Ed.), Handbook of adult development and learning (pp. 73–98). Oxford University Press.

Kiviniemi, K. (1999). Toimintatutkimus yhteisöllisenä prosessina [Action research as communal process]. In H. L.T. Heikkinen, R. Huttunen, & P. Moilanen (Eds.), Siinä tutkija, missä tekijä. Toimintatutkimuksen perusteita ja näköaloja [Here researcher, where actor. The principles and perspectives of action research] (pp. 63–83). WSOY.

Kojonkoski-Rännäli, S. (2014). Käsillä tekemisen filosofiaa [The philosophy of making with hands]. Turun yliopiston opettajankoulutuslaitos.

Konstantinou, K., & Anagnostopoulos, A. (2019). Interweaving contemporary art and 'traditional' crafts in ethnographic research. Art/Research International: A Transdisciplinary Journal, 4(1), 58–82.

Kuokkanen, R. (2007). Reshaping the university: Responsibility, indigenous epistemes, and the logic of gift. UBC Press.

Kramer, D. (1983). Post-formal operations? A need for further conceptualization. Human Development, 26, 91–105.

Lacy, S. (1995). Cultural pilgrimages and metaphoric journeys. In S. Lacy (Ed.), Mapping the terrain: New genre public art (pp. 19–49). Bay Press.

Laiho, A., Jauhiainen, A. & Jauhiainen A. (2017). Yliopiston opetustyön kulttuuriset ja sosiaaliset ehdot [Cultural and social conditions of university teaching]. In M. Murtonen (Ed.) Opettajana yliopistolla. Korkeakoulupedagogiikan perusteet [As a teacher at the university. The basics of higher education pedagogy] (pp. 261–277). Vastapaino Oy.

Lapland University Consortium. (2020). Vision 2030: Creative Forerunner – Responsible Arctic University Community. The University of Lapland. Retrieved March 11, 2021, from https://www.ulapland.fi/EN/About-us/Strategy

Lehtola, V-P. (2015). Sámi histories, colonialism, and Finland. Arctic Anthropology, 52(2), 22–36.

Lempinen, H., Tennberg, M., & Pirnes, S. (2020). Sustainabilities in the resourceful North. In M. Tennberg, H. Lempinen, & S. Pirnes (Eds.), Resources, social and cultural sustainabilities in the Arctic (pp. 1–12). Routledge.

Lippard, L. (1997). The lure of the local: Senses of place in a multicentered society. New Press.

Löytönen, T. (Ed.). (2014). Tulevan tuntumassa: esseitä taidealojen yliopistopedagogiikasta [Upcomings: Essays on university pedagogies in the arts]. Aalto University.

Löytönen, T. (2015). Editorial – Conceptualizing Higher Arts Education from Within. Synnyt/Origin Special Issue Higher Arts Education 2, 1–6. Retrieved https://wiki.aalto.fi/pages/viewpage.action?pageId=110559437

Manifold, M., Willis, S., & Zimmerman, E. (2019). A framework for teaching about culturally sensitive art education in a global world based on an NAEA Handbook for Teachers. In G. Coutts & T. de Eça (Eds.), Learning through art: Lessons for the 21st century? (pp. 22–38). InSEA Publications. Massey, D. (2005). For space. SAGE Publications.

Matahaere-Atariki, D. (2017). Cultural revitalisation and the making of identity within Aotearoa New Zealand. Te Puni Kōkiri Ministry of Māori Development. Retrieved March 11, 2021, from https://www.tpk.govt.nz/en/a-matou-mohiotanga/culture/cultural-revitalisation-and-the-making-of-identity

Matarosso, F. (2019). A restless art: How participation won, and why it matters. Calouste Gulbenkian Foundation.

Meadows, D. (1998). Indicators and information systems for sustainable development. Sustainability Institute. Merleau-Ponty, M. (1962). Phenomenology of perception. Routledge.

Mikkilä-Erdmann, M. (2017). Oppiminen käsitteellisenä muutoksena [Learning as a conceptual change]. In M. Murtonen (Ed.), Opettajana yliopistolla. Korkeakoulupedagogiikan perusteet [As a teacher at the university: The basics of higher education pedagogy] (pp. 83–93). Vastapaino Oy.

Ministry of Education and Culture. (2020). Better together for a better world: Monitoring and honing the policies to promote internationalisation in Finnish higher education and research 2017–2025.

Ministry of Education and Culture (2009) Strategy for the internationalisation of higher education institutions in Finland 2009–2015.

Montgomery, C. (2010). Understanding the international students experience. Palgrave Macmillan.

Patomäki, H. (2016). Osa 1: Uuden yliopistolain 2020 perustelu [Part 1: Justification of the new University Law 2020]. In V. Heinonen, J. Kekkonen, V-P. Lehto, H. Patomäki, & Yliopistokäänne-työryhmä (Eds.), Uusi yliopistolaki 2020 [New university law 2020] (pp. 4–64). Into Kustannus Oy.

Pohjakallio, P. (2005). Miksi kuvista? Koulun kuvataideopetuksen muuttuvat

perustelut. [Art education why? The changing justifications for art education in schools]. Taideteollisen korkeakoulun julkaisusarja A60.

Poikela, E., & Poikela, S. (2008). Uusia uria opetukseen. Yliopistopedagogiikkaa uudistamassa [New tracks for teaching: Reforming university pedagogy] In E. Poikela & S. Poikela (Eds.), Laatua opiskeluun. Oppiminen ja opetus yliopistossa [Quality for study: Learning and teaching at university] (pp. 7–23). Lapland University Press.

Raunio, M., Säävälä, M., Hammar-Suutari, S., & Pitkänen, P. (2011). Monikulttuurisuus ja kulttuurien välisen vuorovaikutuksen areenat [Multiculturalism and arenas of intercultural interaction]. In P. Pitkänen (Eds.), Kulttuurien kohtaamisia arjessa [Encounters of cultures in everyday life] (pp. 17– 50). Vastapaino.

Rosiek, J. (2018). Art, agency, and inquiry: Making connections between new materialism and contemporary pragmatism in art-based research. In M. Cahnmann-Taylor & R. Siegesmund (Eds.), Art-based research in education: Foundations for practice (2nd ed., pp. 32–47). Routledge.

Rouhiainen, L. (2011). Fenomenologinen näkemys oppimisesta taiteen kontekstissa [Phenomenological view of learning in the context of art]. In E. Anttila (Ed.), Taiteen jälki. Taidepedagogiikan polkuja ja risteyksiä [The mark of art: The pathways and crossroads of art pedagogy] (pp. 75–94). Teatterikorkeakoulun julkaisusarja 40.

Räsänen, M. (2010). Taide, taito, tieto – Kokonaisvaltaisen opetuksen lähtökohtia [Art, skill, knowledge - The starting points of holistic teaching]. SYNNYT / Origins, 3, 48–61.

Schilar, H., & Keskitalo, E. (2015). Ethnic boundaries and boundary-making in handicrafts: examples from northern Norway, Sweden and Finland. Acta Borealia, 35(1), 29–48. https://doi.org/10.1080/08003831.2018.1456073

Schindler, J. (2015). Expertise and tacit knowledge in artistic and design processes: Results of an ethnographic study. Journal of Research Practice, 11(2). http://jrp.icaap.org/index.php/jrp/article/view/494/421

Sederholm, H. (2002) Performatiivinen taide ja naisidentiteetin rakentaminen. [Performative art and constructing female identity] In P. von Bonsdorff & A. Seppä (Eds.), Kauneuden sukupuoli: Näkökulmia feministiseen estetiikkaan [The sex of beauty: Perspectives on feminist aesthetics] (pp. 76–106). Gaudeamus, Helsinki University Press.

Sederholm, H. (2006). Lopputuloksesta prosessiin [From the end result to the process]. In K. Kettunen, M. Hiltunen, S. Laitinen, & M. Rastas (Eds.), Kuvien keskellä – Kuvataideopettajaliitto 100 vuotta [The art teacher union 100 years] (pp. 50–60). Like.

Shin, R., & Willis, S. (2010) An intercultural learning of similarities and differences of rituals and customs of two cultures. International Journal of

Education through Art, 6(3), 361–380.

Sinatra, G., & Mason, L. (2013). Beyond knowledge: Learner characteristics influencing conceptual change. In S. Vosniadou (Ed.), International handbook on research on conceptual change (pp. 377–394). Routledge.

Sinner, A. (2019). Contested Latitudes: When is Artwork Scholarship? International Journal of Art & Design Education 38(3), 610-617. DOI: 10.1111/jade.12248

Sinner, A., Irwin, R. L., & Jokela, T. (Eds.). (2018). Visually provoking: Dissertations on art education. Lapland University Press.

Smith, L. (2006). Uses of heritage. Routledge.

Smith, L. T. (2012). Decolonizing methodologies: Research and indigenous peoples (2nd ed.). Otago University Press.

Smith, T. S. J. (2019). Sustainability, wellbeing and the posthuman turn. Palgrave Pivot. https://doi.org/10.1007/978-3-319-94078-6

Soini, K. (2013). Kestävä kehitys ja kulttuuri [Sustainable development and culture]. In P. Toivanen [Ed.], Kestävä kasvatus – kulttuuria etsimässä [Sustainable education – seeking for culture] (pp. 12–25). Suomen Kulttuuriperintökasvatuksen seuran julkaisuja 6.

Soini, K., & Birkeland, I. (2014). Exploring the scientific discourse on cultural sustainability. Geoforum, 51, 213–223. https://doi.org/10.1016/j.geoforum.2013.12.001

Stoll, K., Gårdvik, M., & Sørmo, W. (2018). Organisms, land art and in-depth learning. Relate North: Practising place, heritage, art & design for creative communities (pp. 176–187). Lapland University Press.

Stoll, K., Sørmo, W., & Gårdvik, M. (2018). Sea monsters conquer the beaches: Community, art as an educational resource: A marine debris project. In P. Leavy (Ed.), Handbook of arts-based research (pp. 455–476). The Guilford Press.

Strom, K., & Lupinacci, J. (2019). Putting posthuman theories to work in educational leadership programmes. In C. A. Taylor & A. Bayley (Eds.), Posthumanism and higher education: Reimagining pedagogy, practice and research (pp. 103–122). Palgrave Macmillan https://doi.org/10.1007/978-3-030-14672-6

Taylor, C. A. (2019). Unfolding: Co-conspirators, contemplations, complications and more. In C. A. Taylor & A. Bayley (Eds.), Posthumanism and higher education: Reimagining pedagogy, practice and research (pp. 1–29). Palgrave Macmillan https://doi.org/10.1007/978-3-030-14672-6.

TENK. (2012). Responsible conduct of research and procedures for handling allegations of misconduct in Finland. Guidelines of the Finnish Advisory Board on Research Integrity 2012.

Retrieved: https://tenk.fi/sites/tenk.fi/
files/HTK_ohje_2012.pdf

Tennberg, M., Lempinen, H., & Pirnes,
S. (2020). The resourceful North: Divergent imaginaries from the European
Arctic. In M. Tennberg, H. Lempinen,
& S. Pirnes (Eds.), Resources, social and
cultural sustainabilities in the Arctic
(pp. 175–181). Routledge.

Timonen, M. (2021). Hakijamäärä
Lapin korkeakoulujen kansainvälisiin
tutkinto-ohjelmiin kasvoi [The number
of applicants for international degree
programs at Lapland universities
increased]. https://www.ulapland.fi/
news/Hakijamaara-Lapin-korkeakou-
lujen-kansainvalisiin-tutkinto-ohjelmiin-
kasvoi/37390/28925a0a-f481-4bf7-a81
8-9af17a74cbf2

Toom, A. (2016). Hiljainen tieto ja
asiantuntijuus [Tacit knowledge and
expertise]. In E. Kallio (Ed.), Ajattelun
kehitys aikuisuudessa – Kohti mon-
inäkökulmaisuutta [Development of
thinking in adulthood - Towards polyg-
amy] (pp. 245–268). Suomen kasvatus-
tieteellinen seura.

Trulsson, Y. H., & Burnard, P. (2016).
Insider, outsider or cultures in-be-
tween: Ethical and methodological
considerations in intercultural arts
research. In P. Burnard, E. Mackinlay,
& K. Powell (Eds.), The Routledge
International Handbook of Intercul-
tural Arts Research (pp. 115–125).
Taylor & Francis. https://doi.
org/10.4324/9781315693699

Turunen, T. (2018). Continuity,
respect, ownership and dialogue:
Road to culturally sustainable educa-
tion. Shared Voices Magazine 2018.
Retrieved March 11, 2021, from
https://www.uarctic.org/shared-voic-
es/shared-voices-magazine-2018/
continuity-respect-ownership-and-dia-
logue-road-to-culturally-sustainable-ed-
ucation/

Tynjälä, P. (2002). Oppiminen tiedon
rakentamisena. Konstruktivistisen op-
pimiskäsityksen perusteita [Learning as
knowledge construction. Fundamentals
of constructivist conception of learn-
ing]. Tammi.

Tynjälä, P. (2016). Asiantuntijan tieto ja
ajattelu [Expert knowledge and think-
ing]. In E. Kallio (Ed.), Ajattelun kehi-
tys aikuisuudessa – Kohti moninäkökul-
maisuutta [Development of thinking
in adulthood - Towards polygamy] (pp.
227–244). Suomen kasvatustieteellinen
seura.

University of the Arctic International
Secreteriat. (2014). UArctic strate-
gic plan 2030. https://www.uarctic.
org/media/1601313/uarctic-strate-
gic-plan-2030_final.pdf

Ulla, B., Sandvik, N., Larsen, A. S.,
Nygus, M. R., & Johannesen, N. (2019).
Sounds of scissors: Eventicising cur-
riculum in higher education. In C. A.
Taylor & A. Bayley (Eds.), Posthuman-
ism and higher education: Reimagining
pedagogy, practice and research (pp.
31–54). Palgrave Macmillan. https://
doi.org/10.1007/978-3-030-14672-6

United Nations Educational, Scientific

and Cultural Organization. (1972). World heritage convention.

United Nations Educational, Scientific and Cultural Organization. (1988). A world decade for cultural development.

United Nations Educational, Scientific and Cultural Organization. (2001). UNESCO universal declaration on cultural diversity.

United Nations Educational, Scientific and Cultural Organization. (2003). Convention on intangible cultural heritage.

United Nations Educational, Scientific and Cultural Organization. (2005). Convention on the diversity of cultural expressions.

United Nations Educational, Scientific and Cultural Organization. (2009). Investing in cultural diversity and intercultural dialogue: UNESCO world report. Retrieved from https://unesdoc. unesco.org/ark:/48223/pf0000185202

United Nations Educational, Scientific and Cultural Organization. (2014). Education 2030: Incheon declaration and framework for action for the implementation of sustainable development Goal 4.

United Nations Educational, Scientific and Cultural Organization. (2017). UNESCO moving forward the 2030 Agenda for sustainable development.

World Commission on Environment and Development. (1987). Our common future - Brundtland Report. Oxford University Press. Retrieved from https://sustainabledevelopment.un.org/content/documents/5987our-common-future.pdf

Varto, J. (2010). Paradigma sinne ja paradigma tänne [Paradigm here and paradigm there]. SYNNYT/ Origins, 4, 1–8.

Venäläinen, P. (2019). Contemporary art as learning environment – Perspectives on contemporary art, learning and their intersection. JYU Dissertations 130. University of Jyväskylä.

Virtanen, P. K., & Seurujärvi-Kari, I. (2019). Introduction: Theorizing indigenous knowledge(s). Dutkansearvvi dieđalaš áigečála, 3(2), 1–19. Retrieved from: http://dutkansearvi.fi/wp-content/uploads/2020/02/Dutkansearvi-Vol3Issue2-Virtanen-SeurujarviKari. pdf

Vodden, K., Gibson, R., & Godfrey, B. (Eds.). (2015). Place peripheral: Place-based development rural and remote regions. Institute of Economic and Social Research Press.

Wagner, E., & Veloso, L. (2019). Arts education and diversity: Terms and concepts. In L. Ferro, E. Wagner, L. Veloso, T. IJdens, & J.T. Lopes (Eds.) Art and cultural education in a world of diversity. ENO Yearbook 1 (pp. 1–10). Springer.

Wahlroos, V. (2005) Englannistuminen näivettää akateemista suomen kieltä ['Englishization wilt the academic Finnish language].

Appendices

Plant dyeing has taken me to new adventures. Finding first blood red webcaps (Cortinarius Sanguineus) from forest in Lapland has been one of best moments in life.
Image: Elina Härkönen, 2020.

I List of publications on research cases

Adams, J. (Eds.) (2019). Visual art-based education research. International Journal of Art & Design Education, 38(3), https://doi.org/10.1111/jade.12246

Härkönen, E. (2018). Teach me your arctic: Place-based intercultural approaches in art education. Journal of Cultural Research in Art Education, 35, 132–150.

Härkönen, E. (Ed.) (2018). Enontekiön taidepolku. Eanodaga dáiddábálggis / Enontekiö Art Path. Publications of the Faculty of Art and Design of the University of Lapland. Series D.

Härkönen, E. (2019). Art interventions as community art: The dilemma of continuity in the case of the Enontekiö art path. SYNNYT/Origins, 12, 450–470.

Härkönen, E. (2020). Heritage as a verb. In T. Jokela & G. Coutts (Eds.), Relate North: Tradition and innovation in art & design education (pp. 198–212). Insea Publications.

Härkönen, E., Huhmarniemi, M., & Jokela, T. (2018). Crafting sustainability: Handcraft in contemporary art and cultural sustainability in the Finnish Lapland. Sustainability, 10(6), 1907. https://doi.org/10.3390/su10061907

Härkönen, E., & Stöckell, A. (2019). Cultural sustainability in art-based interdisciplinary dialogue. International Journal of Art & Design Education, 38(3), 639–648. https://doi.org/10.1111/jade.12246

Jokela, T., Hiltunen, M., Härkönen, E., & Stöckell, A. (2018). Living in the Komi landscape: Summer school and exhibition. Faculty of Art and Design of the University of Lapland.

Huang, L. (2020). The application of regional culture visualization in community art projectsfor cultural sustainability: The practice in rural contextsin Chinese Guizhou and Finnish Lapland. Master Thesis, University of Lapland.

Koistinen, T. (2019). Finding a path: sustainable public art practices in small communities of Finnish Lapland. Master Thesis, University of Lapland.

Lee, E. (2020). Making Environmental Art Together: a Study on Applied Visual Arts through the Enontekiö Art Path Project. Master Thesis, University of Lapland.

Mishra, A. (2019) Enontekiö art path - enontekiön taidepolku : a practical framework for sustainable community art projects in Finnish Lapland using service design tools. Master Thesis, University of Lapland.

Mustajärvi, E. & Remes, E. (2019). "I didn't know that art can make so much sense!" Art workshops for young people in Komi Republic, Russia – The possibilities of Finnish Art Education in an international environment. Master Thesis, University of Lapland.

II List of data

Our Arctic

Data included
recorded lecture sessions (4),
student group reports (14),
my research diary
documentary images of the processes,
the produced My Arctic cards
final artworks as videos (7)

**Analysis focused on
the course practices**

Data I have limited out from my analysis:

Visual analysis of all the produced artworks
and other visualizations

The data included
documentations of the actions:
My research diary, images, videos, Face-
book posts, newspaper clips, recorded
discussions with students, Student groups'
project reports (2).

Enontekiö Art Path

**Analysis focused on
the entity and continua-
tion of the whole project**

Data I have limited out from my analysis:
Community perspectives,
Detailed observations of the workshops
separately

Tate Exchange

The data included:
documented knitting processes and results
(research diary, images, videos, audio from the
first session, knitted swatches)
Written summary of the first impressions with
my colleague.

**The analysis focused on
the knitting performance, I
observed how people
behaved with knitting and
what they shared about it.**

Data I have limited out from the analysis:
Visual analysis of the knitted swatches

Living in the landscape

The data included:
final artworks (21), exhibitions (2)
the catalogue of the school
My research diary and photo documentations related to the artistic processes

Data I have limited out from my analysis:
lectures, presentations, visual essays from the school catalogues

Analysis focused on the dimensions of dialogue appearing in the artistic processes and final works of art alone and in together in the exhibition.

Artistic part
Etsin, kohtasin, havahduin
Sought, met, awoke

My artistic part includes:
7 works of art:
2 of them made by myself
3 of them made with one or two of my artist colleagues
1 made with an artist collective
1 as a documentary from the Tate Liverpool Knitting circle performance

The final exhibition: Sought, Met, Awoke

Analysis focused on seeking understanding of my roles and the artistic processes on cultural heritage started in each of the research cases

III Research consent forms

RESEARCH CONSENT FORM

You are being asked to take part in a research study on how intercultural intensive art courses take cultural sustainability into consideration. This consent form is targeted to the university students who are participating the course TIME, PLACE and SPACE spring 2017.

Researcher
Elina Härkönen [Contact information hidden]

The research is part of my doctoral studies in art education. The purpose of the research is to find ways to develop the intensive intercultural BA/MA level courses that advance cultural sustainability. I am asking in my research what methods need to be used to combine cultural-maintaining aspects with contemporary art's reforming efforts in the frame of cultural sustainability?

My interest areas are especially in the university pedagogics and I have limited the research context into the operational area of the Arctic Sustainable Arts and Design (ASAD) network coordinated by the Faculty of Art and Design at the University of Lapland.

My main research method is art-based action research. To collect data I will participate into the researched activity, write research diary, photograph, take video, record discussion and do interviews with the other participants. As a data from this course, I wish to use the recorded discussions (on Adobe Connect), and the produced materials for the artworks and images taken during the course to illustrate the activity. I will analysed it as data and present the findings and images in my public research articles and conference presentations.

Your anonymity will be protected. The records of this study will be kept private. In any sort of report I make public I will not include any information that will make it possible to identify you. All the artworks and images produced/taken by you will be credited to you unless wished otherwise.

Statement of Consent: I have read the above information, and have received answers to any questions I asked. I consent to take part in the study.

Your Name and Signature _____
Date _____

Hello Enontekiö teams,

I am writing an research article about the whole Enontekiö project to the Synnyt/ Origins journal this autumn. I am focusing on the intervention type of art workshops we made and would like to ask your permission to use your reports, images, videos and discussions as DATA. I have been collecting a visual data board in my office (attached, will not be published as such) to help to see the whole journey.

Since some of you are already abroad, I'll ask your consent via email. Can you tell me if you agree the points by "signing" below this email. If you are at the Uni, you can come and do this in person.

Thank you everyone,
Elina

I am asking your consent for the use of documented activities and outcomes relating to the Enontekiö Art Path project.

I am your asking permission to use the documentations (photos, videos, written, audio recordings) in my research article, conference presentation and exhibition where the actions, where I discuss the findings and artistic outcomes (written, visual, artistic). Concerning any artistic, and other visual productions done by you will be credited to you.

NAME:
I give my consent (mark those you agree, leave empty those you disagree)
___to use such images and video documentations where I can be identified
___to use my visual documentations (photo and video documentations done by me) so that they are credited to me.
___to use my reports and other assignments as a data so that I cannot be identified

Statement of Consent: I have read the above information, and have received answers to any questions I asked. I consent to take part in the study.

Name and Signature
Date

RESEARCH CONSENT FORM

You are being asked to take part in my research during the Living in the Landscape summer school in Komi Republic, May 2018.

Researcher
Elina Härkönen [Contact information hidden]

The overall research I am conducting is part of my doctoral studies in art education and the purpose of the research is to find ways to develop intercultural university art pedagogical practices that advance cultural sustainability in the North and the Arctic. My interest is to research and develop ways that combine cultural-maintaining aspects with contemporary art's reforming efforts in the frame of cultural sustainability. In the artistic part of my study I concentrate on cultural heritages and related dialogue in a form of participatory art.

My main research method is art-based action research. As a data from this LiLa summer school, I ask your consent for me to collect data, that are the: pre-assignments (in PADLET), documentations (recording, filming, photographing, taking notes) of the practices during the school and the artistic outcomes (artworks in the exhibitions and in the workshops) of the school. I will analyse the processes and written and visual materials as a data of my research and broader artistic part. I will present the findings and use the visual materials of the LiLa in my public research articles and conference presentations.

Your anonymity will be protected. In any sort of report I make public I will not include any information that will make it possible to identify you.

Statement of Consent: I have read the above information, and have received answers to any questions I asked. I consent to take part in the study.
Name and Signature _____
Date _____

I ask your consent to use such images and video clips were you can be identified as part of my public research articles, conference presentations and exhibitions of my artistic part.
Name and Signature _____
Date _____

RESEARCH CONSENT FORM

You are being asked to take part in my research during the knitting workshop I am organising at the TATE Liverpool, UK, 11–17 March 2018. The knitted sceneries will be exhibited as participatory artwork at the TATE Liverpool and at the University of Lapland during 2019.

Researcher
Elina Härkönen [Contact information hidden]

The overall research I am conducting is part of my doctoral studies in art education and the purpose of the research is to find ways to develop intercultural art education practices that advance cultural sustainability in the North and the Arctic. My interest is to research and develop ways that combine cultural-maintaining aspects with contemporary art's reforming efforts in the frame of cultural sustainability. In the artistic part of my study I concentrate on cultural heritages and related dialogue in a form of participatory art.

My main research method is art-based action research. As a data from this knitting workshop, I ask your consent to be part of my research where I will use the knitted materials and the recorded discussions in the final artwork that will be exhibited at the University of Lapland's galleries during 2019. I will also analyse the process and visual materials as a data connected to the broader artistic production of my research and present the findings and use the visual materials of the knitting workshop in my public research articles and conference presentations.

Your anonymity will be protected. In any sort of report I make public I will not include any information that will make it possible to identify you.
Statement of Consent: I have read the above information, and have received answers to any questions I asked. I consent to take part in the study.

Name and Signature _____
Date _____

I ask your consent to use such images and video clips were you can be identified as part of the above mentioned artwork that will be exhibited in the gallery of the University of Lapland and in my public research articles and conference presentations.
   Name and Signature _____
   Date _____

KUVAUSLUPA / LAPSEN TEKEMÄN TEOKSEN ESITYSLUPA

Ensi syksynä Rovaniemellä pidetään kansainvälinen arktisuutta käsittelevä tieteellinen seminaari Arctic Spirit, johon osallistuu mm. tasavallan presidentti. Seminaarin järjestäjät toivovat mukaan Rovaniemeläisten nuorten ja lasten näkökulmia arktisuudesta. Lapin yliopiston taideopiskelijat järjestävät työpajoja kouluilla keväällä 2017, joiden pohjalta kootaan seminaariin videoteos ja taidenäyttely Lappia-talon aulaan. Osaksi näyttelyä tehdään yhdessä lasten kanssa animaatioita, videoita ja äänitetään kommentteja siitä mitä arktinen heidän mielestään on.

Alaikäisen huoltajana kysymme teiltä lupaa käyttää lapsenne työpajassa tuottamia kuvia ja ääntä osana taideteosta, joka on esillä edellä mainitussa ja mahdollisesti muissa seminaareissa, taidenäyttelyissä ja yliopisto-opetuksessa. Videoteosta ei julkaista internetissä. Valokuvia toiminnasta ja teoksesta, jossa ei näy henkilöitä tunnistettavasti, voidaan käyttää näyttelyn/seminaarin tiedotuksessa ja julkaisuissa.

LAPSEN NIMI:_____

KOULU:_____

Rasti kohdat, joihin annatte luvan:

Lapseni ottamia valokuvia, kuvaamaa videota, tekemää animaatiota tai piirtämää kuvaa saa käyttää osana teosta:

KYLLÄ   EI

Lapseni puhe saa kuulua videolla: KYLLÄ   EI

Lapseni saa näkyä kuvissa / videolla: KYLLÄ   EI

Huoltajan allekirjoitus:

_____

Taideopiskelijoiden ohjaajien Elina Härkösen ja Annamari Mannisen yhteystiedot häivytetty tästä versiosta.