BAYANAI

Exploring the potential of a culturally revitalising online film workshop in Sakha

Hannu Kani

Master's thesis

Spring 2023

University of Lapland

Art Education

TABLE OF CONTENTS

1 INTRODUCTION 5

2 THE CONTEXT OF RESEARCH 7

2.1 The Arctic **7**
2.1.1 Sakha 8
2.1.1.1 Education and Indigenous Peoples in the Russian Federation 10

2.2 UArctic **13**

2.3 ASAD-Network **14**

2.4 Summer Camp Organisers and Participants **14**

3 THEORETICAL BACKGROUND 16

3.1 Culture and the Concept of Identity **16**
3.1.1 The Concept of Indigenous 18
3.1.1.1 Indigenous Knowledge 18
3.1.1.2 Challenges of Indigenous Cultures 21
3.1.2 Cultural Sustainability 23
3.1.3 Arts, Identity and Culture 24
3.1.3 Cultural Revitalization Through Art 25

3.2 Film **26**
3.2.1 History and Theory 26
3.2.2 What is a Documentary Film? 28

3.3 Pedagogy **29**
3.3.1 Art Pedagogy 30
3.3.1.1 Film Pedagogy 31
3.3.1.1.1 Documentary Film as a Pedagogical Tool 34
3.3.1.1.2 Kamerakynä-Pedagogy 36
3.3.1.1.3 Videopensseli-Pedagogy 37
3.3.2 Other Relevant Pedagogical Approaches 38
3.3.3 Learning Environments 40
3.3.3.1 E-teaching and E-earning 41
3.3.4 Challenges and Ethics 48

4 METHODOLOGY 49

4.1 Research Methods **49**
4.1.1 Qualitative Research 49
4.1.2 Arts-based Research 51
4.1.3 Arts-based Action Research 52
4.1.4 Ethnographic Research 54
4.1.5 Supporting Research Methods 55

4.2 Methods of Collecting Data **56**
4.2.1 Autobiography 56
4.2.2 Observation 56

4.2.3 Interview 58
4.2.4 Produced Documents 60

4.3 Methods of Analysis 60
4.3.1 Phenomenography 60
4.3.2 Phenomenological analysis 61

4.4 Ethics 61

5 SUMMER CAMP PROJECT: ACTION REPORT AND ANALYSIS 63

5.1 Early Research Plans and the Three Key Concepts 64
5.1.1 Culture 64
5.1.2 Film 68
5.1.3 Pedagogy 70

5.2 Initial Concepts and the First Workshop Proposition 71

5.3 Crystalising the Method 73

5.4 Settling on a Single Format 75

5.5 First Workshop Model: "This is our life…" 75
5.5.1 The Final Film: The Artistic Component 78

5.6 COVID-19 and the Online Workshop Model 79
5.6.1 A Home Full of Culture 81
5.6.2 New Workshop Framework and Exercises 81
5.6.3 Smartphone Cameras and Free Softwares 82

5.7 The Project Begins 84
5.7.1 Sharing Stories on the First Day of the Film Workshop 86
5.7.2 Exploring What the Camera Sees 88
5.7.3 Tuning in on the Soundscape 90
5.7.4 Creating Stories in Editing 92
5.7.5 The Craft of Interviewing 93
5.7.6 The Final Films 94

6 AFTER ACTION ANALYSIS AND DISCOURSE 98

6.1 Are We Present? 98

6.2 Who has the Resources? 100

6.3 Can We Form a Connection? 101

6.4. Culturally Significant Content 103

6.5 Filmmaking 105

7 CONCLUSIONS AND DEVELOPMENT PROPOSALS 107

7.1 A New Model 110

8 FINAL THOUGHTS 112

REFERENCES 114

1 INTRODUCTION

Our world has become increasingly globalised and connected. The back-and-forth between nations and their markets is not only limited to goods or politics, but also culture. However, the transportation of culture is nothing new to this age. Trade routes between different parts of the world have always meant the transportation and mixing of cultures as well. Along these routes, caravanserais, towns and cities welcomed passing streams of people, developing in time their own unique culture. Art, traditions, language and values were all transpfgbhortable, as they are today. They can be adopted, rejected and modified. Despite the seemingly intuitive movement and transformation of culture around the world, recent years have seen the growth in debates around nationalism, national identity and value of tradition for better or for the worse.

This thesis explores the possibilities and challenges of designing and utilising a film workshop specifically aimed at supporting and engaging local community members in observing and evaluating, as well as producing and potentially revitalising, their own culture. The film workshop was conducted as part of a summer camp project organised by The Arctic Sustainable Arts and Design Network (ASAD) in Sakha. The project focused on the local youth in and around Khaptagay and utilised a group of pedagogists, each representing different artforms as tools for exploring one's culture. The film workshop was one of the many activities carried out during the summer camp project. Initially the project was designed to take place in Khaptagay with all the participants present, but due to the sudden surge of COVID-19, and Sakha becoming a hotspot for infections, the summer camp had to be adapted into an online summer camp. This meant a tremendous shift in the pedagogical approach of the project, which was originally designed to rely on interaction and presence. Hence this thesis also focuses on the possibilities and challenges of e-environments, e-learning and e-teaching. The quality of e-learning being entirely unique compared to traditional teaching, this thesis considers its effects on the cultural goals of the project. As e-environments have developed at an unprecedented speed during the COVID-19 pandemic due to an enormous demand, this has revealed an interesting angle to the original purpose of the thesis. Therefore, examining the concept of online cultural revitalisation and its unique features are vital to discuss.

This thesis aims to fulfil three main purposes:

1. To expand on the practical knowledge of developing and implementing a viable film workshop model, that could be applied to any given culture and community, and that aims to support cultural maintenance, sustainability and revitalization. Simultaneously, the workshop also aims to train the filmmaking skills of the participants. The thesis recognises that the model may require certain changes to suit the needs of the participants (e.g. due to their age or socio-economic situation) and takes this into account in its development. The model can also be used to further developed for other pedagogical purposes.
2. To highlight the nuances of working within a culturally sensitive environment, where cultural knowledge and cultural pedagogy are central.
3. To portray Sakha culture at a specific time and place through the eyes of its youth, to give first-hand information from their world of experiences and how they approach exploring their own culture.

The main question this thesis sets out to respond to is: What are the pros and cons of implementing an online film workshop with the purpose of promoting cultural revitalization and maintenance in a culturally sensitive community. Perhaps the questions, thoughts and possible answers provoked by this thesis shed some light on the possibility of online cultural revitalisation through the medium of film.

2 THE CONTEXT OF RESEARCH

2.1 The Arctic

According to Timo Jokela, a researcher and the professor of art pedagogy at Universtiy of Lapland, the Arctic is a region of cultural and linguistic diversity, containing numerous indigenous populations and other local inhabitants (Jokela 2020, 206). The cultural traditions, livelihoods and world views of these communities are closely tied to nature (Huhmarniemi & Jokela 2020, 1-2). Each group of inhabitants has developed unique worldviews specific to their community. Hence, the Arctic is a multi-ethnic, -cultural and –linguistic region, where the blending of cultures and lifestyles is typical. Citing Chartier and the Arctic Human Development Report, he illustrates the Arctic as an 'intercultural laboratory' of indigenous and non-indigenous origins. According to recent estimations there are around four million people living in the Arctic with over 40 indigenous groups and languages. Of these four million 10% are estimated to be indigenous people. (Jokela 2020, 206.) From the map below (Figure 1), one can acquire a better understanding of the territorial locations of the arctic communities.

Figure 1: The Arctic Indigenous languages map (The Arctic University of Norway, 2019).

Huhmarniemi and Jokela state that in recent years the region has experienced a growing interest. They refer to the reports from Nordic Council of Ministers where several main trends affecting and taking place in the Arctic have been identified. One of them is the overall effect of climate crisis. Global warming is developing much faster in the region causing devastating harm to the traditional way of life as well as the culture of the local communities as a whole. This is because the local communities in the Arctic are especially bound to nature. Another trend is globalisation bringing mass tourism and the exploitation of natural resources. The Arctic has an abundance of mineral resources such as coal, iron and lead, as well as oil and gas. The exploitation of these resources has resulted in negative impact to the region's ecosystems by for example altering hunting, fishing and harvesting patterns. These inadvertently affect the way of life and identification of those local inhabitants who rely on their traditional lifestyle and knowledge. Political developments combined with globalisation have also been key factors in the shift of population to urban areas changing the scene of culture, identity, traditional knowledge, heritage, and well-being of the local populations. (Huhmarniemi & Jokela 2020, 1-8.)

2.1.1 Sakha

The summer camp project was to take place in Sakha, specifically in the locality of Khaptagay residing near Lena rivers. The Republic of Sakha, also known as Yakutia, is an autonomous republic within the Russian Federation. Jordan and Jordan-Bychkov describe it as an area covering approximately three million square kilometres accounting for almost a fifth of Russia's land area and one-fourth of Siberia, making it the largest administrative and territorial region in the world. The sheer size is reflected on the region having three time zones. The land is characterised by severe climate, where the temperatures in December and January can reach -60 to -70 Celsius. On the other hand, the summer is a season marked by long durations of sunlight and "white nights". Referencing Koutaniemi and Suslova, Jordan & Jordan-Bychkov describe the Sakha terrain as largely taiga, accompanied by expansive plateaus and mountain ranges. In the centre of the republic lies the Central Yakut Plain, where the majority of the inhabitants live. (Jordan & Jordan-Bychkov 2001, 3-9.)

Jordan & Jordan-Bychkov state that the population of Sakha can be divided into 80 nationality groups. Referencing the 2010 Russian Census, the Sakha constitute nearly half of the population. The rest of the population is made up of mainly Russians and other minorities such as Yukaghir, Evens and Evenks. The official languages are both Sakha and Russian. (Jordan &

Jordan-Bychkov 2001, 4-6.) Jordan & Jordan-Bychkov futher describe Sakha as a place where there exist two parallel worlds within it: the traditional rural and the modern urban economies. Despite its large size, there are currently just under a million inhabitants in Sakha of which 64 percent live in urban areas. The two ways of life contrast significantly in many ways: livelihood, living standards, food, clothing, housing and cultural landscape. Traffic jams are a daily phenomenon in the capital city of Yakutsk, the administrative, commercial, cultural, and educational center of the region. In rural areas Sakha's wildlife are the major source of food, clothes, tools and even building material for the traditional houses. (Jordan & Jordan-Bychkov 2001, 3-12.)

However, as Walford points out, the present cultural, economic, and social climate cannot be understood when separated from its past (Walford 2008, 14). According to the rather condensed yet informative writings of Jordan & Jordan-Bychkov, Sakha's history is multi-faceted, and the region has experienced dramatic challenges over its existence. The area was inhabited by Yakuts, or Turkic Sakha people sometime after the 9th century. Their livelihood was based on hunting and reindeer herding, both of which remain part of Sakha's culture. In the early 17th century Sakha was incorporated into Russia and later, after the revolution of 1917, the region received a second-tier status as the Yakutian Autonomous Soviet Socialist Republic. The Bolshevik government declared the right to political recognition and status to every national or ethnic group in Russia. This however was a forefront for homogenisation of the Russian population and soon internal colonialism was implemented. In the Soviet Union, nationalist deviation became a crime. (Jordan & Jordan-Bychkov 2001, 6-7.)

Sakha remained a colony and witnessed a great wave of immigration causing the percentage of the Sakha to drop from 82 percent to 46 percent by 1959. Due to the Soviet Union's russification of the region and Russian becoming the language of instruction in all secondary schools, to this day, a large portion of an entire generation of the Sakha are not familiar with their own language and history. (Jordan & Jordan-Bychkov 2001, 6-7.)

However, a significant event in 1990 changed the course of the region's future: Sakha gained the status of a republic, with its own government, president, and parliament. The Sakha Republic became a sovereign state withing the Russian Federation. Sakha even adopted its own flag depicting the white Arctic sun against a blue background and their official emblem features a rider on horseback taken from an ancient cave art found in the region. The name Yakutia, that is also used for the region, is Russia-bestowed word and perceived as a legacy of colonialism

by the Sakha. The word Sakha is a traditional name given by the Sakha to their land and themselves. In a survey conducted in the mid-1990s, 72 percent of all Sakha identified primarily as citizens of Sakha and 24 percent of Sakha and 36 percent of ethnic Russians expressed loyalty to both Sakha and Russia. (Jordan & Jordan-Bychkov 2001, 7.)

The 1990s also saw the economic emigration of many Russians from the region resulting in the increased proportion of Sakha in the republic. Moreover, Sakha acquired the rights to manage their mineral resources, allowing them to sell the resources to Russia instead of simply sending them. Mining overall accounts for 75 percent of the republic's GDP. Unfortunately, a great portion of this privilege has deteriorated over the years. Sakha also renegotiated their right to keep a more substantial portion of collected tax revenues. It has on three occasions even refused to send tax revenues to Moscow causing the Russian government to implement cutbacks in federally financed programs. (Jordan & Jordan-Bychkov 2001, 7-8.) Zamyatin further explain, that additionally, Russia has given official recognition to indigenous groups smaller than 50,000 people. Scholars have however questioned this rationale, since there are groups of larger number of people, such as the Sakha, that maintain an indigenous traditional life. (Zamyatin 2017, 188-190.) Huhmarniemi and Jokela also point out that The Arctic Indigenous Rights Group providing assistance to the inhabitants of the Sakha region has also been shut down (Huhmarniemi & Jokela 2020, 3). On the other hand, as Jordan & Jordan-Bychkov mention, Sakha has joined UNESCO and the Organisation of Unrepresented Nations and Peoples in order to participate in the international political process. Today, a form of ethnonationalism can be recognised in Sakha. However, it is yet to be seen how much autonomy Sakha will be able to enjoy and maintain within Russia in the future. (Jordan & Jordan-Bychkov 2001, 7-8.)

2.1.1.1 Education and Indigenous Peoples in the Russian Federation

Regarding the post-First World War climate, Zamyatin states that when the Soviet Union became a federation, a policy of multiculturalism was implemented in Sakha, which promoted local languages and cultures. This allowed many languages to acquire writing systems for the first time. Later, universal access to education became a policy combined with the right to receive education in one's mother tongue. This however changed in the late 1930s, when Russian became a compulsory subject for all and eventually the language of instruction. By mid 1950s many indigenous communities experienced a dramatic shift from their own indigenous languages and traditional lifestyle to Russian. The school reform of 1958 allowed parents to

choose the language of instruction in schools, but this only helped indigenous languages as so far as them becoming optional subjects. Zamyatin further explains, referencing Vakhtin, that the intergenerational transmission of languages and culture were affected even more dramatically, when boarding schools were introduced in the region. Indigenous children were separated from their families for nine months of the year disrupting the intergenerational transmission of their language. It was only in the turn of the decade between 1980s and 1990s, that due to popular mobilisation programs for national revival promoting learning in one's mother tongue were once more actualised. Yet the effects of the historical events in the region have meant that today many indigenous youths do not speak their indigenous language and Russian dominates as the main language for 90 percent of the indigenous peoples. Referencing Arefiev and World Bank, Zamyatin states that most indigenous languages are facing extinction. (Zamyatin 2017, 187-190.)

According to Zamyatin, typically, indigenous people populate isolated locations and areas with low population density, where in some cases they also maintain their nomadic or semi-nomadic lifestyles. The mass migration of people during the post-Soviet period, led to a deterioration of local infrastructures. This caused a noticeable drop in the number of schools, teachers and students, as well as necessary amenities such as central heating. Referencing Arefiev, Zamyatin states that this has directly affected the possibility of indigenous children accessing quality educational services. (Zamyatin 2017, 190.)

The relationship of the current education system and the indigenous peoples is multifaceted. The United Nations states that The United Nations Declaration on the Rights of Indigenous Peoples affirms the indigenous people's right to education (United Nations 2017, 5). Zamyatin further states, that despite this, the level of education has decreased among the indigenous peoples since the end of the Soviet period. 17 percent of the indigenous youth does not have a primary education and 48 percent of them have completed, or partially completed only primary or secondary education. Experts believe that the challenge is not in illiteracy (Illiteracy levels were at 1 percent in 2010), but rather the lack of quality education. Authorities have suggested the use of small ungraded schools situated in indigenous communities. These schools could be transformed into culture centres, where in addition to kindergarten and school, they could contain a library, study groups and facilities for leisure activities. (Zamyatin 2017, 191-192.)

Preschool education, according to Zamyatin, where Russian has been the compulsory language since 2012, is optional in the Russian Federation. Zamyatin states, also referencing the reports of Council of Europe and Arefiev, that from all the indigenous children less than two thirds have access to preschool education. This is due to numerous reasons, such as insufficient capacity of kindergartens in remote regions and low income of the families. Nomadic kindergarten-schools were developed specifically for nomadic families. In their model, children are prepared for primary school through indigenous pedagogy and language. The main purpose of this is to develop the fluency of the children in their indigenous language and nurture traditional knowledge and skills. In these schools, in contrast to the aforementioned boarding schools, daily contact between parents and children are maintained. However, only a sixth of the children learn their language fluently, due to lack of tutors speaking the indigenous language and proficient in required teaching methods. (Zamyatin 2017, 190-192.)

Higher education is offered only Russian, asserts Zamyatin. There is a clear contrast between the number of indigenous women and men obtaining higher education: Three quarters are women who are also predominantly teachers. Indigenous men on the other hand focus on traditional economy, which does not require higher education. This often puts indigenous men in a disadvantaged position. However, there is a pattern of change within the aspirations of the indigenous youth in general. Fewer young people wish to commit to the traditional ways of life and would rather seek out different lifestyles in larger cities. According to Zamyatin, referring to Dikanskii and others, the lack of interest in traditional economy and absence of work opportunities have led to social problems. Furthermore, the low quality of secondary education hinders the ability of many young people to attain further education and improve their quality of life. The proportion of indigenous students who leave their course work incomplete is higher than average. (Zamyatin 2017, 192-193.)

Regarding indigenous educations systems, Zamyatin points out that the Republic of Sakha has passed their own legislation regarding native teaching methods and curriculum. Teaching initiatives include educational content and processes adapted to the traditional calendar, links to traditional way of life, parental teaching and e-learning based on individual study plans. Nomadic schools in Sakha have been either developed as separate institutions or as part of existing schools. There are various models for school branches in addition to nomadic schools, such as community schools, tutor schools, primary nomadic kindergarten schools, Sunday schools, Taiga schools and summer nomadic schools. Parents may be involved as teachers or as con-

sultant tutors. As of 2012, a new law was implemented approving family education. This allowed the creation of family nomadic schools in Sakha. Zamyatin highlights, referring to Funk, that the number of these schools has been increasing steadily over the years, from four schools in 1990 to 13 in 2012. Most of these schools revolve around reindeer-herding and a few of them fishing or hunting. They are not however free from criticism. According to some parents, the nomadic schools are yet another novel invention by the administration being imposed from above. Some parents are accustomed to the boarding school model, which grants them extra time, financial aid, and freedom from responsibility. The cost of upkeep for the nomadic schools is also far greater than boarding schools, from the viewpoint of the administration. Criticism can also be pointed at how the teacher training in Russia requires professional pedagogic education, therefore excluding members of the indigenous communities from transmitting their traditional knowledge onwards. However, Russian legislation does allow private educational institutions, that could be created by for example indigenous communities, but the size of the private education sector is miniscule (1 percent of pupils are enrolled in private schools in 2012). (Zamyatin 2017, 193-194.)

Zamyatin concludes that in amongst these on-going challenges faced by the Sakha Republic and the inhabitants there within, the key notion is yet vital to understand: The transmission of intergenerational indigenous knowledge through culture and language is a decisive part of the cultural security and future prosperity of the indigenous communities. The goals of the future as well as the historical events and contemporary relations are all integral parts of understanding the educational contexts of the local communities. (Zamyatin 2017, 41.)

2.2 UArctic

The University of the Arctic (UArctic) presents itself as an International Association based in Finland and created through the Arctic Council. It's based on a network of research institutes, universities, colleges and other organisations focusing on education and research in the Arctic region. According to UArctic's mission statement, their action constitutes of strengthening infrastructures and collective resources that serve the communities and economies of the region, committing to the United Nations Sustainable Development Goals, and in general, the principles of sustainable development. In addition, the purpose of UArctic's thematic networks is to respond to the region-specific, Arctic issues by promoting issue-based cooperation as well as innovative, educational and research opportunities. At the center of their mission is to recognise

their commitment towards indigenous communities, their culture, language and traditional knowledge. (UArctic, n.d.)

2.3 ASAD-Network

The Arctic Sustainable Arts and Design (ASAD) compartmentalises itself as one of the largest thematic networks of the UArctic. It consists of art and design institutions and art education universities from the world's eight northernmost countries: Finland, Norway, Iceland, Sweden, Russia, Canada (including Faroe Islands and Greenland) and the United States (Alaska). The goal of ASAD-network is to realise and share sustainable and innovative practices in research, teaching and learning, by operating within the field of arts, design and visual culture education. It recognises the vast amounts of knowledge and skill present in the northern regions, which have been built and refined over generations by indigenous people and other communities. Therefore, a key feature for the network is to combine traditional knowledge with contemporary academic knowledge. (ASAD Network, n.d.)

The network's findings, research and projects are published annually through publications available on their website and in print. Previous projects have included two socially engaged projects in Shetland regarding their history and heritage from the Cold War period, and the issue of Canada's Northern Gateway pipeline and tanker project affecting the environment, local indigenous cultures and the nation's economy and global position in the aforementioned. Regarding this thesis, its notable to mention project LiLa (Living in the Landscape: Environmental Humanities, Arts and Education for Sustainability in the North), which took the form of a summer school program, where researchers, doctoral students and students surveyed and analysed the Komi villages along the Vym river from the perspective of their landscape and people's everyday lives. Although the method of LiLa differs from the methods utilised in this thesis, they share common goals in terms of developing educational methods that approach socio-cultural situations sensitively and sensibly. (ASAD Network, n.d.)

2.4 Summer Camp Organisers and Participants

The main organiser of the summer camp project was Werner Bigell. According to the Arctic University of Norway, Werner focuses on intercultural communication and its implementation in English language. He teaches in the teacher education program in the Arctic University of

Norway and has further experience teaching in countries such as Cuba and Palestine (The Arctic University of Norway, n.d.). In addition to myself, the project included other pedagogues, each with their own expertise in their artistic fields. From Sakha, we had the support of three local pedagogues, who had also worked with Bigell before in the context of a similar summer camp project organised previously in Khaptagay. The participants of the summer camp project were a selected group of Sakha youth ranging from the age of 14-16. Timo Jokela, the visual art teacher and researcher from the University of Lapland introduced me to Bigell's project and continued to guide me through the research process and its finalisation. The significance of his guidance regarding this research can be made evident by his concern condensed in the following statement: "... how I might guide future art educators to plan and realize emancipatory processes without colonialising the communities in which they will work" (Jokela 2020, 202-203).

3 THEORETICAL BACKGROUND

The theoretical basis of this thesis is built on three key concepts: Cultural sustainability, film pedagogy and e-learning. These three concepts are supported and complemented by further concepts that have helped to shape the course of this project.

3.1 Culture and the Concept of Identity

There are many theories surrounding the concept of culture. Tornberg and Venäläinen state, while also referencing Immonen and Leskelä-Kärki, that our understanding of it can easily be limited to how it is reflected in the arts, for example architecture, dance, music, and visual arts. However, a broader view of it reveals a network of material and immaterial ways of behaviour and solutions, which we have developed over time as a response to the stimuli of our surroundings. (Tornberg & Venäläinen 2008, 66). This connects our understanding of culture to our environments and the communicative fabric of our societies. Vilkuna further deduces, that one could say that in early communities only the knowledge and skills that were deemed useful were continuously preserved, which accumulating over time has constructed an idea of a culture (Vilkuna 2008, 49). This enforces the idea, that our cultures are heavily tied to our surroundings, as in the early periods of our history the environment had a larger role of dictating the dos and don'ts of a community. Over time, Vilkuna continues, the way we preserved these systems of knowledge became more and more sophisticated resulting in the construction of such facilities as libraries and museums (Vilkuna 2008, 49). The Cambridge Dictionary adds another dimension by defining it as "the way of life, especially the general customs and beliefs, of a particular group of people at a particular time" (Cambridge Dictionary n.d.), emphasising a feature of progressive malleability. Moreover, Parker-Jenkins suggests, with reference to Parekh, that culture could be defined to portray a group of people, who in terms of a system of beliefs and practices, instruct and regulate their shared and individual lives (Parker-Jenkins 2008, 60). In conclusion one could intertwine these viewpoints and define culture as a collection of knowledge and skills developed by a particular people over time in relation to their environment. And so, culture is scattered all around us in behavioural and materialistic relics that can be traced back in time to past events and phenomenon.

The definitions above lead to a concept closely related to culture: the sense of community. Parker-Jenkins proposes, also referencing Newby and Taylor, that the idea of community generally consists of three notions: a fixed locality, quality of relationship or spirit of a community and a social system. Occasionally there may be a charged sense of identity within a community resulting from for example political activity. The concept can also invoke an idea of a portion of a wider society with its own cultural identity. (Parker-Jenkins 2008, 59-60.) According to sociologist Ezra Kopelowitz and professor of anthropology Zvi Bekerman at the Hebrew University of Jerusalem, individuals belong to a cultural group by spending time in institutions, ranging from home to house of worship, associated with that particular group (Bekerman & Kopelowitz 2008, 123). Vilkuna also supports this by dividing our cultural heritage into two polarities: in on end there is the cultural heritage encased by official governmental bodies into monumental institutions and on the other the everyday material and spiritual cultural heritage (Vilkuna 2008, 49). In the case of this thesis, it is the culture of the community present in the everyday life that is held in focus.

An integral element of an individual's relationship to their culture is the concept of identity. According to Smith, the question of identity and difference have become one of the crucial keystones of postmodern thinkers (Smith 2001, 241). Identity, as Smith states, refers to who people, either individually or collectively, think they are and the ways that it is constructed culturally (Smith 2001, 241). Ropo adds, that it is the notion of discovering and belonging to a something (Ropo 2008, 46). Waldorf further specifies, that identity is also seen as not something pre-existing or something that is once and for all acquired, but rather something that is constantly negotiated through our lives (Walford 2008, 19). Walfrod deduces, that we become what we are. In other words, referencing Wenger, Walford suggests that we build ourselves by participating in certain events and rituals, and that the layering of these events and rituals, where our experience informs its social interpretation, is our identity (Walford 2008, 19). Smith points out, that the idea of difference on the other hand attempts to highlight the diversity of the various forms of human identity and experience. Referencing Lemer, Smith proposes that the social changes that have occurred during the last decades of the 20th century have shed new light on both concepts. These changes have included the surge of new social movements, re-emergence of ethnicity and the persevering vitality of traditional and indigenous cultures. (Smith 2001, 241.) In the context of this thesis the idea of a constantly negotiated and developing identity was essential as it forces us, from the outside, to divert from stereotypical think-

ing and expectations, but rather witness a particular group expressing their culture as is. Simultaneously, this idea highlights the importance of the agency of the local communities, which was paramount in the development of the workshop.

3.1.1 The Concept of Indigenous

The term "indigenous" has sparked an extensive amount of conversation around it. According to the statements of the United Nations, the debate has resulted in a prevailing view, that a single definition would fail to capture the diversity of the indigenous peoples and their situation around the world (United Nations 2017, 6-8). Huhmarniemi and Jokela state, referencing Stephen, that this complexity is the defining feature when it comes to defining who is considered to be a part of an indigenous group (Huhmarniemi & Jokela 2020, 8). However, the United Nations affirms, that the lack of this definition is not seen as an obstruction for the recognition and protection of their rights. Referencing the study of José Martínez Cobo, the United Nations states that an indigenous person, on an individual basis, is the one who though self-identification belongs to indigenous communities and is accepted as one of their members, which assigns agency to these communities to decide on their community members. According to the United Nations, the study also states that the indigenous peoples and communities have a history that extends beyond to pre-colonial times, and they consider themselves to be distinct from the current dominant culture. These communities are also in the position of minority cultures and are determined to transmit and develop their identity, territories, cultural patterns, social institutions and legal systems. The United Nations Declaration on the Rights of Indigenous Peoples also underlines the value of self-identification where indigenous peoples "have the right to determine their own identity" and "to select the membership of their institutions in accordance with their own procedures". (United Nations 2017, 6-8.)

3.1.1.1 Indigenous Knowledge

Haig-Brown and Dannenman define indigenous knowledge in *The Land is the First Teacher* as a "situated knowledge that arises out of a relation with land, i.e., a very particular place (Haig-Brown & Dannenman 2008, 250). The indigenous knowledge of the Sakha is hence connected to their characteristic landscape, which has allowed them to sustain their livelihood over centuries.

In general, as Vadén proposes, we have the potential of developing sustainable communities that exist in unity with local conditions (Vadén 2016, 140-141). Turner, Cuerrier and Joseph suggest that indigenous communities are seen as an example of well-adjusted to their environment, and hence their knowledge is a valuable resource in pursuit of building more sustainable societies (Turner, Cuerrier and Joseph 2020, 632). They continue by defining indigenous knowledge as a broad system that contains, among many things, traditions, and the use of natural materials. Referencing Turner et al., they point out that this knowledge is used to for example locate resources at a particular time, harvest in a particular way, and prepare and store the resources, as well as providing ways of maintaining a community by means of necessary shelter, tools, clothing, and medicine. The entirety of it depends on local resources and necessities, local weather patterns and seasons. This knowledge is in turn connected directly to the community's values, worldviews, traditions and language (e.g. names of culturally valuable plants and animals). (Turner, Cuerrier and Joseph 2020, 633.) Another central element is the understanding of an interactive and responsible relation to nature. There exists an understanding of everything being connected. Turner, Cuerrier and Joseph refer to Cuerrier and Elders of Kangiqsualujjuaq, where taking the indigenous Squamish people of British Columbia as an example, they illustrate respect is a fundamental part of harvesting: taking a living being for nourishment must be done in a respectful manner, something must be offered back, and one must not take more than they need. According to them, a similar culture is practiced among the Inuit, where after a successful hunt, it is seen necessary to use the entire being. Many cultures around the world reflect this similar approach of taking what one only needs, in full, and nothing more. Other common believes revolve around sharing and long-term thinking. (Turner, Cuerrier and Joseph 2020, 632.)

Turner, Cuerrier and Joseph accentuate, also referencing Artelle et al., Atleo. Berkes and Turner, that the accumulated knowledge of indigenous populations of a certain location, can provide us with new models and inform us of for example the boundaries of an established ecosystem (Turner, Cuerrier and Joseph 2020, 642). The United Nations as well as Turner, Cuerrier and Joseph emphasise that indigenous knowledge systems are also significant examples of future sustainable development and the well-being of Earth's ecosystems as a whole (United Nations 2017, 3; Turner, Cuerrier and Joseph 2020, 635). Indigenous knowledge has been increasingly recognised as a valuable source for assessing environmental health, and as Turner, Cuerrier and Joseph point out, referencing the United Nations, the UN Convention of Biological Diversity is one such example (Turner, Cuerrier and Joseph 2020, 639).

Humanity has proven their potential of being able to live in harmony with their environment, as Vadén points out (Vadén 2016, 140), but as Turner, Cuerrier and Joseph point out, this requires a community to live in a certain environment over longer period of time and over several generations, sometimes for millennia (Turner, Cuerrier and Joseph 2020, 632). Turner, Cuerrier and Joseph continue to reveal that this allows them to recognise and reveal the unique characteristics of their environment. Through time they will build a significant accumulated knowledge of their surroundings, its species, flora and fauna, and the changes that have taken place over a period of time. Indigenous people are often experts of their homelands recognising the behaviour of their surroundings from seasonal patterns and cycles to its vulnerabilities and impacts of human behaviour. (Turner, Cuerrier and Joseph 2020, 635.) From this recognition, as Vadén asserts, aspires a certain relationship between the people and their environment, which is based on sustainable utilisation and integration of lifestyle and culture to the environment. This leads, according to Vadén, Turner, Cuerrier and Joseph, to an understanding, where the community recognises their dependency to their environment (Vadén 2016, 140-141) and allows them to live in one place for generations (Turner, Cuerrier and Joseph 2020, 628).

Unfortunately, as Reed acknowledges, indigenous knowledge systems are often dismissed as unscientific and incompatible with classification systems of Western science (Reed 2008, 237). Turner, Cuerrier and Joseph explain, that indigenous knowledge, unlike western scientific practice, is not fragmented to components, but rather represents a cumulative experience (Turner, Cuerrier and Joseph 2020, 632). The United Nations points out, that one of the most notable contributors to the loss of this knowledge and the language that is used to express it, has been formal education imposed upon the indigenous peoples (United Nations 2017, 4). The potentially paralyzing effects of non-indigenous education on the local youth of Sakha, was one of the corner stones of ethical considerations regarding this thesis. Especially considering that indigenous knowledge is also a valuable and essential benefactor in research to the areas of indigenous art, design and culture, as Huhmarniemi and Jokela have stressed (Huhmarniemi & Jokela 2020, 9), which in the context of this thesis plays a significant role. In addition, it must be noted, that the United Nation's Declaration on the Rights of Indigenous Peoples, as Jokela references, expresses the right of indigenous peoples right to their culture and cultural practices related to it. It recognises the traditional cultural expressions the indigenous peoples have at their disposal, as well as indigenous science and technology (Jokela 2020, 208).

3.1.1.2 Challenges of Indigenous Cultures

Our cultural heritage, according to Vilkuna, allows us to experience a feeling of continuum. That people have inhabited an environment for long enforces hope for the future. It allows us to connect the past with the present, to understand where we are coming from and possibly find answers to the necessary but everlasting questions of who we are. (Vilkuna 2008, 56.) Lin asserts that minority cultures worldwide have historically experienced a variety of discriminatory actions such as deculturalisation and colonial assimilation (Lin 2008, 71), and Turner, Cuerrier and Joseph continue to include oppression, theft of land and resources, banning of ceremonies, enforced attendance at school systems of the dominant culture, commercialisation of indigenous foods and medicine and disruption of traditional harvesting and management practices (Turner, Cuerrier and Joseph 2020, 630). Unfortunately, these trends are not merely a thing of the past, but rather continue in some parts of the world. Jokela references a report released by the United Nations in 2009 that has expressed the worldwide state of the indigenous communities to remains critical (Jokela 2020, 208). Minority cultures are not only oppressed evidently through political and cultural oppression, but also suffer from existing colonial structures and made dependant on the support of the majority culture, thus creating a sense of dependency, as Lin points out (Lin 2008, 71). Reed also adds, that local indigenous knowledge is seen as unscientific or at the very least less valid (Reed 2008, 237), and as Haig-Brown and Dannenman stress, institutionalised schooling designed by a dominant culture, as seen in the case of Sakha, assimilates and weakens the identity, culture and knowledge of indigenous peoples (Haig-Brown & Dannenman 2008, 249). Lin offers an example of this: the lack of cultural relevance in schools creates a sense of isolation among minority students, who struggle to identify with the culture presented in their curriculum. The national curriculum presents them with cultural behaviours, traditions, customs and economies from other communities than their own. (Lin 2008, 76.) Huhmarniemi and Jokela assert, that this reduces the self-determination of a community, demotivates their participation (Huhmarniemi & Jokela 2020, 9) and Jokela continues to emphasise that it erodes a sense of ownership to one's own cultural ownership (Jokela 2020, 206).

One of the most powerful forces affecting minority cultures is globalisation, maintains Lin. It's characterised by elimination of economic and cultural borders, which with the help of the internet has far-reaching and substantial affects all around the globe. (Lin 2008, 70-72.) In the process, Lin continues, local culture infuses with the global culture transforming language,

traditions, values and even eating habits. (Lin 2008, 70-72.) However, globalisation, a word that is often associated with "Mcdonaldisation" according to Reed, is not entirely void of opportunities for minority cultures. It has allowed for example to shine focus on how indigenous insight into sustainable lifestyle can benefit the entire globe. (Reed 2008, 241.)

Regarding the internet, Clark asserts, that with its characteristics of instantaneity and borderless global communication, internet has aroused its own unique challenges for minority cultures, where many see the danger of a uniform culture arising, patterned especially on the culture of the United States. However, Clark points out, that the internet has also functioned as a powerful tool for defending and maintaining minority cultures. (Clark 2008, 383-384.) Lin expresses, that internet has indeed allowed people to learning a great deal about different cultures and traditions around the world (Lin 2008, 70). Clark points out another interesting development that has been the possibility for some minority cultures to create virtual communities where their own identity is reaffirmed. Forums and websites have allowed the exchange of ideas in local language, and cultural events such as festivals can easily be advertised online reaching not only members of the minority culture, but also other people from around the world. The internet and the virtual communities there within disregard political borders and physical boundaries. (Clark 2008, 384-395.)

In addition to global phenomenon such as globalisation, climate crisis has left its mark on indigenous communities across the globe. As Vadén mentioned in the context of indigenous knowledge, it requires a long period of time and many generations for a community to learn and develop an integrated way of life with their environment (Vadén 2016, 140-141). Adding the points raised by Huhmarniemi and Jokela, where the effects of climate crisis develop faster in the Arctic region affecting and disrupting the way of life and culture of indigenous communities, therefore the development of indigenous knowledge and culture is out of pace with the unpredictable and rapid shifts cause by the climate crisis (Huhmarniemi & Jokela 2020, 1-8). How is a community able to develop and maintain a sustainable relationship with an environment that is constantly alternating? As Huhmarniemi and Jokela stress, the exploitation of natural resources, especially in the Arctic region, required to maintain the demand for development and growth, has affected the otherwise stable ecosystems. The effects of exploited ecosystems are seen directly in the ability of local cultures to maintain their way of life as the equilibrium of their environment is disrupted. (Huhmarniemi & Jokela 2020, 1-8.)

The effects of globalisation, political developments, exploitation and urbanisation not only affect the current vitality of indigenous communities, but also their future enablers: the youth. According to Jokela, referencing Karlsdóttir & Junsberg, the youth living in smaller communities often have to leave their community behind in order to pursue higher education in larger cities (Jokela 2020, 206-208). This pursuit is potentially encouraged by the changes Huhmarniemi and Jokela have suggested: changes in socio-economical structures and the negative impacts to the local ecosystems (Huhmarniemi & Jokela 2020, 1-8). As Jokela suggests, this diaspora of the youth, combined with the overall shift of population to urban areas, leaves a strain on their local communities, often leading to their disintegration. Local knowledge, culture and identity are inadvertently the victims of these changes. (Jokela 2020, 206-208.)

3.1.2 Cultural Sustainability

Huhmarniemi and Jokela acknowledge that among the most recognised forms of sustainability (economic and ecological) cultural sustainability should be considered an essential part of sustainable development (Huhmarniemi & Jokela 2020, 6). Puolamäki further explains, that our environment comprises also our lived environment, the cultural environment. Referencing Teräväinen, Puolamäki asserts that our cultural environment is made up of not only what can be seen, such as buildings and landscape, but also what we cannot directly see, for example stories. (Puolamäki 2008, 59.) An empathetic relationship with our environment allows us to observe both positive and negative changes, obtain and reflect on knowledge given to us from our environment. By recognising our cultural environment, we are more inclined to appreciate it, develop it, act in a sustainable manner and maintain it. (Puolamäki 2008, 61.) ln recent years, as Huhmarniemi and Jokela point out, the significance of arts and culture has been highlighted by researchers and educational and cultural institutions as valuable tools in support of cultural sustainability (Huhmarniemi & Jokela 2020, 2).

However, the concept of cultural sustainability is not entirely unproblematic, and as Jokela points out, referencing Jokela and Coutts, that the question of ethical cultural sustainability in the Arctic region has been regularly discussed among the members of the ASAD network (Jokela 2020, 206.) Reed asserts, that one of the main points of criticism is the question of who has control over the particular representation of a culture to a larger audience and what aspects are preserved. The danger of misrepresentation is only rational to assume, when the culture of a community is influenced by people form outside that culture. Complex cultural expressions

can easily be moulded into stereotypes. (Reed 2008, 241.) These ethical questions, and especially the dangers of stereotypes were central in forming the tools for cultural revitalisation developed in the context of this thesis.

3.1.3 Arts, Identity and Culture

The arts are an expression of thoughts and experiences, as Anderson states (Anderson 2013, 117), non-centralised and available to any culture, unrestricted by geographical location or time. Huhmarniemi and Jokela emphasise that the arts of the many cultures of the Arctic, which highlight the interactive relation of people to non-human nature, have an exciting potential of deepening our understanding of the role played by humanity in our world. Hence research to the arts of the indigenous cultures can also have an impact on sustainability by promoting the interrelation of humans and non-human nature. (Huhmarniemi & Jokela 2020, 4.)

Aikio emphasises stories as a way for us to comprehend and identify our identity. They are told all around the world, and they have been a significant part of our development. We can collect into stories the knowledge acquired from our experiences, and often their purpose has been of educational nature or in order to have an influence on something. One of the main functions of stories has indeed been to transfer knowledge from one generation to the other. They have not only been essential in teaching the knowledge of things, but also the knowledge of learning and expressing them. (Aikio 2008, 139-143.) Aikio continues to explain, that sometimes orally acquired knowledge is separated into stories and reports, where reports are seen as accurate and based on truth, whereas stories can have fictional and dramatic elements to it. However, according to Aikio, the two are not necessarily opposites of each other, as the fictional elements of a story can add to the experience of a true event. Aikio takes the Sámi people as an example, who don't necessarily distinguish the two, because told stories are not only reports of events but also experienced events, that can be relived again. (Aikio 2008, 139.) This is an important viewpoint as it connects directly to film as a tool for research and how film represents its results. It is also a vital element when discussing what constitutes as a documentary film, that has in its definitions a purposeful reflection of reality.

According to Jokela, the arts have become an important medium through which indigenous people explore their own heritage and worldviews. For example, contemporary art has been a powerful tool of communication for many artists from within their cultural worlds. Jokela asserts, referencing Lehtola and Hautala-Hirvioja, that indigenous artists have become more and

more visible in Western institutional art incorporating tools of contemporary art such as photography and video art. (Jokela 2020, 215.). Huhmarniemi and Jokela add that the arts have been also used to discuss cultural and political rights (Huhmarniemi & Jokela 2020). Jokela continues by quoting Lehtola, that arts not only express an existing identity but also generates it (Jokela 2020, 215).

3.1.3 Cultural Revitalization Through Art

Cultural revitalisation, according to Jokela, is process similar to decolonisation (Jokela 2020, 208), which has several arguments for the benefits of it, as Reed explains: Human rights and social justice for minority cultures being probably the most urgent, but it is also seen as a practice to achieve cultural sustainability (Reed 2008, 243). Reed continues to add, that it benefits the acknowledgement of local voices, that have not had the opportunity to be heard, but also revives ways of knowing that have been lost. There are also opportunities for re-exploring the holistic models of sustainability that indigenous cultures often provide, and at the same time learn and make this knowledge accessible. In the process, cultural revitalisation provides an opportunity for children of minority cultures to assert their identities. (Reed 2008, 243.) In the end, Corntassel and Bryce state, it is a form of reconnecting the indigenous communities with their land and their cultural practices aiming to restore lost ties and regenerate new ones (Corntassel & Bryce 2012, 153).

Finally, Huhmarniemi and Jokela point out, that cultural revitalisation is often misunderstood as a process of going back in time, in terms of culture and identity. In essence, it rather aims to renew and remake cultural traditions, as Huhmarniemi and Jokela suggest referencing Auclair and Fairclough. They continue to affirm, that cultural revitalisation creates cultural continuation, supports local identities and reconstructs indigenous skills. It can transcend generations and cultures. Thus, similar processes to cultural revitalisation are seen as useful also for multiethnic and non-indigenous communities. It can take many forms from transmitting traditional knowledge and cultural practices to studying rituals and symbols. Through means of contemporary art and community-based art education, where the traditional and the modern often meet, new meanings can be discovered and established. (Huhmarniemi & Jokela 2020, 11.)

3.2 Film

Studying and reflecting on the many ways film can present itself not only as an artform but also as a research tool was important forming a way of approach in using it as a significant tool for pedagogy and research, as well as its role as the main art form of the workshop.

3.2.1 History and Theory

Although relatively young compared to other well-established forms of art such as painting and theatre, film has gone through many stages of transformation and development in a rather short period of time. From the multitude of theories and techniques that we see used in film today, some can be traced all the way back to the experiments of the 19th century, while others are based on recent attempts to drive the artform forward. Film as a whole is a fascinating kaleidoscope that continues to shift and turn, generating not only new ways of expression, but also repeating patterns that helped establish it as an artform to being with.

In general, according to Aaltonen, there are two significant traditions in film (Aaltonen 2006, 30) that stand at the polar opposites of each other: the formalist and the realist. Aaltonen concludes that the formalist tradition emphasises the active expression of the filmmaker, whereas the realist tradition emphasises the objectivity of film and its ability to reflect reality as it presents itself to us (Aaltonen 2006, 30). It must be however noted that filmmakers, especially in the early stages of film history did not necessarily confine themselves to only one tradition or form of filmmaking.

The realist tradition can be traced back to the early stages of filmmaking and experimentations with the sequential presentation of photographs. The Lumiere brothers are examples of the earliest realist filmmakers, who would, in their infamous short films record everyday happenings of human life. A notable example is the silent short film *Workers Leaving the Lumière Factory in Lyon*. Nevala and Kiesiläinen suggest, that according to French film critics Jean Epstein and Robert Bresson, the camera does not interpret what it is seeing as a human would, but rather captures it as it is (Nevala & Kiesiläinen 2011, 25). However, this viewpoint does not take into account the basic elements of filmmaking such as framing and duration of recording, which both are in the hands of an active filmmaker. Despite of this, strong arguments have been made in favour of film being a naturally objective form of expression. Aaltonen points out, while referencing Alanen, that film theorist Siegfried Kracauer, who published his book

Theory of Film in 1960, argued that a film is not an expression of its maker, but of reality. A film does not rise above its material, which in any case is the reality. The sole purpose of a creative filmmaker is to penetrate into reality, and therefore film cannot be even regarded as art. (Aaltonen 2006, 32.)

The formalist tradition developed simultaneously with the realist tradition. The pioneering experiments of the French filmmaker Georges Méliès and his imaginative short film *Le Voyage dans la Lune* (1902) are often cited as some of the earliest works of fictional filmmaking. However, according to Haanpää and Oravala, the formalist approach is especially well-exemplified in the works of the soviet filmmakers of the 1920's. According to the Soviet montage theory, the purpose of editing is to connect different shots into a meaningful narrative using powerful emotional, sensory and intellectual juxtapositions. (Haanpää & Oravala 2011, 102.) In this sense, a film is a construction of the filmmaker. Haanpää and Oraval continue to add, that Sergei Eisenstein, a soviet film director and theorist, highlighted the pursuit of creating the ´tertiary connotation´, the connotation that did not inherently exist between two different shots, but that is created by the filmmaker (Haanpää & Oravala 2011, 102) Based on this, a film is a combination of singular shots, that are edited together to produce emotional and intellectual meaning through connotations (Haanpää & Oravala 2011, 102). According to Haanpää and Oravala, the Soviet montage theory was coincided with the theories of the French filmmakers, who were concerned with the idea of *photogènie* and *cinématographe*. Both theories emphasised the true cinematic expression and creative nature of film, rather than the mere mechanical and emulative. The cinematic expression meant the ability of the filmmaker to create such aspects of reality that would otherwise go unnoticed. (Haanpää & Oravala 2011, 102-103.)

The division of film theory and film history into two polar opposites is however half of the truth. While some filmmakers have attempted to aim for the purest form of either of these two traditions, there have been those who theorise film to be the mixture of the two. Referencing Shaviro, Crary and Kennedy, Haanpää and Oravala highlight the soviet documentary filmmaker Dziga Vertov, who saw filmmaking as a two-step process: At first the filmmaker observes reality through their camera by positioning themselves within it and capturing it. The captured material then achieves its final form in the expressive process of editing. Vertov called this process *kino-glaz* (trans. kino-eye), or Cine-Eye. (Haanpää & Oravala 2011, 103.) His film *Kino-Eye* (1924) is an exempleraly reflection of his theory, a combination of the realist and

formalist traditions. According to Haanpää and Oravala Vertov, referencing Pööni and Astruc, Vertov believed that merely presenting reality through film is not enough: The footage must be transformed into a cinematic language (Haanpää & Oravala 2011, 102-103). Another significant proponent of this philosophy of filmmaking according to Haanpää and Oravala has been Jean-Luc Goddard who purposefully combined elements of documentary and fictional filmmaking. His films have an exploratory quality to them, and the subject of his explorations is reality or how we experience reality. In addition, his exploratory approach also leaves room for the audience to partake in their own journey of interpretations. (Haanpää & Oravala 2011, 104.)

Finally, the content of film can be broken down into three main features. Lehtonen explains, referencing Saraste, that first, there is the denotation, the objective meaning that is the same to all viewers regardless of their culture or previous experiences. Then there are connotations that are meanings, emotions or ideas invoked in the viewer in addition to denotations. Connotations are largely based on the culture of the viewer. A woman holding a child may allude a viewer of Christian culture to think of Madonna and her child, but for a person from a different culture it may emphasise the maternal bond of a mother and a child. Thirdly, each viewer finds their own subjective associations in a film. (Lehtonen 2011, 160.) A group of friends who have seen the same film together, may draw their own conclusions based on their own associations. Therefore, film is a complex fusion of factual and fictional elements, something that can't be rigidly confined within purely fictional or purely factual.

3.2.2 What is a Documentary Film?

Is the footage of a security camera set up in a shopping centre a documentary? Haanpää and Oravala highlight this popular question that is conjured when discussing the nature of documentary film. Haanpää and Oraval suggest that in one sense the footage of a security camera is a moving image that portrays authentic events. It is a documentation of what has happened, despite it not being able to portray the causal relationship of the past and present events. But is it a documentary film? Is the person who set up the security camera a documentary film director? How do we transition from a documentation to a documentary film? (Haanpää & Oravala 2011, 104-105.)

According to Haanpää and Oravala, the attempts to separate documentary from fiction has been a long-lasting challenge and suggested by some theorists as simply impossible to achieve (Haanpää & Oravala 2011, 98). Some even deny it's possibility: Trinh T.Minh-ha, a veteran Vietnamese filmmaker claims, according to Aaltonen, that film is always a representation, hence the division between fiction and documentary film is irrelevant (Aaltonen 2006, 39). However, there has been many different views on documentary films during their brief history. Some have attempted to achieve an almost pure neutrality whereas others have embraced the departure from the burden of documentation. This burden on documenting reality in a neutral and objective manner, Haanpää and Oravala suggest, has especially been the result of using film in journalism and news (Haanpää & Oravala 2011, 106).

Haanpää and Oravala quote John Grierson definition of documentary filmmaking as the "creative treatment of actuality". This definition takes into account both active authorship and the authenticity or truthfulness of the footage. It also emphasises that the filmmaker uses creativity as well as cinematic tools and language to tell true stories. (Haanpää & Oravala 2011, 106.) The further and more developed we are in cinematic language allows us to better convey the reality that has been filmed to the viewer. The viewer will in turn make their own interpretations of what they are seeing. (Haanpää & Oravala 2011, 103.)

All in all, as Haanpää and Oravala point out, a documentary just like any other format of film requires a filmmaker. And this filmmaker is bound to be tied to certain intentions and motivations. (Haanpää & Oravala 2011, 106.) As it requires a filmmaker, documentary films are also open to various forms of expression, even as far as utilising metaphors and poetic representations to approach their stories (Haanpää & Oravala 2011, 107).

3.3 Pedagogy

Pedagogy has two significant and rather contradictory characteristics, highlights Saastamoinen: it promotes individualisation, where a person realises and develops their own unique personality, but it also promotes normalisation, where a group of people are made alike (Saastamoinen 2011, 13). Taking into account the previously mentioned challenges of indigenous communities and their cultural vitality, in the context of this thesis a significant attention was paid in minimising the process of normalisation. Instead of giving out ready answers and ideas, as Saastamoinen concurs, a teacher has the potential of opening up possibilities as a facilitator

rather than an authoritarian figure who controls the aesthetic vision of the outcome (Saastamoinen 2011, 14).

3.3.1 Art Pedagogy

Art pedagogy utilises the entire spectrum of artistic expression, and it was the main umbrella concept when developing the pedagogical aspects of the film workshop. One of the main reasons for this was the very nature of art pedagogy, that according to Saastamoinen, Varto, Westerlund et al. emphasises people's interaction taking place during a pedagogical activity, and aims for openness and its content develops during action and experience. (Saastamoinen et al. 2011, 5.) They continue to explain, that art pedagogy can be divided into its own scientific branch as well as practical pedagogy. As academic science it explores the interaction of people, human experience and meaning of artistic work in teaching and learning. It also investigates the philosophical and theoretical backgrounds of these meanings. By continuously developing, it aims not only to gather information from practical work but also to develop better applications of it and pursue to define itself through self-reflection and to share this understanding to other scientific fields. (Saastamoinen et al. 2011, 7.)

According to Varto, art pedagogy includes all the methods and practices, where the learning process is actualised through artistic methods, and its results and coincidences evaluated. The environment in which art pedagogy takes place is not limited to a classroom or an art institution. The practice is the key. Varto further characterises this practice as fluid and unpredictable. Numerous factors may affect it, such as political decisions on the goals of education, popculture, personal motives and perceptions. Essentially these factors and other variables are difficult to control, and so the meaning of a practice is revealed truly afterwards. (Varto 2011. 22-23.) This naturally raises questions of ethics when conducting socially sensitive and community-based action. As Anderson points out, examining the ways arts can enable positive outcomes especially for the youth is crucial (Anderson 2013, 108-109).

According to Kiesiläinen, referencing Starck, the founder of Freinet's pedagogy, Célestin Freinet, emphasised the importance of expressing oneself through writing, especially in order to influence a societal change. According to him, everyone has something to say, and hence they must learn to express themselves through the written word. Writing then became one of the cornerstones of Freinet's pedagogy, where children were encouraged to develop gradually

through their school years from visual and spoken expression towards writing. (Kiesiläinen 2011, 45.) Whether in form of writing, visualising or voicing, it was the idea of self-expression, or more specifically the value of an individual's perception of things, which is then brought forward by self-expression, that was crucial in forming the structure of the film workshop presented in this thesis.

Varto brings out another interesting aspect to art pedagogy: reflecting the spirit of postmodern culture, the practices of art pedagogy can extend and partake in various areas of human activity, where art pedagogy has not been present before, for example marketing, governance and finance (Varto 2011, 23). In the case of this thesis the co-existence has been between art pedagogy and the cultural representation and revitalisation of a particular cultural community, which as stated in previous chapters, has been developed extensively over the years especially in the Arctic, and which according to Huhmarniemi and Jokela, promotes a significant resilience and creativity among the people of the Arctic region (Huhmarniemi & Jokela 2020, 2). As Varto points out, many practices which include artistic and pedagogical thinking have been proven to be effective, engaging and stimulating in services aimed at increasing well-being (Varto 2011, 23).

Overall, Saastamoinen defines art pedagogy as an inclusive action that allows the forming of individual opinions and reflection on reality, and so, has the potential of creating practices that defy pre-established practices based on control and governance (Saastamoinen 2011, 15), a characteristic that is central in revitalisation and decolonisation of indigenous communities, since as previously pointed out by Turner, Cuerrier and Joseph the discriminatory actions of dominant cultures and governments have been the significant driving forces behind the decline of local indigenous knowledge systems (Turner, Cuerrier and Joseph 2020, 630.)

3.3.1.1 Film Pedagogy

There are several different terms used when talking about film as a medium and film as a tool for pedagogy. In this thesis I will be using the term media to contain all forms and lengths of products combining moving image and sound, and the term film to emphasise such traditional formats as fiction and documentary films, that tend to rely on a form of narrative and use cinematic language. Filmmaking refers to the practical processes required to produce media. In terms of pedagogy, I will be using the term film pedagogy to refer to similar formats of media.

In today's audiovisual culture, explains Kiesiläinen, the tools of filmmaking are used to make blockbuster Hollywood films, to tell stories from the frontiers of conflicts, to bring attention to the world around us, to showcase our skills, hobbies and thoughts online. The media generated by people define and affect our world more than ever. (Kiesiläinen 2020, 7.) Hakkarainen and Kumpulainen state that in recent years, media has been gathering momentum as a pedagogical tool. Referencing Juntunen, they explain that one of the main reasons for this recent development has been the democratisation of filmmaking brought about by the digitalisation of film equipment, which caused a significant reduction in costs and simplified the production process. This development has in turn fed into the growth of media as part of our everyday life (Hakkarainen & Kumpulainen 2011, 7.) and culture.

The recent advances in smartphone technology have meant that a single pocket-sized smartphone can easily perform the basic functions of all the filmmaking departments: Video, sound and editing. As the use of our smartphones has become more and more tied to our everyday life, we carry with us a potential filmmaking tool at all times. The potential of this technology also became a vital lifeline during the development of this thesis, when the pandemic diverted the project into an online platform meaning our inability to supply the youth with film equipment and forcing us to rely on smartphones.

In addition to the technological advances of film equipment, our ability to consume and share films has also become easier. The internet is saturated with institutional film banks and databases, learning sites and tutorials. Media platforms such as Youtube, Vimeo and TikTok have made up a global network, a digital habitat accessible to nearly anyone with an internet connection. Youtube, a video-sharing platform, has 2.3 billion users worldwide as of 2021, localised in more than 100 countries and available in 80 languages. Additionally, Youtube's statistics indicate that one billion hours of content is watched every day and 500 hours of video are uploaded every minute. This content is not only shared or watched, but also rated and commented on. The youth of today are raised in a continuously developing media world filled with a range of products. One could say, as Juntunen points out, that media has become an essential skill similar to writing, and that potentially we are seeing a transition from a culture of written text to an audiovisual one (Juntunen 2011, 71).

The roots of film pedagogy lie already in the mid-20th century when film and especially mass media began to transform into popular phenomena and part of the everyday life. Today, as

Juntunen points out, it can be approached in several different ways, and some of these approaches have been developed into pedagogical methods (Juntunen 2011, 75). For example, Hakkarainen and Kumpulainen state, while referencing Kupiainen, Siitonen and Suoranta, that in teaching, media can be used to learn about the medium as a tool for communication, or to gain other skills and knowledge through the use of media as a medium (Hakkarainen & Kumpulainen 2011, 9). In the development of my film workshop both of these viewpoints are present: to learn to use film as a tool for communication in order to gain knowledge and express oneself through it.

In the most simplistic form, film pedagogy can be approached by giving students cameras and then allowed to explore without further guidance. The pedagogical process is in the trial and error as well as the experience of the youth: they find a deeper and wider understanding of a certain phenomenon when they are in interaction with their environment and have the opportunity to experience it themselves. On the other hand, film pedagogy can be seen to be the analysis of the content of a film, its story, characters and production, as Juntunen points out (Juntunen 2011, 84). However, these two different approaches don't necessarily need to be separated, and perhaps should be utilised in unison. A well-established knowledge of filmmaking can enhance the ability to explore and furthermore express oneself through film.

Fundamentally film pedagogy is based on the opportunity to produce media, alone or in a group, active participation, reflection and a critical approach. What makes media a compelling and worthy pedagogical tool, according to Nevala and Kiesiläinen, is its inherent ability to reveal what we wouldn't necessarily see or even notice. Producing it forces us to truly observe our environment, to investigate and explore it, collect information and to share it with others. (Nevala & Kiesiläinen 2011, 24-25). Its production entails numerous choices and decisions. When a student is faced with the task of production, they too need to make decisions, find solutions, and bring together all the elements of filmmaking in order to be able to express themselves. Producing, according to Hakkarainen and Kumpulainen, should be intertwined with reflection taking place before, during and after production (Hakkarainen & Kumpulainen 2011, 10). Filmmaking is a rich pedagogical process, as Juntunen states, even if the final product might seem modest and simple (Juntunen 2011, 78). And this leads to another beneficial pedagogical factor of media, that Nevala and Kiesiläinen, highlight: representation (Nevala & Kiesiläinen 2011, 24-25), which is vital for minority cultures. The significance of representation is especially retained when it's derived from within the filmmakers and not imported by the pedagogical staff.

Anderson emphasises that media can be considered as a language that the youth already speak (Anderson 2013, 116). Haanpää and Oraval add that when students receive a video camera, they will instantly begin to observe their environment in a different way. Their attention is turned towards finding subjects to film. (Haanpää & Oravala 2011, 115.) Kiesiläinen also emphasises, that to the youth media is a relatable approach and a valuable communication tool worth considering. To express one's thoughts through media is a new civic skill, that allows us to participate in our communities (Kiesiläinen 2020, 7). Moreover, as Anderson points out, using media and digital technologies within education provides exciting potentials to find new and diverse ways of knowing among the youth (Anderson 2013, 116). Finally, Haanpää and and Oravala add, that for the youth, the process of filmmaking has the potential of bringing about unique realisations and experiences that might not be possible through writing (Haanpää & Oravala 2011, 115).

3.3.1.1.1 Documentary Film as a Pedagogical Tool

The definition of a documentary film is still a highly debated matter, and Anderson states that often its definitions are based on what it is not. Anderson references Barsam, a film historian and Professor Emeritus of Film Studies at Hunter College of the City University of New York, that a documentary film is a sub-genre of non-fiction films, a sub-genre that dramatises fact instead of fiction. In other words, a documentary film is the interpretation of reality by the filmmaker. (Aaltonen 2006, 39.) Barsam is not alone in this view as it is shared by esteemed documentary filmmakers such as Werner Herzog as well. However, it is a view that has its direct opposition as well: Documentary films are a raw and objective representation of reality, and it should strive towards it with all costs. Filmmakers' interpretations should not distort this objective reality. These two opposing viewpoints could be distinguished within from within the documentary film sub-genre to further genres of their own: expressive and observational documentary films.

Before a filmmaker is able to film, express Haanpää and Oravala, they need to examine their reality (Haanpää & Oravala 2011, 109). Kiesiläinen continues this by stating the process of producing a film being inherently investigative. The camera visualises thoughts, and so it is a valuable tool in observing and perceiving the world, as well as in structuring one's thoughts and sharing them with others. Film allows the visualisation of such non-verbal thinking, that is otherwise difficult to bring to light. (Kiesiläinen 2020, 12-18.) Hence filmmaking is a form of communication. How and why, as well as the theme of this communication, is up to the

filmmaker. As discussed in the previous paragraph this visualisation can take the form of observational or expressive documentary filmmaking. Both viewpoints have within them valuable pedagogical prospects: from expressing reality to observing it.

Speaking of themes, Haanpää and Oravala assert that documentary films are generally seen as tools for engaging significant and considerable societal or global issues. In terms of education these themes can be a highly engaging and educative experiences for the youth. Such documentary films require extensive pre-production and research on which the film itself is then later based on. The downside of producing such films is access. For example, being able to interview people related to one's topic or on location can be challenging. Filmmakers then are faced with a challenge of creatively navigating their production around the possible lack of access. (Haanpää & Oravala 2011, 108.)

On the other hand, a documentary film can also shift its focus towards the gentle details of the everyday life. According to Haanpää and Oravala, captured events, no matter how initially mundane, arranged into a meaningful sequence in the edit can be crafted into a story (Haanpää & Oravala 2011, 108.), and we all have stories to tell, as Kumpulainen points out (Kumpulainen 2011, 54). Haanpää and Oravala explain, that to translate the everyday into the cinematic language requires active and focused observation of people, events and things. Filming the everyday can be done regardless of age and simply without turning the attention too much in the technical aspect of filmmaking. The pedagogical focus in this case is then focused on investigating a theme and finding creative ways to tell it in an interesting way using cinematic language. (Haanpää & Oravala 2011, 110.) This approach allows potentially much easier access but doesn't come without its own challenges as it approaches the personal experience of people, that can sometimes be just as well guarded as for example the ins and outs of a large corporation. This means, according to Haanpää and Oravala, that the filmmaker needs to create trust between the subject of their film (Haanpää & Oravala 2011, 109). What unifies both themes is what is required from the filmmaker: an investigative, perceptive and sensitive approach combined with skills in communicating them outwards.

Haanpää and Oravala propose that the pedagogical aspect of documentary filmmaking that is especially noteworthy is the fact that the process of producing a documentary film allow the filmmaker to explore their own reality and environment, from shopping centres and natural environments to their own media world (Haanpää & Oravala 2011, 107). How to then observe

and encounter their own reality as well as express this experience to others, concludes Aaltonen, is one of the primal strategies of a documentary filmmaker (Aaltonen 2006, 10).

3.3.1.1.2 Kamerakynä-Pedagogy

Kamerakynä-pedagogy (lit.tr. Camerapen-pedagogy) is a pedagogical tool developed by Ismo Kiesiläinen, a youth worker, filmmaker and educator. His *Kamerakynä*-manual for educators is freely available, and Kiesiläinen promotes the free distribution and application of the tools he has developed. According to Kiesiläinen, the name derives from a remark made by film theorist Alexandre Astruc in 1948, where he compared the camera to a pen: The camera ought to be like a pen to a filmmaker, and with this pen they express their thoughts (Kiesiläinen 2020, 11).

According to Nevala and Kiesiläinen, film has, similarly to writing, its own systems of symbols and grammar. In order to better express themselves, the students need to learn and develop in their cinematic language. Nevala and Kiesiläinen distinguish three stages in the development of cinematic language. Initially the cinematic expression of the students is automated and almost mechanical. At this stage the students are yet unable to connect cinematic language to their self-expression, since they have just begun to learn this new language. This stage is, however, an important one, because just like any other learnt skill, the more complicated and nuanced stages that come after are built on this stage. In the second stage, through experience and trial, the students develop an understanding of the possibilities of cinematic language, and they begin to utilise it in communicating their content. This is followed by the last stage where the student begins to connect thoughts and self-expression to cinematic grammar. They begin to understand the factors affecting their filmmaking, such as choices and decisions. (Nevala & Kiesiläinen 2011, 26-27.)

According to Kiesiläinen, the *Kamerakynä*-pedagogy focuses on film as a cognitive and constructive tool. Kiesiläinen states that filming is an active process, during which thoughts are formed into a film by the help of the filmmaking equipment and the environment. The students reconstruct the world around them. With film, students learn to explore and investigate the world around them, to think, to reflect and to express their thoughts. Kiesiläinen promotes the exercises as developed precisely for challenging students to think, act and interact with a clear goal. Filming becomes a way of processing information, and the processes inherent to filmmak-

ing develop the students' abilities to focus, to manage their actions and to structure their thinking. In Kiesiläinen's pedagogy the filmmaking exercises are often divided into two stages. At first the students work alone, in pairs or in small groups. They aim to resolve a specific filming task given to them by their teacher. These tasks often involve an element of investigation and seeking of answers, such as filming as many signs of spring from the schoolyard as possible. In the following stage the films are brought together and viewed. At this second stage the footage is interpreted and analysed. (Kiesiläinen 2020, 8-12.)

What makes the *Kamerkynä*-pedagogy interesting is that in it, filmmaking has been developed into a highly malleable tool that can be applied to different school subjects from biology to mathematics and languages. Kiesiläinen lists five potential goals of his pedagogy, that can be used in schools: To explore and structure the world, to visualise concepts and phenomena, to produce and share, to express and interact, and to reflect (Kiesiläinen 2020, 12). Moreover, as Kiesiläinen points out, *Kamerakynä*-pedagogy highlights active participation and the ability of students to construct their own knowledge. The students are encouraged to explore the reality around them, and to approach it from different viewpoints and form their thoughts and connections between them. (Kiesiläinen 2020, 18.) Studying the methods of Kiesiläinen and his approach to film pedagogy was inspiring, as it differed from the pedagogical approaches of e.g. high-end film schools. Kiesiläinen has brought filmmaking into its bare minimum and focus on the modest yet effective use of filmmaking as a way of learning.

3.3.1.1.3 Videopensseli-Pedagogy

Videopensseli-pedagogy (lit.tr. Videobrush-pedagogy) has been developed by Tommi Nevala to encourage the youth to explore, observe and represent their environment. According to Nevala, the camera has the potential to highlight even the smallest details that would otherwise go unnoticed. The camera can also achieve perspectives and viewpoints that would otherwise be difficult to achieve. For example, in biology an exercise includes filming a plant or a mushroom in close-up as well as in a wider frame in order to visualise the environment in which the organism is striving. (Nevala 2011, 36-42.) In this manner, the student is able to explore the subject of his film in close and detail as well as connecting it to a larger environment that is also unique.

Similarly, to *Kamerakynä*-pedagogy, the *Videopensseli*-pedagogy has also been designed to be flexible enough so that it can be applied to many different ages and school subjects. According

to Nevala, one of its main goals is also to develop the cognitive, motoric and aesthetic skills of students. In cognitive skills Nevala highlights active comprehension and perception, forming of causal relationships and problem-solving. The motoric skills include the ability to understand one's physicality, to utilise one's sight and physical action, and to develop balance, coordination and endurance. The aesthetic skills include the ability to choose subjects in an environment, to portray said subject on film and to choose how to portray it. In terms of teaching, the teachers are not required to be especially adept in filmmaking, because the exercises themselves direct the students towards learning the basics of filmmaking. (Nevala 2009, 3-4.)

Nevala's pedagogical approach bares resemblance to the way a scene may be shot during filming especially in documentary films, where the action is situational and somewhat unpredictable. The concept of establishing shots or placing subjects in their environment is one of the basic tools of cinematic language.

3.3.2 Other Relevant Pedagogical Approaches

Phenomenon-based learning emphasises the fact that phenomenon should not only arise from e.g. school subjects, but most importantly from the everyday life of students, schools, towns, cities and communities. Granö, Hiltunen and Jokela point out that phenomenon-based learning is situational and bound to a place. According to them, this type of learning broadens the boundaries of a learning environment from the classroom to the outside world and transform the teacher-student relationship to a relationship between the student and their environment. (Granö, Hiltunen & Jokela 2018, 6-7.) In the development of the summer camp project and subsequently the film workshop as part of it, phenomenon-based learning was designed to be the approach to learning filmmaking skills. Phenomenon-based learning also supported the ideals of learning by doing and learning from one's own surroundings, which directly correlates to the aims of cultural sustainability and revitalisation.

Granö, Hiltunen and Jokela describe situated learning as based on the theoretical discussions of late 1950's revolving around the relationship between people and places, and the critique of John Dewey regarding the detachment of schools from the social and physical environments of their students. They assert however, that the term was coined by Jean Laven who criticised schools as places where children are burdened with abstract information that is difficult to uti-

lise in real life. Learning and application were to take place simultaneously in authentic situations. Granö, Hiltunen and Jokela further conclude that in situated learning the world is not defined by the teacher, but the communal discussion is the basis for active participation. Community and participation are indeed important characteristics of situated learning, as they help the learner to interpret and reflect the sociocultural world around them as well as participate in creating it. (Granö, Hiltunen & Jokela 2018, 7-8.) In terms of situated learning, Ropo describes a similar approach: an autobiographical process, where an individual's experience of themselves is highlighted. This kind of approach derives from situational learning. Even though in this autobiographical approach the focus is on an individual's history and the development of an identity, different perspectives of individuals do not compete with one another, but rather complete each other when for example interpreting and examining an environment. (Ropo 2008, 41.) Situated learning and especially the autobiographical process were both implemented into the film workshop, because they both complemented the idea of culture being present in our everyday life, and that it can be approached by being in contact with it, as well as promoting the agency of the participants of the indigenous community.

Similarly, to both aforementioned pedagogies, in dialogue pedagogy the content of learning is close to the everyday life of the learners. Sarja states, that partaking in dialogue promotes the development of individual consciousness. In a pedagogical setting, Sarja adds referencing Burbules, that a dialogue can have different forms depending on pre-set aims. (Sarja 2008, 113.) Sarja continues to explain, that in internal dialogue the focus is on individual actions and their consequences as well finding relations between individual experiences and those of others. The dialogue becomes communal when the subject of learning is shared. Then the focus is on the discourse of different perspectives and discovering potential variations, even conflicts, through which a communal meaning is created. In short, a dialogue is a co-operative relationship, where a shared understanding is created through series of stages of alternation. (Sarja 2008, 113.) In the context of dialogue pedagogy, Sarja states, culture is a shared wealth and is seen as a combination of shared meanings. Dialogue has the potential of combining both communal and individual consciousness. For this the participants of the dialogue need to be prepared to share their own views, but also to question them. However, at first the participants might need to be inspired and encouraged to engage their own cultural heritage. (Sarja 2008, 116-117.) During the film workshop the elements of dialogue pedagogy were notably present in the group discussions, where the participants would discuss and weigh on their own perception of their culture between themselves. As Sarja adds, in a dialogue we develop and maintain our social

relation to other people, but we also deepen our understanding of a cultural heritage and also create new meanings (Sarja 2008, 113).

Finally, the pedagogy of cultural heritage, as defined by Virta, emphasises the presence of the past in the present day (Virta 2008, 126). Everything from the most monumental UNESCO world heritage sites to our schools, home and backyard are all part of cultural heritage, according to Tornberg and Venäläinen (Tornberg & Venäläinen 2008, 67). Virta adds that cultural heritage is present both as material and non-material. An individual is faced with cultural heritage every day, because culture and society are bound by historical development. And so cultural heritage is present in our everyday in multitude of ways: our values, way of thinking, living conditions, clothing and food. Almost everything around us is made up of layers and layers of cultural build-up. Despite this, we can be unaware of it. In those moments where we connect to our cultural heritage, for example by visiting our childhood landscapes, it can be both an informative and an emotional experience. (Virta 2008, 126.) In a pedagogical setting, Tornberg and Venäläinen prorpose that the central function is to help the students to observe, understand and appreciate (Tornberg & Venäläinen 2008, 67) the historical build-up of the everyday and the society, and how the past is present, how it is repeated, produced and expressed daily, as expressed by Virta (Virta 2008, 126-127). Moreover, acknowledging the cultural heritage around us, adds Vilkuna, promotes a sense of belonging and a continuous existence (Vilkuna 2008, 56), and as Lin states, in terms of interest and motivation, culture relevance is especially important among minority students, who would otherwise feel isolated and detached from their curriculum (Lin 2008, 76).

3.3.3 Learning Environments

Ropo describes learning environments as places or communities, where participants learn to nurture understanding and solve various problems using available resources. They are always inherently cultural. In realising educational and learning opportunities, it is important to examine what kind of approaches to knowledge and learning are being used. (Ropo 2008, 38-39, 46.) Granö, Hiltunen & Jokela add, that this includes reflecting on what kind of a learning environment is suitable and how does it support the pedagogical aims. At best, this is also thoroughly examined from the perspective of a group and an individual. (Granö, Hiltunen & Jokela 2018, 7.)

Ropo suggests that learning in an environment can be examined from various viewpoints. For example, it can be based on dialogue and interaction or processing information. One can emphasise situational learning and the importance of the environment, in which case learning ceases to be an internal process. (Ropo 2008, 40.) A constructivist approach is often seen as the most meaningful approach. In the constructivist approach, Ropo states that knowledge is seen as not something that can be transferred, but as something that is composed of meanings created individually or communally. The driving force behind the creation of these meanings is interaction. (Ropo 2008, 39.)

The concept of a learning environment is broad according to Granö, Hiltunen & Jokela, and it includes both the live situational environment as well as the digital environment (Granö, Hiltunen & Jokela 2018, 7). However, Harjula suggests that unlike physical learning environments, online learning environments are built differently around time and social interaction (Harjula 2008, 167).

3.3.3.1 E-teaching and E-earning

As of March 2020, the education systems all around the world faced an unprecedented challenge: the COVID-19 pandemic swept rapidly across nations forcing quick government action. Reducing, and in some countries entirely forbidding, social contact was seen as a formidable solution to slow the pandemic down. The schools were not spared from the effects of the pandemic: In the UK, on the 23rd of March 2020, all schools were ordered to shut down. Unfortunately, there was no alternate model prepared for a situation of this magnitude, hence teachers, students and the parents found themselves in an entirely new and unpredictable situation. This was also the case with the summer camp project in Sakha, as suddenly the success of the camp was entirely dependent on our ability to adapt and transform the camp into an online learning environment. Due to the sudden shifts caused by the pandemic, students worldwide were encouraged to study at home, while teachers hurried to set platforms for online teaching. Parents had to suddenly become more closely involved with the education of their children. Some parents had to balance the education of their child with their own work, that had also moved onto online platforms. Amram and Davidovitch acknowledge, that due to the social distancing measures and closure of schools the boundaries between the academic domain of the school and the social-academic home environment became blurred. The role of schools as a place for attaining and assimilating knowledge was re-examined. (Amram & Davidovitch

2021, 13.) UK is only one example of how our education systems still rely heavily on being present in school setting, despite the tremendous technological advances and development of the online sphere. Amram and Davidovitch portray Belarus as another vivid example of an education system revealing their challenges brought forth by its analogue infrastructure during the pandemic. According to them, the Belarus Ministry of Education has been attempting to develop their own existing distance learning system, despite having no nationwide pedagogical plan for distance learning, lacking support for developing online lesson plans and no training for e-learning. On top of this, by referencing Machekhina, Amram and Davidovitch reveal that there is a lack of technological infrastructure available for a considerable number of students and teachers, including internet and computers. The ununiform distribution of resources has led to a situation where each individual school operates separately using their available means. (Amram & Davidovitch 2021, 17.) The case of Belarus highlights the disparity in digital resources in the modern, largely digital world, at a time when the resources are most needed. It can only be assumed that this disparity exists in a varying degree in vast number of countries.

Whether a nation possesses enough digital resources or not, e-teaching became an indivisible part of education during the pandemic according to Amram and Davidovitch. They further explain, referencing Hines and Pearl, that it can take two main forms: synchronous teaching and asynchronous teaching. (Amram & Davidovitch 2021, 17.) In asynchronous teaching, the teaching material is organised online. Learners can access them at any given time, and work in their own time. Amram and Davidovitch suggest that it allows for deeper discussions and time to participate (Amram & Davidovitch 2021, 17). The Open University further explains that communication with other learners and the teacher may be facilitated via a discussion forum or even by e-mail. Interaction in this way is broken down into smaller and more sporadic sessions. The occurrence of feedback can vary depending on the teacher. Asynchronous teaching has the disadvantageous potential of lacking collaboration and communication, therefore harming the sense of community amongst the learners and their teacher, thus harbouring isolation (Open University, 2017) that reflects negatively on a learner's well-being. Open University suggests, that to avoid this, asynchronous teaching should have elements of collaboration and regular feedback. On one hand, being responsible for one's own working hours and having to complete tasks in a group forces learners to organise themselves and establish a sense of a team (Open University, 2017.) However, the teacher must take into consideration the age of their learner's and their capabilities to perform in an asynchronous learning environment.

Synchronous e-teaching, as explained by the Open University (Open University, 2017) resembles the traditional form of teaching, where the learners and the teacher are both present. This can be facilitated using video-conferencing tools such as Google Meet. The learners are able to interact in real time with each other and the teacher. In order to facilitate a traditional classroom model online, a teacher is required to learn advanced skills in video conferencing and managing their available digital tools (Open University, 2017). This would require teachers to self-learn or to acquire training in e-teaching. However, this is only profitable, if the teachers are equipped with the latest digital teaching tools to which their learners would also have access. The advantages of synchronous e-teaching also rely heavily on the quality of the internet connection available. As in the case of Belarus presented by Amram and Davidovitch, there are clear disadvantages to high-speed internet connection between learners. This means, that a learner who either due to their geographical or their socio-economic situation lacks the proper access to continuous, high-speed internet connection has the potential to receive disrupted participation, feel isolated, fall behind from the rest of the group and lose motivation.

Whether a teacher uses synchronous or asynchronous teaching, maintaining the motivation and attentiveness of the learners is at a higher stake than compared to a traditional classroom setting, where the teacher can affect the general atmosphere of the classroom with their enthusiasm. E-learning requires more self-motivation from the learners and thus can prove to be a challenge for learners who struggle with structuring their studies. Amram and Davidovitch state, that on a positive note, however, e-learning has benefited those who struggle with the immediacy of social interactions. Also, e-teaching has allowed the creation of new channels of contact with students, who in a regular classroom setting may be left unnoticed or lack enough attention from their teacher, whether due to the size of the class or other reasons. (Amram & Davidovitch 2021, 20.) Amram and Davidovitch suggest that in order to be able to conform to the needs of their learners and to be able to provide a stable and well-structured learning environment, teachers are required to invest in their time-management skills and utilise their limited time efficiently. Teachers can promote their time-efficiency by acquiring in-depth knowledge of the online pedagogical tools and by forming the optimal pedagogical applications. (Amram & Davidovitch 2021, 18.)

In e-teaching the role of the teacher can take on different variations depending on how the teacher approaches their e-environment. According to Amram and Davidovitch referencing Kop, Fournier and Mak, this can mean, for example, that a great deal of responsibility for collecting and assessing information, forming ideas and presenting them falls on the learners

(Amram & Davidovitch 2021, 18). Thus, Amram and Davidovitch propose that it's essential for teachers to reaffirm, explore and develop their own identity, values and platforms for their e-teaching. In general, e-teaching requires a stricter structuring of the contents. In order to reduce the risk of cluttering the e-environment, teachers should already have structured set of tasks in the beginning of the teaching period. This should be paired with distinct route for outputs, so that the teacher can easily and readily monitor the progress of all the learners. This allows the teacher to follow up individually with those who have left their tasks incomplete or are having trouble. At the same time, learners should be allowed room for action and working on their assignments, which the teacher should feedback on in a reasonable time frame. (Amram & Davidovitch 2021, 18.) Moreover, the teacher should be available and prepared to guide their learners in the use of their learning platform and troubleshoot with occurring issues. Despite being born into a digital world, the abilities of young learners to use digital platforms effectively varies. It must be taken into account, that for example socio-economic backgrounds or lifestyle choices of parents may affect the learners' ability to learn digital tools from an early age. Some learners may find the e-environment set up by the teacher to be frustrating or hard to use. In this instance the teacher should also be able and prepared to modify, simplify or diversify their e-teaching techniques. (Amram & Davidovitch 2021, 18.)

In terms of group maintenance, some teachers find e-teaching to be easier and more straightforward when compared to a traditional setting. The Open University further details, that disruptions and distractions can be dealt with more directly, easily and efficiently. For example, the teacher can obtain control over the microphones of their learners and mute them at will. Inappropriate comments can be moderated in the comments section. However, e-teaching provides a different kind of challenge affecting the attentiveness of their learners, namely the concept of backchannels. Teachers should be aware that there may be interactions occurring between learners or between learners and the rest of their social circles during teaching. Learners maintain access to internet through their computers or other mobile devices, and it's a challenge for the teacher to take any real action to prevent it. In addition to the effects on attentiveness, it is vital for the teacher to be aware of the possibility of bullying online that may occur during his lessons. (Open University 2017.) When considering group maintenance in terms of management, teachers are required to obtain new skills in managing an e-environment. For example, where a teacher could verbally assign learners into groups into which the learners would then move to themselves, in an e-environment, the teacher, depending on his available tools, is the one that separates learners into smaller learning environments. In addition, where a teacher

is able to walk around the learning environment in a normal setting, focus on a group of students while at the same time investing a portion of their attention to other learners, even in the most commonly used e-teaching platforms such as Google Classroom this is not possible. Hence teachers must acknowledge their limited ability to maintain an overall sense of all their learners simultaneously. Amram and Davidovitch suggest that teachers can tackle this by developing the self-evaluation and peer evaluation skills of their learners. These evaluations can facilitate fair assessment, help the teacher to realise knowledge variations and help the learners to understand their own level of learning and what is required of them to obtain their goals in learning. (Amram & Davidovitch 2021, 18.)

Despite the unpreparedness of education systems, e-teaching has had a variety of existing tools at its disposal. Amram and Davidovitch highlight, that in recent years, before knowledge of an impending pandemic, public entities around the world such as the Open University, Center for Educational Technology, non-profit organizations and tech-companies have been developing digital tools for teaching in the classroom or remotely (Amram & Davidovitch 2021, 20). In Finland, the most popular online platforms for teaching have been Google Classroom, Microsoft Teams, Zoom and Adobe Connect. Each platform has its own unique properties, some more extensive than others. In addition to these platforms, teachers use various other software to complement their teaching, for example Microsoft PowerPoint. Despite the availability of these tools prior to the pandemic, Amram and Davidovitch point out that they were not implemented as part of daily teaching practice. The sudden need to transition into e-teaching after the pandemic forced teachers to learn on the run. Lacking any official guidelines and support systems teachers worked on their own, or in small teams, developing the most appropriate methods to meet the demands of their students. This has generated a range of valuable new teaching methods. Many schools formed a database of materials. Some of these materials were then shared with other schools or nationally, helping groups of teachers in the same grade level to advance their abilities. (Amram & Davidovitch 2021, 20.) Amram and Davidovitch conclude however, that it is vital that during these significant shifts in teaching and learning, the teachers retain their role as guides, sharers of information, facilitators, supporters and learners. Their focus should be more unconditionally on creating learning environments that encourage immersive learning experiences and broadening interpersonal relationships and interactions. (Amram & Davidovitch 2021, 18.)

When discussing e-learning, one cannot avoid the topic of unbalanced distribution of digital resources. Amram and Davidovitch point out, that the most basic aspect of e-learning, which

is access, are more limited or do not exist at all in families from poor socio-economic backgrounds. Access to e-learning can mean for example the bandwidth of the internet connection, existence of quiet working spaces or the number of computers at home per resident. The ability of the learners to benefit from e-teaching is especially limited, when their household is faced by existential distress due to workplaces closing down during or after the pandemic. The problems can still arise if the family's income relies on the parents' online work and there is only one computer available. If a family has to share one computer, and the parents responsible for the livelihood of their children have to work online, the chances for the children to be able to attend online education are meagre. In addition, the ability of the parents to help their children with regards to their digital material is often greater in wealthy populations. It may be assumed that important learning habits, such as concentration and persistence, that are vital for e-learning, are developed earlier amongst the wealthy learner populations. (Amram & Davidovitch 2021, 18-19.) However, the unbalanced distribution of digital resources is not only a matter of socioeconomics. Amram and Davidovitch reveal that a comparative inter-cultural study held among students at institutions of higher education in Israel, a hi-tech state, and Russia in 2003 concluded, that the culture of physical books was more dominant among students from Russia. It could still be suggested that this is rather due to the lower bandwidth and technical features of the computers among the Russian students, a culture of books that is dominant due to necessity. (Amram & Davidovitch 2021, 13-14.)

Amram and Davidovitch emphasise a survey regarding teacher's views on e-teaching held in Israel in 2020 by the National Authority for Measurement and Evaluation. The survey consisted of 1,600 teachers from all ages and both language sectors, with 61% response rate (978 teachers) (Amram & Davidovitch 2021, 20.) The findings of the survey compiled by Amram and Davidovitch are condensed below:

- Most of the teachers that they had the necessary infrastructure and resources at home for e-teaching, although 15% reported their resources being inadequate. Many teachers also pointed out that their schools lacked the basic, but necessary equipment such as headphones and cameras, and that some of them had been expected to supplement this lack of resources from their own sources.
- Regarding pedagogical knowledge and tools for e-teaching, teachers from all grade levels were unhappy with having to produce or locate appropriate materials. However, most of the teachers reported having digital pedagogical material, tools for learning management and knowledge in using digital tools.

- A significant challenge was evident in the evaluation of the students' learning process. The teachers lacked tools for evaluating students when they for example do not attend. They also doubted the reliability of the online evaluations and questioned to what degree they reflect a student's real abilities.
- Nearly half of the teachers reported to have received professional training in e-teaching and e-learning over the past two years. Nearly 80% of the teachers reported that they would be interested in receiving further professional training in the aforementioned. (Amram & Davidovitch 2021, 20-21.)

Swift advances in technology and changes in society have clear impacts on educational systems. In recent years, Amram and Davidovicth suggest that there has been increasing amount of interest from educational systems towards e-learning, e-environments and different strategies on how to re-structure pedagogy for e-teaching. As the pandemic erupted, this need became unquestionable and urgent. Technology has the potential of creating new ways of learning, where pedagogy and technology interact with one another. However due to the discrepancy in the pace and ability to change between educational systems and technology, the cohesion has been a slow process. This is clearly evident when comparing the everyday life and technological culture of the youth with their equivalent school environments. (Amram & Davidovitch 2021, 13-17.) Amram & Davidovitch continue that despite the urgency created by the pandemic, the synergy between technology and education and schools is a long-term process. It requires all-around changes in systemic features, the school culture, the teacher community, in the understanding of the core of the teacher's role as an educator as well as the self-efficacy of a single teacher in their pedagogical-technical skills. In addition, in order to implement e-teaching and e-learning, a teacher needs to expand their knowledge in use of new digital material, reform their teaching beliefs and values, and embrace new practices in teaching. Current research indicates that teachers find it difficult to implement aforementioned changes, however new practices and innovations have the possibility to encourage action for change within the teaching community. (Amram & Davidovitch 2021, 17-26.) Amram & Davidovitch conclude that e-teaching and e-learning, when carried through efficiently, have numerous benefits both in times of emergency and non-emergency. In non-emergency times, it can diversify the learning experience as well as benefit the learners' abilities in independent learning and personal responsibility. During emergency, a well-placed and developed e-learning environment, reduces the negative effects of closing down schools on the development of the learners. (Amram & Davidovitch 2021, 18.)

3.3.4 Challenges and Ethics

Teaching and learning take place everywhere, as Hakkarainen and Vapalahti point out, in both formal school settings as well as outside of it in informal settings. They emphasise, that one of the main challenges for developing comprehensively pedagogical circumstances is to create situations, where learners have the opportunity to apply their knowledge and skills that have been acquired in formal settings in informal and non-formal settings. (Hakkarainen & Vapalahti 2011, 138.) As Reed highlights, one must also be aware of the question that particularly affects some indigenous cultures: Can indigenous knowledge, knowledge from within the learners' culture and heritage, which has been traditionally passed on in non-formal settings fit within a formal education setting at all (Reed 2008, 232).

According to Reed, there are numerous pitfalls an educator should be aware of when developing and implementing culturally sensitive pedagogy (Reed 2008, 242). Reed continues, that in essence, educators need to adopt a certain cultural sensibility and apply beneficial pedagogical strategies that introduce learners of all backgrounds to ways of thinking, that divert from the common practices of their dominant culture. Preferably these strategies take into consideration the learners' own cultural knowledge. (Reed 2008, 243.) Bekerman and Kopelowitz further emphasise that when we ignore the complexity, of for example the cultural landscape of Sakha, there is a danger, that we may default to educational methods provided by modern national curriculum, foreign or domestic, and in the process assimilate the members of the minority culture (Bekerman & Kopelowitz 2008, 418). Intercultural dialogue is a crucial element, as pointed out by Jokela, all the more between indigenous and non-indigenous cultures, that promote mutually beneficial learning (Jokela 2020, 215).

Finally, Reed expresses that in pedagogical situations that involve elements of cultural revitalisation, educators must be aware, that in some instances these processes do not necessarily represent a genuine concern for the sustainability of indigenous cultures. But rather unfortunately, commercialisation and profit of individuals from the dominant culture through co-option of indigenous knowledge may be taking place. (Reed 2008, 232.)

4 METHODOLOGY

The methodology section of this thesis focuses on not only then main methods of research, but also methods that have been integral although not central in terms of inspiration.

4.1 Research Methods

Choosing my research method was closely connected to my experiences working in documentary films. Documentary filmmaking, similarly to research, has an investigative aspect, a sense of curiosity and yearning to understand a subject such as a community or an ecosystem. This community can be your own, entirely alien or anything in between. Producing a quality film requires solid methods of approach, where the final product expresses the experiences and the obtained knowledge in a way that is comprehensible and possibly even emotional. Finally, the production involves working closely with the community, and the production is bound by strict codes of ethics. Therefore film, as an artform, combined with pedagogy were to be my key tools, and my research method would need complement the two. I collected a set that would function as the basis for my thesis: Arts-based research, arts-based action research and ethnographic research, with notes of other supporting methods. Arts-based action research forms the main research method of my thesis.

4.1.1 Qualitative Research

Qualitative research methods form the basis of this thesis. One of the main reasons for this was a clear advantage they have as stated by Eskola and Suoranta: versatility (Eskola & Suoranta 1996, 110). When working with a group of people, who are from a different generation, from an unfamiliar minority culture, there is a necessity for sensitivity and openness. When the aim is to explore culturally revitalising methods and build an organic representation of a culture, while promoting agency of the participants, choosing a versatile research method was a clear approach. In addition, Eskola and Suoranta state that qualitative research methods have qualities that allow for the community to get accustomed to the researcher, and the researcher to immerse themselves in the community (Eskola & Suoranta 1996, 77), which in turn has the potential of providing more complex and unexpected insights.

Eskola and Suoranta affirm that the research plan in qualitative research develops and transforms as the research progresses. One may have to revisit their research plan even during data-

collection, and during the writing process the researcher may frequently revert to the original material. Therefore, the qualitative research methods emphasise the cyclical process of phenomenon. They also emphasise the interconnection between all the stages of the research. For this reason, the interpretation of the results comprises of the entirety of the process. (Eskola & Suoranta 1996, 11.) The ability to transform and develop the research as it progresses was an important attribute for this research, as attempting to understand a community as a diverse and organic phenomenon requires from the researcher the ability to adapt, transform and react appropriately. In qualitative research, Eskola and Suoranta empahsises that the researcher avoids definite presuppositions about the object of research as well as the results. The researcher ought to learn and be surprised during their research. (Eskola & Suoranta 1996, 14.)

Metsämuuronen lists the main methods of research in qualitative research to be observation, analysis of texts, interviews, and dictation (Metsämuuronen 2006, 88). Eskola and Suoranta emphasise participation as central to most qualitative research methods (Eskola & Suoranta 1996, 12), however in my thesis, despite being a fundamental component in the beginning of the research plan, my own participation was diminished by the effects of the pandemic. Yet elements of participatory research were still integrated into the online workshop. Therefore observation, analysis of the functionality of the workshop and its process as well as produced material and interviews form the core of my thesis.

One of the main principles of this research was to pursue research material that originates from the research participants, that reflects their views and that preserves the subject phenomenon as is. Eskola and Suoranta call this a naturalistic approach, where for example, when researching learning, instead of organising a laboratory-like setup, learning is observed in relevant everyday circumstances (Eskola & Suoranta 1996, 12). The naturalistic approach correlates closely with the question of subjectivity and objectivity. Eskola and Suorata deduce that from an objective standpoint, the researcher functions as a neutral overseer, refraining from involving their own attitudes, values and beliefs in the research. One must however be aware of the fact that this may not be completely possible, and so it's necessary for the researcher to be aware of their own foreknowledge, presuppositions and aspects of their identity, and to acknowledge these in their report. (Eskola & Suoranta 1996, 12-13.)

4.1.2 Arts-based Research

The aim of arts-based research could be condensed to a single definition: to broaden our understanding. As stated by Barone and Eisner, it is a method designed to pursue the variables in people, places and situations, and to portray this in an expressive form (Barone & Eisner 2011, 5-8). This was a quality most suitable for my film workshop and thesis. In addition, arts have a unique role in this research method. According to Barone and Eisner, arts, just like science, are involved with questioning and knowing (Barone & Eisner 2011, 52). As Saastamoinen, Varto, Westerlund et al. suggest, arts open up alternative perspectives to interpreting human experiences by challenging and filling the gaps in upheld views of reality (Saastamoinen et al. 2011, 5). They call it an open, ambiguous human phenomenon (Saastamoinen et al. 2011, 5), one that we could say is ever-present when humans interact with life as Barone and Eisner put it (Barone & Eisner 2011, 46). Barone and Eisner further explain that arts represent a cornerstone of this method, as it not only allows us to see and feel, but also to know (Barone & Eisner 2011, 6). Moreover, they conclude that as its nature is evocative (Barone & Eisner 2011, 3), it allows others to re-experience the world (Barone & Eisner 2011, 20). One of the artforms highlighted by Barone and Eisner is film (Barone & Eisner 2011, 5).

According to Barone and Eisner meanings are formed by the tools we use. They state that when those tools limit our ability of representation, something is omitted of the meaning as well. There is a certain culture of aversion towards ambiguity and nuance in research focusing on humans, that according to some scholars has plagued Western philosophical tradition for too long. This pursuit of absolute certainty has so far been seen as a virtue. (Barone & Eisner 2011, 1-2, 14.) Arts-based research aims, according to Barone and Eisner, to address this issue by bringing to light the more complex and subtle interactions, and so in turn expand and deepen our understanding of the world (Barone & Eisner 2011, 3). One path suggested by Barone and Eisner to expanding our understanding is through presentation of our differences in view, which at first could be seen as challenging, but which precisely highlights what hasn't been noticed before (Barone & Eisner 2011, 6). Barone and Eisner point out that Arts-based research has the potential to redirect our attention to well-established and singular points of view and highlight the limitations on the assumption that all research should bring us closer to a final understanding of social affairs (Barone & Eisner 2011, 14-16). According to them the world we research is made up of multitudes and plurality, therefore a narrow frame of reference results can also result to a narrower understanding (Barone & Eisner 2011, 4).

However, Barone and Eisner emphasise that in challenging the fixed practices and belief systems set by a dominant culture and the fundamental truths solidified into public knowledge by language and images no matter how flawed or skewed (Barone & Eisner 2011, 123), an arts-based researcher faces a danger of becoming too ideologues and propagandist (Barone & Eisner 2011, 128). In their dedication to challenge misconceptions and wrongs, they may become harsh and authoritative, and therefore self-defeating and potentially unethical in their methods. Barone and Eisner state that the researcher ought to present questions regarding social, political, and cultural issues rather than imposing ideologies. The researcher must challenge established views without planting new ones. (Barone & Eisner 2011, 128.) It is interesting to also note, as mentioned by Huhmarniemi and Jokela, the importance of indigenous knowledge systems that have a lot to offer in indigenous research (Huhmarniemi & Jokela 2020, 9), and how these systems could potentially influence and develop methods of arts-based research.

4.1.3 Arts-based Action Research

Jokela and Huhmarniemi state, that arts-based action research is a research method developed in the arts department of University of Lapland (Jokela & Huhmarniemi 2020, 40), and it can focus on a process or producing a product (Jokela & Huhmarniemi 2020, 47). They continue to deduce that arts-based action research stands on the shoulders of action research and arts-based research emphasising participation, interaction, and community-based methods (Jokela & Huhmarniemi 2020, 42), which all fit the purpose of my research. Moreover, according to Jokela and Huhmarniemi the strengths of arts-based action research lie in its ability to research quiet, tangible knowledge as well as experiences (Jokela & Huhmarniemi 2020, 42), which again, when taking into consideration the target group of my research and the purpose of examining the vitality of an indigenous culture from their perspective, makes arts-based action research a suitable research method. Finally, among all the established methods set into arts-based action research, Jokela and Huhmarniemi emphasies by also referencing Rokka and Hietanen, that videography has been highlighted as a popular tool (Jokela & Huhmarniemi 2020, 42).

Jokela and Huhmarniemi affirm that arts-based action research aims to produce information that can be used in practice and in developing more functional practices (Jokela & Huhmarniemi 2020, 39-45). The ultimate research goal of my thesis is to develop and critique the strengths and weaknesses of my online film workshop, and what are the pros and cons of

using it in conjuring culturally relevant conversations and revealing the present state of cultural vitality of a community. In addition, my aim is to produce information that may be useful in developing functional practices as well as conclude with developmental proposals. Moreover, according to Jokela and Huhmarniemi, arts-based action research also aims to conjure insightful conversations around current societal challenges, through which communities can find ways for more sustainable future goals (Jokela & Huhmarniemi 2020, 39).

Arts-based action research is a cyclical process, reveal Jokela and Huhmarniemi, with the first stages focusing on researching the central phenomenon, setting out goals, organisation, planning and theoretical and artistic preparation (Jokela & Huhmarniemi 2020, 45). They further state that the researcher is expected to familiarise themselves, for example through ethnographic methods, with the diverse aspects of the central phenomenon, such as physical and visual attributes, shared narratives, and subjective experiences. Only by establishing a diverse understanding of a community, can a researcher find a reason for intervention and set out the goals to achieve it. (Jokela & Huhmarniemi 2020, 48-49.) Jokela and Huhmarniemi also point out that background research is vital when considering the ethical aspects of a research, especially when the target group involves multicultural, minority or fragmented communities (Jokela & Huhmarniemi 2020, 49), which in the case of my thesis was evident. Jokela and Huhmarniemi further explain that the second stage involves setting the plan into practical motion. The third stage, often intertwined with the previous stage, involves collecting relevant research material. The final stage sees the analysis and reflecting of the material and refining the research goals. (Jokela & Huhmarniemi 2020, 45.) According to Jokela and Huhmarniemi, in arts-based action research the art produced during research are documented and used as research material (Jokela & Huhmarniemi 2020, 45,47).

In terms of research material, Jokela and Huhmarniemi emphasise the importance of using diverse methods. These can be notes from meetings, photos and video documentations from various stages of research, observational notes, interviews, feedback, reflections and various drafts, plans and art produced during the practical aspects of the research. The researcher may document conversations with the community members as well as their own experiences. The photos and video documents can be exhibited. These materials are significant in presenting information that is difficult to verbalise. (Jokela & Huhmarniemi 2020, 50-51.) Jokela and Huhmarniemi disclose that this research material is analysed already during the process rather

than at the very end. This allows the researcher to gain a deeper understanding of the experiences of the participants, the practical process and how to develop it (Jokela & Huhmarniemi 2020, 52). They also inform that the research material is often referred to as reflection material, which emphasises its importance in the continuous development of the research process. The results of the research are often evaluated in two stages: once right after the conclusion of the research and then after some time has passed (Jokela & Huhmarniemi 2020, 53), which has also been the case in this thesis. The research is then often presented both in written form and as an artistic production. The researcher can for example express their analysis or interpretations by exhibiting their artistic documentations such as photographs in a meaningful way. (Jokela & Huhmarniemi 2020, 52-53.)

Finally, Jokela and Huhmarniemi indicate that arts-based action research can involve the familiar sidetracks involved with any creative endeavour. One should accept the partially intuitive aspect of the process and therefore the selected research methods and aims of the research can develop during the process. The artistic research is also intuitive and involves mistakes, trials, and unexpected realisations. (Jokela & Huhmarniemi 2020, 49-50.)

4.1.4 Ethnographic Research

My thesis loans a great deal from the ethnographic research methods. The use of ethnographic methods, according to Metsämuuronen and referencing Atkinson and Hammersley, necessitates a deep desire to explore social phenomenon in depth, rather than to form hypotheses. It calls for a desire to research a number of cases instead of single one, and to operate with non-structured research material. (Metsämuuronen 2006, 95.)

Metsämuuronen further states that ethnographic research has its roots in anthropology. When a researcher commits themselves to an unfamiliar community, they must unravel the nuances of their culture and aspire to understand the innerworkings of their culture. (Metsämuuronen 2006, 94.) The researcher collects their data using observation, interviews and discussions and records situations that reflect the phenomenon he has engaged in his research (Metsämuuronen 2006, 95). The community-centric approach and tools of collecting data, as well as the values behind ethnographic research helped me in forming the main crucial characteristics of the film workshop.

Metsämuuronen however admits, that the subjectivity of ethnographic research has been highly criticised (Metsämuuronen 2006, 96-97), a fact that I had to take into account in my research plan. This criticism is directed towards the active involvement of the researcher in the interpretation of the subject phenomenon, which can be distorted or in the worst-case scenario, dishonest. To solve this problem, Metsämuuronen suggests the examination of the role of the researcher. The report should include a detailed description of the process, so that the reader is given the opportunity to evaluate its credibility. (Metsämuuronen 2006, 96-97.) To avoid subjective interpretations distorting my research material, I aim to presents the material as they have been produced by the participants, to avoid definite interpretations and most importantly to clearly differentiate my interpretations from the expressions of the participants.

4.1.5 Supporting Research Methods

Finally, I find it worth mentioning two research methods whose certain features reflect the principal values of this thesis: Work of memory and action research. Eskola and Suoranta describe work of memory as a unique method especially applied to feminist research. The key characteristics are:

1. The unique experiences of an individual reflect the general society
2. Involvement of the research participants in the production of the research material
3. The subject of research is something the participants have personal experiences of (experiential knowledge)
4. The participants produce lively descriptions of their experiences
5. Participants are encouraged to explore various details related to the subject matter, such as feelings, words, colours and senses (Eskola & Suoranta 1996, 102-103.)

Action research, with its real-world application, is based on small-scale intervention and the analysis of the outcomes as stated by Metsämuuronen. The aim is to understand social practices, to improve them and to present alternatives. (Metsämuuronen 2006, 102.) In my research, this aspect of action research was not directed at the cultural atmosphere and revitalisation of the Sakha (to maintain my neutrality I avoided inflicting my own perceptions of what justifies as a cultural problem that needs solving), but rather directed at myself in the position of a researcher attempting to develop a functioning film workshop which calls for individuals to examine their local culture communally. This emancipatory factor is also a valuable element

in action research as pointed out by Eskola and Suoranta: research material is gained by allowing the participants to operate freely. The participants hold the keys to action, and the researcher merely presents constructing questions and catalyses the process. (Eskola & Suoranta 1996, 99.) In the case of the film workshop, it must be noted that there are established exercises and tasks, which in their own way set certain boundaries to the ultimate freedom of the participants.

4.2 Methods of Collecting Data

The material of this thesis comprises of recorded online lessons in Zoom, group discussions, photos, audiovisual material and written documents produced by the youth, different recorded stages of the development of the film workshop, recorded meetings with the head of the summer camp project, recorded discussions with local teachers and notes from meetings during the production of the summer camp project with the rest of the educators involved in the project.

4.2.1 Autobiography

According to Eskola and Suoranta, autobiography is used when the purpose is to collect stories from individuals and their everyday life. They affirm that the great aspect of autobiographical approach is that the materials reflect the subjective experiences of the participants without the involvement of the researcher. Autobiographical material can be collected in various ways, for example by writing. They further deduce that the strength of autobiographical research material is that the participant is allowed to represent themselves and decide what they wish to tell of their life. The participant is then an active participant. The story is not pre-produced by the researcher. Unlike in an interview situation, when writing, photographing or filming about their own life, the participants are alone with their thoughts, experiences and motivations. Furthermore, they are not distracted by having to interact with someone else. Eskola and Suoranta emphasise that in autobiographical methods there is a great potential for personal revelations, but one must also be prepared for the hesitancy. (Eskola & Suoranta 1996, 94-96.)

4.2.2 Observation

The role of the observer can vary. Eskola and Suoranta state that the observer can participate or make their observations as an outsider (Eskola & Suoranta 1996, 76.) Metsämuuronen continues by explaining that how objective or subjective the researcher is in this role depends very

much on the subject of research and the research strategies applied. For example, in a phenomenographic research, the researcher can be highly objective compared to a more subjective methods used in action research. (Metsämuuronen 2006, 116.) According to Eskola and Suoranta, in ethnographic observation, the method takes place in actual social situations and the aim is to understand the action in a more comprehensive manner: the participants are observed in daily situations, the material is collected from various sources and the collection method in unstructured (Eskola & Suoranta 1996, 80-81). This was originally the basis for my prefered method of observation, however the change to an online workshop restricted this possibility to consists merely of the interactions in Zoom meetings.

In my research strategy I aimed to maintain a position that was as objective as possible, even though being aware of the fact that complete objectivity in my research project was not possible. One of the challenges I was very conscious of, was the possibility of over participation, a concept that Metsämuuronen positions as the polar opposite of an objective observer (Metsämuuronen 2006, 116), and which I saw as a harming factor regarding cultural representation and revitalisation. Overall, Metsämuuronen proposes that the level of participation of the observer can be divided into four groups:

1. A complete observer without participation
2. A participating observer
3. An observing participant
4. Complete participant (Metsämuuronen 2006, 116-117.)

My position would resemble a participating observer, for although I didn't participate in the filmmaking, I did however participate in the conversations around culture, filmmaking and the material produced by the participants. Moreover, Metsämuuronen describes another form of observing called hidden observation. Hidden observation allows the researcher to become a part of the subject community, even though in reality they are an outsider observer. (Metsämuuronen 2006, 117.) This is the level of observation that I had prior experience of in documentary filmmaking, and which I also applied during my film workshop. However, Metsämuuronen warns that one must be aware of the distinction between observation and spying: The value and privacy of the participants should not be offended for the sake of the research (Metsämuuronen 2006, 117), so one must be well-aware of the ethical challenges in this type of observation as Eskola and Suoranta point out (Eskola & Suoranta 1996, 76-77). My position as a researcher was communicated from the very beginning to the participants, but

despite my pursuit of objective observation, I also pursued a warm and humane relationship with the participants. In this manner, my position of an observer falls somewhere in the midst of a hidden-participating observer.

4.2.3 Interview

Interviewing was, from the very start, one of my main methods of collecting data. Interviews are according to Metsämuuronen an especially useful method when researching intimate or emotional topics, when wanting to map out a certain area, there is a need for descriptive examples or when there is a need for elaborating certain data (Metsämuuronen 2006, 113). In my case the interviews were also a form of representation, allowing for participants to lend their voice, hence the interviews were designed to be a part of presenting the data in conjunction with the material produced by the participants.

Just like observation, Metsämuuroen states that interviews can take many forms: they can be structured, semi-structured or open, but also non-leading or focused with a more active role from the interviewer (Metsämuuronen 2006, 112, 114). Where structured and semi-structured interviews rely on prepared stages and questions (Metsämuuronen 2006, 65, 114), my research relied on open and non-structured interviews, and in certain sense, similarly to method of observation, hidden interviews. Eskola and Suoranta describe open interviews as informal and resembling ordinary conversations. The interviewer doesn't necessarily lead the discussions, and the different shifts and turns originate from the interviewees. (Eskola & Suoranta 1996, 66, 115.) Metsämuuronen points out that this method of interviewing is especially useful, when the personal experiences of the participants are diverse, when the subject matter revolves around themes that can be difficult to be conscious of or they are sensitive, and when there is a positive relationship between the researcher and the participant. The researcher structures their material afterwards. (Metsämuuronen 2006, 115.) Because of the intricate themes of culture and representation ever-present in my research, pre-produced questions or limited possibilities for answers distinctive to structured interviews were contrary to my methods. In addition, when discussing personal experiences of one's own culture, there is a need for a certain openness and possibility for gathering one's thoughts and expressing them in multitude of occasions.

Moreover, there is a distinction between single person and group interviews. Initially, my goal was to carry out both during the film workshop, but the shift to e-environment brought new

challenges, which made group interviews the main form. However, there were moments where single person interviews were also possible. Eskola and Suoranta explain that there can also be multiple interviewers (Eskola & Suoranta 1996, 72), and in the case of the film workshop, local teachers were also present who from time to time would also take part in the group discussions. In general, according to Eskola and Suoranta, the goal of a group interview is to create an open environment, where the overall discussion remains relevant (Eskola & Suoranta 1996, 75). Eskola and Suoranta state that group interviews are especially useful, when the research is aiming to achieve understanding, insight and new ideas, and when the researcher is using the group interview method to gain factual information, to research communal norms and social relations, and when they are analysing the produced material as a cultural product (Eskola & Suoranta 1996, 73). Eskola and Suoranta also suggest that group interviews can also be effective: where the topic of conversation allows for different opinions, the members of the group can begin to stimulate the conversation allowing for perspectives to arise in a different way compared to single interviews. Group members can support each other by remembering together or by encouraging one another to discuss the topics of the research. Participants may even express themselves differently to each other in a group compared to the interviewer alone. However, there are also challenges such as dominating individuals who may take control of the narrative. (Eskola & Suoranta 1996, 72-74.)

A well-accomplished interview process can simultaneously stimulate trust understanding between the researcher and the participant. As Eskola and Suoranta affirm, interviewing is a form of conversation, an interaction, where both parties affect each other (Eskola & Suoranta 1996, 64). Unfortunately, over participation can also be a problem in interview situations, in which case it becomes unclear whose ideas and thoughts are being expressed. A poorly executed interview can even distance the participant from the researcher. Therefore, as Eskola and Suoranta point out, trust is a key element in interviews, and the success of the interview is directly connected to it (Eskola & Suoranta 1996, 71). Through trust the interviewer can gain access to even sensitive information, and Eskola and Suoranta emphaise that in those instances the researcher must weigh the ethical implications of how they will approach the information, especially if the participant later expresses regret in communicating said information (Eskola & Suoranta 1996, 71). The ethical challenges were immediately present in my thesis for the very reasons that the subject matter revolved around the personal lives of the participants. My standpoint was to avoid attempting to “get information”, but rather allow the information to flow naturally if it were to happen. A part of my research was to also evaluate the effectiveness of

my methods in gaining a comprehensive idea of the relationship of the youth to their culture, and any manipulative and strong interrogatory methods would not only have been unethical, but also against the values and goals I set out with.

4.2.4 Produced Documents

The research material consists of the following:

1. Documentation of the film workshop's design process
2. Recorded production meetings with Werner Bigell
3. Recorded production meetings with Werner Bigell and the other pedagogues of the summer camp project
4. Recordings of the film workshop
5. Recordings of discussions with the participants
6. Recordings of the discussions with the local teachers
7. Workshop material produced by the participants (text, image, video and sound)

4.3 Methods of Analysis

As according to my research method, the preferred method of analysis for my research material has been a qualitative one. Eskola and Suoranta state that the goal of qualitative analysis is to bring clarity to the diverse research material by condensing it into a coherent whole, and in doing so bring out new information from the central phenomenon. In traditional qualitative analysis researchers have often sought to find similarities in their material. However, in contemporary research a new culture has developed: to focus on differences and emphasising the diversity of the research material. One of the reasons behind this has been the realisation that analysing cultural material requires a new way of approach to information and reality. (Eskola & Suoranta 1996, 104, 106.) Eskola and Suoranta further explain that language is seen as not a neutral and objective medium for reflecting reality, but rather as a creative force. Therefore, language also actively produces its own version of reality, its own viewpoint. (Eskola & Suoranta 1996, 107-108.)

4.3.1 Phenomenography

Phenomenography, according to Metsämuuronen, means the portrayal of a phenomenon by means such as writing. Often the object of phenomenography is how the world renders itself

before us and how its constructed in our consciousness. Hence it explores the way we understand things, which can be quite different depending on our background, experiences, age and gender. Our understanding can also shift and change. According to phenomenographical standpoint there is one world of which different people form different understandings. (Metsämuuronen 2006, 108.) As expressed in University of Jyväskylä's Koppa, one could also turn this viewpoint around and say that our distinctive understandings of the world compose the reality we know (University of Jyväskylä's Koppa, 2015).

4.3.2 Phenomenological analysis

University of Jyväskylä's Koppa defines phenomenological methods of analysis as based on the researcher approaching their research subjects with an open mind. The researcher seeks to avoid constructing preconceptions and theories based on their research subjects prior to engaging with them. Phenomenological analysis can focus on both the research subject as well as the researcher themselves, their experiences and process of accumulating understanding. All in all, the phenomenological methods can be combined with other methods of analysis. (University of Jyväskylä's Koppa, 2015)

4.4 Ethics

Jokela and Huhmarniemi emphasise that ethical aspects weave throughout community-based research, and all the choices made, from research goals, the roles of the participants and the researcher, the methods of collecting data to presenting the results involve ethical questions that the researcher should examine thoroughly (Jokela & Huhmarniemi 2020, 54). According to Jokela and Huhmarniemi, the ethical considerations are especially significant when researching minorities, indigenous communities, subcultures and marginalised groups (Jokela & Huhmarniemi 2020, 54). Jokela points out that over the recent years there has been a growing discussion around the ethical issues of art-based research involving minority cultures (Jokela 2020, 203), which most surely has evoked interesting new aspects to community-based research.

Reed states, referring to indigenous researchers such as Smith and Thaman, that a non-indigenous researcher should take into account the question of cultural appropriateness when entering an indigenous community. A researcher should also reflect on their own motives and the means

by which they aim to achieve them. (Reed 2008, 229.) One must also be aware of representation. According to Turner, Cuerrier and Joseph there has been a long history of researcher interpreting and speaking for indigenous people (Turner, Cuerrier and Joseph 2020, 634). Therefore, the researcher has the responsibility to allow local participation. As Jokela states, the participants must approve of the research that they are involved in, and the researcher must assure that their motives and processes are transparent. The participants should also be made aware of the results the research. (Jokela 2020, 208-210.) In addition to the autonomy and equality of the participants, Jokela points out that the researcher has the responsibility to handle their information with care and protect their privacy (Jokela 2020, 203, 208). Furthermore, Jokela and Huhmarniemi affirm, that the ethical viewpoints and choices made should be brought forth during the entire research process, and the researcher has to present their own relation to their research and what their intentions are (Jokela & Huhmarniemi 2020, 55).

5 SUMMER CAMP PROJECT: ACTION REPORT AND ANALYSIS

I was introduced to the summer camp project taking place in Sakha by our professor Timo Jokela. From his overview of the project, I had an instant surge of curiosity towards it, because it involved travelling to an unfamiliar cultural landscape, where I would have the chance to settle into a community, gain an understanding of their way of life and work with locals. This piqued my interest not only professionally but also personally. The project relied on putting together a group of enthusiastic educators who would each bring their expertise on the table. I was put in touch with the person behind it all, Werner Bigell, and so began the first stage of my thesis: planning out a proposition for a film workshop as part of Bigell's summer camp project.

Figure 2: Production cycle of the film workshop (Hannu Kani 2023).

The basic structure for developing the film workshop (Figure 2), moved forward in a spiralling motion starting from initial ideas, through refinements, periodic production meetings, feedback and research. The production meetings were initially between myself and Werner, where we often discussed the philosophy behind his summer camp project, culture, identity and pedagogy. His views were not only inspiring, but also helped me realise a workshop that would be harmonious to his project. The development of the film workshop went through three main stages: Initial forming of ideas, crystalisation of concepts and the final shift to e-environment due to the pandemic.

5.1 Early Research Plans and the Three Key Concepts

From the earliest drafts of my research plans, three concepts were continuously at the centre of it all affecting the entirety of the planning process: Culture, film, and pedagogy. These three concepts were not only of personal interest to me in regard to future projects, but also a satisfying trio, that I felt could easily complement each other. Next, I will be breaking down my own perception on these three concepts. This breakdown functions as a way of providing transparency on the forces shaping the development of the film workshop.

5.1.1 Culture

Taking into consideration the ethical implications of cultural revitalisation or any culturally relevant project for that matter, my personal views on culture were vital to recognise before developing the film workshop. Recognising my own perceptions raised my awareness on my preconceptions, ideas and worldviews and allowed me to apply a healthy amount of self-criticism on my decisions.

My multicultural background has had a tremendous effect on my perception of culture. Although one could find certain similarities in both of my cultures, they are also quite distinctive from one another. For example, both cultures put a great emphasise on nature and have their own sauna culture, but in terms of food and attire, one generally favours a more simplistic approach whereas the other favours details and complexities. Even though I was brought up in these two cultures simultaneously and seamlessly, in my youth I became more aware of their uniqueness and sometimes found myself having contradictory approaches to a single issue merely due to the two cultures having developed two behavioural cultures as well. In addition,

I learned three languages when growing up and used them all in my daily communication, mostly separately, but sometimes in combination. This affected my perception on language as a cultural phenomenon as well. The importance of communication (verbal or non-verbal) and understanding towered over the actual grammatically correct use of a single language. Moreover, it showed me the limitations and possibilities in each language, how certain words exist in one and not the other. For example, certain words of a language express the same sensation in more detail. Language is tightly related to its physical environment, to its history in all areas of life and to the quality of the social bonds between its users. This became even more apparent to me when I learned my fourth language, German, a language that is well-known for its long and well-descriptive words. Finally, having lived in five different countries throughout my life and having travelled and worked in numerous others, my views on culture have been constantly developing.

It could be summarised, that culture is essentially a way of life. It's a living, breathing, ever shifting and immaterial organism of its own. It maintains itself and is in constant interaction with the world. There is no direction it couldn't evolve, whether seemingly forwards or backwards. Culture is reflected in all aspects of life, in what we eat and the way we eat it, to what forces we believe to shape our lives. Some refractions of culture are easier to notice than others. However, the history behind even the most noticeable and mundane cultural elements may require extensive research to fully understand.

Figure 3: Examples of external culture expressed in Mexico and Tanzania (Hannu Kani 2019).

Bigell referred to the iceberg model of Edward T. Hall early on in our discussions. In this model only 10% of culture is on the surface and easily visible to us (Figure 4). The majority of culture is hidden and includes for example core values, priorities and assumptions. This internal culture can be subconscious, therefore even the participants of a particular culture may not be aware of the culture they live by and produce continuously.

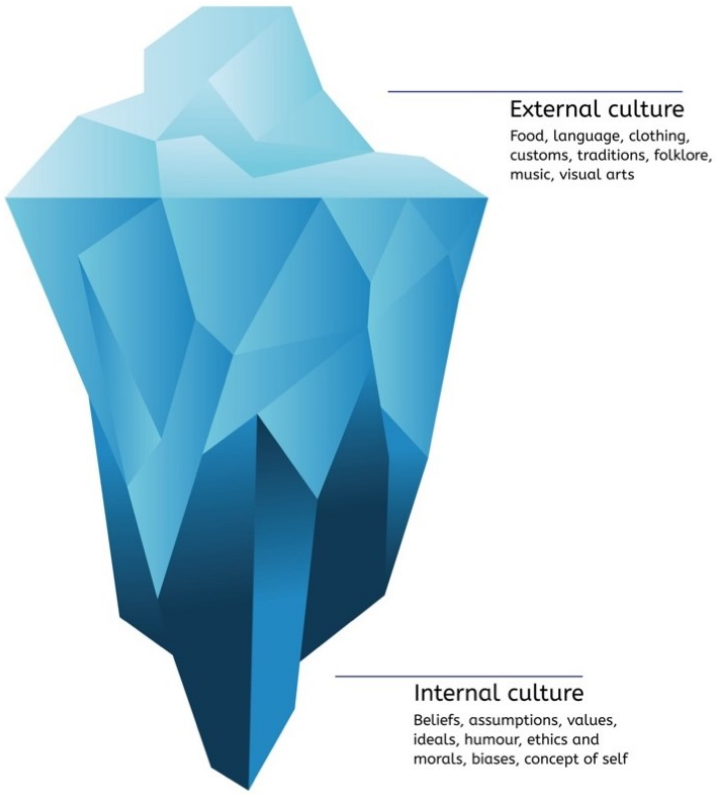


Figure 4: Iceberg of culture (Hannu Kani 2023).

Culture could also be peeled like an onion (Figure 5). The outermost layer is the general culture of humankind. The following layers correspond to the amount of people who agree to uphold and share a culture. The innermost layers represent the smallest groupings such as extended family and family. The final layer represents the self, who creates their own culture. However, these layers are not separate from each other, but are rather in a constant flow of exchange.

There is no ownership to the concept of culture. However, a group of people can decide to take ownership of their culture and decide to maintain and implement it. This requires a conscious effort of recognising potential changes and influences, and possibly reduce their affects to one's own culture. There may be many reasons why a group would systematically uphold their culture. For example, their cultural behaviour might support their way of survival in a particular climate (e.g. hunting culture), or allow a group of people to live sustainably with their surroundings (e.g. farming methods). As expressed by Tornberg and Venäläinen, culture is a network of material and immaterial ways of behaviours and solutions developed over time in response to the stimuli of our surroundings (Tornberg & Venäläinen 2008, 66), especially in the early days of human history, as Vilkuna points out, when the environment had a larger role in establishing the boundaries of a community (Vilkuna 2008, 49). The need to preserve culture could also be linked to the feeling of identity and belonging (e.g. clothing and hairstyles). The feeling of belonging on the other hand may be tightly connected to the knowledge of one's history, where a present group of people can build up on their past identity (e.g. way of governance or architecture). Certain elements of a particular culture may continue and build up over time, but others may fall away. Certain cultural elements are deemed valuable to retain, while others, whenever there is a more efficient, satisfying or more representative alternative, are transformed or entirely discarded. Sometimes once discarded cultural elements are rediscovered later and brought back. This makes the idea of culture endlessly fascinating.

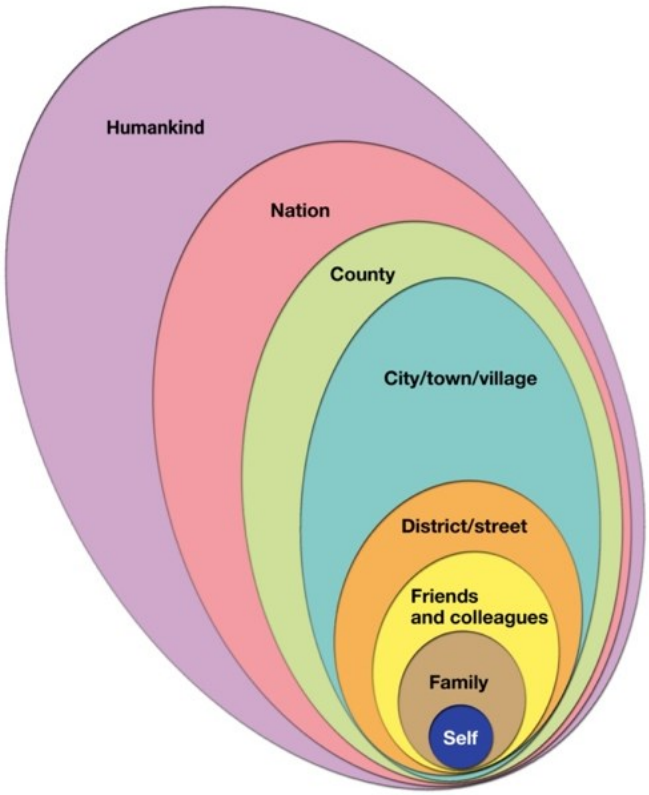


Figure 5: Cultural onion (Hannu Kani 2020).

In terms of my research subject, what particularly interested me was to not only gain an understanding of the nuances of Sakha culture, but to also understand how the Sakha youth perceive their culture. Younger generations have always by nature had the urge to break some of the norms of their previous generations, so I was fascinated to see whether they were creating new culture in their communities. My goal was not to research Sakha culture and then to expect the

youth to present and validate my perceptions and expectations. Hence the workshop was designed as a tool to engage and reveal rather than rinse and repeat cultural behaviour.

Figure 7: Initial thoughts related to the cultural aspects of the workshop (Hannu Kani 2023).

5.1.2 Film

Film is a diverse medium, and any filmmaker must find their own method of using it. In the context of this research, it was important for me to examine my views on the characteristics of film and the question of its subjectivity or objectivity. In my belief, subjectivity and objectivity don't need to be always separated and seen as opposing forces. In a film, they can exist simultaneously in varying degrees. A documentarian inadvertently captures both objective and subjective material while filming. As filmmakers and viewers, we must recognize that these two can't necessarily be differentiated from one another, nor maybe they necessarily should. However, there is an element of authenticity about with the filmmaker should be transparent. For example, whether a war veteran being interviewed had truly taken part in the war they are discussing.

However, if the argument of subjectivity and objectivity would need to be had, and film would have to be categorized in one or the other, then films are inherently subjective, although there are differences in how subjective or how objective they are. For example, a camera left to stand by its own in a town square, although still subjective, is more objective than building a town square as a set and filming hired actors to play characters in them. Interviewing people with varying opinions on a matter tends to be more objective than interviewing people with only one opinion. The objectivity of filmmaking then settles on how much the filmmaker influences the subject and from how many angles he approaches it. In my opinion, a film cannot give a complete and objective portrayal of its subject, but this is not necessarily its weakness. It's precisely the subjectivity of the film that makes it an interesting medium to explore cultural

matters. Instead of pursuing to give conclusive results on their subject, a film can instead openly offer a fleeting glimpse to it and acknowledge the subject matter to be inconclusive and evolving. This releases the filmmaker from the restraints of pursuing and absolute truth to matters that have none, and instead revels in the beauty of its complexity. In this manner, the film also engages the audience openly and leaves room for thought, interpretation, and reflection.

As examined in the chapter on the theoretical backgrounds of film there are numerous classifications as to what a documentary film is or should be. My personal views on a particular type of documentary filmmaking influenced the development of the film workshop a great deal. The type I refer to is a certain style, that bases itself on presenting truth and reality, but allows for using expressive methods to portray it and acknowledges that certain aspects of its subject will remain unknown. By expressive methods I mean the use of cinematic language. This can mean that abstract imagery or fictitious sounds can be used if necessary to portray the truth more in-depth and clearly than a surface-level documentation of events.

Documentaries require curiosity and an inherent interest in culture. Their aim is to delve deep into their subject and portray them in way that allows for a greater understanding. The documentary film serves only existence and at a particular moment in time. It avoids making conclusions or building a particular narrative. This is of course an aim, and any sensible documentarian understands that the truthfulness of their production is directly linked their ability to penetrate the different levels of understanding a place, person or community (Figure 10). In addition, culture-based documentaries require in my opinion a certain kind of cultural sensitivity. Despite the amount of research and planning conducted in pre-production, one must approach their subject openly and without solidified expectations. One particular experience has shaped this view of mine in particular: while filming an indigenous community in their village in Mexico, the producer had strong expectations of what the culture of the community was based on their research and what we ought to be capturing. However, they weren't prepared to transform our way of working to the needs of the community, expecting the locals to be present at certain times and to perform certain cultural tasks at inappropriate moments or even in ways that were unnatural to them. This caused immense tensions between the producer and the locals. I was not obligated to reflect her approach and would prefer to observe, often spending time and simply living with the locals when filming was done. This in turn brought me closer to the community members and eventually led to a certain deeper bonding outside of our production. This example brought up an amusing contradiction in documentary filmmaking: in

culturally sensitive projects by letting go and not attempting to influence the turn of events, by allowing the culture to reveal itself, one can reach a far deeper and meaningful understanding of a community. My views on how to approach documentary filmmaking influenced the design process of the workshop exercises, which aimed to transfer the same open, unassuming, and conscious approach to filmmaking to the youth in Sakha.

Figure 8: Initial thoughts on the cinematic aspects of the workshop (Hannu Kani 2023).

5.1.3 Pedagogy

In the film workshop the binding substance between film and culture is pedagogy, where also my personal views and values had a great effect on designing the structure and exercises of the workshop. It was crucial for me to identify my own approach and evaluate it ethically in the culturally sensitive context of my research.

The educational setting is not merely for passing of ideas and knowledge from the educator to the ones being educated. The role of the teacher is to engage the world with the students. Instead of transferring facts, the focus is on the ability to find facts, to form opinions and to differentiate between the two, and finally to understand the nuances that are involved regarding knowledge and truth. The ability to think, evaluate and form ideas is key in education. Instead of memorising a result, it is necessary to understand how one arrives at the results, what are the fine, webbed cause and effects, consequences, and different possibilities. Moreover, interacting both mentally and physically is vital in learning. A student should therefore learn as wholly as possible, through different senses and ways of knowing such as experiencing a phenomenon. This can mean many things from simply moving physically to a location to examine the subject matter, physically manipulating objects, or combining both intellectual thinking and physical labour to achieve the goal of the task, which often highlights the process more than the result.

Finally, it is worth mentioning that film pedagogy is a specific form of pedagogy where I see a great deal of potential in learning. Firstly, cinematic self-expression and visual media have become a skill used almost daily in our society. To develop these skills increases the ability to express oneself. Also developing narratives, understanding visual psychology and ability to produce are skills that are not limited only to films, but are also valuable life skills. Finally, film pedagogy strengthens our ability to examine our own culture, behaviours, and way of life. This process in turn functions as a way for self-reflection and supports the constitutions of our identity.

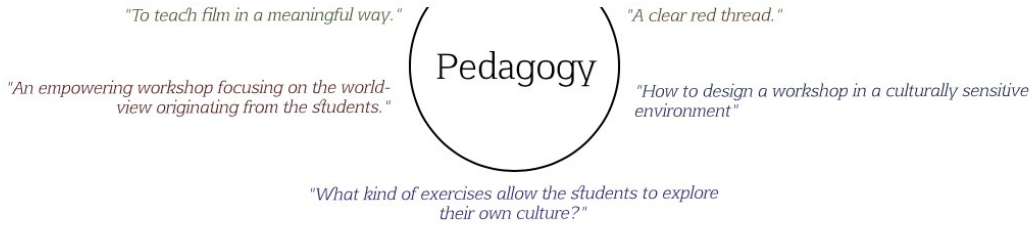


Figure 9: Initial thoughts on what ought to be central to the pedagogy of the workshop (Hannu Kani 2023).

5.2 Initial Concepts and the First Workshop Proposition

In the early drafts of the workshop, I aimed to write down the clear goals of the workshop from the perspective of the participants, myself as a researcher and those for whom the workshop model was being developed. From the perspective of the participants there were three main goals. Firstly, the workshop aimed to focus the participants to their immediate surroundings and encourage them to investigate their own way of life and identity as if as an explorer and find the cinematic language to express their explorations to the outside world. In addition, by sharing their views with other members of the community there would be opportunities for interesting cultural discussion and possible revelations. These discussions would be significant in terms of promoting cultural awareness and maintenance, as well as revealing the complexity and colourfulness of a community to their members. Secondly, the participants would learn basic filmmaking skills, that they could potentially turn into a hobby or even a spark for a career in the film industry. Lastly, the workshop would aim to promote self-expression, which

in turn supports the development of identity. In terms of pedagogy, I believe this to be one of the main missions of an educator.

In the early concepts of the workshop, the participants had the option of choosing from different film formats, including music video and drama. Documentary film was an option amongst all the other formats. There were a few reasons behind this: the participants could use the method of expression that they were interested in or felt close to, and each format had the potential of bringing up cultural nuances in unique ways. For example, a fictious short film has a different approach to storytelling than a music video by nature music and lyricism are emphasized.

The workshop was divided into four sections: story and production, camera, sound, and editing. Each section comprises of both theory and practice. The theory would function as the basis for the practical exercises. The theory was also to reveal some of the mysteries and techniques of filmmaking, and to give the necessary tools to the participants to find ways to express their stories by whether using the tools directly or by modifying them to suit their own needs (Cinematic self-expression). The practical exercises put the theoretical knowledge to test and focused on building on the cultural awareness and investigative element of the workshop. Figure 9 shows the workshop proposal sent to be approved.

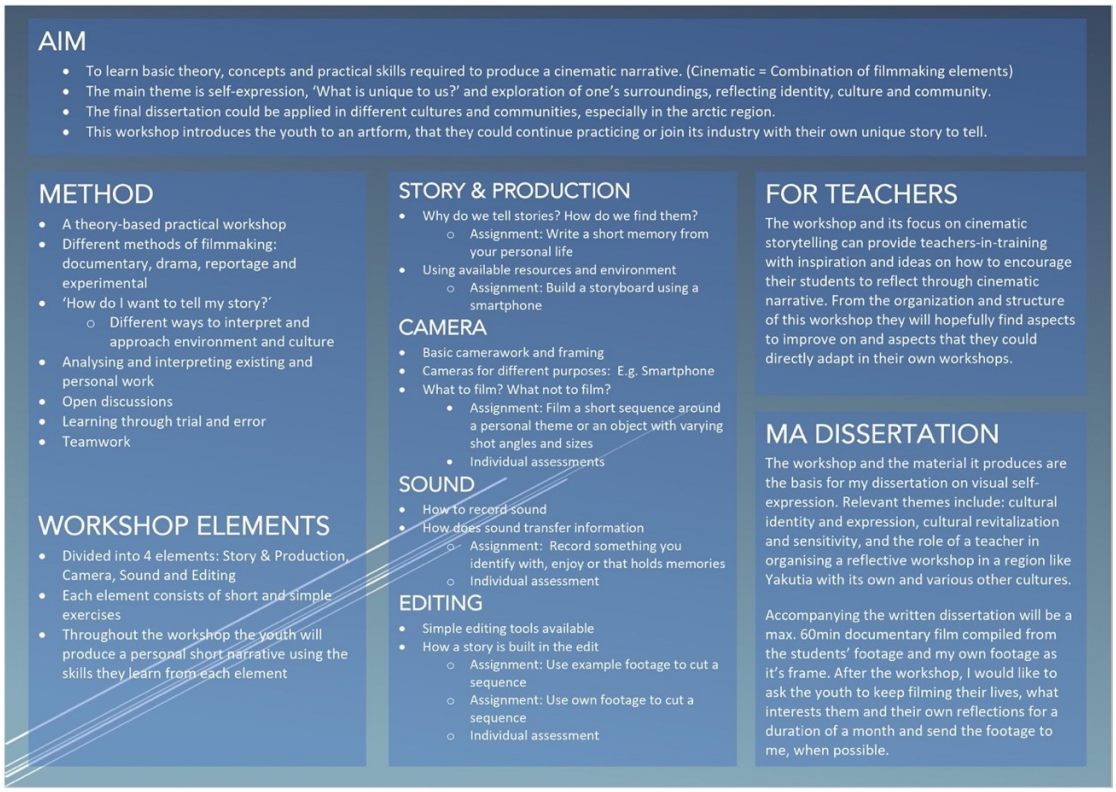


Figure 10: Workshop proposal outlining the main goals and content of the film workshop (Hannu Kani 2020).

5.3 Crystalising the Method

Next step was to implement the previously mentioned three concepts and use the ideas behind each to construct a practical workshop. The foundation of the film workshop was laid quite early on: the basis for understanding a subject can be formed by engaging and actively examining its various aspects and forming out of them a whole, where a somewhat esoteric force connects the characteristics together. The aim is not to construct a conclusive result, but rather a glimpse, that leaves room for further interpretation. Similarly, to the ideals of the cubist art movement pioneered by Picasso et al. "Cubism is not a reality you can take in your hand. It's more like a perfume, in front of you, behind you, to the sides, the scent is everywhere, but you don't quite know where it comes from."

In terms of a documentary film, this would mean an approach where different shots, sounds, environments, and characters compiled together into a coherent whole by the editor, who uses creative decisions to express the subject matter at its most genuine representation to its audience but avoiding any firm and decisive answers and conclusions. The audience then are offered an experience after which they could examine their experiences and make their own interpretations. Similarly, a place, a community or even a person could be seen to be formed of numerous small details. For example, a forest observed at a particular time looks, feels, sounds, and smells a certain way. Combining the experiences of these different senses gives us a sense of a whole forest, or at least as whole as we can possibly perceive at that moment with the tools given to us.

However, we must accept that we cannot perceive and experience all there is. Unlike reductionism, this approach avoids the notion that we can simply understand a complex existence of anything, especially a culture, by merely looking at its singular features, especially if taken apart from each other. It embraces momentariness, wholeness, and the ever-changing nature of existence. There are however differences in how much we can understand our subject (Figure 10). Time and accessibility play a significant role in gaining this understanding. For example, the longer a documentarist spends within their subject, the chances are that they will be able to obtain a greater understanding of it. However, the time spent is futile unless they can immerse themselves. The ability to immerse can depend on a personal ability to engage the world or on outside forces. For example, a community might not want to allow a documentarist in their lives, or they might limit their access to a certain level of privacy.

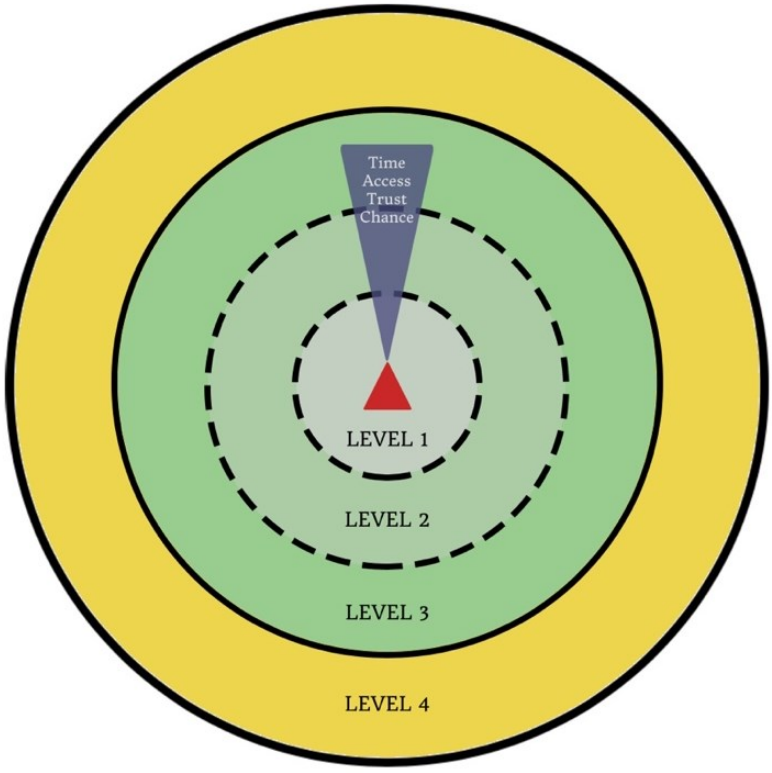


Figure 11: Reaching deeper understanding of the different levels of a culture is a complex endeavour (Hannu Kani 2023).

From a cultural and pedagogical standpoint, the workshop was designed to avoid passing on my perceptions of the Sakha culture to the participants, and especially to expect the youth to serve my ideas of what is significant in their culture. The goal was to explore a culture from within, therefore empowering the community members to share their own views of their culture and potentially create possibilities within their community to discuss the complexity of culture. To achieve this, I adopted an autobiographical and investigative approach to filmmaking, where the youth gain the skills and the freedom to engage their own world by using the different tools used to make a film: story, camera, sound, editing and production. An autobiography is essentially a narration of one's life. As Aikio explains, when a person shares their story, they define what is important and significant to include. They can choose to express their views on life, emphasise certain events or a combination of events. When expressing one's own life, fictional elements may be added to help the narrative of the story. (Aikio 2008, 141.) Through autobiographical stories, one can situate themselves in their community, in an environment and even in the world. They reinforce their identity: who they are, how they are and where they belong. This in turn develops one's ability to recognise themselves, their inner workings, and

outside forces. By combining the stories of the many participants, I hoped to get a sense of the whole way of life in a particular time in a particular place.

5.4 Settling on a Single Format

As the development of the film workshop progressed, I limited the format to an expressive documentary film, the qualities of which I've pointed out in the previous chapters. There were several reasons for this:

> *Reason 1:* Drawing on my perceptions from the previous chapter, I concluded that I would try to emphasise the culture of self in-conjunction with the rest of the cultural levels. Culture is present in the everyday life and could be focused on specifically and more directly by means of documentary filmmaking.
>
> *Reason 2:* I concluded that a single documentary film comprising of several autobio graphical documentaries emerging from a community could be a satisfying way to por-tray their shared culture. This would avoid examining the local culture through separate films, but rather as a compilation of several films edited together.
>
> *Reason 3:* At this stage I wasn't aware of the basic digital skills of the participants, as they hadn't yet applied to the summer camp. A documentary film would allow us to learn the basics and leave more time and resources to focus on unravelling the cultural elements of the workshop. It must however be noted that the documentary format I chose for the workshop reflected the type of expressive documentary filmmaking as mentioned previously and left plenty of room for cinematic self-expression. Moreover, documentary films can easily rely on 'lighter´ equipment.

5.5 First Workshop Model: "This is our life…"

"Learn through exploration!" was the final sentence in the completed definition of the film workshop model. The film workshop was designed to be integrated into the daily life at the summer camp. The activities in the camp focused on local lifestyle and culture. The goal was to blur the line between formal educational moments and the daily activities, which would lead to the footage inadvertently showcasing a glimpse to the life of the participants. For example, after receiving necessary theory and practice to use the cameras, the youth would be able to

roam freely, film what they found interesting while applying their knowledge and skills. This short, everyday filming works as a certain kind of an autobiographical diary, where the youth not only reflect on what they are doing, but also deepen their understanding of what is happening. They could also interview each other in order to give a voice to someone and take interest in their life. The main task therefore was to allow the youth to learn filmmaking while still being connected to the world around them and other activities at the camp without conflict.

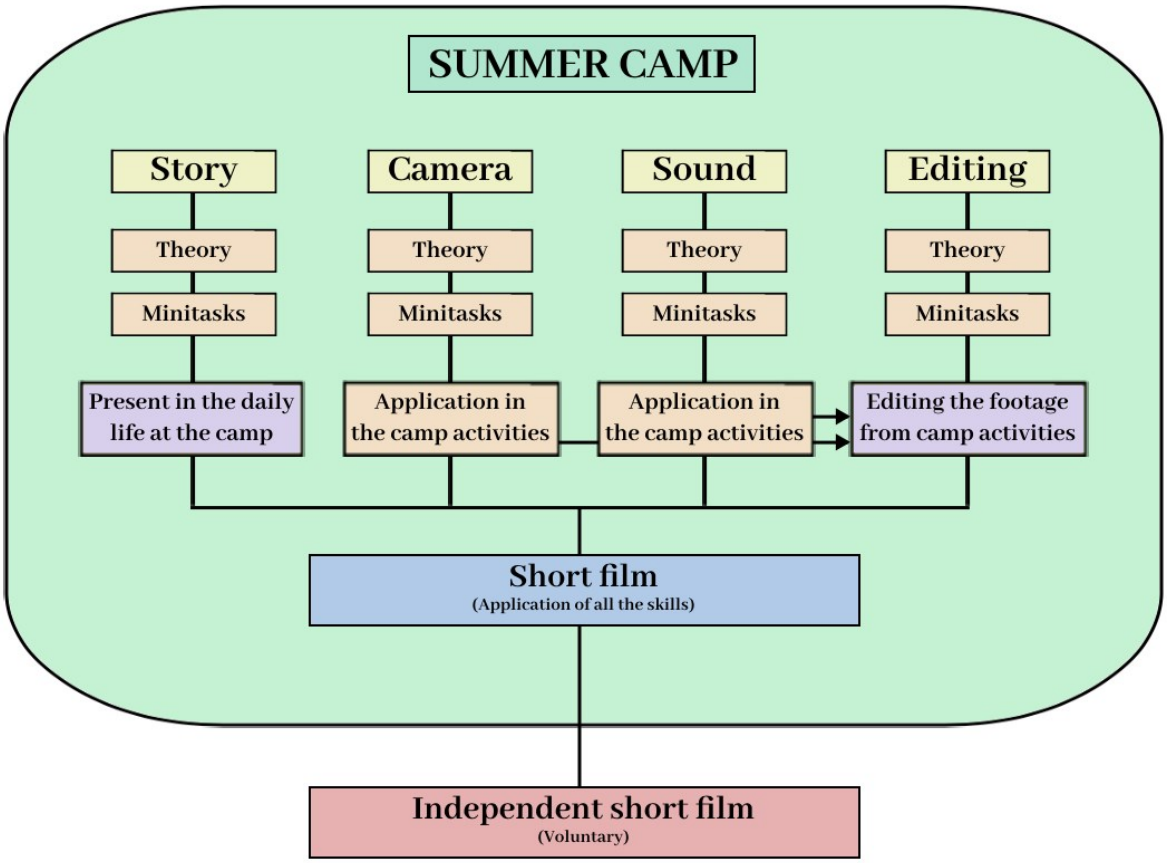


Figure 11: First structure of the workshop (Hannu Kani 2023)

The basic structure (Figure 11) began with dividing the filmmaking process into four sections: Story, camera, sound, and editing. Each section corresponds to each main department in the film industry. One of the main reasons for this sequence was effectively how a film would also be produced in real life. A film project begins with contemplating the story or the subject matter before its filmed and finally edited into its final form. Moreover, filmmaking is storytelling, and the story runs through all the sections of production. Camera, sound, and editing are all storytelling tools and each of them contribute to it in their own way. And so, by covering the basis for what films essentially are, the rest of the technical aspects of filmmaking would have

a meaningful purpose. Also, storytelling is something innate to us and something most people are familiar and in touch with. It doesn't require special equipment and only uses our own imagination and ability to express them. Therefore, to start with the story meant starting on common ground together. Finally, the reasoning behind camera preceding sound was the assumption that visual expression may be generally more familiar way of expression compared to sound. This assumption was based on the current climate of visual culture that dominates popular culture: people generally tend to share visual material such as photographs rather than sounds. This is not meant to devalue sound as an expressive tool, but rather allow the participants to warm up to the workshop through storytelling and camera before taking on a more abstract medium of expression. Production and direction were left out as sections, as they are skills that are developed as part of the exercises.

Each section then was divided into theory, practice and application. Theory and practical tasks were integrated together, so that after certain amount of theory there would be a practical task to complement it. The reasoning behind this was to avoid long stretches of theoretical learning, which would otherwise work against the pedagogical aim of learning wholly. Theory stretched for too long can also become tedious, as the youth yearn to put their skills to the test and experiment. The theory is therefore learnt through practice, through trial and error. In this way, the youth also produce their own material to work on, while at the same time learning something new every day. This would hopefully lead to them noticing a development taking place throughout the week. Each section is then applied throughout the day during daily activities in varying degrees. Story and narration skills are used in the everyday life and were left to occur naturally. However, storytelling would be encouraged for example when sitting around dinner. Camera and sound had specific tasks that were applied during camp activities, for example by introducing an activity using various camera angles, but they could also take place naturally and out of curiosity of the youth. Editing was then applied on all the footage that every participant had gathered throughout their days with the intention of cutting together a coherent sequence. During the final days, each participant had the opportunity produce and film their own short film, either alone or in a group. Here all the skills from the different sections are applied. Finally, at the end of the summer camp, each participant is given an option to produce a final film in their own time during summer. The basic equipment would be provided to those willing. I would also be available for assistance and guidance when needed.

“This is our life…”

	Day 1	Day 2	Day 3	Day 4	Day 5	Day 6	Day 7	Day 8
		Story day – 3h	**Camera day – 3h**	**Sound day – 2h**	**Editing day – 3h**	**Filming**	**Filming**	**Editing and presenting + task for home**
THEME		How to tell a story through film?	Storytelling through picture	Storytelling through sound	Storytelling through editing			
PRACTICAL THEORY (group session) 1h		- Beginning, middle and end - Who are you? Where do you come from? - Different genres and how they approach storytelling	- Basics of a camera - Framing and angles - Rule of 180	- Basics of sound recording - Creating an atmosphere	- Association between shots - Theory of L. Kuleshov - Rule of 180			
PRACTICE (Individually or in groups) 2h		- Freeze frame: Write how the story would continue after seeing a movie clip - Write a short story from your life, from an experience you've had using a beginning, a middle and an end	- Write a shotlist from the movie clip you've seen - Film a task, an event or a situation at the camp using different shot sizes and framing	- Record atmospheres that make you feel something: happy, sad, angry, scared, home - Record the atmosphere of an area or a place, focus on making it recognizable and rich	- Practice editing techniques on stock footage given to you - Practicing theories of Kuleshov - Edit the footage you have filmed at the camp so far	- Group project: Make a short film about an area, a task or a dramatized life experience For example a day in the village/city	- Continue from the previous day - Edit	- Edit - Present your film in a group session - Those interested receive instructions to produce a short film at home and receive necessary extra equipment for it

Figure 12: Summer camp project's schedule (Hannu Kani 2020)

Getting the right inspiration for the exercises was important during the development process. I looked into what had been done before and what was currently being implemented to find the deficiencies of my own workshop. For example, I found the methods used in *Videopensseli*-pedagogy to be complementing my own views on constructing a portrayal of a subject and therefore could somewhat relax into accepting that there was indeed something in my own approach as well.

5.5.1 The Final Film: The Artistic Component

The footage produced by the participants during the summer camp, their short films and independent short films would form a significant portion of my research material. In addition, I would edit the footage together into one final film, that would be an artistic representation of the entire project. The material produced by the participants would be complemented by my footage from the summer camp. These would include B-roll and interviews. The purpose of the B-rolls would be to assist on the pacing of the film in the edit and would be significantly more neutral than the interviews. The interviews on the other hand would be conducted between myself and the participants, either alone or together, throughout the summer camp. Their purpose would be to give a face and a voice to the people behind the research material. The interviews would be conducted as non-intrusively as possible and filming them should not

come across as something compulsory, or as if the participants would be under surveillance being constantly examined and taken apart.

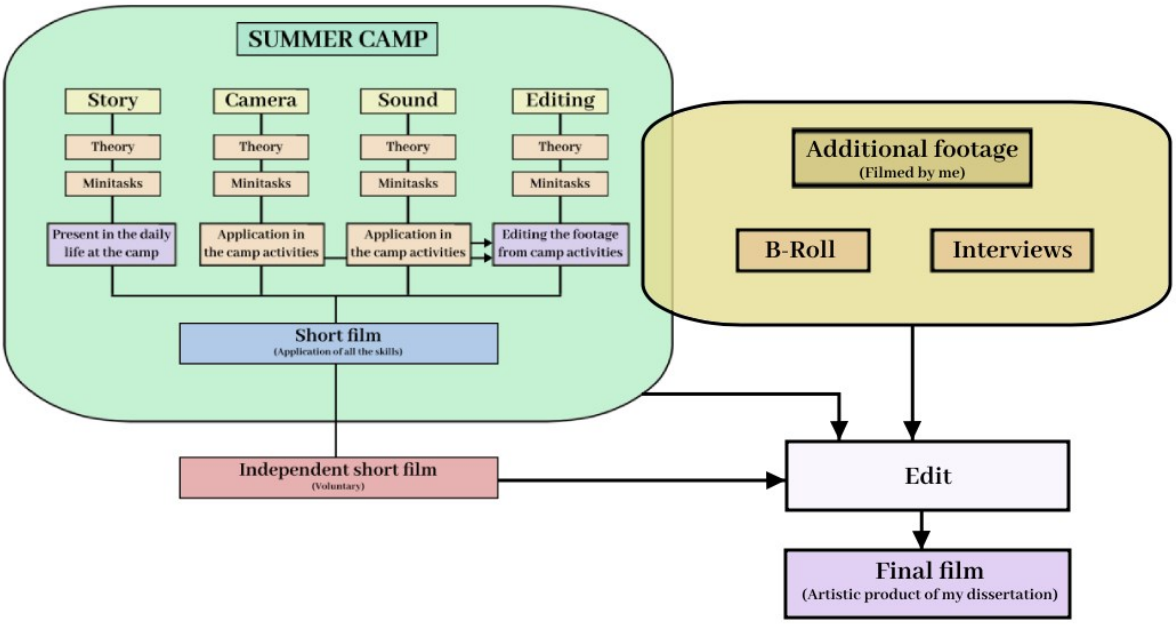


Figure 13: Plans for the artistic component of this thesis (Hannu Kani 2023)

5.6 COVID-19 and the Online Workshop Model

The effects of the pandemic on the summer camp project became evident quite late in the process, which meant that a project designed specifically for live participation, at a particular location where we would be sharing the daily life together, became impossible to implement. The situation was made even more dire when Sakha became a hotspot for COVID-19. Movement was highly restricted, and gatherings severely limited. Despite this, we decided to go forward with the project and adapt it entirely to an online environment. This meant extensive changes to the structure of the project. No longer could we be gathered in one location, in the immediacy of each other, and no longer were we able to explore surrounding areas freely. The time allocated to working and living with the participants was limited to a specific time slot per day and reduced dramatically. Further discussions that would arise naturally outside educational moments were eliminated: When the online platform was disabled after each lesson, so was any form of communication between us and the participants.

Restrictions on travel also meant that the participants would have to rely on what equipment they had at hand to attend the film workshop. Even though nowadays owning a smartphone

capable of recording video and editing is common, it could not be taken for granted. Relying on the smartphones of the participants also posed questions of inequality: someone with an older smartphone wouldn't have the same quality and options as the one with a newer smartphone. Some might not own a smartphone at all.

Despite e-learning existing well-before the pandemic, the platforms had not yet been as heavily tested as during the pandemic when entire schools had to swiftly move to use their services. In our case, our base in Khaptagay was transferred to Zoom. At the time we opted for a platform that was the most reliable, stable and easy to use for purely sharing video and audio. The capabilities of each participant to use platforms such as Classroom were unknown to us. Therefore, we settled for a conventional method of e-teaching were the multitude of digital possibilities such as online tasks were left out.

E-learning brought its own array of challenges. The participants were required to rely more extensively on themselves and work independently. They wouldn't be able to easily contact me if facing any issues or if in need of immediate help. Each section of the film workshop and their tasks would have to be designed in a way that the participants would be able to complete the tasks without much supervision or support. Hence each section of the workshop was divided into theory, discussions and smaller tasks, independent in-depth application and finally examining the in-depth applications together and discussing them. Theory, discussions and smaller tasks were accomplished during the online lessons and were to provide enough theoretical and basic practical experience to allow the participants to work independently on the in-depth applications of their new skills. These were essentially homework.

Taking the above into consideration, it is also important to note that the workshop should have a clear red thread running through it, and a well-designed exercise should promote activity in the participants as it gives them a clear direction to work towards. Balancing this with my intention to avoid placing cultural expectations on the participants was challenging and required constant reflection. I found the wording of the exercises to be especially important. For example, instead of directing the participants to film a specific cultural phenomenon in the camera exercises, such as a historically or culturally significant location, the exercise prompts to find locations that the participant finds. A participant then may want to know what is meant by meaningful. This would pose a potentially difficult situation, where in an attempt to ignite inspiration in the participant, the teacher might unknowingly give clues to what is meaningful.

To avoid this, the teacher must first introduce the workshop as a scenario where the participants should focus to find the meanings within their own lives instead of thinking about what is expected of them. In addition, the teacher must adopt an inquisitive role in the problem stated above, take interest in the personal life of the participant and strive to offer open questions, that allow the participant to find their own meanings. This possible issue of not being able to find inspiration was also taken into account in the exercises.

As mentioned previously, the exercises of the workshop were to be specifically designed to divert the intention of the participants to explore and unravel their own culture and the culture surrounding them. This could be approached by developing the exercises based on researching the local culture beforehand, forming an image of what it is and then directing the attention of the participants to specific cultural elements. However, this was against my pre-established ethics and research method. Giving specific tasks that guide the participants to where I perceive they should be looking, would potentially reinforce stereotypical notions of their culture, remove agency and be highly insensitive, because in a place like Sakha, there are numerous variations and microcultures within the community. Therefore, by limiting the options of the participants to explore their own culture, I would also be, as an outsider, enforcing a culture on them.

5.6.1 A Home Full of Culture

The restrictions of the pandemic affected free movement. The complex cultural landscape of Khaptagay was suddenly limited to the homes and immediate surroundings of the participants. This meant performing a slight adjustment to the way the workshop approached the exploration of culture, and in fact it brought up a fascinating new question: How does culture present itself in the participants own room, their living room, kitchen and backyard. I decided to welcome this strange twist of fate and focus on exploring how does culture appear to us in our homes, including the global online environment available through computers and smartphones.

5.6.2 New Workshop Framework and Exercises

The daily life and activities of the summer camp were unavailable, and so a new model would replace the original one. An early online workshop plan had a basic structure of starting with theory and small exercises that would be covered during the online lesson, followed offline

independent exercises. These offline exercises would then be revisited the following day, where we reflect on them and build discussions around them.

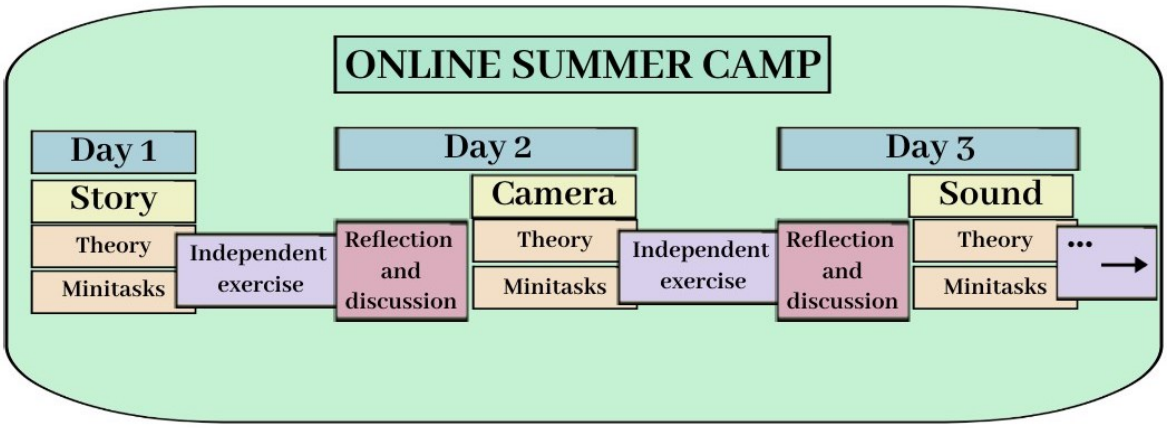


Figure 14: Structure of the online film workshop (Hannu Kani 2023)

To instigate the will to explore, interviewing was added as a section of its own. The thought behind it was that the participants could engage the people in their homes, such as parents, siblings and grandparents in order to gain knowledge of how they experience culture. This would potentially spark interesting conversations at home as well and trigger the participants to reflect on their own culture. Interviewing skills can easily be neglected, and without the right tools one can reach only surface-level knowledge of their subject.

5.6.3 Smartphone Cameras and Free Softwares

The original film workshop involved me taking the necessary film equipment to the summer camp in Khaptagay. In the online workshop this was no longer possible. Sending film equipment was not only impractical in the short timeframe, but also without being able to support the participants in their use would've caused more challenges than opportunities. So, I opted for utilizing the participants' smartphones. Modern smartphones include all the basic capabilities of producing a film, however they have their own technological limitations, which limit the breadth of cinematic self-expression possible. For example, in the time of the workshop, smartphones didn't have the ability to change focal lengths. Zooming in smartphones is digital and is based on reframing and cropping a high-resolution image, which in turn reduces quality the further you zoom. Depending on the original capturing quality of the smartphone, even the slightest digital zooming can cause the footage to be muddy and too different in quality compared to the rest of the footage, which brings its own issues later in the edit. In optical zoom,

the image quality stays the same throughout the shift in focal length. Additionally, the digital zoom excludes many of the expressive factors of the optical zoom. For example, in optical zoom the depth of field decreases as we zoom in. This allows the filmmaker to for example choose a certain focal length to control how much the background is out of focus compared to the subject. Characteristics such as these are what every filmmaker needs to know in order to be able to fully utilize their equipment and refine their cinematic expression.

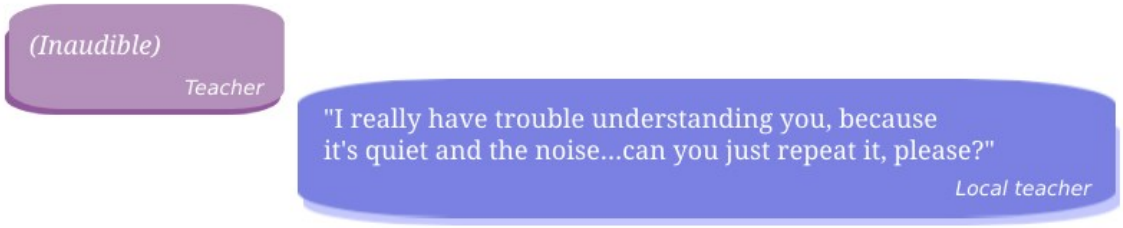
Using solely a smartphone for filmmaking also means that the recording device for sound is integrated into the camera and only one microphone is available to the user. The microphones in smartphones are designed only to be used near the sound source, and they resemble a non-directional or hypercardioid microphone. This means that the microphone aims to capture a wide scope sound around it. In filmmaking this means that the microphone doesn't focus on a subject and reduce the sounds around it, but rather captures a wide soundscape. A professional sound recordist can affect the quality and the scope of their soundscape by choosing from different types of powerful microphones and by fine-tuning their sound through their mixers. They also have the option of bringing their microphones near their subject using a boom. By physically changing the position and direction of recording with their boom, the sound recordist can for example reduce the sound of traffic or other disturbing noises competing with the sound of the subject. With smartphones the filmmaker has the option of recording their audio separately afterwards by bringing their smartphone closer to their subject, but this is a cumbersome effort, and rather impractical in any film lasting more than a few minutes. Similar limitations plaguing the camera and the sound also affect editing in smartphones.

However, the smartphone also has certain benefits. They are readily available in numerous shops and to many around the world, and even the most modestly priced smartphones have the very basic filmmaking tools needed. Smartphones are light and compact, and don't involve series of cables and connections, and heavy equipment. Their use is simple, and any complex technical features have been left out. A filmmaker can easily access their footage immediately through their gallery, and even make small edits to them before the final edit. The entire footage is directly stored in the filmmaking device, and most smartphones can handle a good amount of footage in their internal memory. By using smartphone compatible SD-cards, a filmmaker can even increase their storage space or use the cards specifically for the film project. Smartphones also have access to numerous simple editing software. Apple provides a free editing software, iMovie, that can easily handle the basic requirements of an editing software.

There are also camera apps that increase the ability to control the capturing features, but these often require research as to whether they use the built-in capabilities of the smartphone or if they are only digital extensions.

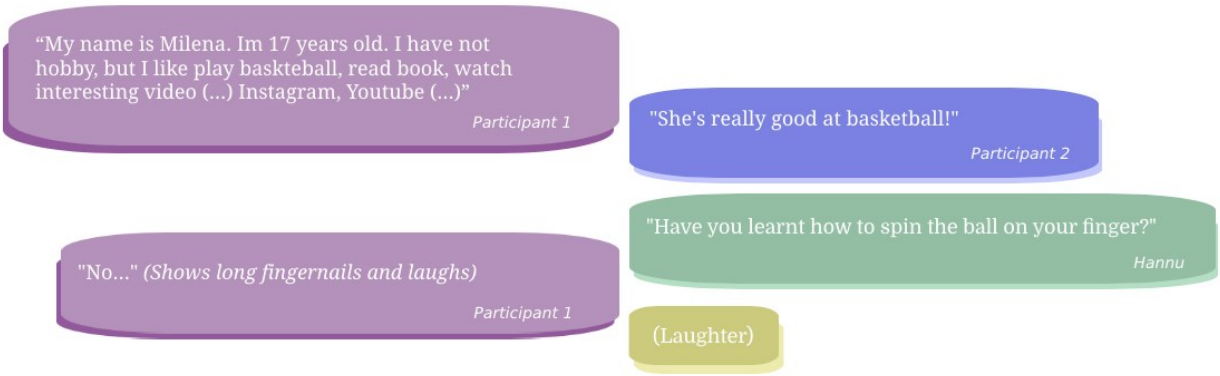
5.7 The Project Begins

On the first day of the summer camp project, all the teachers, both local and international, and the participating youth, met on Zoom. We began with introductions. The first 20 minutes of the meeting were plagued by technical issues. Some had issues with connectivity while others struggled with sound. The background noises from unmuted microphones interrupted on-going conversations and made it difficult to troubleshoot the technical issues at hand. Delays in connection meant that people would often cut each other off or speak over each other.

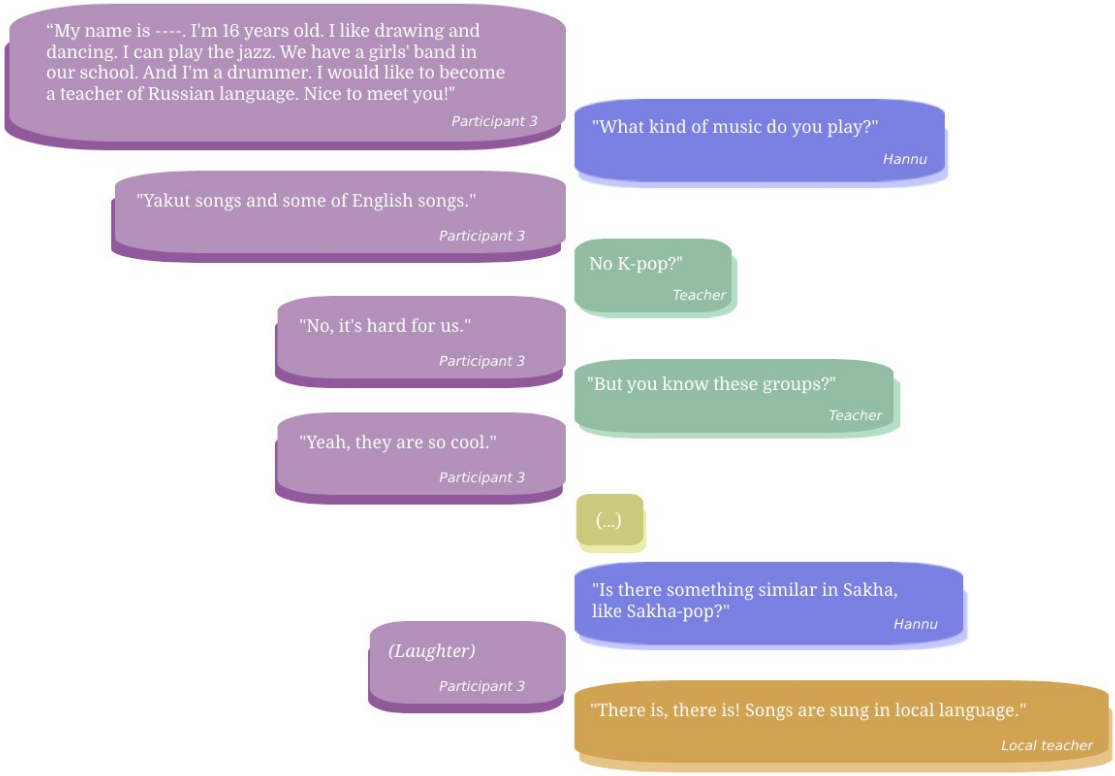


It became apparent that a sound test from every participant was necessary. I suggested a traditional role call, in order to settle the situation at hand, but also to begin to break the ice by getting to know each other by name. Trying to spell the names of the participants correctly generates gentle laughter, while individual technical issues are resolved, and slowly after exchanging the first greetings, the summer camp begins.

The common language was English. One of the teachers spoke Russian, and she would at times together with the local teachers translate questions or answers back and forth. The first introductions were made by the international teachers, followed by the participants. As expected, introducing yourself in front of new people online proved to be difficult at first, but slowly the participants began not only talking about their own interests, but also expanding on the hobbies and skills of their friends and helping their friends express themselves better.



Although the conversations revolved around personal interest and hobbies, certain cultural topics began to arise early in the introductions. Also, there were occasional direct questions from us regarding the Sakha culture.



The tone of the summer camp was set on that first day: We would be discussing culture quite openly, weighing on what can be found in Sakha culture and what makes it unique. Having teachers from different countries helped these conversations, as we could share similarities and differences, followed naturally by curiosity and surprises, stimulating a kind of keen conversation about the particularity of our cultures.

5.7.1 Sharing Stories on the First Day of the Film Workshop

One the first day of the film workshop we covered three topics: The guidelines of the workshop, what is culture and story as the basis for filmmaking. The beginning of the session was spent on technical issues, that were however quickly resolved. The participants had written their profile names in Latin alphabets, which helped a great deal in connecting with them directly. The cameras also were turned on one by one. Before seeing them live on the screen, I felt a certain disconnection. By using the thumb emoji on Zoom, I could easily cover the basic technical checks before starting.

At first, we went through the practical side of the workshop by introducing Google Drive and how to use it. This was followed by explaining how the sessions are for open discussions, and whenever there is a thought or an opinion, the participants are free to express them. The point of this was to make sure the participants understood what the relationship between the teacher and the participants during this workshop would be like. I also emphasise the importance of expressing yourself despite having difficulty finding the right words, as expression is more important than using perfect grammar.

Next, we talked about the uniqueness of everyone's life experience, and how the main theme of this workshop would be the life of the participants and their culture. We discuss openly about various genres of films, what a documentary film is and whether anyone makes films in their free time. The participants bring up genres, such as horror and fantasy, sometimes speaking with descriptive words rather than accurate genre names. Some of them described documentary films as being based on "real life" and "history", and one participant also mentioned drama. The purpose of these questions was to set the stage for talking about films in the future, and for me to gain an understanding of how they perceive films. At first, the participants were hesitant to recognise if they made films themselves or not, with one participant answering shyly "maybe". However, as I mentioned TikTok and Instagram, some of the participants realized that the videos posted there could also be counted as films.

The discussion is followed by the guidelines for making a documentary film. Afterwards we approach something more abstract, namely how we can express things differently. I presented the participants with three landscape paintings, each representing a different painting style: romanticism, expressionism and abstract. One of the participants correctly recognized the three

paintings to represent “How artist see nature (…) landscape”. Next, we talked about how we could express different scenarios using film as a medium. In my exercise I had a few examples such as depicting a man sleeping peacefully or two friends saying goodbye to each other after one of them decides to move to the city. This part of the conversation turned towards the creative and was not as easy to find an answer to. To highlight the point of creative filmmaking, the following exercise asked the same question with sound, e.g. what does inner peace sound like?

Before moving to talk about stories, we discuss culture once more. I present a dictionary definition of culture: “The way of life, especially the general customs and beliefs, of a particular group of people at a particular time.” Then I showed various cultural activities from other cultures, such as swamp football from Finland, followed by an exercise asking the youth to consider a group of words from the perspective of their culture: food, music, religion, nature, clothing, traditions, values and behaviour, jobs. The participants are quick to point out Sakha clothing, dishes and musical instruments. They continue further by explaining how houses are raised on stones and how a typical forest looks like. When asked if they see any differences compared to their grandparents, they point out that their grandparents didn’t have internet that allows them to speak to people around the world. Their grandparents also had to milk cows, whereas they can easily go to the shops.

During a short break I speak with one of the local teachers and some of the youth that are present. Our conversation is fairly casual and differs from the discussions we had previously. There is a sense of lightness to it. We talk about winter, and they tell me about Sakha fireworks and show me photos, where outside in the freezing –60 degrees temperatures a pot of hot water is thrown into the air turning into an exploding cloud of frozen water.

In the story section of the film workshop, we discuss the basics of storytelling, and use it to reflect on each other's lives by writing a stage of our life from the past, the present and the future. This way we not only get to tune into storytelling, but also to get to know each other better.

"I was born in Maya. I'm now studying in school. In the future I will become a journalist and I will probably travel."

Participant 1

"Past three years ago I moved to Maya. Then I'm studying hard in school. I will become a doctor in the future."

Participant 2

After finishing the day, we say our goodbyes, and I stay behind with one of the teachers to hear her opinion about the day: "It was interesting. I see their eyes shining. They thought." Personally, I felt I would've wanted to leave more room for conversations around culture and to bring out detailed nuances. I found that the youth liked to share aspects of their life and their thoughts, which was extremely positive. Finally, I recognized that I had talked for too long. In the next days, I aimed to talk less and focus on the practical exercises and promote conversations.

5.7.2 Exploring What the Camera Sees

The second day of the film workshop begins with only minor technical issues. It's evident that the online decorum we have established during the first day have become norms, and less time is spent on settling in. We begin the by talking about the short documentary that they watched the day before showcasing the exporting of sand from Cambodian riverbanks and its effects on the people living there. The documentary had raised feelings of interest, sadness and unfairness. The culture presented in the documentary was new to the participants.

"The main character (...) is so beautiful both outside and inside. She is really caring and worries about her home, her island, her country. I think she is strong, because what would you feel in her place if someone were destroying your house? It's really not fair. Nobody deserves it."

Participant 1

We continue with reading out their answers to a storytelling task they had done at home. The task had directed the participants to think of a place they know, what happens there and what kind of a character they know from that particular place. The places they had experiences varied from their own school to a nearby shop, the river, the forest, a playground, a theatre, park, and a café. By sharing these stories, we were able to paint a picture of the kind of stories one could find in their immediate surroundings, even from the most everyday settings. It was interesting to notice how well the participants could find stories, how well they had interacted with the world around them to be able to describe their characters.

Most of the characters that a participant knew were new to the others, but some were familiar to the others as well. The role of the local teacher was important in this scenario, as she helped immensely in supporting the participants to express themselves not only by translating for them, but also by explaining certain cultural aspects to me, and hence adding another layer unto the cultural conversations, where she was not only educating me, but also the participants about the nuances of Sakha culture.

After going through the tasks from the day before, we focus on camera and the way its cinematic language lends itself in films. The participants respond well to the theory and are eager to answer continuous questions about frame sizes, angles and frame-psychology. Especially the psychology of the frame interests the participants. A filming exercise sends the participants exploring their home with their smartphones, taking short shots from details that they find important or significant. We share the shots in Google Drive and watch them together revealing something personal about each of the participants in the group. This exercise would've been

more fruitful to demonstrate in person, where the participants could truly see the handling of the camera and how one can move with it. In this case their knowledge of camerawork was based on their individual experiences and theory.

Finally, they are given a task to do for the next day, which involved selecting a place, going there and filming different aspects of it in various frame sizes and angles. This was a natural continuation to the task they did at home during our Zoom meeting. The main goal is to give a sense of a place using purely their cameras. It must however be noted that the corona pandemic had to be taken into account, and I had to make sure that the participants followed their local regulations regarding public spaces.

After the participants left the meeting, I stayed behind with the local teachers and received their thoughts on the day. “I think it was suitable for them”. “It was very interesting. I was impressed very much, and it was very interesting.” There was still room for one more unintended humorous incident: I had been calling one of the local teachers “Kartogha”, because it was written on their profile name. Only afterwards one of the teachers told me that it means potato. Apparently, her brother had changed the profile name as a small prank.

5.7.3 Tuning in on the Soundscape

The Zoom meeting begins without any technical issues. However, one of the participants had somehow uploaded a corrupted video file and she had to upload it again for it to work. We begin the day by sharing the collection of shots the participants had taken from a place of their choosing. The first video immediately stalls. The buffering continuous endlessly. I’m forced to download the video from Google Drive onto my laptop before being able to play it. As we watch through the participants’ videos, it’s clear that that they have easily picked up the basic framing techniques. They have also learnt the different names for frame sizes and even terms such as “over-the-shoulder shot”. In addition, each video functions as a small window to their lives, with some focusing on the life at home and others taking their cameras outside.

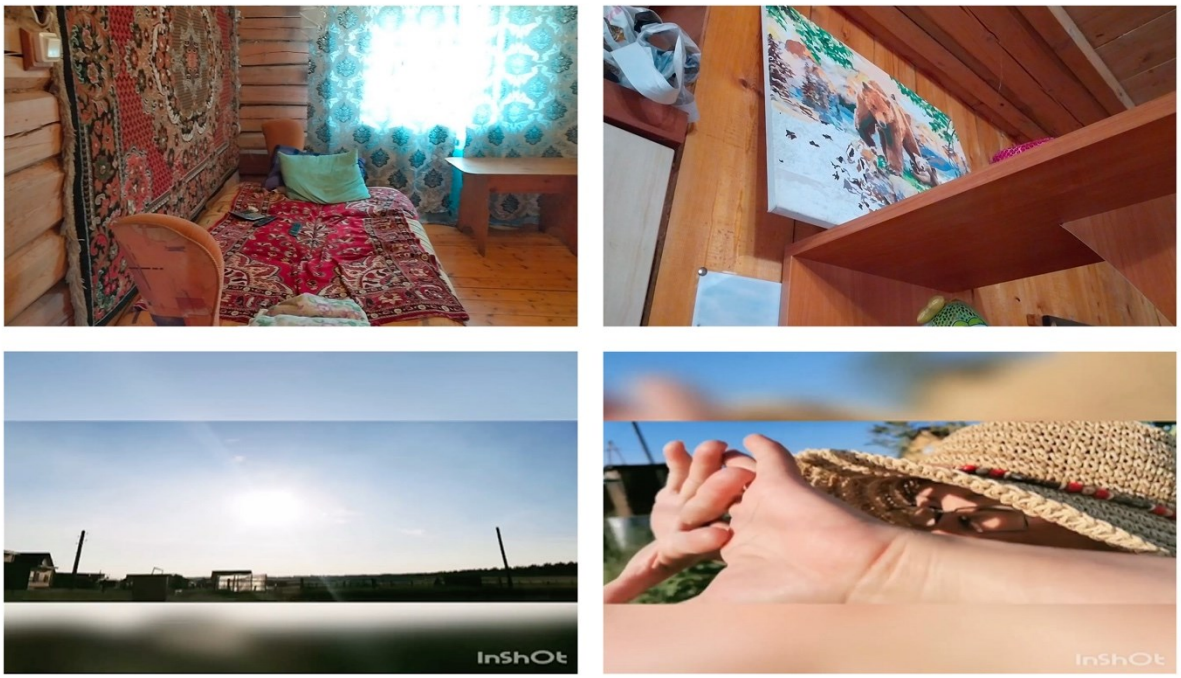


Figure 15: Stills from the participants' camera exercises.

We have a short break during which one of the local teachers tells me of a storm that has hit Khaptagay. The wind had taken down the internet and the electricity. She explains that their electricity infrastructure is old. This highlighted one of the potential problems with e-environments and e-learning: they rely on a resource that may not either be readily available, unstable or unevenly distributed.

Figure 16: Further stills from the participants' camera exercises.

After the break we focus on soundscape. I share some photos of environments from other cultures, and we try to imagine various sounds that might exist in the environments. The sound of the seagull was something that we easily shared between our two different cultures as something very familiar to us. Then we discuss emotions that arise from different sounds. According to the participants, sounds such as “little rain”, “cat” and “birds singing” made them relax. On the other hand, “loud cars”, “mosquitos”, “crying baby”, “mom shouting” and “seagulls” were sounds that are annoying. There is plenty of laughter and comradery in the conversation. The local teachers are active and not only support the participants but also take part in the conversations enriching them in the process. Their final exercise is to think of emotions and make foley sounds that would ignite said emotion in the listener. One of the participants struggles with finding an app for recording sound, but we finally manage to find the recording app on her phone. Their task now was to record a soundscape from the place they went to film before for the camera session.

In the aftermath of this session, I appreciated greatly the effort and support the local teachers gave. As a point of self-criticism, I began to weigh on how much each session contained cultural discussion and film theory. During this session, there could’ve been more room for cultural discussions.

5.7.4 Creating Stories in Editing

Due to unforeseen technical issues, the recording from our editing session was lost, and therefore I was unable to visit it again after the workshop and analyse its content. However, what remains are the exercises, tasks and produced material.

The editing session focused on how a frame precedes and follows another frame, how essentially a film is made up of different frames in sequence. As an example, in one of the exercises we explored what kind of a frame would be fitting to follow two other frames captured from a feature film. This directed the attention of the students to also think of the beats in a story: What happens next? In another exercise, the participants would film four frames about a person who is affected by what they see. We end the session with another film task, that involves editing the footage of the previous film tasks together and refine the edits.

5.7.5 The Craft of Interviewing

This was our last session before the participants would turn their attention towards their final films. Before discussing the interviews, we watch the participants' films, that they had re-edited after the previous editing session. There is considerable improvement, although there are minor technical issues in the videos. Also, one of the participants had used another editing software that left a large watermark over the video. One of the local teachers had edited together a film from her archive footage showcasing clips from all around Sakha. From our discussions it becomes clear that the cinematic language of the participants has indeed developed, and they have forged a certain confidence in talking about e.g. shot sizes, sound and editing techniques.

Figure 17: Stills from the participants' editing exercises.

In the interview session we discuss what happens before and during an interview, and how an interviewer prepares their questions and yet is always prepared to come up with new ones depending on the answers. We begin an exercise where the participants are required to come up with questions that can be answered by a simple yes or no, and then transform those same questions to be more open. The participants performed the exercise almost effortlessly.

The participants were then tasked with preparing and conducting an interview about a theme of their interest. At the end of the session, we watched a film that a participant had previously made called "Day of music". It was edited from archival footage and focused on a famous Sakha singer Anna Barashkova who was from Khaptagay. When asked about the music and the traditional clothing showcased in the video, the participant simply answered:

"It's part of our history, and it's pretty cool."

Participant 1

Figure 18: Stills from a participant's film depicting Anna Barashkova.

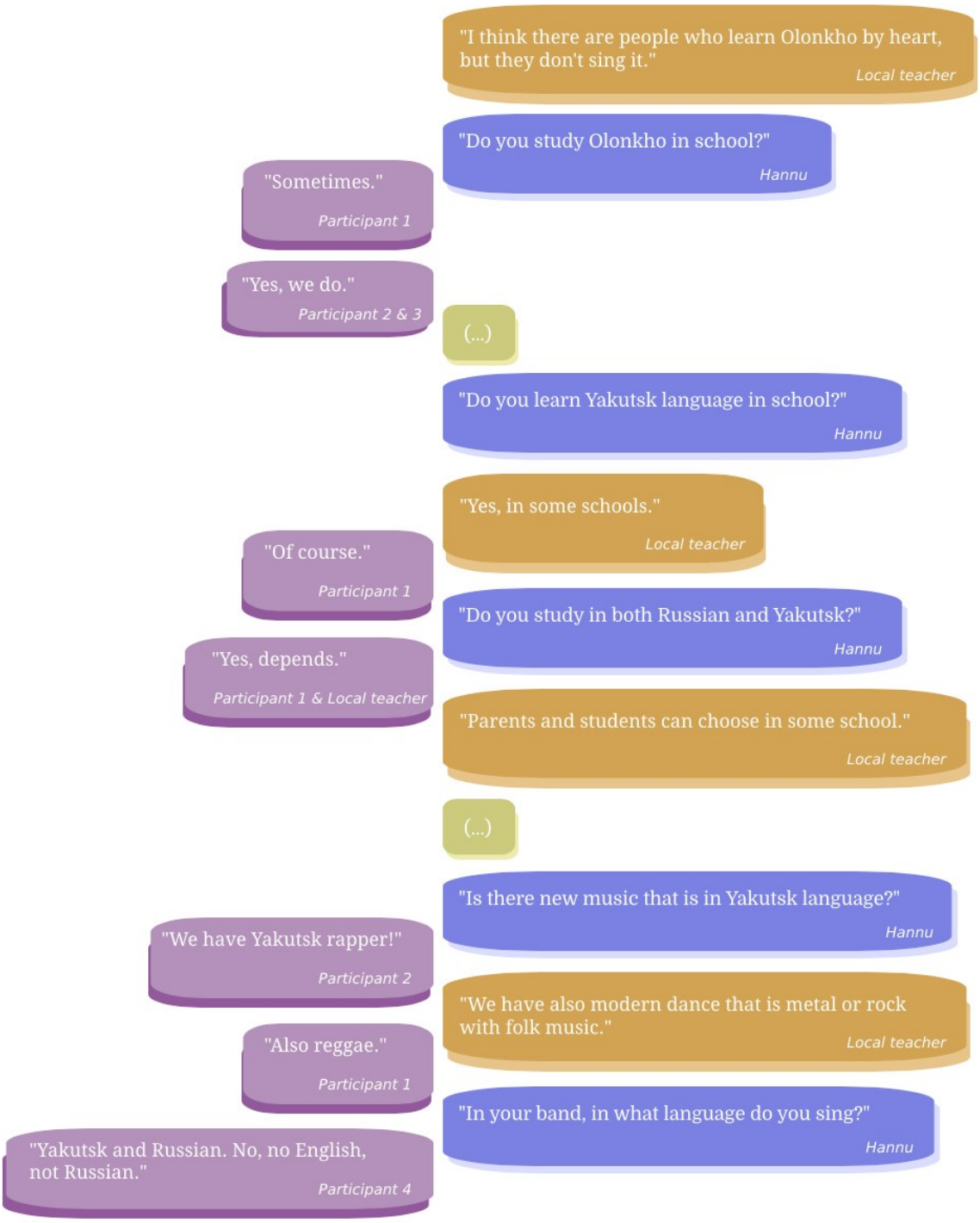
5.7.6 The Final Films

The session begins smoothly and soon we've started watching and discussing the interviews the participants had conducted.

As I look up for Bayanai in Google, the search results give me the name of another forest God called Silvanus. The participants quickly correct me, that Silvanus is in fact a Russian entity and not Bayanai. Bayanai is often depicted as an old man and assists hunters in their hunt. Meanwhile, one of the participants has disappeared during the conversations and returns with a statue of Bayanai that she has at home.

Figure 19: Still from our Zoom meeting showing Bayanai.

We talk about Sakha mythology, and they tell me about their national epic: Olonkho. This sparks an interesting conversation about education in Sakha, which correlated with the findings of Zamyatin, who states that since the school reform of 1958, parents have been able to choose the language of instruction in the schools of their children (Zamyatin 2017, 187-190).



The participants mentioning rap and reggae in conjunction with local language was an interesting clue to as how the locals mix popular musical genres from other cultures with their own. This symbiosis, that aims to revitalise indigenous culture to modern times, is not unique to Sakha alone, but also popular in other indigenous cultures. For the Sakha youth to be aware of this, and also excited about it, showed a sign of clear want to see their own culture alive and transformed into new forms.

The final portion of the session is spent on discussing the final films the participants would be interested in making. The final loglines for these films would be as follows:

Loglines for the final films	
Team 1	Respect for nature
Team 2	Prophetic dreams
Team 3	History of the school in Khaptagay
Team 4	The life of youth in Maya and their hobbies

Before the meeting is over, there is a question from one of the participants through the group chat asking if they are supposed to make the films for themselves or for foreigners. The participant had misunderstood the idea of filming their own life as if you're looking at it from the outside. This was a critical moment in the workshop because it highlighted one of the dangers of culturally sensitive projects that are facilitated by non-representatives of the local culture. The misunderstanding was resolved by the help of the local teachers, which again emphasized the importance of working with local knowledge holders.

Unfortunately, soon after the summer camp project ended, there was an abrupt increase in Covid infections in Sakha. Several critical illnesses and the changes the pandemic brought to the everyday life and education affected the life of the participants a great deal. Therefore, the making of the final films were wisely cancelled.

6 AFTER ACTION ANALYSIS AND DISCOURSE

As Jokela and Huhmarniemi have established, the fourth stage of an arts-based action research includes the analysis and reflective examination of the research material upon which prospective developmental goals are established (Jokela & Huhmarniemi 2020, 45). As in the case of my thesis, the entire research has culminated to generating potentially valuable information regarding the design and application of a community-based online film workshop promoting cultural sustainability.

6.1 Are We Present?

As Clark has mentioned, online technology has created a global society without barriers and made communication almost instantaneous (Clark 2008, 383-384). Despite this, as Harjula points out, social situations in e-environments differ significantly from e.g. learning situations in classrooms (Harjula 2008, 167). At this stage of our technological advancements, online and situational learning spaces can't be seen as indistinguishable spaces and in their design be approached in similar fashion. The quality of an e-environment as a space for learning requires just as much attention as, or even more than, a situational learning space. The e-environment of the film workshop was based on three separate platforms: Zoom (meetings), Google Drive (storing assignments) and VKontakte (communication outside meetings).

Zoom could be seen as the learning space of the film workshop, and it differed greatly from a physical classroom. First, my e-environment was visually limited to the size of my laptop's screen. Adding to that limited space all the participants and the shared presentation meant that my ability to perceive and act upon the reactions of the participants was severely reduced. Due to how Zoom attempted to organise the various inputs simultaneously also meant that I could only see some of the participants. Also, in some cases, the live feed from a participant was of such quality that it was difficult to see their features properly. In learning situations being present plays an important role. One must be able to read the presence of the participants and make continuous adjustments accordingly, otherwise the learning situation transforms into that of a lecture hall, where a speaker simply speaks, and the attendants listen. This method of teaching and learning has its own place but considering the age group of the workshop participants and my preferred method of facilitating learning, this was far from the goal I set out to accomplish. Yet it was something that I would occasionally fall into as I didn't even have the chance to

establish clear eye contact with the participants and felt disconnected and distant because of it. Especially in the first two to three days of the workshop, this led to certain theoretical sections droning on for too long. The diminished ability to present has its effects on the ability to connect and build a trusting and favourable relationship with the community members, which in turn affects the ability to gain deeper understanding of the culture of the local community and their needs in terms of cultural sustainability.

Being physically detached also meant that my ability to promote situational learning and exploring was limited. As Granö, Hiltunen and Jokela point out, phenomenon-based learning requires contextualising said phenomenon to different locations and situations (Granö, Hiltunen & Jokela 2018, 6). This was achieved through activating exercises and tasks in the film workshop, but their success relied heavily on the ability of the participants to self-regulate. This raises issues when taking into account different kinds of learners and participants. The ability to, for example, self-regulate can vary tremendously among the participants, especially when talking about participants in their younger years. Some participants may need the instructions to be covered one-on-one, while others may need help in getting started. Being physically present means that the pedagogue can observe and learn from the needs of every participant and lend their support and guidance to those in need accordingly.

As a teacher who mostly works in situational learning spaces, I can understand, evaluate, and transform the educational environment by being there physically. For example, I can easily reduce outside disruptions by simply closing the classroom door. In group exercises I can keep a good sense of every groups' engagement by observing and listening to them simultaneously. In e-learning, the environment from which the participants are participating still exists in the real world, and they are affected by the physical world outside of the e-environment designed for them. The participants can participate from anywhere. They can be in environments where they can't necessarily maintain a space that supports their learning. Therefore, the responsibility of building a physical learning environment falls on the participants. All the participants of the workshop were present from their homes, from various rooms. The local teachers were sometimes in their garden or elsewhere outside. Especially in the beginning of the workshop, background noises were a frequent nuisance. Even when all the participants, including the local teachers, became familiar with using the mute button, sometimes background noises (e.g. a crying baby) and disruptions took place. As a moderator I had the option of muting the participants' microphones, but because only some of the profiles were displayed on my screen, I had

to separately navigate through the profiles and find the source of the noise and mute that particular participant. It must also be considered that although I can advise the participants on how to improve their learning space, they may not have full control of changing it. There may also be distractions that I might be entirely unaware of. This can put some participant in a disadvantage compared to peers. It can't also be expected that participants of certain age living with their entire family would transform their homes into non-disruptive learning spaces.

6.2 Who has the Resources?

Access to resources is an imperative factor to consider in planning any workshop. As Zamyatin points out, especially indigenous communities can live in areas of low population and moderate or substantial isolation, and in some cases, they maintain their traditional nomadic or at least semi-nomadic lifestyles (Zamyatin 2017, 190), which can contradict the infrastructural requirements of digitally oriented societies. The integral resources required for this workshop included the strength and stability of bandwidth, a modern smartphone (and when possible, a computer), uninterrupted and unrestrained access to online services, adequate digital storage space, freedom of movement, access to learning spaces and time. According to Amram and Davidovitch, access to the resources required by distant learning is more limited for families and communities from poorer socioeconomic backgrounds and are even sometimes non-existent (Amram & Davidovitch 2021, 18). The entire summer camp project was based online and the requirements for digital devices were communicated to the local teachers. It must be pointed out, that this requirement posed an ethical dilemma that we recognized at the time, as it restricted access to any willing participant who didn't have the required resources. Due to the pandemic, the participants were restricted from using the resources from their local school. Additionally, the film workshop required a modern smartphone. This ethical dilemma was initially taken into consideration in the initial summer camp proposal, where I was to bring with me all the necessary resources for the participants.

Possibly the main resource related issue that persisted until the end was the stability and strength of local bandwidth. Though internet has become part of the everyday, its dependability varies in different parts of the world, within countries, cities, villages, streets and even in different rooms in a single home. Bandwidth is, like many other resources in this world, unequally distributed. Bandwidth affects many aspects of e-learning: quality of live camera feed, sound quality, ability to access, download and upload learning material, and ability to remain in the

e-environment uninterrupted. During the workshop, difficulties regarding bandwidth were often unpredictable. This meant that some participants might suddenly drop out. Also, sometimes a participant's sound wouldn't be transmitted, which in essence made them voiceless. Delays in connectivity also meant that different people would by accident talk over each other. On one or two known occasions, participants had difficulty accessing and uploading their film material unto Google Drive. Overall, the workshop functioned fairly smoothly and most of the bandwidth issues were resolved by e.g. moving a learning space somewhere else. As said, some of the issues persisted till the end, but day by day we became accustomed to the small technical flaws.

Filmmaking at a professional level requires incredible amounts of resources. Luckily, due to the digital revolution, there is a possibility of choosing at which level of equipment one wishes to work with. Over the years the cost of basic filmmaking tools has reduced and in some cases are also offered for free (e.g. camera app and iMovie on an iPhone). It must be clear from the start how much of an importance is placed upon the actual learning of professional filmmaking skills and equipment, if at all, and choose the equipment accordingly. What is also important to consider is that the resources are equally shared among the workshop participants. This is not only a question of ethics, but also the equal opportunity of learning and completing tasks in accordance with the requirements of the workshop. Therefore, it's imperative to not only plan the required resources of the workshop properly, but also try to even out the playing field among the participants as much as possible. Especially when the participants are required to use their own resources, mapping out the possibilities before-hand is essential.

Resources can be obtained, the workshop can be modified around the available resources or both. The basic question however remains unchanged: are the requirements and pedagogical goals of the workshop in accordance with the available resources? If not, there is a possibility of failing to meet the goals one set out to achieve and in consequence fail the purpose of joining the workshop to the participants.

6.3 Can We Form a Connection?

When conducting a community-based project, its vital to build up a good relationship with the community members. Hence starting the film workshop with the theme of personal culture and stories helped us in forming a sense of each other. For although I aimed for most of the cultural

discussion to be centred around the participants themselves, I also shared my experiences and culture. This was to avoid being seen as a distant observer.

Throughout the workshop, I recognized the importance of the local teachers, who helped the functioning of the workshop greatly. They made sure that the participants were clear about the content and the tasks, gave support to them whenever they needed it, explained certain cultural nuances back and forth and shared certain aspects of Sakha culture that the participants may have not had the possibility to experience. On top of it all, they also began to participate in the exercises and tasks given by me. I have to say that the local teachers functioned as an important bridge between me and the participants. It was evident that their presence as adults from Sakha culture, brought a sense of ease to the participants who had to communicate in English. In seeing their active and valuable role as part of the film workshop, I made sure to work with them as much as I could. I would, during breaks and at the end of the day, ask for feedback and discuss the workshop with them. I owe a lot to them for bringing some of the challenges the participants were facing to my knowledge so I could come up with appropriate solutions with them.

Regarding my relationship with the participants, I found based on the recordings of our sessions together, that there was a sense of openness which developed during the process. I tried as much as I could to bring the interests of the participants into our conversations and engage them in opinionated discussions. I also aspired to give plenty of positive encouragement and feedback to the participants, accompanied with guidance on how to improve on for example camera techniques. As I evaluated my own performance during the workshop, I believe at times I may have been too direct in my critique and too professional in my approach to filmmaking skills. Contemplating on it afterwards, I believe that I could've simplified certain sections of the film workshop and focused more on themes and discussions. What arises from the produced materials and interactions though is that the participants engaged the workshop with openness, filming their lives and sharing their thoughts whenever they could and quite actively. Probably some of the most engaging moments between myself and the participants were those moments where we exchanged stories and features of our cultures. These moments where we found similarities or differences between Finnish and Sakha cultures generated plenty of conversation and laughter.

Finally, there was the case of time difference, that posed a challenge for me. While I was present in early morning, the participants were already living in the afternoon. This meant that our energy levels were significantly different and almost contradictory. I was aware of this and aimed to avoid its affects, however I believe that it occasionally it may have been noticable.

6.4. Culturally Significant Content

The long-term effects of the film workshop, if there are any, are difficult to discern at this stage and perhaps only meaningful to contemplate from the ethical viewpoint. However, from the benefit of this thesis it is vital to analyse the cultural content of the film workshop.

My aim was from the very start to avoid afflicting cultural stereotypes unto the participants and expect them to produce content that I was expecting. I believe I have achieved this goal to the best of my knowledge, although one must be open to the fact that being in full control of everything is impossible. Therefore, I uphold that I have tried to take this matter into account in my wording, in my feedback and in the content of the exercises and tasks, but I also accept the possibility of having failed in aspects unbeknownst to me.

From my interaction with the participants and their produced material a pictured was painted of a fractured culture. Some of the participants felt a strong connection to the Sakha culture, while others were keen on talking about aspects of other cultures that they enjoyed. Some of the participants exhibited a certain kind of pride towards their local culture. What was fascinating to notice, that when it came to future goals in teaching, there was no mention of teaching indigenous languages. There was also no sign of the participants wanting to work in traditional professions. However, the participants didn't also shy away from their culture. The aim of the research was not to test the cultural knowledge of the youth or train them in their indigenous culture, but rather to allow the participants to portray their current culture as is.

There's plenty to be discussed about pedagogical methods, and the implementation of so-called foreign pedagogical methods in indigenous communities. As unravelled in the beginning of this thesis, the history of education in Sakha is a complex issue, where still today the pedagogical systems implemented by the state and the indigenous pedagogical systems are in discord. Taking this into account is of paramount importance. My understanding of working on pedagogical projects with indigenous cultures has substantially developed during this thesis, and I

believe that one of the shortcomings of this workshop has been that it has been fully designed by me to be implemented in a foreign cultural atmosphere. The importance of the local knowledge holders was evident during the workshop, and I believe the workshop would've benefited from their input to the development of the workshop. On the other hand, one of the strengths of this workshop has been its unassuming openness. The film exercises and tasks don't point to any specific direction or assume value to the cultural significance of the produced material. Also, without the participation of local knowledge holders, the youth are allowed to express and represents their own cultural life freely. Finally, there is the question of multiculturalism within a community such as the one in Sakha, where the community members can be from various indigenous or majority cultures. As stated by Jordan and Jordan-Bychkov, in a survey conducted in the 1990s, 72 percent of Sakha identified as citizens of Sakha, which leaves a significant portion of the citizens that associate themselves differently (Jordan & Jordan-Bychkov 2001, 7). This was taken into account in the development of the workshop, as focusing only on one culture, there was a distinct possibility of discriminating or leaving out other cultures of participating youth. It is then important to map out the cultural landscape of the participants before establishing the cultural approach. Therefore, all is not lost in the aims set out in this thesis, but I will be introducing a new workshop model based on this indiscretion in the next chapter.

Regarding the statements made above, there is however a component in the process like the one conducted in this thesis that can promote cultural maintenance and awareness: intercultural discussion. From the research material it is evident, that second to the workshop tasks, the participants engaged most with their indigenous culture when trying to explain it to me. Whether through direct questions or comparisons to my own culture, the participants were very quick and confident in expressing the different aspects of their culture. It was interesting to note that sometimes the participants would build upon each other's statements, and sometimes there were differences of opinion as well. For example, some participants felt a stronger connection to indigenous Sakha religion than others. The conversation around the God of the forest, Bayanai, was perhaps the most significant in terms of getting an idea of how the participants' culture is in relation to the generations before them. Other areas that generated significant cultural discussion revolved around daily life, where initially the cultural nuances were hidden, but that were slowly highlighted through discussions.

As Lin states, internet has allowed for people to learn a great deal about different cultures around the world (Lin 2008, 70). It would be unrealistic and distasteful to assume, that indigenous community members are not aware of other cultures or that they should be approached without your own culture becoming in contact with theirs. As became clear during the film workshop, the participants engaged with many other cultures and had obtained preferences from other cultures into their own lives (e.g. music or food). I assert then, that when conducting culturally relevant workshops in indigenous communities, the question of how much of foreign culture should be generally present should be considered case-specifically and with the co-operation of the indigenous community members.

An important point of criticism towards the culturally revitalizing aspects of this workshop is the use of English language as the main form of communication. Language is an expressive cultural tool. Despite the local teachers maintaining Sakha language as part of the workshop, it was used significantly less than English. In this way, the workshop also developed the English proficiency of the participants. Jordan and Jordan-Bychkov have stated in describing the state of Sakha language that a large part of the Sakha population is not familiar with their own language (Jordan & Jordan-Bychkov 2001, 6-7). Zamyatin also emphasises that because of the historical events that have taken place in the region, many youths do not speak their indigenous language and most of these languages are facing extinction (Zamyatin 2017, 187-190). The film workshop, if conducted in Sakha, could've immensely attributed to simultaneously maintaining and exercising the capabilities of the participants in Sakha language. However, there is a counter argument to this as well: having to express ourselves in a language that is not in our everyday use can make us focus more on what we are wanting to say. It may also in its own way highlight the differences in languages and cultures, and how certain words in one community can be entirely unique to them. This kind of linguistic exploration was however not in the immediate centre of the film workshop, but rather the learning and use of cinematic language. Despite this, the language used in a workshop is a relevant ethical question to consider and should be decided upon case-specifically and again with the co-operation of the indigenous community members.

6.5 Filmmaking

The role of filmmaking in my thesis had three purposes: To function as a tool for self-expression, to function as a tool for exploring one's culture, and to develop filmmaking skills. As

mentioned in the process of developing the film workshop, due to the limitations set by the pandemic and filmmaking tools, I made the choice of limiting the genre of filmmaking to documentaries, namely expressive documentaries. The reasoning behind this was to simplify the process and allow the participants to learn the cinematic language in unison by using a specific genre. Subsequently I believe there was merit to this decision, but I wonder how the film workshop would've turned out if I had chosen otherwise. I arrive to this point of criticism specifically when considering the many ways indigenous communities may feel most comfortable and choose to express themselves, and whether limiting the options was also limiting to the tools of self-expression. I believe that by choosing expressive documentary filmmaking I had opted for the golden mean.

Approaching culture through filmmaking, whether through sound, camera, or written storytelling, proved to engage the participants well. The material the participants produced generated plenty of conversation points, even to the extent that there wasn't enough time to go through it all with the participants. Story exercises directed them to reflect on their own lives, camera helped them visualize the everyday life around them, sound made them aware of the vast soundscape around them and the emotions attached to them, editing allowed them to construct a short story and interviews engaged them with their community. Finally, coming up with their film ideas utilized all the aspects of filmmaking they had learned. To balance developing filmmaking skills and at the same time making sure to engage the participants' own culture was a difficult task. By breaking down the exercises into three different difficulties and complexities an attempt was made to promote both simultaneously: the simpler exercises focused on the basic skills, whereas the more complex exercises focused on culture.

When considering the final purpose regarding filmmaking skills, most of the participants exemplified a clear development in their filmmaking skills, especially in their cinematic vocabulary and analysis. I believe that these filmmaking skills would've been even further developed had I had the chance of taking filmmaking equipment with me and being present in Khaptagay with the participants and the local teachers. By using smartphones and mostly free software, I was unable to introduce the participants to industry-level skills. However, the tools we used opened possibilities for them to use whatever tools available to express themselves.

7 CONCLUSIONS AND DEVELOPMENT PROPOSALS

Jokela and Huhmarniemi have stated that one of the main objectives of arts-based action research is to generate information that can be developed and applied into new practices (Jokela & Huhmarniemi 2020, 45). They also point out, that similarly to action research, arts-based action research not only aims to develop more functional practices but also potentially find solutions to some of the societal challenges faced by different communities today (Jokela & Huhmarniemi 2020, 39). The following conclusions and developmental proposals aim to satisfy both goals by highlighting the challenges faced by indigenous communities and the precarious nature of culturally sensitive projects. Additionally, I intent to propose a new, prospective model for culturally revitalizing online film workshop.

Internet bandwidth is a resource that just like many other resources in this world is unequally distributed. E-learning relies fundamentally on its availability and strength. Therefore, e-learning can be a highly inaccessible, unethical, and unequal subject matter. There are many reasons why someone may not have the necessary access to the online platform: socio-economic status, geographical location and even governmental censorship are all factors to be taken into consideration. Unequal access to this resource can even mean that a participant may be left out or even in worst case scenario discriminated upon. The organizer of the workshop can to certain extent take into consideration the bandwidth restrictions and modify their content in a way that it doesn't require too much from what is available to participants, but this is only a minor obstacle compared to unstable internet connection. Even when all the participants have the necessary internet connection, the quality of video and audio their bandwidth permits to be transmitted can limit their presence, learning and participation. Therefore, mapping out the online resources of the participants is a major factor to be considered in similar projects to the one presented in this thesis.

In my conclusion, online environments have the potential to bring people from all over the world together around a common theme. And this can have fruitful results, especially when talking about culture. However, making teaching more accessible and easier also comes with a price. The participants are expected to be more independent and self-reliant, self-motivated, which for some can be a difficult task. Also, there are multitude of variations to what type of

learners the participants are. With the learning platform situated online, the vastness of simultaneous possibilities with the computer can make focusing difficult for students that are easily intrigued by the possibilities. In a live setting, the teacher can help these students by removing excess stimuli and by guiding them periodically from one step to the next until the end. In certain pedagogical thinking, especially the one that I have adopted, only sitting in one place reduces the wholeness of the pedagogy. In e-learning this is almost inevitable, and if the participants are tasked with an independent exercise, there is the issue of time management. In a live setting a teacher can remind the students of the time constraints or even find them if they are nowhere to be seen. In an online setting this would mean that the students would somehow have to be reachable. This could be achieved by alerts on their smartphones, but they can also easily go unnoticed. Finally, I believe that the validity for using e-teaching depends on the age and developmental stage of the participants. Youth and children before upper secondary education generally require more presence and guidance. They also benefit from it. In upper secondary level and beyond, people are generally more adept in independent learning and self-governance. Finally, e-environments are not removed from the physical world and are in the end affected and limited by it. For now, e-environments are a hybrid of online and physical environments. Granö, Hiltunen and Jokela also point out that learning environments are not only limited to the classroom and encompass all spaces where learning occurs (Granö, Hiltunen & Jokela 2018, 7). Therefore, if the tasks of e-teaching direct the participants to anywhere else than their own learning space, the notions of equal access, safety and ethics must be taken into consideration. The teacher is far removed from being able to evaluate the pedagogical capabilities of the spaces they are redirecting their participants to. This emphasises the importance of co-operating with local knowledge-holders and pedagogues.

Regarding film as a medium for the kind of goals and objectives approached in this thesis, it must be highlighted that film is truly a multifaceted medium, that encompasses visuals, sound and storytelling, the creative and expressive choices of the filmmaker as well as happenstance unregulated by the filmmaker. Film is essentially a holistic medium unless broken down and separated into its different elements. By nature, it fosters exploration, critical thinking, collection of information and producing something new in the end. It can reveal nuances that would otherwise be left unnoticed, it can combine information to produce new meanings, and highlight certain aspects that the filmmaker deems valuable. It can also be used individually or as a group effort. With modern tools, it’s an easily shared and distributed medium. In terms of our

current global culture, it is also a tool that is widely used and shared as well as easily approached, which means that it can easily cross cultural and political borders. In the end, it's based on storytelling, which is the most natural form of expression for any culture. Therefore, it's an ideal medium for exploring one's own culture as well as sharing it.

According to Reed, who also references Sping and Lin in his statement, globalisation has had an immense effect on minority and indigenous cultures. Local cultures have infused with global cultures affecting many aspects of their culture such as traditions, language and even eating habits (Reed 2008, 241). This became clearly evident throughout the workshop where American and Korean cultures had become part of the everyday of the Sakha youth. However, Reed also states that globalisation has also provided much needed focus on the insight of indigenous cultures into sustainable lifestyles, that are beneficial many societies around the globe (Reed 2008, 241). This was also a notion that came up during the workshop, especially regarding sustainable behaviour in natural environments and as opinions regarding the exploitation of natural resources. Therefore, sharing phenomenon around the globe helped to stimulate discussion around the local culture in Sakha.

Using local language is a valuable element in culturally sustainable, community-based workshop activities. As the United Nations underlines, formal education or non-indigenous education has contributed greatly to the loss of indigenous knowledge and languages (United Nations 2017, 4). As expressed by Turner, Cuerrier and Joseph indigenous knowledge is a broad cultural system that contains for example traditions, values, language, worldviews and use of natural resources. It supports the means by which the community maintains itself. (Turner, Cuerrier & Joseph 2020, 633.) Therefore, a community-based, culturally revitalising and restoring workshop should preferably absorb this notion into its design and support the use of local language and indigenous knowledge. As Zamyatin highlights: the transmission of indigenous knowledge through culture and language is an important part of the cultural security and future prosperity of the indigenous communities (Zamyatin 2017, 41).

7.1 A New Model

Based on the knowledge and experience obtained from this project, I've developed a new film e-workshop model (Figure 20). The main characteristics of this model are intercultural interaction, activation of local knowledge-holders in their communities and using an e-environment to function as a symposium for discussions.

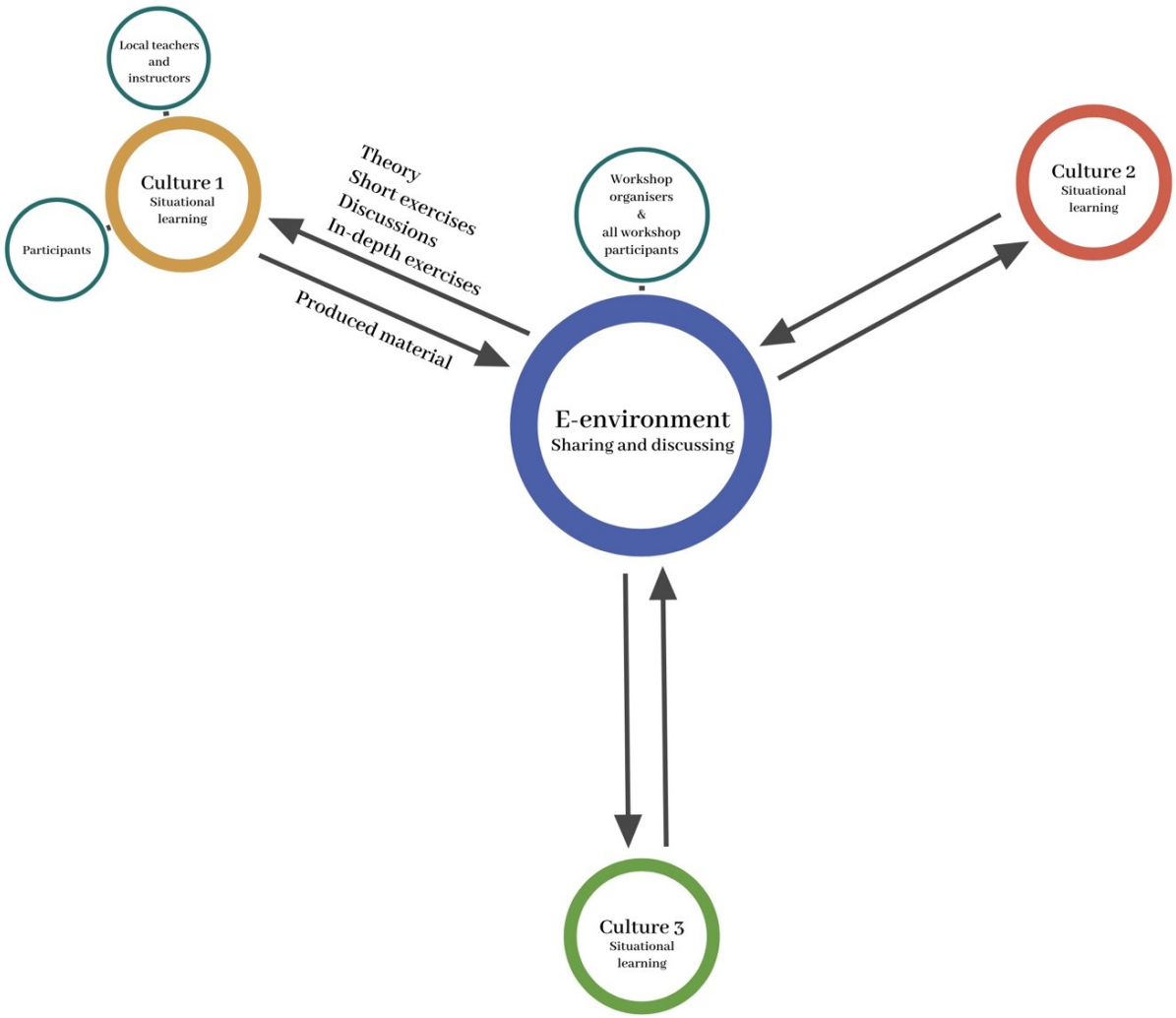


Figure 20: A new model for an intercultural film e-workshop.

As Clark points out, the internet has become a useful tool for promoting minority cultures where its role is that of a virtual community (Clark 2008, 384). This virtual community in the case of the new model functions as a meeting place for the different minority or indigenous cultures, where they have the opportunity to share the materials they have produced during

their workshop, share their similarities and differences in their cultures as well as in their experiences as representatives of minority or indigenous cultures. According to Clark, virtual communities allow the participants to ignore political borders and reaffirm their struggling identities (Clark 2008, 395).

The role of the workshop organisers is to facilitate a common e-environment and workshop structure. They also make sure that the necessary resources are provided to the participating communities equally. They provide the local pedagogues with the necessary theory, exercises, discussions points and tasks regarding culturally relevant filmmaking. This package is designed in a way that the local pedagogues have the possibility to re-adjust it accordingly to fit the needs of their community members. Each community works concurrently yet independently. Each community has access to the support of the workshop organisers if necessary. As the workshop progresses, at appropriate intervals, the different communities gather at the e-environment established by the organisers, where the main material produced by the communities are shared. This is followed by intercultural discussions.

8 FINAL THOUGHTS

Developing a film workshop for a culturally complex and sensitive indigenous community has been an enlightening experience. This experience has highlighted the numerous ways a culturally relevant community-based workshop can be implemented depending on its objectives, subjects and underlying ideology. As Jokela points out, referring to Guttorm, Keskitalo and et al., research ethics are central to indigenous researchers (Jokela 2020, 208-210). What establishes itself as the central ethical notion to be considered is the relation of culture to self. As Ropo states, an individual's relationship to their own culture is an important part of identity. Developing this identity is not only valuable in the growth of an individual, but it also relates to the feeling of belonging somewhere. (Ropo 2008, 44-46.) Therefore, when working with cultural themes, one must also be aware that they are also functioning in the realm of identity. This identity is connected to not only the individual, but also the community, their environment, their history and their future. Therefore, cultural research requires sensitivity and openness. One must be aware of themselves, their motives and how they approach a community, and of the cultural atmosphere of the community they're stepping into. Through theory and pre-engagement research we can only reach a certain level of understanding and justification. It is when we've immersed ourselves or have been allowed into the community and are engaging with the participants and local knowledge-holders, that the experienced culture is truly revealed. Here, time, access and a genuine motive play an important role.

Regarding e-environments, the restrictions of the pandemic have slowly worn off and the years of isolation and uncertainty have become a distant memory. What the pandemic did however leave behind was the potential of using e-environments for work and education. Some workplaces have adopted the possibility of working from home and even from abroad, as long as the bandwidth and time difference allows it. Education systems however have not been so quick in adopting e-learning as the main mode of education. However, the tools provided by e-learning have been in varying degrees been adopted as a part of it. All in all, the world hasn't seen a rush to transform schools, pre-schools and kindergartens online. In the end, e-environments and e-learning are tools. They are not absolute, unproblematic and ultimate. They present their own unique challenges not only in a pedagogical sense, but also in implementation. The motivations and reasons behind e-learning should be carefully evaluated and way beyond conven-

ience, simplicity and its ability to reach large numbers of people even around the globe. However, its strengths should also be taken into account and implemented where necessary. One should be aware of what is gained and lost in the process, and the best judgement should be made in each individual case, without losing sight of pedagogical ethics and what is most important.

Finally, workshops of the kind carried out in this thesis, and as proposed to be implemented in the future, have a two-fold benefit. They intend to support minority and indigenous cultures in the affirmation and maintenance of their culture with their co-operation. Additionally, the knowledge produced by the participating community members, when shared properly, can enrich the global understanding of the importance of indigenous cultures, and as Turner, Cuerrier and Joseph emphasise, provide valuable information for the global future of sustainable existence in harmony with nature (Turner, Cuerrier and Joseph 2020, 632).

REFERENCES

Aaltonen, J. (2006). *Todellisuuden vangit vapauden valtakunnassa: Dokumenttielokuva ja sen tekoprosessi*. Like: Taideteollinen korkeakoulu.

Aikio, A. (2008). Tarinat identiteetin luojana. In Venäläinen, P. (Eds.) *Kulttuuriperintö ja oppiminen* (p.139-143). Suomen museoliitto 2008.

Anderson, S. M. (2013). Editing Lives: The Justice of Recognition through Documentary Film Production. In Hanley, M.S., Sheppard, G.L., Noblit, G.W., & Barone, T. (Eds.) *Culturally Relevant Arts Education for Social Justice: A Way Out of No Way* (1st ed.). Routledge. https://doi.org/10.4324/9780203077573

ASAD Network (Unknown date of publication). Retrieved 8.1.2020 from https://www.uarctic.org/activities/thematic-networks/arctic-sustainable-arts-and-design-asad/

Barone, T., & Eisner, E. W. (2012). *Arts based research*. SAGE Publications.

Ben-Amram, M. & Davidovitch, N. (2021). *Teachers' attitudes towards e-teaching during COVID-19*. Laplage em Revista. 7. p.13-32. https://doi.org/10.24115/S2446-6220202172678 p.13-32

Cambridge Dictionary (Unknown date of publication). Retrieved 20.2.2020 from https://dictionary.cambridge.org/dictionary/english/culture

Clark, L. (2008). Cyberspace and Ethnic Identities: The creation of Virtual Communities. The Case of Italy. In Bekerman, Z. & Kopelowitz, E. (Eds.) *Cultural Education – Cultural Sustainability: Minority, Diaspora, Indigenous and Ethno-Religious Groups in Multicultural Societies* (p.383-398). Routledge.

Corntassel, J., & Bryce, C. (2012). Practicing Sustainable Self-Determination: Indigenous Approaches to Cultural Restoration and Revitalization. *The Brown Journal of World Affairs*, *18*(2), 151–162. http://www.jstor.org/stable/24590870

Granö, P., Hiltunen, M. & Jokela, T. (2018). Johdanto oppimisen tilanteisiin ja paikkoihin. In Granö, P., Hiltunen, M. & Jokela, T. (Eds.) *Suhteessa maailmaan: Ympäristöt oppimisen avaajina* (p.5-16). Lapland University Press.

Eskola, J., & Suoranta, J. (1996). *Johdatus laadulliseen tutkimukseen*. Lapin yliopisto.

Haanpää, T. & Oravala, J. (2011). Montaasipedagogia ja arjen dokumenttielokuvaaminen opetuksessa. In Hakkarainen P. & Kumpulainen, K. (Eds.) *Liikkuva kuva: Muuttuva opetus ja oppiminen* (p.98-117). Lapin yliopisto, kasvatustieteiden tiedekunta, mediapedagogiikkakeskus ; Jyväskylän yliopisto, Kokkolan yliopistokeskus Chydenius.

Haig-Brown, C. & Dannenman, K. (2008). The Land is the First Teacher: The Indigenous Knowledge Instructor's Program. In Bekerman, Z. & Kopelowitz, E. (Eds.) *Cultural Education – Cultural Sustainability: Minority, Diaspora, Indigenous and Ethno-Religious Groups in Multicultural Societies* (p.247-266). Routledge.

Hakkarainen, P. & Kumpulainen, K. (2011). Johdanto: Kuva liikkuu – pysytkö mukana? In Hakkarainen P. & Kumpulainen, K. (Eds.) *Liikkuva kuva: Muuttuva opetus ja oppiminen* (p.7-21). Lapin yliopisto, kasvatustieteiden tiedekunta, mediapedagogiikkakeskus ; Jyväskylän yliopisto, Kokkolan yliopistokeskus Chydenius.

Hakkarainen, P. & Vapalahti, K. (2011). Opiskelijoiden näyttelemät ongelmatilanteet videolle ja hyötykäyttöön sytykkeiksi! In Hakkarainen P. & Kumpulainen, K. (Eds.) *Liikkuva kuva: Muuttuva opetus ja oppiminen* (p.136-151). Lapin yliopisto, kasvatustieteiden tiedekunta, mediapedagogiikkakeskus ; Jyväskylän yliopisto, Kokkolan yliopistokeskus Chydenius.

Harjula, V-M. (2008). Tutkiva oppiminen verkossa. In Venäläinen, P. (Eds.) *Kulttuuriperintö ja oppiminen* (p.164-169). Suomen museoliitto 2008.

Huhmarniemi, M. & Jokela, T. (2020). Arctic Arts with Pride: Discourses on Arctic Arts, Culture and Sustainability. Sustainability. https://doi.org/10.3390/su12020604

Jokela, T. (2020). Ethics of Arctic Sustainable Art: Indigenous and Non-indigenous Dialogue. In C-P. Buschkühle, D. Atkinson, & R. Vella (Eds.), *Arts - Ethics - Education* (p. 202-219). Brill. Doing Arts Thinking: Arts Practice, Research and Education No. 7. https://doi.org/10.1163/9789004430716_019

Jokela, T. & Huhmarniemi, M. (2020). Taideperustainen toimintatutkimus soveltavan taiteen kehittämisen välineenä. In Jokela T., Huhmarniemi M. & Paasovaara, J. (toim.), Luontokuvaus soveltavana taiteena (p.39-62). Lapin yliopisto.

Juntunen, M. (2011). Katsaus elokuvakasvatuksen menetelmiin. In Hakkarainen P. & Kumpulainen, K. (Eds.) *Liikkuva kuva: Muuttuva opetus ja oppiminen* (p.71-97). Lapin yliopisto, kasvatustieteiden tiedekunta, mediapedagogiikkakeskus ; Jyväskylän yliopisto, Kokkolan yliopistokeskus Chydenius.

Jyväskylän yliopiston Koppa (2015). "Fenomenografinen analyysi." Retrieved 25.03.2020 from https://koppa.jyu.fi/avoimet/hum/menetelmapolkuja/menetelmapolku/aineiston-analyysimenetelmat/fenomenografinen-analyysi

Jyväskylän yliopiston Koppa (2015). "Fenomenologinen analyysi." Retrieved 25.03.2020 from https://koppa.jyu.fi/avoimet/hum/menetelmapolkuja/menetelmapolku/aineiston-analyysimenetelmat/fenomenologinen-analyysi

Kiesiläinen, I. (2017). *Kamerakynän pedagogiikka: opettajan käsikirja.* Retrieved 11.4.2020 from http://kamerakyna.fi/kamerakyna.html

Kiesiläinen, I. (2011). Videomielipidekirjoituksella muutetaan maailmaa. In Hakkarainen P. & Kumpulainen, K. (Eds.) *Liikkuva kuva: Muuttuva opetus ja oppiminen* (p.44-51). Lapin

yliopisto, kasvatustieteiden tiedekunta, mediapedagogiikkakeskus ; Jyväskylän yliopisto, Kokkolan yliopistokeskus Chydenius.

Kopelowitz, E. & Bekerman, Z. (2008). Communal infrastructure and cultural sustainability in different national contexts. In Bekerman, Z. & Kopelowitz, E. (Eds.) *Cultural Education – Cultural Sustainability: Minority, Diaspora, Indigenous and Ethno-Religious Groups in Multicultural Societies* (p.123-126). Routledge.

Kopelowitz, E. & Bekerman, Z. (2008). Embracing Complexity: Some Concluding Remarks. In Bekerman, Z. & Kopelowitz, E. (Eds.) *Cultural Education – Cultural Sustainability: Minority, Diaspora, Indigenous and Ethno-Religious Groups in Multicultural Societies* (p.417-424). Routledge.

Lehtonen, P.H. (2011). Voimauttava video ohjaustyössä. In Hakkarainen P. & Kumpulainen, K. (Eds.) *Liikkuva kuva: Muuttuva opetus ja oppiminen* (p.152-168). Lapin yliopisto, kasvatustieteiden tiedekunta, mediapedagogiikkakeskus ; Jyväskylän yliopisto, Kokkolan yliopistokeskus Chydenius.

Lin, J. (2008). Education and Cultural Sustainability for the Minority People in China: Challenges in the Era of Economic Reform and Globalisation. In Bekerman, Z. & Kopelowitz, E. (Eds.) *Cultural Education – Cultural Sustainability: Minority, Diaspora, Indigenous and Ethno-Religious Groups in Multicultural Societies* (p.69-84). Routledge.

Nevala, T. (2009). *Videopensseli: Muoto- väri- ja kirjainoppia videokameralla.* Retrieved 3.4.2020 from https://www.kulttuurivalve.fi/images/Lastenkulttuuri/Elokuvakoulu/Menetelmoppaat/PDF/videopensseli_071209.pdf

Nevala T. (2011). Videopensselin avulla tuttu maailma näyttäytyy uudenlaisena. In Hakkarainen P. & Kumpulainen, K. (Eds.) *Liikkuva kuva: Muuttuva opetus ja oppiminen* (p.36-43). Lapin yliopisto, kasvatustieteiden tiedekunta, mediapedagogiikkakeskus ; Jyväskylän yliopisto, Kokkolan yliopistokeskus Chydenius.

Nevala T. & Kiesiläinen, I. (2011). Kamerakynän pedagogiikka. In Hakkarainen P. & Kumpulainen, K. (Eds.) *Liikkuva kuva: Muuttuva opetus ja oppiminen* (p.23-35). Lapin yliopisto, kasvatustieteiden tiedekunta, mediapedagogiikkakeskus ; Jyväskylän yliopisto, Kokkolan yliopistokeskus Chydenius.

Nevala, T. (2011). Videopensselin avulla tuttu maailma näyttäytyy uudenlaisena. In Hakkarainen P. & Kumpulainen, K. (Eds.) *Liikkuva kuva: Muuttuva opetus ja oppiminen* (p.36-43). Lapin yliopisto, kasvatustieteiden tiedekunta, mediapedagogiikkakeskus ; Jyväskylän yliopisto, Kokkolan yliopistokeskus Chydenius.

Parker-Jenkins, M. (2008). Achieving Cultural Sustainability?: The Phenomenon of Jewish and Muslim Schools in England and Wales. In Bekerman, Z. & Kopelowitz, E. (Eds.) *Cultural Education – Cultural Sustainability: Minority, Diaspora, Indigenous and Ethno-Religious Groups in Multicultural Societies* (p.51-68). Routledge.

Puolamäki, L. (2008). Perintönä ympäristö. In Venäläinen, P. (Eds.) *Kulttuuriperintö ja oppiminen* (p.58-65). Suomen museoliitto 2008.

Reed, G.G. (2008). Reversing Deculturalisation for Better or for Worse: Teaching Hawaiian Culture in Public Schools. In Bekerman, Z. & Kopelowitz, E. (Eds.) *Cultural Education – Cultural Sustainability: Minority, Diaspora, Indigenous and Ethno-Religious Groups in Multicultural Societies* (p.231-246). Routledge.

Reed, G.G. (2008). Reversing Deculturalisation for Better or for Worse: Teaching Hawaiian Culture in Public Schools. In Bekerman, Z. & Kopelowitz, E. (Eds.) *Cultural Education – Cultural Sustainability: Minority, Diaspora, Indigenous and Ethno-Religious Groups in Multicultural Societies* (p.231-246). Routledge.

Ropo, E. (2008). Oppimisympäristöt opetuksen ja opiskelun kontekstina. In Venäläinen, P. (Eds.) *Kulttuuriperintö ja oppiminen* (p.38-47). Suomen museoliitto 2008.

Saastamoinen, R. (2011). Prologi: Virhe taidepedagogiikan tehtävänä. In Anttila, E. (Eds.) *Taiteen jälki: Taidepedagogiikan polkuja ja risteyksiä* (p.13-16). Teatterikorkeakoulu.

Saastamoinen, R., Varto, J., Westerlund, H., Väkevä, L., Juntunen, M-L., Rouhiainen, L., Löytönen, T., Sava, I., Räsänen, M., Anttila, E. & Bresler, L. (2011). Johdanto. In Anttila, E. (Eds.) *Taiteen jälki: Taidepedagogiikan polkuja ja risteyksiä* (p.5-12). Teatterikorkeakoulu.

Sarja, A. (2008). Dialogipedagogiikka ja yhteisöllinen oppiminen. In Venäläinen, P. (Eds.) *Kulttuuriperintö ja oppiminen* (p.113-118). Suomen museoliitto 2008.

Smith, P. (2001). *Cultural theory: An introduction*. Blackwell.

The Arctic University of Norway (Unknown date of publication). Retrieved 24.5.2023 from https://en.uit.no/ansatte/werner.bigell

The Open University (2017). *TIDE Gateway Courses for University Staff.* Retrieved 29.10.2022 from https://www.open.edu/openlearncreate/course/index.php?categoryid=419

Tornberg, V. & Venäläinen, P. (2008). Kulttuuriperinnön opetuksesta ja oppimisesta. In Venäläinen, P. (Eds.) *Kulttuuriperintö ja oppiminen* (p.66-74). Suomen museoliitto 2008.

Turner, N. J., Cuerrier, A. & Joseph, L. (2022). Well grounded: Indigenous Peoples' knowledge, ethnobiology and sustainability. *People and Nature*, 4 (p.627– 651). https://doi.org/10.1002/pan3.10321

UArctic (Unknown date of publication). Retrieved 8.1.2020 from https://www.uarctic.org

United Nations (2017). State Of The World's Indigenous Peoples, Volume III, Education. Retrieved 13.2.2020 from https://social.desa.un.org/publications/state-of-the-worlds-indigenous-peoples-volume-iii-education

Vadén, T. (2016). Modernin yksilön harhat ja ympäristötaidekasvatus. In Suominen, A. (Eds.) *Taidekasvatus ympäristöhuolen aikakaudella: Avauksia, suuntia, mahdollisuuksia* (p. 134-142). Aalto ARTS Books.

Varto, J. (2011). Johdanto oppimisen tilanteisiin ja paikkoihin. In Anttila, E. (Eds.) *Taiteen jälki: Taidepedagogiikan polkuja ja risteyksiä* (p.17-34). Teatterikorkeakoulu.

Vilkuna, J. (2008). Uusi museologia ja kulttuuriperinnön tulkinnat. In Venäläinen, P. (Eds.) *Kulttuuriperintö ja oppiminen* (p.49-57). Suomen museoliitto 2008.

Virta, A. (2008). Kulttuuriperintö arjessa. In Venäläinen, P. (Eds.) *Kulttuuriperintö ja oppiminen* (p.126-131). Suomen museoliitto 2008.

Virtanen, J., Rantala, T., Remes, L., Benkö, S. S., Luoma, P., Karjalainen, T. P., . . . Metsämuuronen, J. (2006). *Laadullisen tutkimuksen käsikirja*. International Methelp.

Walford, G. (2008). Muslim Schools in England and The Netherlands: Sustaining Cultural Continuity. In Bekerman, Z., & Kopelowitz, E. (Eds.), *Cultural Education - Cultural Sustainability: Minority, Diaspora, Indigenous and Ethno-Religious Groups in Multicultural Societies (1st ed.),* (p.15-19). Routledge. https://doi.org/10.4324/9780203938362

Zamyatin, K. (2017). Indigenous Peoples and Education in the Russian Federation. In United Nations (Eds.) *State Of The World's Indigenous Peoples, Volume III, Education* (p.187-206). Retrieved 13.2.2020 from https://social.desa.un.org/publications/state-of-the-worlds-indigenous-peoples-volume-iii-education

Sources of Photographs, Graphs and Maps

Indigenous Peoples' Secretariat and UiT - The Arctic University of Norway (2019). 2019, Ságastallamin – Telling the story of Arctic Indigenous Languages Exhibition. Adapted from "Conservation of Arctic Flora and Fauna, CAFF 2013 – Akureyri. Arctic Biodiversity Assessment. Status and Trends in Arctic biodiversity. – Linguistic Diversity (Chapter 20) page 656.

Isolated Iceberg White and Blue Vector Design. Retrieved from https://www.vecteezy.com/free-vector/iceberg