

Article IV

Korsström-Magga, K. (in press). Community-based art education in the Arctic. *Ruukku – Studies in Artistic Research. Parallel indigeneities, art worlds and frictions*. <https://www.researchcatalogue.net/view/2602516/2602517/0/0>

CC BY-NC Author and the copyright holders of the images. Reproduction is permitted, as long as the full original source is cited. The pdf -version presented in this work is not the original article, as it is forthcoming. PDF reprinted with permission by the editors of the issue.

Article IV.

Korsström-Magga, K. (2025, in press). Community-based Art Education in the Arctic. *RUUKKU - Studies in Artistic Research, Parallel Indigeneities, art worlds and frictions*. (forthcoming)

This pdf version of the publication is created only to support offline reading. The original form of this publication is an exposition and can only be fully explored through the online link.

Link to original exposition:

<https://www.researchcatalogue.net/view/2602516/2602517/0/0>



Reindeer herders herding reindeer for separation. Photograph: Korinna Korsström-Magga, 2015.

Community-based Art Education in the Arctic

Author:
Korinna Korsström-Magga, DA
researcher
University of Lapland, Finland
Department of Art Education

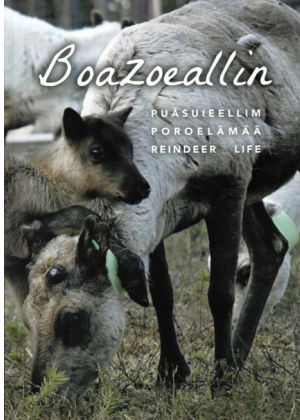


Art education extending information about Sámi reindeer herders

This research project seeks to reveal and grow the understanding of Sámi reindeer herders' contemporary daily lives. Sámi reindeer herders encounter ignorance about their livelihood. People often recognise reindeer herding as a plain cultural lifestyle. Most people still know little about the Sámi culture and people (ECRI, 2019). It is the experience of Sámi reindeer herders that they must continuously educate decision makers, tourists, and even neighbours about themselves, their background, and the basic requirements of contemporary reindeer herding. In Sápmi, the competition for land use is getting stronger. The counterpart sees Sámi reindeer herders as contrarians and does not entirely understand the need to protect reindeer pastures before the benefits of wind power, mining, or tourism.

Community-based art education has contributed to informal art education presented in Arctic communities (Hiltunen, 2009). In this study, I used the art-based action research (ABAR) strategy (Jokela, 2019) to conduct research with Sámi reindeer herder families in the Finnish regions of Sápmi. ABAR, involving community-based art

The reindeer herder families held an exhibition, showing their photographs of their daily life, at Siida Sámi Museum in 2017. Poster design for the exhibition by Ada Helenius.



The families continued their art-based work and published a book of the photographs in 2023. This is the front page of the book. Photograph by Katariina Lehtonen and layout by Inka Salmirinne.

education, has been developed in the Department of Art Education at the University of Lapland in Finland, primarily to address and support the needs of the communities in the circumpolar North. Art-based action research emphasises participatory and co-research methods, and the research is cyclic, according to action research traditions (Huhmarniemi et al., 2021; Jokela et al., 2015).

Five reindeer herder families joined this research project and photographed their daily lives for one year. Of the photographs, they produced an exhibition called Boazoeallin (a word for Reindeer Life in English). Later, they published a book on the photographs under the same name. With this action, they sought to display and distribute positive information about themselves to other people.

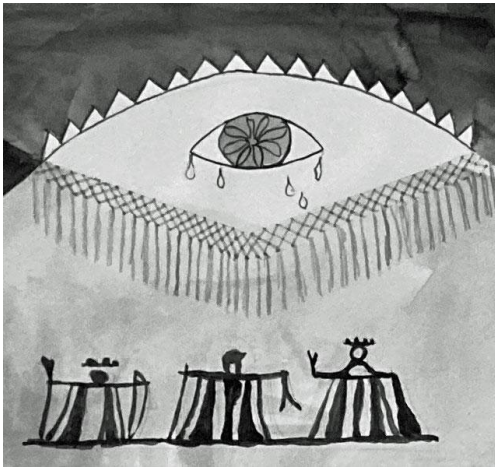
My position as a researcher is particular. I am in an insider-outsider position. I settled in the north thirty years ago and have shared my daily life within the Sámi reindeer herders' culture. I recognise the ignorance of the majority culture, and I can identify with the reindeer herders' indignation about how they are met as citizens. My insider position was a great advantage when I started this study. It was easy to connect with people, discuss mutual daily life, and reindeer herder moments. However, I am a researcher, born and raised in the south, and I am seen as an outsider. My academic field and profession as an art educator also put me in an outsider position. The research environment embraces different worlds and cultures that have a risk of growing frictions and misinterpretations. The research setting requires sensitivity and special ethical consideration. The families' Sámi Indigenous background pays particular attention to ethical research and working methods due to the formerly harsh and abusive Sámi research. This exposition cut into the cultural challenges that an art educator/facilitator/researcher, born and raised in a Eurocentric culture, can encounter in research within an Indigenous culture.

I introduce the research environment, in which the Sámi reindeer herders' daily life and cultural background set the starting point for the creative action. I present the ABAR strategy, which is the methodological choice of the project, which, through community-based art education, has contributed to "new genre Arctic art". From the perspectives of the research strategy, I explore the challenges and frictions of this art-based action research, discussing the co-research action and perspectives of different art conceptions. Finally, I frame a few features of the art-based actions with reindeer herder families that contributed to successful collaboration.

Operating in Sápmi

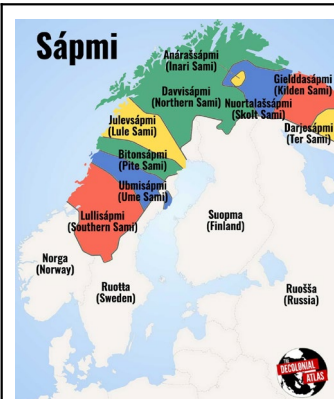
This research is conducted in nearby Anárjávri (Lake Inari), in the Finnish part of Sápmi. Sápmi, which is the Davvi Sámi (Northern Sámi) word for the land of the Sámi people, extends over the northern parts of Norway, Sweden, Finland, and the Kola Peninsula. The Sámi people have been living, hunting, fishing, and herding reindeer in this area since the land ice melted. For a long time, northern Scandinavia was sparsely habited. According to Lehtola (2015), the Sámis were living in Siidas, a word for a Sámi community, and generally, they changed their residences during the year according to the fishing and hunting seasons. The nomadic reindeer herding generally associated with Sámis is characteristic of only some Sámis, and it developed at the end of the sixteenth century. Lehtola assumes one reason was land disagreements between the settler population and the Sámis in the Siidas. The nomadic reindeer herders raised enormous herds that destined their seasonal movement and living as nomads (Lehtola, 2015, p. 38).

The church forbade Sámi shamanism and the ancient spirits. A detail of the painting *Sápmica* by Korinna Korsström-Magga, 2024.



The church in Pielpajärvi, Anár (Pielpajärven kirkko, 2024). This building, situated in the wilderness and only reachable by foot or boat, was built in 1760 and replaced the older building, which was built in 1646. The church is not connected to a village. The Sámi people used to gather here during winter to trade goods. At the same time, they joined the church service and were charged by the taxmen. Picture from Wikipedia: Pielpajärven erämaakirkko, 2024.

According to Lehtola (2015), the colonisation of Sápmi began a long time ago. The southern people's exploration and expansion of northern lands had already begun in the twelfth century by building churches and proselytising the Sámi people to Christianity. The colonial nations also executed taxation in combination with church ceremonies. In the sixteenth century, the national competition of Sápmi expanded, backed by the aim of gaining taxes to cover the costs of ongoing wars in Europe and access to the shores of the Arctic Ocean. The northern nations' competition about the Sápmi region continued for centuries until the borders were set at the end of the nineteenth century, without considering the Sámi people's rights in their regions (Lehtola, 2015, p. 48).



The Sámi people live in Norway, Sweden, Finland and the Kola Peninsula (Russia), separated by national borders. Map by Jordan Engel. *The Decolonial Atlas*, n.d.

The Sámi people living in the Norwegian, Swedish, Finnish, and Russian parts of Sápmi are separated by national borders and assimilated into the majority nation's religions, regulations, and institutional systems (Minde, 2005). There are about 80,000–100,000 Sámi people. More than 50 per cent of Finland's Sámi population live outside the Finnish Sápmi region. There are nine different Sámi languages, of which three are active and spoken in Finland: Anarâškielâ (the Inari Sámi language); Nuorttsää'mkiölli (the Skolt Sámi language); and Davvi Sámi (the Northern Sámi language) (Roto et al., 2005; Samer.se, n.d.). The centuries of colonialism and assimilation have caused the extinction and loss of the Sámi language, changes in family structures and ways of living, and disruptions in traditional livelihoods and rights to use the land. In the 1970s and 1980s, Sámi culture was in a poor situation, but the Sámi people's efforts to revitalise their culture have started to produce positive results (Kuokkanen, 2020; Lehtola, 2015). The Sámi languages have been supported by establishing school classes, organising education in the Sámi language at national schools, and implementing language immersion activities for children under school age. It is possible in the Sámi language to follow daily news and children's programmes on television.

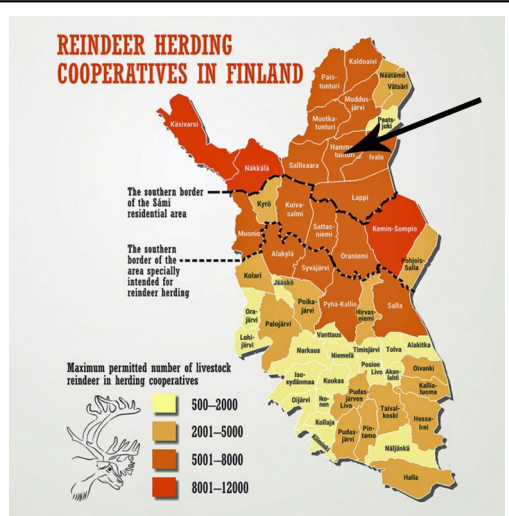


A heated debate has been followed by cautious curiosity as the knowledge about colonialism and the abuse of the Sámi people in their background is minor. Details of the painting *Sápmica* by Korinna Korsström-Magga.

The Sámi Parliament, which has been operating in Finnish Sápmi since the early 1970s, governs and develops Sámi culture in Finnish society. The parliament represents the Sámi in national and international connections and attends to issues concerning the Sámi language, culture, and position as an Indigenous people. In Finland, it functions under the administrative sector of the Finnish Ministry of Justice. The Sámi Parliament has the right to make suggestions but not decisions about the Sámi people's affairs in Finland (Sámi Parliament, 2024). Similar institutions attend to Sámi issues in Sweden and Norway.

Norway is the only country in the Sápmi region that has ratified Convention 169, which recognises the Sámi as an Indigenous people and not solely as an ethnic group like immigrants. Ratification allows the Sámis the right to self-determination in developing their culture and initiating measures of the authorities' obligation to support this work, and the right to determine the lands and waters in their region. Finland's and Sweden's governments have not ratified Convention 169. The debate about ethnic backgrounds, the right to govern land and waters, and conceding that colonialism has occurred in Sápmi has been a long-term confrontation for national decision makers. The debate has often been heated and criticised among local people on social media, and young Sámi activists have also addressed the matter through public demonstrations.

Reindeer separation work at a fence. Photograph below: Suvi Kustula's family album, 2019.



The Finnish reindeer herder districts are large fenced areas where the reindeer herders work together as a cooperative. Picture: Paliskunnat.fi, 2024.

Reindeer herding in the Finnish regions of Sápmi

Information from the International Centre for Reindeer Husbandry and the Association of World Reindeer Herders (2024) confirms reindeer herding as a Sámi traditional livelihood. In Sweden and Norway, reindeer herding is restricted to Sámi people, but in Finland, Finns are also allowed to own reindeer. The northern borders between Finland, Sweden, and Norway were closed at the end of the nineteenth century, and contemporary reindeer herding differs slightly in Sápmi's different national regions. In Finland, reindeer wander freely in vast fenced herder districts supervised by reindeer herders. The 54 reindeer districts in Finland are generally about 500 square kilometres. The northernmost 13 districts are the Sámi reindeer herder districts. The art-based research project described in this exposition is carried out in the surroundings of Anárjávri, which is in the Sámi reindeer herder region (Reindeer Herding, n.d.).

The reindeer herders' community is rooted in Sámi family traditions, and they define the word family broadly. It includes the closest family members, grandparents, aunts, uncles, and cousins with their families. Non-related persons can also be recognised as family members if they manage their reindeer in the same herd. The reindeer herders' daily work embraces every family member, and all hands are often needed to complete the tasks smoothly. A child born in a reindeer herder's family usually gets his or her reindeer earmark as an infant and is recognised as a helping hand and reindeer herder from the outset. Minor children commonly follow adults in all places and during all daylight hours.

Today, vocational schools educate young reindeer herders. However, because special skills and place-specific knowledge are tightly connected to each family's traditions and working methods, the main reindeer herders' work is learned by working with the family. The Sámi vocational schools use place-specific pedagogy, which has similarities with land-based education (Wildcat et al., 2014), and the young reindeer herder students study practical reindeer herder's skills in general at home with their families (Saamelaisalueen koulutuskeskus, n.d.).



Respecting nature, including reindeer, is taught to children from the beginning. Photograph: Kirsi Ukkonen, 2017.

The contemporary reindeer herder's livelihood has changed dramatically over the last 50 years. Older adults have experienced times when there were only a few roads, and herding was operated mainly by skiing and herding dogs. Today, helicopters, drones, and radar are common aids when gathering herds from the fells and the forests for reindeer separations and slaughter. Reindeer herders earn their living by selling reindeer meat, but an annual income is difficult to achieve due to the high production costs. It is a question of balancing the number of reindeer, successful calving, efficiency, market price, and the multiple costs of livelihood. In addition, livelihood depends on climate change and other stakeholders' demands for reindeer pastures. (Reindeer Herding, n.d.; Reindeer Herders' Association, n.d.; Samer, n.d.).

Reindeer herders share pastures with other stakeholders and land users such as the energy and mining industry, forestry, and tourism. The global demands of such industry leave the local husbandry's needs in the background. It is the experience of reindeer herders that their livelihood and the essentials of herding and welfare are seldom fully understood. The five reindeer herder families who joined this research project saw the potential to reach decision makers and broaden people's notions about reindeer herders' contemporary daily lives through this project using art-based actions.



The reindeer herders have inherited knowledge about their livelihood and environment for living in generations. Photograph: Sara's family album, 2016.

Árbediehtu is inherited Sámi knowledge

Sámis call their traditional knowledge *árbediehtu* (a Davvi Sámi word describing inherited knowledge). Guttorm (2011) defines *árbediehtu* as collective wisdom and skills passed on through generations, both orally and through work and practical experience (Guttorm, 2011). Gaski (2013) described Sámi Indigenous knowledge as an ability to read nature and its inhabitants and as a skill orally passed on between generations. Hunting, fishing, and reindeer herding are skills taught inside the family, along with broad place-specific knowledge about the environment derived from ancient times. Reindeer herding comprehensively embraces *árbediehtu*. Knowledge about managing reindeer as an animal and as a herd has been developed among the Sámi people for generations. In addition, it includes place-specific knowledge of the environment and nature.

Árbediehtu includes other skills and features typical of Sámi, such as *duodji* (The Davvi Sámi word for crafts and Sámi art craft). Reindeer antlers, bones, and hides are used for *duodji*. The most significant element of *árbediehtu* is the Sámi languages, which are the most critical tradition bearers, passing on stories, yoiks (songs), attitudes, and specific words describing the weather, environment, family, and beliefs. *Árbediehtu* is a general worldview and culture that embraces the Sámi people. The Sámi population collectively and individually possesses it, changing according to communities, families, time, and place. For example, traditions, reindeer earmarks, tools, clothes, and words are place-specific and connected with families. They appear to have similarities but distinct differences at the same time. The details may reveal silent knowledge and specific information about individuals that are difficult for an outsider to understand or adapt to in Western education (Guttorm, 2011; Nordin Jonsson, 2011).

The reindeer herder families in this research project have unique traditions and daily lives but also similarities in reindeer herding working methods and perspectives, all of which contribute to *árbediehtu*. Their photographs present special activities and life values of Sámi reindeer herder communities living in the regions around Anárjávri. This is not only a question of environmental skills,

reindeer herder tools, and items used in everyday life during the year. It is also a deep appreciation of being part of nature and valuing the benefit of the possibility to enjoy and live in and with it. The photographs conveyed the beauty of wandering the same paths as your ancestors and using the knowledge about your environment that you have learned in your family. Árbiediehtu is the Sámi culture and in essence is also vivid and mutable, individual and place-specific, so it cannot be converted into measuring or statistics without losing its meaning. Traditional knowledge is complex and challenging to explain without romantically idealising the community.



Dried reindeer meat. The ancient delicacy is still a treat. Photograph above: Suvi Kustula, 2014.

Taming the semi-domestic reindeer to be draft animals is a long process. Photograph on the right: Jouni Lukkari, 2016.



About reusing but not abusing Indigenous knowledge

Academic interest in the Arctic and the Indigenous people living in the north is high. Solutions to global challenges such as climate crises and sustainable development are common concerns. Indigenous knowledge is seen as a significant source in finding answers to these shared interests, but Indigenous knowledge challenges Western science in many ways. For example, the non-measurable and mutable nature of Indigenous knowledge according to time, place, and nature has a philosophical nature that differs from Eurocentric perspectives. According to Gaski (2013), Sámi Indigenous knowledge (árbediehtu) is gaining space in the scholarly world. He stresses that Sámi scholars do not seek to create an epistemology of their own; instead, they wish to add the Sámi perspectives to research. Kuokkanen (2020) also stresses the significance of adding Indigenous perspectives and paradigms to the centre of academic discourse.

Discussions of Western versus Indigenous knowledge and ownership of knowledge have led to confusion. The local non-Indigenous people's place-specific knowledge appears similar to that of the Indigenous peoples, and it has also been passed on within families over generations. Heated debates on performing skills, making handicrafts, or presenting art have stirred multicultural communities. Guttorm (2011) stresses that Indigenous people have experienced the exploitation and misuse of their traditional knowledge and its commercialisation as a commodity to be bought and sold. However, even if a particular skill is recognised as included in árbediehtu, it does not exclude the possibility that non-Indigenous people also possess the same skill (Guttorm, 2011). The environment and place-specific terms teach the inhabitants, and knowledge is often built and developed through cultural interactions. Performing and using Indigenous knowledge in Western research requires sensitive and ethical considerations. Indigenous peoples have called the world's attention to their right to control their traditional knowledge (Battiste & Henderson, 2000).

According to Schäfer et al. (2023), patent, copyright, and branding are ordinary aspects of owning "knowledge". The ownership of knowledge is also a question of power – who has the right to say what kind of information is scientific, universal, local, traditional, or everyday (Schäfer et al., 2023)? Put simply, this is a question of giving credit to the origins of knowledge. However, this can sometimes be diffuse, as people's skills and traditions have developed over generations in multicultural circumstances.

The sorting of the origins of knowledge systems has given birth to a diverse collection of terms that define knowledge differently: traditional ecological knowledge (TEK), Indigenous knowledge (IK), árbediehtu, local knowledge, northern knowledge, community knowledge and cultural knowledge overlap and have both similarities and differences. Huhmarniemi and Jokela (2020) stress that cultural sensitivity is needed to avoid the cultural appropriation and exploitation of Indigenous cultures. It is ethically important to inform the participants, as the global audience, of the origins of the materials or the Indigenous themes used for inspiration in the ABAR projects. Huhmarniemi and Jokela (2020) preferred to



The Western academic. A detail of the painting *Sápmica* by Korinna Korsström-Magga, 2024.



Tourist shops sell fake, colourful Sámi clothes and souvenirs. However, Sámi handicrafts with the Sámi Duodji label indicate that they are a true Sámi artefact or handicraft made by a Sámi person. It confirms that the item fulfils certain qualities and that Sámi culture is vivid. Picture: Sámi Duodji, 2024.

use the term “northern knowledge”, expressed and emerging in multicultural northern art-based projects to express a shared knowledge of the people in the Arctic that is performed and built in ABAR projects. I use the term “cultural knowledge” when I describe the specific knowledge of reindeer herders that they perform in the Boazoeallin exhibition and book (Korsström-Magga, 2023). Of course, these terms include Sámi Indigenous knowledge.

Art-based action research (ABAR) responding to the multicultural north

The art-based research strategy, producing contemporary art with communities, was developed at the University of Lapland in the Department of Art Education to extend scientific requirements. ABAR originates in action research methodology but combines artistic practices with regional development and community empowerment. The research methods are similar to action research. Actions such as mapping, setting aims, planning, practical action, reflection, evaluation, and theorising are based on art, art-based actions, culture, and aesthetics. Fieldwork happens with local communities in Arctic regions, offering opportunities to participate, contribute meaningful themes and topics, and advance their culture and lifestyle. The action is generally led by an art educator/artist-researcher using community-based art education methods and facilitating the community’s art actions (Jokela et al., 2015; Jokela & Huhmarniemi, 2018; Jokela, 2019).

The development work of art-based action research with communities in the north has contributed to many art events, exhibitions, and artistic community-based activities. The projects have illuminated culturally valuable art and information about local people, and Arctic art presents a distinct characterised art form emphasising Arctic Indigenous people and the environment. The university’s projects have often occurred in a multicultural, pedagogical, and exploratory manner, and a new concept of art, “new genre of Arctic art”, contributed by the actions of community-based art education, is being shaped.

The term “new genre Arctic art” arises from the concept of “new genre public art”, coined by Suzanne Lacy (1995) and defines socially engaged and sociopolitical public art that involves participatory aesthetics. Participatory and community engagement are the fundamental concepts of “new genre Arctic” art, which places community-based art education at the centre of participatory, interactive, and collaborative creative work. According to Jokela et al. (2021), “new genre Arctic art” promotes cultural continuity and the importance of cultural politics in decision making (Jokela et al., 2021).

Jokela et al. (2021) argue that Arctic communities share several issues and challenges such as defending nature or seeking innovations for a sustainable climate future that multicultural art-based interactions can confront. These topics can be processed and brought forward by art. “New genre Arctic art” sets a mutual ground for Indigenous and non-Indigenous art, forming a collaboration and interaction between artists, art educators, craftsmen, local people, and communities in the Arctic. The shared intention is to promote dialogue, encounter, and collaboration and to increase mutual understanding between different communities, researchers, and policymakers in the Arctic (Jokela et al., 2021). The projects have also invited international Arctic immigrants to share their knowledge (see Huhmarniemi & Hiltunen, 2022). “New genre Arctic art” is forming an Arctic concept of community art. Community art is a new way for local communities to confront challenges, collaborate, and distribute information about themselves. Reindeer herders’ action in community-based art education contributes to “new genre Arctic art”.

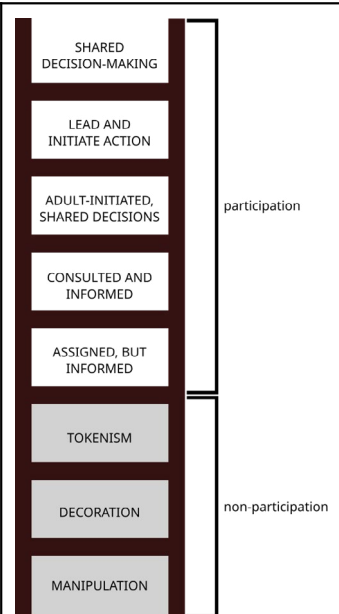


The University of Lapland's EU-funded ArctChildren project (2008) was a cross-border project targeting schoolchildren's well-being. The photograph was taken in the schoolyard in Lovozero (Russia) in 2008, showing the building of reindeer statues in the snow with the school's pupils. Photograph: Korinna Korsström-Magga, 2008.

Ethical levels of co-research

Community-based research, in which the participants are allowed to decide how the research is conducted, is participatory. The research action engages community members and researchers in a joint co-research process to which all contribute equally (Whyte, 1991). These principles support the ideals of decolonising methodologies (Smith, 2012). In the research project with reindeer herder families, I sought to find their interest in creative and artistic ways of tooling their tasks to open their daily lives to an audience. Abundant and enthusiastic participation could give a manifold picture of their reality. Each community artist's, art educator's, and researcher's dream is to gain the community's undivided attention and interest for the mutual aim. However, the ultimate situation is often complex to achieve in reality.

Arnstein's ladder of participation from 1969 remains current. It describes the different stages of co-research and illustrates a typology of eight levels of involvement. Arnstein (1969) describes citizens' power as being determined by the ladder. The bottom rungs, where the participant has little or no power, are called manipulation (1) and therapy (2). These two levels describe actions in which participants are educated or cured because of the action. Levels 3, 4, and 5 describe informing, consulting, and placation. Participants are invited to participate in the action to act as informants, providing knowledge or advice. Arnstein stresses these levels as tokenism, as the participants will not necessarily be acknowledged as they prefer and will not know how their information will be used. The powerholders continue to have the right to decide what information they deliver. Citizen power is realised at levels 6, 7, and 8, which Arnstein calls partnership, delegated power, and citizen control. The partnership enables the participants to negotiate and engage with the powerholders. At levels 7 and 8, the participants obtain the majority of decision-making or total power. Of course, the ladder is a simplification of real situations (Arnstein, 1969, p. 217). Research is too often described as co-research when participatory action reaches ladders 3–5 and is ethically questionable in practice. For example, it is unlikely that decoloniality can proceed in Indigenous research at this level.



Sherry Arnstein's (1969) ladder illustrates who has power when important decisions are made. It has also developed into a measurement of co-research. Picture: DuLithgow, 2004.

During this study, I questioned my research actions and critically contemplated the acts of co-research. The families are not involved in my academic writing process, mainly because this contributes to first-hand community-based art education. However, the information and articles about the community are written with their consent, including the photographs shown in the presentations and articles. I publish my articles and this research in English and send them to the participants, but they probably do not read them. Reading academic texts in a foreign language on an unfamiliar topic is challenging. I have sought to provide brief translations of what the articles address. The families' presence in the academic realm has been visual through photographs and presentations that I have shown in academic settings and sought to present ethically and respectfully. It is challenging to bring the researcher's academic discussions at conferences, in presentations, and in seminars near the participants, and the researcher must deeply consider their ethical responsibility. In this study, co-research was realised through the reindeer herders' visualising and revealing of their daily lives to others when we made the Boazoeallin exhibition and the book. Linking the actions to the academic world has been my

responsibility. I also inform the participants of my academic presentations, where their photographs are involved.



Sápmica. The ongoing settler colonialism of Sápmi. Painting by Korinna Korsström-Magga, 2024.

I have recently, driven by this study, dived deeper into the Sámi people's colonial history and cultural situation. I identify the concerns about the future of the Arctic's environment. The painting *Sápmica* is an ethnographic study of my interpretation of the contemporary matters of the Sámi reindeer herders. Leavy (2015) explained that ethnographic researchers in visual arts-based participatory work also use multi-method research designs in which they may use visual imagery and elaborate the data (Leavy, 2015, p. 232).

Art educator-researcher's good aims and moral sense

Community-based art education, community arts education, and socially engaged art projects are recognised approaches for researchers in the art-based field. Art-based action research seeks cultural collaboration and conversation, crossing boundaries across institutions and communities (Hiltunen, 2009; Härkönen, 2021; Jokela, 2015; Lin, 2023). The art-based way of producing and revealing knowledge through art is unique and can produce meaningful information that is difficult to convey through traditional academic research strategies (Barone & Eisner, 2012; McNiff, 1998). Hiltunen (2009) describes the distinction of community-based art education in which art education practices are tailored for and with the community. The art educator and researcher must know the community's history and culture (Hiltunen, 2009). The art educator, who acts as a facilitator, mentor, observer, and researcher, is often addressed as an authority in the project, even if co-research is the aim of the research actions.

I am part of the reindeer herders' community, which has benefits for my work as a researcher. During my thirty years of everyday life in a Sámi reindeer herder community, I have learned about contemporary reindeer herding, and the Sámi culture and languages. As a researcher in this study, I see myself as both an insider and outsider. According to Sherry (2008), the term insider researcher describes a situation in which the researcher is part of the research topic. I have used this advantage in interpreting the reindeer herders' photographs, which has helped me plan the Boazoeallin exhibition and the research action. Walter and Andersen (2016) stress that a researcher's social position matters: "It underpins the research questions we see, the answers we seek, the way we go about seeking those answers, the interpretations we make, and the theoretical paradigms that make sense to us" (Walter & Andersen, 2016, p. 46).



I am familiar with tasks in the reindeer herders' work. Photograph: Henrik Magga, 2021.



The reindeer are used for meat production. All parts of the animal are refined and used. From the skins of the legs, we make shoes. Photograph: Korinna Korsström-Magga, 2023.

As I share the experiences of the reindeer herders' daily life, I am autoethnographic in this research. This approach has gained attention and raised questions about research objectivity and ethical issues. In his essay "The Artist as Ethnographer", Foster (1996) criticises the cases in which the authority of the artist (or in community art, the art educator/researcher) goes unquestioned. The artist uses material from locals' everyday life, turning it into an anthropological exhibit in an institution or a museum, or presented by a university, for example. Foster stresses that art can deconstruct the collaborative interaction between the artist and the local community in ethnographic terms (Foster, 1996). Regardless of the benevolence of the research, this can grow into a skewed power relation.

The artist-art educator/researcher is the link between the community and the "others" and is the facilitator and contributor on behalf of the community. The balance of credit given to the parties is essential. However, without the link to the publicity, the functionality of activism and change-related art-based action research would be weak if not invisible. Artist Suzanne Lacy's enormous collaborative community-based art projects, which she calls "new genre public art" (Lacy, 1995), have a tenet of activism, as well as socially responsible and ethically sound public art. Her art-based aims have targeted race and gender inequity, and the benevolence of the projects is unquestionable. One of her projects' functions is their emphasis on publicity, and as an artist and person, she is a driving force. As an artist designing the events and facilitator distributing the information, she is in a distinct position of power, which I see as a positive aspect of the community's aims in this case.



A community is about sharing, for example, sharing moments of common interest. Photograph: Suvi Kustula, 2018.

Research process with the families

This art-based action research had two aims. One was to support the reindeer herders by informing people about their contemporary livelihood and culture. The other aim was to explore the possibilities and develop the features of community-based art education in environments where people did not view contemporary art as part of their daily lives. Five reindeer herder families living in the regions of Anárjávi joined the project. The families included the Davvisápmelaš (the North Sámi people), the Anarášah (the Inari Sámi people), and Finnish people in mixed marriages. I also live in the same region and share my daily life in a reindeer herder community, which helped me act and understand the families' aims and actions. We all knew one another.

The art-based action and its frames grew from the Sámi reindeer herder families and their environment with its place-specific features through joint planning and discussion of the participants' objectives. All the families aimed to advance the position of contemporary reindeer herding in the majority society, and the involvement of art was a new way for them to distribute their information. My preliminary plan of action was first to investigate their daily life from the reindeer herders' perspectives through photographs and discussions. We could then arrange art workshops and build contemporary art for a pedagogical and informative exhibition.

We started the research action using the Photovoice method and approach Wang and Burris developed in 1997. Photovoice is used as a participatory research approach to prompt the perspectives of the research participants through digital storytelling. The strategy seeks to empower and support people distant from decision makers' priorities, and it has also been modified in community-based participatory Indigenous research (Kantonen, 2005; Castleden, 2008; Anderson et al., 2023). The reindeer herder families explored their daily lives for one year by taking photographs with their cell phones. I instructed them to capture moments that depicted situations people did not know about or think of within reindeer herding. The aim was neither to deepen the romanticised Lapland landscapes distributed in tourist commercials nor to retain the understanding of an ancient Sámi reindeer herder culture from centuries ago but to present contemporary reindeer herders' culture and daily life from the

reindeer herders' perspective and offer information about a livelihood and culture that is vivid and important in an Arctic future.

During the year, I met each family twice to discuss their photographs and discover their strengths and ambitions regarding the kind of art workshop that would interest them most. At this point, I observed that it was challenging to find time for the art workshops, and most family members were not inspired to join such activities. Suddenly, the Sámi Museum Siida offered a time for the exhibition much earlier than we had planned. We decided to build an exhibition of the photographs the families had taken during the year. We placed the photographs in installations built of reindeer herders' tools and items, describing the reindeer herders' working environments. We named the exhibition Boazoeallin.

After the exhibition, the families wished to continue their informative work about reindeer herding, and they used their photographs to publish a book called Boazoeallin. We designed a draft of the book using a photo book design service on the internet. The book's structure presents the year of contemporary reindeer herding, starting from the late spring when the calves are born. It follows the Sámi reindeer herder families' various tasks and daily activities at home and in nature through the families' photographs, enhanced with short explanations, mainly in Finnish. However, it also has inserts of Anarâškielâ (Inari Sámi), Davvi Sámi (Northern Sámi), and English.

As a member of a reindeer herder family, I planned the exhibition and the book with the others. As an art educator, I facilitated the exhibition and the publication of the book. As a researcher, I investigated the features of community-based art education, including co-research, participation, democratic research, and decolonisation of research methodologies. Hiltunen (2009) notes that the art educator/researcher/artist's many assignments are typical of community-based art education projects (Hiltunen, 2009).



The photographs in the exhibition at the Siida Sámi Museum were shown as installations constructed from items and tools from the reindeer herder families' daily lives. The installation above is by Jouni Lukkari and the one on the right is by the Sara family.

Exhibition photographer: Korinna Korsström-Magga, 2017.



Collaboration and cultural encounters

In this research project, the Sámi culture was not an objective in the first place, but all the families involved are Sámi or have intermarried with Finns but live and foster the Sámi culture in their daily lives. Sámi Indigeneity has a significant influence on the research action. The Sámis have encountered harsh abuse through research, affecting their relationship with it. As a researcher, I am seen as an outsider because I was born in the south, was raised in a Western culture, and interpret Indigenous worldviews for an academic audience.

Walter and Andersen (2016) declare that non-Indigenous researchers can conduct Indigenous research, but they clarify that a lack of Indigeneity affects the researcher's social space. There are always parts of the information the research project participants produce that may be misinterpreted because of cultural and social underpinnings (Walter & Andersen, 2016). Paksi and Kivinen (2021), researchers with experience of conducting research as outsiders in research communities, agree that the outsider position profoundly affects the reciprocity and power relations between the community and researchers. They argue for flexible research methodologies, emphasising that a researcher's relationship with community members, cultural values, and the research topic are vital elements of the research (Paksi & Kivinen, 2021).



Reindeer herding is a livelihood without specific schedules. Some working days do not end, and occasionally, there are days when nothing specific happens. As a researcher and art educator, I must respect the participants' work and their possible rest. This photograph is from the ending of a reindeer separation late in the polar night. Photograph: Suvi Kustula, 2017.

My life experiences in a reindeer herder family have taught me that reindeer herding and the family's affairs and privacy are highly valued. As a person not born in the community, there are endless lessons to learn about family ties, people's background and position in the family, and reindeer herding. The researcher's cultural knowledge is ultimately tested, and sensitive collaboration is a fundamental approach. I sought to structure the collaboration with the Sámi reindeer herder families according to their opportunities to participate. Time, long distances, other work, and more meaningful family events have occasionally hampered the research. The Photovoice method is very suitable for research. Each family had one or two persons photographing their daily activities for one year, and they worked on the process without my presence.

The families have given their consent to the research, and they have all rights to their photographs and the right to withdraw photographs that I suggest for publication in academic articles and presentations. The open interviews with each family are confidential and safeguarded, and the main interest of the discussions was to spark inspiration and ideas for the exhibition's informative artwork. Before the Photovoice action started, I was dubious about how the photography would work. I thought the families would find it intrusive, and I assured the participants that their photographs would not be displayed publicly without their consent. During our discussions, I realised that the families enjoyed exploring their daily activities through photography. They found interest and beauty in daily actions. These moments prompted memories or inspiration for future working methods and, of course, in the pictures of their duodji, their Sámi handicrafts, and cultural activities. In short, their photographs pictured árbediehtu.

The open interviews, which were long familiar discussions, were in Finnish for the sake of convenience. Some families spoke Sámi languages, but all parties spoke and understood Finnish. I understand Davvi Sámi and Anarâškielâ fairly well, and when there were multilingual discussions, this was not a hindrance. The discussions explained moments of work with reindeer, daily family life, and appreciation of their environment and nature. I could identify with their sentiments, as I recognised similarities with my own daily life.



Sámi Duodji is for sale on a local market day. Photograph: Sara's family album, 2016.

Frictions of conception and values of art

The community-based art education project with the reindeer herder families was sometimes challenging. Nevertheless, it gave me a new insight into and understanding of my work as an art educator (Korsström-Magga, 2019a, 2019b). For example, although I already knew the Sámi reindeer herder families' culture well, I was too rooted in the Western academic spheres and my conception of contemporary art. My preliminary action plan of making bold contemporary art for an exhibition resulted in embarrassed behaviour and silent withdrawal. I realised after a while that I was working with a group of people unfamiliar with the concept of Western or contemporary art who did not count art as a primary interest in their lives. The participants' unfamiliarity with contemporary art does not indicate that they exclude artistic items and aesthetics from their daily lives. On the contrary, the Sámi people have a distinct desire for art and design, exemplified by duodji, Sámi traditional art and handicrafts. Traditional Indigenous art maintains and delivers knowledge about ancient Indigenous cultures, living, and beliefs. Duodji has been and continues to be made in every Sámi reindeer herder family, and all the families involved in this project are producers of duodji. The families make traditional items and clothes from reindeer hide, leather, antlers, and bones used daily, as well as decorative skilled products for special occasions. Duodji embraces many other handicrafts. In the Sámi community, there are people devoted to duodji, doing skilled handicrafts with roots, wood, and metals, and, of course, making the *gákti* (a Davvi Sámi word for Sámi traditional dresses).

Reflecting on the Photovoice process, I understood the art-based activity from a new perspective. They did not find the visual exploration of their lives intrusive; instead, it enticed the families to produce visual information about their daily lives. The photographs broadly depicted their *árbediehtu*. It was not only the skilful duodji, shoes, Sámi dresses or sledges, and tools they had made themselves; it was mainly their way of acting in their environment, how they explored the weather, the seasons, wild animals, moments of silence, or hectic and tough conditions. The creative work the families produced was in the action of visually exploring their lives. From here, developing their photographs further for an exhibition, the families relied on my professionalism as an artist and art educator.

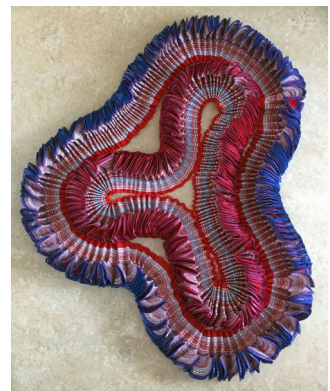
The participants' main concern was to offer comprehensible information about reindeer herding. Hiltunen (2009) stresses that the features of community-based art education are derived from the community's position and needs. In addition, art actions are based on the community's interests and individuals' relationship with creative or artistic work (Hiltunen, 2009). Some participants are eager to try new things, while others follow actions from a distance. The reindeer herder families had a mutual interest in spreading information about their daily lives. The idea of making an art exhibition was odd for some, but photographing was a familiar action that felt comfortable for everyone. The research action of Photovoice (Wang & Burris, 1997) was a creative action that was not explicitly recognised as making art. In addition, the planning of the installations for the exhibition was based on familiar daily life items,



Skilled handicraft of reindeer skin. Photograph: Sara's family album, 2016.



Reindeer shoes made of white reindeer are rare and used on special occasions. Photograph: Sara's family album, 2017.



The hem of a Davvi Sámi *gákti* (a Northern Sámi dress) is several

which were not changed into “something else” – the way of working suited this community and its goals. More spectacular contemporary art would probably have made some participants retreat from the activity and the research.

Hiltunen (2009) points out that the collaborating, creative, and often performative process of building a dialogical stage is community art (Hiltunen, 2009). The products of art-based activities such as their installations in the Boazoeallin exhibition and book are in addition to the art-based activity, the families’ performances of community art. Conceptions of art are also a broad discussion among art experts and historians. For the most part, community art continuously raises new thoughts about its features and essence, how to perform the art, and how to understand and receive information through it (Bishop, 2012; Kantonen, 2007).

meters long. Photograph: Sara’s family album, 2017.

Summary of fortunate encounters in this study

This study was an art-based collaboration with five Sámi reindeer herder families living in the Finnish part of Sápmi. An art educator/researcher, who also lives in the same region and shares the everyday life of a Sámi reindeer herder as a family member, conducted the research using community-based art education. The project had two aims. First, the project sought to enhance contemporary reindeer herders’ daily lives in the changing multicultural north and offer information about them through art-based methods. Second, the art-based project examined the potential and frames for conducting art-based action research using community-based art education in the context of Sámi Indigenous culture.

The reindeer herder families examined their daily lives by photographing moments of their daily activities. The photographs constituted their “Boazoeallin” exhibition and book, informing the audience about reindeer herding and revealing rare moments of their everyday life to them. The art-based research action provided a means for the participants to convey their perspectives on their livelihood and daily life. At the same time, the performance presented árbediehtu, Sámi Indigenous knowledge, to be shared and interpreted by a broad audience.

The Sámi culture is significant in this study and sets Indigenous ethical frames and terms for the research action. Other art-based actions in the research also needed ethical attention, including permission to use photographs of the families’ everyday lives for an audience and how to present their everyday issues in the exhibition and book. The participatory working methods and co-research approach helped collaboration and exposed the Sámi families’ visual material. The families decided which photographs were used and designed the exhibition topics and the book themselves. The creative work and the art contributing to “new genre Arctic art” arose from the participants. The art educator’s role was to facilitate, offer ideas, and help with practical arrangements rather than offer instruction in art-based methods or determine the materials or the shape of the artworks in the exhibition.

The art-based action resulting in the Boazoeallin exhibition and book contributes to the concept of “new genre Arctic art”, broadly defined as new forms of multicultural art and crafts that present Indigenous and other cultures and their shared interests in the Arctic. “New genre Arctic art” is based on participatory engagement and uses community-based art education as a foundation for creative collaboration. Multicultural art-based collaboration can be developed to confront contemporary and future challenges for the inhabitants of the Arctic.



A good way to start almost everything is by adopting a sensitive approach. Photograph: Kirsi Ukkonen, 2019.

This study involved a multicultural set of people. The art educator/researcher lives in the community and could observe the daily life of a reindeer herder's family using autoethnographic methods. However, the researcher's background representing Western culture, art conceptions, and lifestyle affected the research planning with the reindeer herder families, who are born into and represent the lifestyle of Sámi reindeer herder families. Cultural awareness is a door-opening possibility for understanding and collaboration, but the diverse conceptions of time, place, past, future, art, and aesthetics can challenge actions. The art educator/researcher's Western views and conceptions of art and art-based actions almost endangered spontaneous and responsive collaboration with the families. Propitiously, the art educator/researcher recognised the essential need for art-based action to be derived from the capacity and strengths of the participants. Their photographs displayed in installations depicting the reindeer herders' working environment was a good solution that suited the families best.

Cultural collaboration and community art need sensitivity and intensive attention to the participants. Co-research is not only a word describing collaboration. Careful consideration and open discussions with the research participants about leading roles in the research activity are crucial. Developing community-based art education actions, the production of "new genre Arctic art" and the art-based collaboration among the multicultural habitants in the north must acknowledge the coexistence of diverse art worlds. Merging cultures in community art is a responsibility that requires cultural sensitivity and consent to use knowledge, and the features of the art should be planned in collaboration. The art educator/researcher often presents "new genre of Arctic art" events for an academic audience. It is crucial to reveal the power relations in art-based action research, which is based on participation and co-research as part of the research agenda. Specifically, tailored community-based art education, which emphasises a situational and dialogical approach, fits the mentality of Arctic communities. By respecting, knowing, and understanding the community's circumstances and cultural characteristics, fruitful results can be achieved for all parties.

References

- Anderson, K., Elder-Robinson, E., Howard, K., & Garvey, G. (2023). A Systematic Methods Review of Photovoice Research with Indigenous Young People. *International Journal of Qualitative Methods*, 22. <https://doi.org/10.1177/16094069231172076>
- Arnstein, S. (1969.) A ladder of citizen participation. *Journal of the American Planning Association*, 35(4), 216–224.
- Barone, T., & Eisner, E.W. (2012). *Arts-based Research*. Sage.
- Battiste, M., & Henderson J.S.Y. (2000). Protecting Indigenous Knowledge and Heritage: A global Challenge. Purich. Bishop, C. (2012). *Artificial Hells: Participatory Art and the Politics of Spectatorship* (1st ed.). Verso Books.
- Castleden, H., Garvin, T., & First Nation, H. (2008). Modifying photovoice for community-based participatory Indigenous research. *Social Science & Medicine*, 66(6), 1393–1405. <https://doi.org/10.1016/j.socscimed.2007.11.030>
- Foster, H. (1996). *The Return of the Real: The Avant-garde at the End of the Century*. MIT Press.
- Gaski, H. (2013). Indigenism and cosmopolitanism: A Pan-Sami view of the indigenous perspective in Sami culture and research. *AlterNative: An International Journal of Indigenous Peoples*, 9(2), 113 –124. <https://doi.org/10.1177/117718011300900201>
- Guttorm, G. (2011). Árbiediehtu (Sámi traditional knowledge) – As a concept and in practice. In J. Porsanger & G. Guttorm (Eds), *Working with Traditional Knowledge: Communities, Institutions, Information Systems, Law and Ethics: Writings from the Árbiediehtu Pilot Project on Documentation and Protection of Sámi Traditional Knowledge* (pp. 59–76). Sámi allaskuvla.
- Hiltunen, M. (2009). *Yhteisöllinen taidekasvatus: Performatiivisesti pohjoisen sosiokulttuurisissa ympäristöissä [Community-based art education. Through performativity in Northern sociocultural environments]*. University of Lapland.
- Huhmarniemi, M., & Hiltunen, M. (2022). New genre Arctic art in the city of Rovaniemi: Promotion of de-Arctification and pluralism. In S. Miettinen, E. Mikkonen, M. C. Loschiavo dos Santos, & M. Sarantou (Eds), *Artistic Cartography and Design Explorations towards the Pluriverse* (pp. 64–73). Routledge. <https://doi.org/10.4324/9781003285175-7>
- Huhmarniemi, M., & Jokela, T. (2020). Arctic art and material culture: Northern Knowledge and cultural resilience in the northernmost Europe. In Heininen L., Barnes, J. & Exner-Pirot, H. (Eds), *Arctic Yearbook. Climate Change and the Arctic: Global Origins, Regional Responsibilities?* <https://arcticyearbook.com/>
- Huhmarniemi, M., Jokela, T., & Hiltunen, M. (2021). Paradigm shifts in Northern art,

community and environment studies for art teacher education. *Social Sciences & Humanities Open*, 4(1), Article 100181. <https://doi.org/10.1016/j.ssaho.2021.100181>

Härkönen, E. (2021). *Seeking Culturally Sustainable Art Education in Higher Education: A Northern Perspective*. University of Lapland.

Jokela, T. (2019). Arts-based action research in the North. In G. W. Noblit (Ed.), *Oxford Research Encyclopedias. Education* Oxford University Press. <https://doi.org/10.1093/acrefore/9780190264093.013.522>

Jokela, T., Hiltunen, M., & Härkönen, E. (2015). *Art-based Action Research: Participatory Art for the North*. *International Journal of Education through Art*, 11(3), 433–448. https://doi.org/DOI:10.1386/eta.11.3.433_1

Jokela, T., & Huhmarniemi, M. (2018). Art-based action research in the development work of arts and art education. In G. Coutts, E. Härkönen, M. Huhmarniemi, & T. Jokela (Eds), *The Lure of Lapland: A Handbook of Arctic Art and Design* (pp. 9–23). University of Lapland. <http://urn.fi/URN:NBN:fi-fe201902074246>

Jokela, T., Huhmarniemi, M., Beer, R., & Soloviova, A. (2021). Mapping new genre Arctic art. In Heininen, L., Exner-Pirot, H. & Barnes, J. (Eds), *Arctic Yearbook, 2021*. <https://arcticyearbook.com/>

Kantonen, L. (2005). *Teltta: Kohtaamisia nuorten taidetyöpajoissa. [The tent: Encounters in art workshops for youth.]* Like: Taideteollinen korkeakoulu.

Kantonen, L. (2007). Törmääviä taidekäsitteitä. [Collisions of art conceptions]. In (Eds), Lönnströmin taidemuseo, Kivimäki, K., & Kolsio, H. *Yhteyksiä: Aasia yhteisötaiteesta. [Connections. About community art]*. Rauman taiteilijavierasohjelma Raumars ry.

Korsström-Magga, K. (2019a). North calling. *InSEA Art Education Visual Journal IMAG #7*. Retrieved 20 February 2024 from <https://www.insea.org/IMAG7/>

Korsström-Magga, K. (2019b). Community-based art education and reindeer herder families. In T. Jokela & G. Coutts (Eds), *Relate North: Collaborative Art, Design and Education* (pp. 108–127). International Society for Education Through Art (InSEA). <https://www.insea.org/insea-publications>

Korsström-Magga, K. (2023). Art and co-research with Sámi reindeer herders: In the spirit of decolonisation unfolding cultural knowledge. In Heininen L., Barnes, J. & Exner-Pirot, H. (Eds), *Arctic Yearbook. Arctic Indigenous Peoples: Climate, Science, Knowledge and Governance*. <https://arcticyearbook.com/>

Kuokkanen, R. (2020). Pohjoismainen asuttajakolonialismi ja vuoden 2017 Tenosopimus [The Northern settler colonialism and the Teno agreement 2017]. *Historiallinen aikakauskirja*, 118(4), 535–540.

Lacy, S. (Ed.). (1995). *Mapping the Terrain: New Genre Public Art*. Bay Press.

Leavy, P. (2015). *Method meets art: Arts-based research practice* (2nd ed.). Guilford Press.

- Lehtola, V.-P. (2015). *Saamelaiset: Historia, yhteiskunta, taide [The Sámi: History, society, art]*. Puntsi.
- Lin, C. (2023). Introduction: Community arts education: Transversal global perspectives. In Lin, C., Sinner A., & Irwin R. (Eds), *Community Arts Education: Transversal Global Perspectives* (pp. 1–14). Intellect.
- McNiff, S. (1998). *Art-based Research*. Jessica Kingsley.
- Minde, H. (2005). *Assimilation of the Sami – Implementation and Consequences Aboriginal Policy Research Consortium International (APRCi)*. 196. Retrieved 20 February 2024, from <https://ir.lib.uwo.ca/aprci/196>
- Nordin Jonsson, Å. (2011). Ethical guidelines for the documentation of árbediehtu, Sami traditional knowledge. In J. Porsanger & G. Guttorm (Eds), *Working with Traditional Knowledge: Communities, Institutions, Information Systems, Law and Ethics. Writings from the Árbediehtu Pilot Project on Documentation and Protection of Sámi traditional Knowledge* (pp. 97–125). Sámi allaskuvla/Sámi University College.
- Paliskunnat.fi, (2024) Retrieved 20 February 2024 from <https://paliskunnat.fi/reindeer-herders-association/cooperatives/>
- Paksi A., & Kivinen I. (2021). Reflections on power relations and reciprocity in the field while conducting research with Indigenous peoples. In P.K. Virtanen, P. Keskitalo, & T. Olsen (Eds), *Indigenous Research Methodologies in Sámi and Global Contexts* (pp. 201–228). Brill/Sense. https://doi.org/10.1163/9789004463097_009
- Pielpaljärven erämaakirkko. (2024). In Wikipedia. Retrieved 20 September 2024 from https://fi.wikipedia.org/wiki/Pielpaj%C3%A4rven_er%C3%A4maakirkko
- Reindeer Herders' Association. Paliskunnat. (n.d.). Retrieved 20 February 2024. <https://paliskunnat.fi/reindeer-herders-association/>
- Reindeer Herding. Herders, Sámi & Finns – Finland. The International Centre for Reindeer Husbandry and the Association of World Reindeer Herders (Assn WRH). Arctic Portal. (n.d.). Retrieved 20 February 2024 from <https://reindeerherding.org/>
- Roto, J., Forsberg, U., Seurujärvi-Kari, I., & Pulkkinen, R. (2005). *The Saami: A Cultural Encyclopaedia*. Suomalaisen Kirjallisuuden Seura.
- Saamelaisalueen koulutuskeskus. (n.d.). Retrieved 24 August 2024 from <https://www.sogsakk.fi/fi>
- Samer.se. (n.d.). Retrieved 20 February 2024. <https://samer.se>
- Sámi Parliament. Samediggi. Retrieved 20 February 2024. <https://samediggi.fi/>
- Schäfer, D., Mamidipudi, A., & Buning, M. (2023). *Ownership of Knowledge:*

Beyond Intellectual Property. The MIT Press.

Sherry, M., (2008). In L.M. Given (Ed.), *The SAGE Encyclopedia of Qualitative Research Methods* (p. 433). SAGE Publications.

Smith, L.T. (2012). *Decolonising Methodologies: Research and Indigenous Peoples*. (2nd ed.). Zed Books.

The Decolonial Atlas. (n.d.). Sámi homeland. Map by Jordan Engel. Retrieved 3 September 2024 from <https://decolonialatlas.wordpress.com/2021/02/08/sapmi-the-sami-homelands/>

Walter, M., & Andersen, C. (2016). *Indigenous Statistics: A Quantitative Research Methodology*. Routledge/Taylor & Francis Group.

Wang, C., & Burris, M.A. (1997). Photovoice: Concept, methodology, and use for participatory needs assessment. *Health Education & Behavior*, 24(3), 369–387.

Whyte, W. (1991). (Eds), *Participatory Action Research*. Newbury Park:SAGE.

Wildcat, M., McDonald, M., Irlbacher-Fox, S., & Coulthard, G. (2014). Learning from the land: Indigenous land-based pedagogy and decolonisation. *Decolonisation: Indigeneity, Education & Society*, 3(3), I–XV.