




Living in the Landscape in the Time of COVID-19

Timo Jokela and Elina Härkönen

University of Lapland, Rovaniemi, Finland



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In recent years, the University of the Arctic's Thematic Network, *Arctic Sustainable Art and Design* (ASAD), has conducted several educational projects, courses and workshops highlighting the social and culture-sensitive active principles of place-based art and design education (Härkönen, 2021; Hiltunen & Zemtsova, 2015). The *Living in the Landscape* (LiLa) project is one of its latest educational initiatives, where universities from Finland, Norway, Sweden and Russia have collaborated (Härkönen & Stöckell, 2019; Jokela, et al., 2018). In this chapter, we discuss the challenges and opportunities of the LiLa collaboration in the time of the COVID-19 pandemic.

The LiLa summer school series was developed using art-based action research methodologies (Jokela, 2019; Jokela et al., 2019) to promote culture-sensitive and sustainable art-based learning on the socio-cultural landscapes of the European Arctic region and to bring together MA and PhD students, researchers and scholars from different disciplines. The development of multidisciplinary educational and scientific collaboration through the LiLa project was designed to meet the emerging challenges related to the environment, population and economic life in the region caused by climate change and globalisation. The project aimed to find culturally and socially sustainable solutions via scientific and practical interventions of the project to meet the needs for education targeting sustainable development in the North and thus benefit the inhabitants, communities and other stakeholders. The practice we developed aims to focus investigations on both traditional forms and phenomena of culture and their current practices and challenges as well as to reflect how their encounters and dialogue could be presented through art.

When discussing the challenges of the North and the Arctic, distance has always been one of the most prominent issues. In our view, distance refers not only to the geographical distance between nations or, for instance, universities operating in the area but also cultural distance, including that between indigenous and non-indigenous ways of living, which is very often seen as the distance between traditions of the past and

innovations of modern times. In the LiLa project, distances have also been observed between different disciplines: natural sciences, humanities, education and the arts. All LiLa partners understand that in higher education, more extensive collaboration across disciplines is required. We contend that only an active, multidisciplinary approach can identify the relationships between northern phenomena and their adaptability in a complex system wherein different elements are interdependent.

Through merging the research and education of art and other academic disciplines LiLa aims to offer students more versatile and practical studies, allowing them to better develop their own expertise in authentic and multidisciplinary learning situations. A practical higher educational aim of LiLa is to develop art-based pedagogical methods for joint fieldwork studies, which help participants to better understand the eco-cultures of Northwest Russia and the north of Nordic countries and find ways to support sustainability in these regions. This is not expected to only benefit students but also strengthen the expertise of the teaching staff.

From a wider perspective of the Arctic and northern societies, the aim of LiLa is to promote art-based, place-specific and participatory activities that elevate rural or semi-urban places and locations in Russia and the Nordic countries.

Rationale and Theoretical Concepts

In several disciplines, scholars have pointed out how the northern environment is rapidly changing and cumulatively impacting nature, the economy, social life, wellbeing and the culture of the people living in the region (Nordic Council of Ministers, 2011). Several scholars have suggested that higher education should increase investments in creative and circumpolar cooperation, as challenges are common throughout the Arctic. To ensure more uniform and beneficial development of the whole region, extending accessibility for good practices is seen as essential (Karlsdóttir & Junsberg, 2015; Petrov, 2014; 2016; 2017).

The focus on the development of LiLa is related to the ASAD network's agenda on reviewing the environment and community from the participatory perspective. It stresses grassroots human agency in exploring how traditional knowledge of communities' eco-cultures, such as indigenous knowledge (Valkonen & Valkonen, 2018; Virtanen & Seurujärvi-Kari, 2019) natural and cultural heritage of landscapes (Fairclough, 2009; Fairclough et al., 2014; Ingold, 1993; Smith, 2006), can provide better and more sustainable ways to contribute to the development of rural and semi-rural areas in the North (Vodden et al., 2015). In the Arctic, the interconnection of the ecological and the cultural

aspects is intense, and this nexus can be described as ‘eco-cultures.’ This concept highlights the specificities of neighbouring communities and places – for example, a village includes its location and residents. During ASAD activities, the concept of *northern knowledge* is now used to describe the tactile, situated understanding and knowledge communicated in material cultures and visual symbols (Huhmarniemi & Jokela, 2020a, 2020b; Jokela et al., 2021). The northern knowledge system differs from indigenous knowledge because situated knowledge, integrated with the eco-culture and living traditions, is formed and carried by non-indigenous residents in the Arctic as well. Northern knowledge incorporates cultural heritage and the tacit comprehension of material culture and it can be shared not only with the new generation but also with newcomers as situated learning.

To increase the impact of multidisciplinary education collaboration, the northern and Arctic environments in LiLa are approached not only as scientific and geographical concepts but also as spaces and places for symbolic community created through art (Hiltunen, 2010). Thus, the central themes of the LiLa project, besides environmental questions, are the expressions of the northern environmental and material culture, such as art, handicrafts, narratives and living in nature (Härkönen et al., 2018).

The pedagogical basis of higher education is place-specificity (Härkönen, 2021; Jokela & Hiltunen, 2014), situationality (Granö, et al., 2018) and cultural sensitivity (Manifold et al., 2016), where learning is seen to take place via social interaction (Tynjälä, 2016). One of the main principles of the Lila summer school was to test and promote culturally sustainable practices, where the place, its features and inhabitants were actively engaged in the processes. The contextual circumstance of LiLa also brought to light the interdisciplinary matters in education. It offered possibilities for students to discover through different collaborative tasks how to weave together the different ways of knowing and create new thinking (Hollmén, 2015). LiLa’s pedagogy emphasises art-based approaches to multidisciplinary education. It is based on the ability of contemporary art to offer alternative ways of knowing and expressing knowledge but also considers art’s role in ecology (Demos, 2016) and how all the disciplines can contribute to sustainable development in their specific ways.

Art-based Action Research as a Methodological Approach

Methodologically, LiLa as a development project can be considered as a case of art-based action research (ABAR) (Jokela, 2019). ABAR shares some common features with

international arts-based research, artistic research and action research. In all of these research approaches, practical and theoretical forms of research are simultaneously conducted. Through utilizing ABAR, this was a central form in the way the study was constructed.

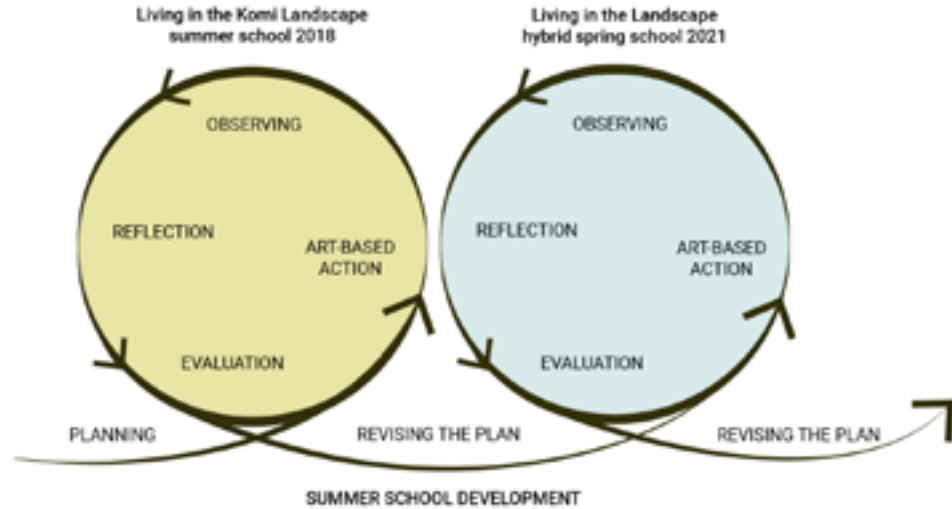
More as a research strategy than a complete method, ABAR has been developed at the University of Lapland to combine artistic practices with regional development and community empowerment (Jokela, 2019; Jokela & Huhmarniemi, 2018; Jokela et al., 2015) in formal and informal education (Hiltunen, 2010) and in higher education (Härkönen, 2021). Research topics are situated in the middle ground between art and other academic fields, such as the social sciences, education studies and regional development.

The ABAR methodology has widely been in use within the ASAD network. Since 2012, when the ASAD network was established (as part of the University of the Arctic organisation), Arctic educational institutions in the fields of art and design have collaborated to foster cultural life in the Arctic and to strengthen vitality and regional development through art, design and culture (Jokela & Coutts, 2018). ABAR and place-based art implemented in the ASAD collaborations have been promoted as a way to integrate artistic work, education, research and regional development. Building on the existing eco-cultures in the Arctic towns and villages, on the skills and strengths of locals as well as on contemporary art and international collaboration, this research approach seeks to represent an alternative to conventional top-down and nationally coordinated development projects.

As a potential ‘innovation’ of the school, we have used the ABAR methodology to create ways to merge art and design education, natural sciences, humanities and social sciences to develop new pedagogical methods of fieldwork for education targeting sustainability in the Arctic.

LiLa requires a reflective art-based approach to perception, knowledge building and representation. Using cyclical, reflective and iterative ABAR methodologies, we aim to develop professional methods and working approaches of the artist–teacher–researcher in art education at university level. An important aspect of ABAR is that it accepts cultural expressions that configure, communicate and express human relations to nature non-verbally through art or handicraft, verbally through oral narratives, literature, letters and blogs, or multimodally through music and performances. This study uses the reflective research data collected during the second LiLa School 2021; the data include discussions documented during the practices, planning and process descriptions of the

Figure 1: Two development cycles of LiLa Summer School using art-based action research method. Figure: Mari Parpala, 2021.



artworks and other activities and stored on a digital platform, tutors' planning discussions, final digital exhibition and participants' visual essays, written by the school participants for the exhibition catalogue, to open the processes of their artworks (Härkönen et al., 2021).

Next, we present LiLa's two annual development cycles (see figure 1) as an ABAR project: the first school as the first cycle is based on place-specific collaboration and pedagogy, and the second school as the second cycle is based on a digital and hybrid model considering the new challenges caused by the COVID-19 pandemic.

The First Cycle: Living in the Komi Villages

The first LiLa international Summer School took place in the Komi Republic of Russia in 2018. This interdisciplinary school was organised as the ASAD network's collaboration, and the participants included master and doctoral students from the University of Lapland (art education and AAD), the Syktyvkar State University (Fine Arts and Natural Sciences), Arctic University of Norway (Cultural Anthropology) and the Uppsala University (Social and Cultural Anthropology).

The Russian partners organised various activities to meet the aim of the school to investigate the Komi cultural landscape in situ. These included a lecture phase and ac-

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tivities in the city of Syktyvkar and a fieldwork phase in the villages of the Komi Republic. The aim was to conduct place-specific interdisciplinary research through different methods and produce artistic outcomes of the process for the final exhibition at the end of school. Besides offering the students authentic learning environments and opportunities to build international networks, the emphasis was on interdisciplinary learning and ways of integrating different research orientations in landscape research. Moreover, the emphasis on producing art-based research outcomes through interdisciplinary work was seen to broaden the perceptions on knowledge production and on presenting research results. This became evident through the evaluation of the themes, discussions and reflections presented in the final art-based productions.

The lecture phase introduced landscape research from different fields by the respective scholars to initiate the plans for data collection in the villages of Komi. The fieldwork phase introduced the Komi traditions and culture through different master classes and meetings with people from the local village communities. Every activity ensured cultural sensitivity and cultural sustainability while working with the locals. The place-specific research practices ranged from interviews with local people to artistic interventions and natural science experimentations were reflected throughout the school. The different perceptions of the Komi sociocultural landscape were artistically processed in teams and individually during the school and the following summer break. The outcomes were displayed at the exhibition at the Syktyvkar University gallery and the Komi national library.

The exhibition also operated as a dialogical space, where the exchange and sharing of the knowledge and expertise gained could be negotiated. This, for example, raised the visibility of art and art education as an essential actor in education for sustainable development in the Arctic. For the wider audience, the exhibition offered a better understanding of how the creative work of artists, teachers and researchers can contribute to northern social-cultural and economic settings as well as to international cooperation.

Figure 2: Six phases of place-based LiLa Summer School 2018. Figure: Mari Parpala, 2021.



Figure 3: An important part the summer school was gathering around the table to discuss of the activities of the day.
Photograph: Antti Stöckell, 2018.



Figure 4: Besides the school participants, local people gathered to view the exhibition and discuss the representations of the Komi sociocultural landscapes. Photograph: Antti Stöckell, 2018.

The results of the LiLa activities in Komi were evaluated through research articles (Härkönen & Stöckell, 2019; Jokela, 2019). The best experiences of the international, multidisciplinary, place-specific and art-based pedagogical practices were collated and developed for the following LiLa Summer School which was to be held in Helgeland, Traena Island, in coastal Nord Norway in 2020.

The Second Cycle: New Challenges due to COVID-19

In 2020, LiLa faced a novel situation when COVID-19 prevented any use of the developed place- and community-based fieldwork pedagogy central for the aims of the summer school. The first measure to safeguard these aims was to postpone the school to 2021. It became apparent rather quickly that the situation would not change and that the school would have to be organised online if we wished to organise it at all. This put the aims of the school into scrutiny; in particular, the community aspect had to be reconsidered. There were many worries related to the new situation, like one of the coordinators expressed: 'Even with distances you are able to teach and convey knowledge, but the embodied learning and trading situation where also the senses are highly important will be missing'.

Eventually, the second school took place in spring 2021. This time it was organised by three ASAD partners: the Nord University of Norway, the University of Lapland and the Pitirim Sorokin Syktyvkar State University of Komi Republic of Russia. The students and researchers came from the fields of art education, teacher education including natural sciences, art and craft, music education and fine art and design.

Instead of organising an intensive, two-week school similar to that in Komi, the seminars took place once a month via Zoom. The communality and physical meetings were organised mainly for the country teams but the activities aimed to engage everyone from different countries. More effort was required to establish communality and the sharing



Figure 5: Seven phases of hybrid model LiLa Summer School 2021, Figure: Mari Parpala, 2021.

of experiences between the participants online. Worries lurked in the organisers' minds: 'How would the landscape investigation and sharing of experiences take place meaningfully in online settings'? The idea of spending time in the physical landscapes was a main one that was not to be abandoned.

Figure 6: The students from Komi connected the bird-related activity to the process of making organic paper; I started sewing the birds that I spotted, and the Norwegian team sent heartfelt greetings from the coast, where the birds seemed much more exotic than inland birds. Photograph: Victoriya Lihacheva (left) & Elina Härkönen (middle/right), 2021.

Reducing the Distances using *Padlet*, Small Online Exercises and Teatime Meetings

The school started in January with pre-readings, and everyone familiarised themselves with anthropologist Tim Ingold's article *The Temporality of Landscape* (1993). His writings on dwelling in a landscape significantly defined the practices during the school. He called the everyday chores related to landscapes *the tasksapes*, and these themes were reflected in almost every assignment, workshop and final art-based production of the school.

The lecture phase centred on getting familiar with the concepts of landscape research and preparing online presentations of the socio-cultural elements of the three locations. The atmosphere was distant at first, and it was easier to concentrate on online presentations and lectures. Small environmental exercises started to break the ice and bond at least the groups in each country.



Small side-tasks were included when the workshop week in March was approaching. The team from Komi launched a postal exchange related to birds living in each country. This was a timely task during the season when birds started to arrive for summer at each location. It allowed the participants to observe not only nature awakening in their neighbourhoods but also the similarities and differences in nature at these locations. Receiving something tactile via land mail from each place when the birds had started to arrive was enchanting. It made the other participants seem more real.

The sociocultural landscapes started to appear during the workshop week. Each day, one team had a workshop related to the seasonal traditions or a story related to the landscape. In addition, ideas for the art-based productions as the final tasks of the school started to take shape with the revealing and sharing of the sociocultural elements in the participants' sometimes commonplace landscapes. These workshops appeared to the authors to engage the participants even more. The following visuals (Figure 7) show glimpses of the tasks:

These meetings, posts on *Padlet* and ongoing communication with all the participants individually led to bonding in the group. The gradual bonding between the participants stirred desires to travel to each other's location after the pandemic.

The school became a part of spring 2021, and the meetings were much anticipated by the participants. After all, the new situation showed that distances can open new dimensions that push us to work, collaborate and participate differently. Efforts were put into the final productions, and the results were presented in a virtual exhibition. The exhibition was held as part of the University of Arctic Congress in Reykjavik, Iceland, in May 2021. Owing to its virtual form, the exhibition could not be physically presented to the local audiences; nevertheless, it reached a wide audience. The exhibition was directly presented to those who discuss the future of the Arctic region and the importance of education and research in it. The possibilities of art education to develop virtual university teaching came to the fore. We hope the exhibition also grabbed the attention of political decision-makers in the region, as the UArctic Congress was part of a larger collaboration. In 2021, Iceland held the chairmanship of the Arctic Council.

Art Works Engaging over Distances

The LiLa school ended with a digital exhibition to which each participant, both tutors and students, made their own art-based contribution. The diverse exhibition built on the *StoryMap* platform and opened at UArctic Congress 2021 in Reykjavik was impres-

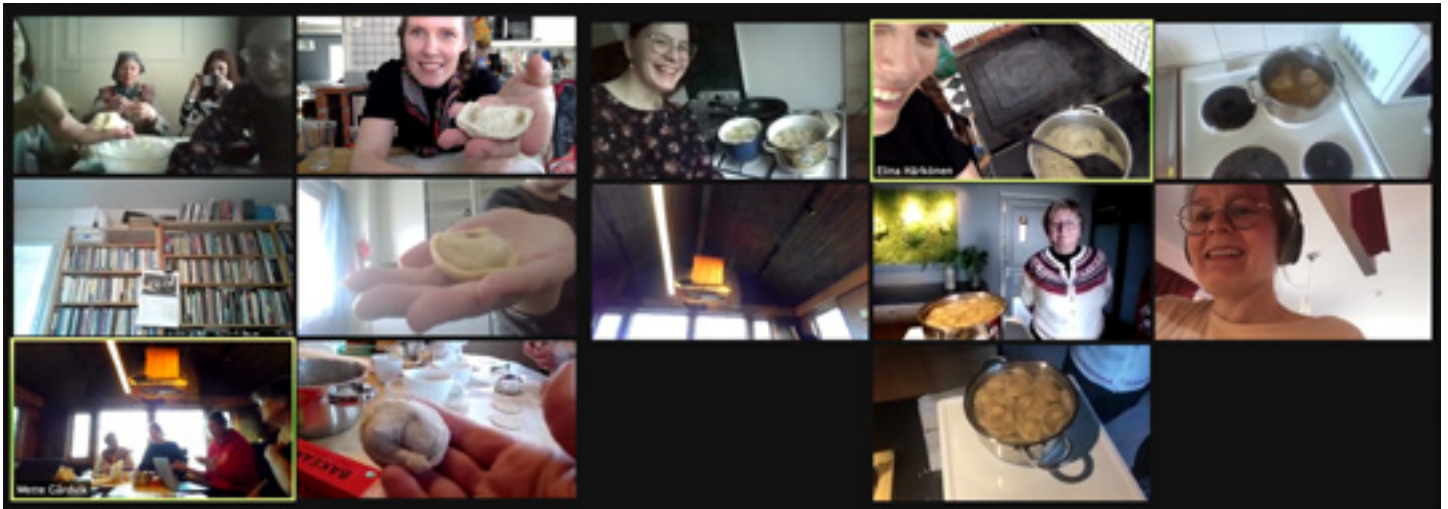


Figure 7: The Komi team walked us through their traditional spring celebration. Photographs: Screenshots from the Zoom meeting.

Figure 8: Dumpling-making was introduced as part of Komi everyday life; we made dumplings together during a Zoom meeting. Photographs: Screenshots from the Zoom meeting.

LiLa 2021 + 14 = 21d



LiLa 2021 Project Map

Make a padlet of your own LiLa-project and link to this map on your location. On your own Padlet-page you can post pictures and notes on your own project and eventually place the narrative there too. The instructions for creating the padlet page and writing the narrative are pinned on this map in the Arctic Sea .



sive and featured a variety of implementations and content choices (see, for example, the exhibition catalogue, Härkönen et al., 2021). Tim Ingold's (1993) *taskscape* guided the selection of content related to people's relationship with everyday landscapes. Some of the works were realised in the countryside, almost in the wilderness. Central to these works was winter, with different uses of snow and ice. Some *taskscape*s were found in urban environments – from a built environment to grocery stores and imported fruits. One of the key themes was related to post-humanism and the mission to see and understand the landscape through non-human experiences. The landscape was viewed through a Lappish dog's movements using a *GoPro* camera, and eider duck's nesting was secured by making wooden eggs and placing them to mislead predators such as foxes and minks.

All of these different perspectives to the landscape relationship could be the subject of deeper analyses and their productions could be examples of how geographical, cultural and communication 'distances' were bridged. In this article, we take a closer look at two art works that significantly reduced the cross-distant nature of the LiLa school and

Figure 9: The Finnish students uploaded a project map on *Padlet* to collect each participant's final productions and processes at the same place. As the pins on the map show, the school undertook a large number of different projects related to *taskscape*s and dwellings in the landscape. The students will use the platform as data for their master's theses. Map: Google Maps™ mapping service, 2021.



Figure 10: Antti Stöckell examines his relationship with and the meaning of winter in the Arctic landscapes. Details of the video *Living with the Snow in the Landscape*, by Antti Stöckell, 2021.

Figure 11: Maikki Salmivaara examines her everyday city landscape related to its history and how she is dwelling in it every day. Photographic series *Thank You For My Everyday* by Maikki Salmivaara, 2021.



show how LiLa's place-based and participatory methods were transformed into digital activities during the COVID-19 pandemic.

Mette Gårdvik's final production addressed the tradition of Fisherman's mittens in coastal Norway. She engaged participants to knit a pair of mittens by giving instructions and organising voluntary knitting nights via *Zoom*. These meetings created space for not only sharing memories related to knitting traditions in each country but also exchanging life experiences and getting to know each other better on a personal level.

The mittens that were completed during the spring were sent to Mette, and she collated them together into an installation and presented them in video format. Maikki Salmivaara, one of the participating students, reflects on the experiences of Gårdvik's project:

It combines the beauty, the tradition and the contemporary of the Arctic together. We carry them in our hands, affecting our doing in the wintertime which, as you tell us, has been taken into account in making the appropriate mittens for the fishermen. This tactile aspect bridges the virtual distance and makes it possible to transmit and share sensory feelings (Härkönen et al., 2021).

The other project that actively sought to bridge the distances was the collaboration between Lidia Kostareva, Elina Härkönen and Lotta Lundstedt, who continued their artistic collaboration through their shared interest in natural dyes. They experienced each other's dyeing locations via *Zoom* and shared their usual processes over these virtual meetings. Their previous collaboration using *Zoom* meetings had focused on the material sharing



Figure 12: A screenshot of one of the knitting meetings organised by Mette Gårdvik, 2021.



Figure 13: A selection of mittens knitted during the LiLa School 2021. Photograph: Mette Gårdvik, 2021.

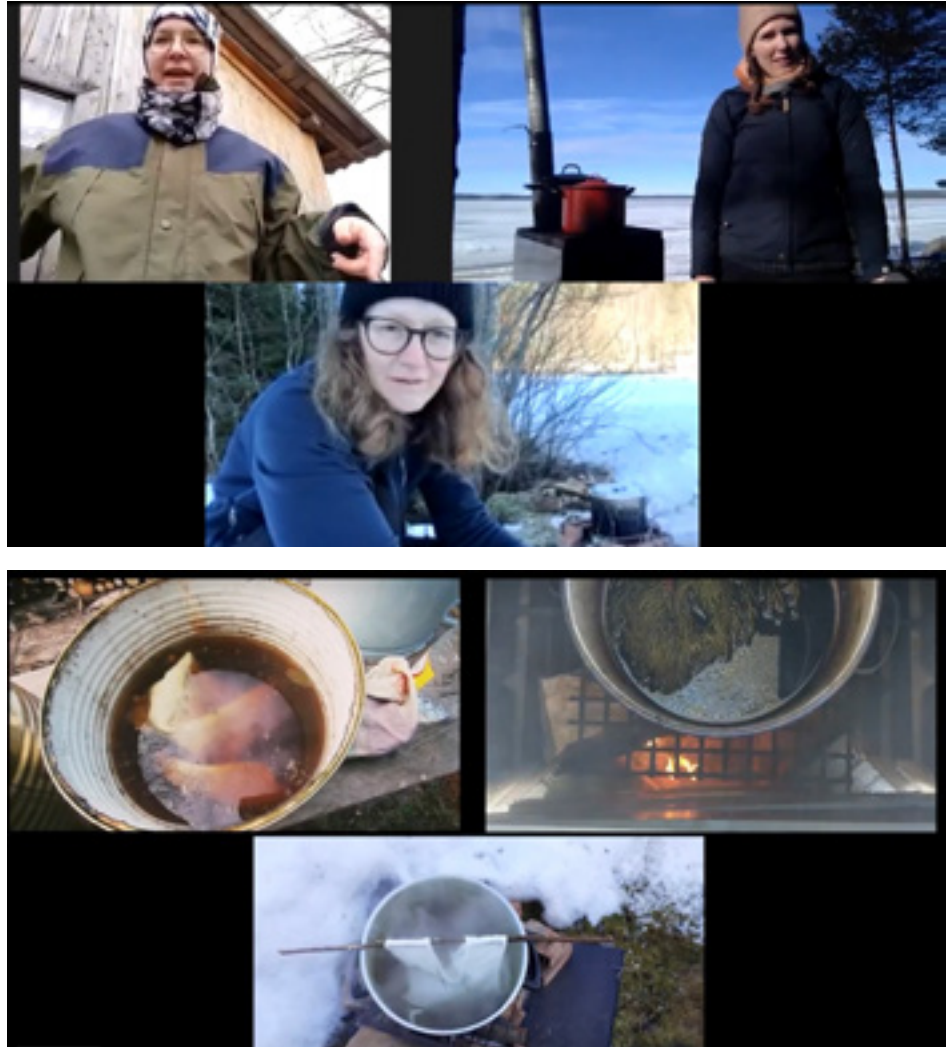


Figure 14: Screenshot of the Zoom meeting from the three dyers' locations, 2021.

Figure 15: The processes were filmed and collaged together into a video narrative showing the natural dyes in three landscapes. Screenshots of the video process by Lundstedt, Härkönen, and Kostareva, 2021.



Figure 16: Lidia's location for natural dyes in Komi. The other locations were in the Finnish Lapland and in Mid Sweden. Photograph: Lidia Kostareva, 2021.

of natural dyes and resulted in a quilt. The second collaboration aimed to see how the materials are actualised in each of the dyers' landscapes in Russia, Finland and Sweden.

Lidia (Härkönen et al., 2021) described the process:

We spent two days off getting to know each other's dyeing process and landscapes. The weather, internet connection and time made the process more difficult. Spring in Komi met the end of winter in Finland and Sweden. We shared a piece of everyday life, our rhythm of life and favourite places.

As a result, we got a video where three places and three processes are combined together. For the participants, the very process of communication and creation of creative work became a more valuable experience than the result itself. Projects like this can be expanded to bring together creative people, dyers and beyond, all over the world.

Results and Discussion

Reflecting on the LiLa experience, a few remarks related to bridging the distances can be made: first related to geographical and cultural distances, second to the distances between art, science and different disciplines, and third related to how digital collaboration when bridging distances challenges us to think about looking at the concept and essence of a work of art in a new way.

When it became apparent that LiLa could not be implemented in a place-based manner as it was initially developed, the main disappointment was related to not being able to share the landscapes physically or dwell collaboratively in any of the locations together. However, when the planning for hybrid realisation began, new possibilities emerged. One of the tutors reflected: 'I would say the opportunities where in broadening the perception of landscape into every participant's own locations. It was not only the landscape where we would visit but actually an equal opportunity to present each and everyone's attachments to certain places. In this way, LiLa was connected to different eco-cultures in Norway, Russia and Finland and formed a dialogical space for learning with different existences of northern knowledge systems and developing ways for sharing the new understanding in art-based ways.

In the LiLa project, we also designed, tested and reflected on art-based dialogical and pedagogical ways to connect different disciplines, which are often perceived as fragmented knowledge. This was done through art-based expression, culture-sensitive awareness and understanding of the northern landscape. Bridging distances through

interdisciplinary work was manifested in two levels. First, the activities combined the methods of art and different disciplines to study the landscape. Second, the focus was on integrating the pedagogy of visual art, craft, music and science education. The participants from natural sciences, for instance, described the impacts when nature is viewed through cultural and art-based aspects. Karin Stoll (Härkönen et al. 2021, p. 54) reflected in her final production how she became aware of the similarities in the taskscapes and the traditions of making homemade shoes in Northern Norway, where she lives, and Southern Germany, where she is originally from. She says: 'Bavarian grass shoe making in Northern Norway is like walking between cultures and being deeply connected to both of my landscapes.'

In LiLa's artworks and art-based realisation as a whole, appeared as collective symbolic and material interaction between human beings and their environment. This intentionally moved away from the traditional way of seeing artistic dimensions only as human interaction between individual artist and perception of art's universality appearing and understood only in human encounters. Tim Ingold's anthropological and phenomenological way of looking at the landscape seems to be a great opening and an inspiration for LiLa's multi-disciplinary and art-based activities. Ingold (2000, p. 155) explored the human as an organism that 'feels' its way through the world that is itself in motion. Thus, Ingold's landscape is an ever-changing 'relationship'. The relationship and the motion are present in all LiLa's art works, including those with post-humanistic aims towards learning and researching with others than human: with snow, forests, dogs and eiders (Ulmer, 2017).

Perhaps the most significant difference between the art works of participants from art education and those from natural sciences was not based on how the art-based process is realised but on how it is presented as art. For natural scientists, the visual essays that were produced alongside the artworks represented an appropriate way for art-based expression. Those from visual arts and music mainly relied on digital video and sound and on editing even when the art works seemed to belong to the category of land art or environmental art. The change in the art forms resonates with the change in the concept of landscape. In his article *The Temporality of the Landscape*, Ingold (1993) noted that in Western art, landscape is traditionally understood as a wide panorama and as an image of pristine, static and epic nature. Ingold denied the separation of humans from the landscape. His concept underscores the impossibility of the perception of the landscape from a distance and emphasises the role of various senses in shaping our understanding of the landscape. We see this in parallel with the current post-humanism trends in nature and landscape focus on contemporary art (Demos, 2016). According to the definitions

of contemporary and sustainable Arctic art (Jokela et al., 2021), the Arctic landscape is still essential, but now it is observed in videos and photographs, offers material for installations and environmental art and takes place in performances. Many contemporary artists from the North and the Arctic transform their northern knowledge and traditions related to landscapes with the help of digital technologies and showcase their work in international art exhibitions. Thus, COVID-19 has guided us in updating the activities and working methods of contemporary art education.

Besides art education, LiLa's hybrid model had an economic dimension. Traveling in the North is difficult and expensive, as the traffic routes in each country are mainly built on a south–north axis, towards the capitals. Transverse travel in the east–west direction is expensive. In this sense, LiLa's hybrid model provided a good starting point for developing ASAD network cooperation and bridging geographical distances in more economical ways.

Conclusion

LiLa is a valuable example of the ASAD network's activities and demonstrates how the network can identify and share contemporary and innovative practices in teaching, learning, research and knowledge exchange in the fields of arts, design and visual culture education, even in difficult situations such as those caused by COVID-19. The members of the network are art and design institutions and art education universities across the circumpolar area; therefore, the experiences gained through LiLa can provide opportunities to combine traditional knowledge with contemporary academic knowledge cultures in other northern academic institutions. Participatory and digital methods implemented in LiLa can support networking, knowledge exchange and the creation of new collaborations in Arctic art and culture education for sustainability. The second LiLa provided opportunities to narrow the geographical and multidisciplinary distances as well as the distances owing to the COVID-19 pandemic between the participating countries.

LiLa shows how the use of art-based methods allow to better obtain and express experience-based information and offers alternative ways to share the gained understanding about the eco-cultures of the northern and Arctic regions. We see that LiLa's impacts also reach a wider society in the Arctic through the exhibition activities we developed. All the exhibitions held during the LiLa project have introduced new research and education approaches to the Arctic society in addition to understanding, representing and

developing the region. The University of Arctic and the ASAD network are beneficial forums for sharing broader knowledge and thus influencing the regional development in the Arctic countries. Simultaneously, these efforts help promote and highlight the profile of the arts education as an essential actor in regional development work.

The development of the joint studies implemented in the LiLa project corresponds to the training organisations' and society's need to create a close and long-term cooperation between experts from different fields and different universities in the northern region. The results of LiLa are important for the initiation of new collaborations; LiLa enables the realisation of summer schools and other joint studies and the continuation of further curriculum planning and cooperation.

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