



# PAD

**Participatory Development through Art - Conference**

**15.-17.8.2018, Rovaniemi**



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## Conference opening

**Wednesday 15 August 2018**

**Venue:** Galleria Valo, Arktikum, Pohjoisranta 4, Rovaniemi

18:00–20:00 Opening of the art exhibition *Kalahari Highway*

PARTY, *Participatory Development with Youth* project will host *Kalahari Highway* exhibition in Gallery Valo, Arktikum, Rovaniemi, Finland from 16th of August until 16th of September 2018.

The project has executed workshops based on art-based methods in Namibia and South Africa with the San youth, developing different methods for empowerment. The exhibition presents works made by the youth in these workshops and works by the projects researchers.

San societies are indigenous people living on the edge of the Kalahari Desert. Since the hunter-gatherer culture has yielded, they have suffered from unemployment, like many other Southern African youth. Unemployment has stroke the most to the youth, because the opportunity to education is faint. In the project, we have tried to strengthen the youth's cultural identity, encourage them to appreciate their own background and be empowered by art to strengthen their self-confidence. During the project, also methods to improve local communication between the youth and the society there has been developed through art.

The exhibition works have been produced by using different techniques. The exhibition showcases among other things photographs, videos, beadworks, felt works, and installations. The works are from South Africa's side of Grabouw, !Khwa Ttu and Platfontein as well as Namibia's Windhoek.

The *Kalahari Highway* exhibition opening is on Wednesday 15.8. at 18:00–20:00.

The exhibition offers an unique way to get acquainted with the results of the research project.





# PAD PROGRAM

## Conference

**Venue:** University of Lapland, Faculty of Art and Design, Yliopistonkatu 8, Rovaniemi

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### Thursday 16 August 2018

**09:00–09:30** Registration

**09:30–09:45** **Conference opening words:** *Welcoming*  
**Satu Miettinen**, Professor and Dean, Faculty of Art and Design, University of Lapland

**09:45–10:45** **Keynote lecture:** *Participation, Partnerships and Development: Reflections from Indigenous Communities in the Arctic*  
**Rauna Kuokkanen**, Research Professor of Arctic Indigenous Studies, University of Lapland

**10:45–11:00** Break

**11:00–12:30** **Sessions 1**  
Parallel paper session 1A  
Parallel paper session 1B  
Parallel workshop session 1C

**12:30–13:30** Lunch break

**13:30–15:00** **Sessions 2**  
Parallel paper session 2A  
Parallel paper session 2B  
Parallel workshop session 2C

**15:00–15:30** Coffee break

**15:30–17:00** **Sessions 3**  
Parallel workshop session 3A  
Parallel workshop session 3B  
Parallel workshop session 3C

**19:00–21:00** **Evening program**  
Restaurant and bar Kauppayhtiö, Valtakatu 24  
Guided walking tour to Kauppayhtiö will leave from University at 18:30

### Friday 17 August 2018

**09:15–10:15** **Keynote lecture:** *What Form(s) Can Atonement Take – Creating Alternative Realities*  
**Pauliina Feodoroff**, Theatre director and eastern saami activist

**10:15–11:00** **Keynote lecture:** *Participatory Service Design through Art*  
**Satu Miettinen**, Professor and Dean, Faculty of Art and Design, University of Lapland

**11:00–11:15** Break

**11:15–12:45** **Sessions 4**  
Parallel paper session 4A  
Parallel paper session 4B  
Parallel workshop session 4C

**12:45–13:45** Lunch break

**13:45–15:15** **Sessions 5**  
Parallel workshop session 5A  
Parallel workshop session 5B  
Parallel workshop session 5C  
Parallel workshop session 5D

**15:15–15:45** Coffee break

**15:45–16:30** **Discussion and conference closure**

## Keynotes

Esko ja Asko-hall



Keynote lecture:

*Participation, Partnerships and Development: Reflections from Indigenous Communities in the Arctic*

**Rauna Kuokkanen**, Research Professor of Arctic Indigenous Studies, University of Lapland, Rovaniemi, Finland

Rauna Kuokkanen is Research Professor of Arctic Indigenous Studies at the University of Lapland, Finland. Prior to that, she was Associate Professor at the Department of Political Science and Indigenous Studies Program at the University of Toronto (2008–2018). Her main areas of research include comparative Indigenous politics, Indigenous feminist theory, Indigenous women's rights and Arctic Indigenous governance and legal and political traditions.

Professor Kuokkanen's new book *Restructuring Relations: Indigenous Self-Determination, Governance and Gender*, forthcoming by Oxford University Press in 2018, is an Indigenous feminist investigation of the theory and practice of Indigenous self-determination, governance and gender regimes in Indigenous political institutions. Her other books include *Reshaping the University: Responsibility, Indigenous Epistemes and the Logic of the Gift* (UBC Press, 2007) and *Boaris dego eana: Eamiálbmogiid diehtu, filosofijjat ja dutkan* (translated title: As Old as the Earth. Indigenous Knowledge, Philosophies and Research, Čállidlagádus, Sámi Academia Series, 2009). She was the founding chair of the Sámi Youth Organization in Finland and has served as the Vice-President of the Sámi Council. She has also long worked and advocated for the protection of Sámi sacred sites, particularly Suttasája, a sacred Sámi spring in Northern Finland. She is from Ohcejohka/Utsjoki, Sápmi (Finland).



Keynote lecture:

*What Form(s) Can Atonement Take – Creating Alternative Realities*

**Pauliina Feodoroff**, Theatre director and eastern saami activist

Pauliina Feodoroff is a theatre director and eastern saami activist who considers her work as gathering and melting process of different ways of knowing collaborating with the carriers of Traditional Knowledge, ecological knowledge and art's way of knowing. She is currently working with Ponoï and Näätämö River Collaborative Management Plan together with Snowchange Co-operative.



Keynote lecture:

*Participatory Service Design through Art*

**Satu Miettinen**, Professor and Dean, Faculty of Art and Design, University of Lapland

Satu Miettinen is a professor of service design at the University of Lapland. For several years she has been working with service design research and authored number of books and research publications in this area. Her research interests are in the areas of service design including the areas of social and public service development, citizen engagement and digital service development. She is a visiting lecturer for service design for PUC in Chile and Hokkaido University in Japan. She is PI and co-ordinator in several national and international service design research projects funded by TEKES (Finnish Fund for Innovation and Technology, European Commission Horizon 2020 MSCA RISE etc.). Satu Miettinen has worked as a visiting professor in Stanford University in USA, Tongji University in China and at the University of Trento in Italy. She also has a strong design research interest for the complex, extreme and marginal contexts. Satu Miettinen is co-ordinating Arctic design lab that is part of DESIS network. Arctic design is looking at design solutions for circumpolar areas and conditions. In the past she has worked in the areas of crafts development, cultural and creative tourism in several international and European Union funded projects during the period 1997–2006.



## Paper session 1A

Chair: Mirja Hiltunen

Thursday 16.8. at 11:00–12:30, Esko ja Asko-hall

*Towards understanding jewellery through the celebration of Namibian tradition and making: a narration of metal, bone, stone, shell and vegetable ivory*

**Michelle Olga van Wyk**, Cape Peninsula University of Technology, Cape Town, South Africa

The practice of making is one that is embedded into the local Namibian culture. Namibia, a country in southern Africa, is a land rich with gemstones and other natural materials. Throughout history examples of intricate work produced as an expression of creativity but also of proud culture can be found. These artefacts, whether carved from bone, ivory, wood, shell or stone have carried both cultural heritage and narrative, allowing indigenous practices to remain relevant in an ever-evolving Namibia. Many of these pieces are used in traditional ceremonies such as marriage celebrations. Examples of these crafted treasures are the ivory ekipa (meaning bone in Oshiwambo) buttons and ostrich shell jewellery, to name but two. By drawing clues from the practice of locally-made body adornment, natural materials found in Namibia, fine jewellery manufacturing techniques and the expression of indigenous cultural aesthetic; this paper looks at extracting inspiration from these materials, making practices and aesthetics, and combining them to create a visual expression through a range of wearable accessories. This process is documented and discussed in detail, reflecting on the role that such practices have in maintaining and celebrating the cultural heritage of the Namibian people by using context specific materials and practices in collaboration with fine jewellery making techniques to stimulate innovation around accessories of adornment. The research speaks to the ability that art and the practice of making has to create awareness of how traditional knowledge can inform avenues of creativity in the field of fine jewellery from an African perspective.

*The Flying Ants and Northern Beauty*

**Heidi Pietarinen & Eija Timonen**, University of Lapland

Lena Tsueb's Flying Ants bead embroidery art work (2016) is carefully embroidered with colourful glass beads on the black cloth depicting aspects of Ju/'hoansi San beadworkers' sedentary communal life in Namibia: flying ant emerges from an ant's nest after the rains and they are collected and eaten when rain stops in May. The embroidered language is culturally, visually and materially distinctive and unique in the world. The Flying Ants got its inspiration from Heidi Pietarinen's and Eija Timonen's Ice Reflection project. For years, Timonen has explored cracks, figures and colours of frozen water and the rhythm of these elements from on different layers of ice. Pietarinen was impressed by tactile and colourful qualities of Timonen's photographs so she started to interpret and weave these images into jacquard woven fabrics. After seeing Ju/'hoansi San beadworkers' embroidery art works, Pietarinen and Timonen started to study the complexity that happens in collaboration where stakeholders from different cultural and educational backgrounds, from Finland and Namibia, come together to work around a mutual topic. The design thinking and human-centered design methods offered possibilities to express the local culture and identity, and the dialectics between cultures. The target beneficiaries were San and Finnish women artists who revealed what they consider distinctive about their culture while interpreting the ice-themed photographs. The essential results of the project were interpreted textiles, which were based on Timonen's ice photographs. The embroidered art works, printed and woven fabrics, highlighted the chosen theme.

*Paint that place with light! – light painting as a means of creating attachment to historical locations, a case study*

**Nina Luostarinen**, University of Lapland & **Kirsi MacKenzie**, Humak University of Applied Sciences, Helsinki, Finland

This article presents a pilot study which examines whether participatory light painting workshops conducted on cultural heritage sites can increase the participants' emotional attachment to those sites. The Lights On! project funded by the Central Baltic Programme and active from 2015-2018, seeks to create a joint network of historical tourist attractions in Finland and Estonia. Altogether, Lights On! includes eight sites rich with cultural history from the Central Baltic Sea region. All of the sites had previously fallen into disrepair and had been largely ignored by the public. The structures ceased fulfilling their original purposes long ago. Our goal was to familiarize a larger audience with these sites by means of new inclusive approaches. Several creative and interactive techniques were piloted during the Lights On! project. One of the most successful projects was a series of light painting workshops organized at all sites during the year 2017. The idea was to create images with light painting which would illustrate the historical events and legends associated with each location. The workshops exceeded all expectations and we were able to create stunning light paintings. This article concentrates on describing the actual light painting workshops while offering deeper insights into the process. The primary material consists of the images created during the workshops. These will be analyzed from different perspectives, especially using reception analysis and semiotic based approaches. Additionally, the material will include interviews with the workshop participants. The interviewees describe their experiences during the process, if disguising themselves in historical clothes or working as a light painter or photographer changed their relationship to the site, and whether participating in these activities made the site more meaningful to them.

*Cultural heritage and cultural landscape – Cases Ruovesi, Finland, Mártely, Hungary and Seehausen am Staffelsee, Germany*

**Tiina Lamminen**, University of Lapland

Artist's and professional Arts's point of view, cases in Ruovesi, Finland, Mártely, Hungary and Seehausen am Staffelsee, Germany As studying outdoor-painting and use of colour material in contemporary art I have been studying art historical backgrounds of three European communes famous for their artist colonies and conservation values. In my opinion art as part of the history of the place has essential importance for the identity of each of these three communes. Nowadays in Murnau art history is also a ground for cultural tourism, which clearly has a big economical meaning and the interest is increasing in this direction in Hungary and in Finland, too. In point of cultural landscape evaluation the three European countries have chosen different strategies. Finland has signed UNESCO agreement. Hungary has no formal strategy. Bavaria instead has written programs but they are done according their own emphasis and after their own decisions. To name immaterial heritage you first need to make it invisible. In case of art it means written art history and visual artistic outcomes. Is this artistic substance taken seriously, when naming and evaluating cultural heritage and cultural and immaterial landscapes? Even when they start programs for special projection or care? In case of Finland professional arts were not counted when naming and collecting immaterial culture landscape and their values. This may be because there were a lack of know-how of art and art history when assigning authority. Or was it inside the agreement used in Finland as well worldwide? Does this dualism between professional arts and folk art creating unnecessary borders and is some sensibility of understanding disappearing in this process? The fact well known is, that in European western countries the professional artists are living in centres, cities, not countryside. In my studies one aim is to show how commune based professional artists make cultural process live and visual, how the artists can project and create cultural welfare.



## Paper session 1B

Chair: Tiina Seppälä

Thursday 16.8. at 11:00–12:30, Mauri-hall

*Creating Sustainable solutions to combat the failing cases of appropriate technology in developing Countries: “The role of community in the design process”*

**Lukenge Kamya Richard**, Seoul National University, South Korea

The concept of “Appropriate Technology” (AT) in most cases is perceived as technology for developing countries and to some extent has been declared as failed or dead technology by some scholars. However, today there is a growing number of campaigns globally that are adequately concerned about social and environmental ramifications. And are considering lowering their environmental impact by applying the very basic principles of AT, i.e. through use of sustainable, cost-effective, renewable, or using fewer resources. This means that AT still exists and its failure or alleged death in some cases could be partly attributed to the approach employed during the design process of some products and services. In order to help solve part of these challenges, this paper sets out to examine and spell out the need to address the role of indigenous communities and their full involvement during the product and service designing processes. Taking in account that these indigenous communities have always commanded skills, knowledge and abilities from which the AT and product designers can learn from and leverage their creativity, innovativeness and design potentials to not only create functional aesthetic products, but rather those that carries a sense of attachment and ownership to the very communities they intend to design for. Through this research process, 3 selected AT cases are being deeply studied and basing on the gained insight, with the existing resources, a series of products shall be re-designed and prototyped adhering to the concern of community involvement to create design products that shall emotionally relate to such communities in context.

*Community participatory through service design methodologies: Case Master in advanced Design at Universidad Católica of Chile*

**Mariluz Soto & Kathy Mollenhauer**, University of Lapland

Nowdays, the people have an active role in their experiences; therefore, they share their opinions and perceptions by all the channels they have available. In the user and service interaction there is many factors that influence in the decision of consumption and in the perception of service. The decision of consumption besides satisfying a need can be the reflection of the personal identity and the representation of belonging to a social group (Press M. & Cooper R. 2003). Identify the factors that determine an experience and the fulfillment of the expectations of the users are very relevant. A good experience is one that flows generating the user’s involvement and awakening positive emotions, it must also have an adequate rhythm making the transitions between one action and another subtle and transparent to the user. (Csikszentmihalyi M. 1979). This article shows through the Advanced Design Master of the Universidad Católica (Santiago, Chile) the importance and value of community and the user experience for education, not only in the quality of contents, but also in the coherence that these have with the inside practices of the Programme. This article delve deeper into the importance of co-creative activities so that decisions reflect the expectations of those involved - students, graduates, professors and management team - and be consistent with the contents taught by the Master.

*New media as a reflective tool in the development of participatory art and design activity*

**Banu Özge**, University of Lapland

The growing presence of visual computer technologies has affected the content and practices of art and design over many areas in the last decade. In this shifting landscape, the use of new media facilitates access to wider mass of artistic activity. In this research, the factors related to the use of new media tools in the development process of participating art and design activities are being investigated. New media tools allow for the rapid and efficient deployment and development of participatory activities through various possibilities. Access to web-based social networking services has become increasingly easy, and at the same time, the content and usage patterns of social networking services are being rapidly developed for different purposes. Visual computer technology facilitates different art communities access artwork produced through participatory activity. In addition, through multimedia tools, participants can instantly interact with each other and have the opportunity to develop art production online. Various methods serendipitously discovered throughout the artistic production process can be adapted into the visual language through digital instruments providing prompt interaction. In this study, I examine the role and effect of new media on the development of participating art and design activities as a reflective tool. How the participatory activity process can be supported by web-based social networking services? How can the participatory art and design activity processes be supported through new media tools?. The possible outcomes of the research contributes to shaping an effective stance for the future of discipline by bridging between the participatory art and technology.

*Developing GRACE-model with Indigenous San youth communities*

**Satu Miettinen & Maija Rautiainen**, University of Lapland

GRACE stands for Grass-root, Art, Creativity and Embodiment, Expression and Empowerment. In the core of GRACE model are the art-based methods such as visual arts, design, video production and theatrical methods. The GRACE model aims at utilizing and building on creative potential and skills that the San youth already have. It is also building on the tradition of storytelling that is historically present in the society. The model is embracing the embodied action of the youth and utilizing this for team building and for creating sense of community, learning and structure. Through strengthening these existing capabilities with service design training the youth can create dialogue with the stakeholders and the surrounding community. The GRACE model helps the youth in a process of empowerment by using art-based methods and design skills. It responds to the self-appreciation needs of the youth through recognition of their skills and talent. The model increases the youth’s ability to solve, process and encounter problems and challenges. One of the main benefits of the model is that it enables the both grass-root action where they can share their opinions and have a voice within and outside the community as well as create dialogue with their stakeholders in the public space. The challenge is developing the GRACE-model with the local facilitators and to make sure there is appropriate consideration of the ethical process and knowledge on the backgrounds of the youth. The San youth face marginalization and trauma. The San have experienced assimilation and relocation of the large community from Namibia to South Africa. These have affected on self-appreciation of the youth. To help solve part of these challenges, this paper sets out to examine and spell out the work done in Namibian and South-African workshops with GRACE model and the need to develop the model further. GRACE-model and art-based methods make it possible for the youth to improve their self-esteem and to get moments of succession in something that cumulates to their future possibilities.

## Paper session 2A

Chair: Saara Koikkalainen

Thursday 16.8. at 13:30–15:00, Esko ja Asko-hall

*Becoming a local-global Malawian in the in-between traditional dance and a modern Malawian identity*

**Sunniva Skjøstad Hovde & Tone Pernille Østern**, NTNU: Norwegian University of Science and Technology, Norway

In this paper-workshop we seek to share and discuss a participatory development through art research project that we are about to begin. The research focus is how young people in Malawi are becoming a local-global Malawian in the in-between traditional dance and a modern Malawian identity. We wish to follow the three 19 year old dancers Nthaoko, Asante og Prince who are part of the dance company HEAR US CHILDREN in Malawi. They dance traditional Malawian dance on a high level, and perform on many different occasions, for example for the president. The dance company means a lot for the national identity for many people in Malawi. Still, the young people struggle in the in-between the traditional dance and their need to identify as a modern Malawian. As modern Malawians, they dance very other dances than the traditional dance. The dances are very different from a movement perspective, and the young people seem to slip into another identity as they switch from traditional dancers to modern Malawians. In this project, we wish to take part in the in-betweens that Nthaoko, Asante og Prince seem to move in and out of. We wish to investigate a movement dimension, an identity dimension and a local-global identity dimension. How do the traditional dance and the modern Malawian dances differ on a movement level, and how is the movement level entangled with identity becomings in a local-global perspective? As we are about to enter this project, we wish to develop sensitive research methods where we bring the young people along as close research participants. Methodological and ethical issues will be the main focus of our paper-workshop.

*Participatory Learning through Sports with Indigenous Youth*

**Essi Kuure & Karol Kowalski**, University of Lapland

Sport is a crucial platform for youth empowerment and self-development especially among marginalized youth. It has the same kind of unifying component as music or art has. The paper explores how playing sports can support participatory learning and development with the youth. It focuses on one practical case done at Platfontein, South Africa, where football match was used as a tool for facilitating cross-cultural learning, dialogue of leadership as well as recognition of team members and their skills. These are important capabilities for the youth in everyday life but also when entering to working life. New inclusive tools that support sharing between participants are needed in participatory development. The paper outlines football match as a method for participatory development and discusses the benefits and limits of such method. The topic is discussed from two perspectives: the facilitator, academic professional doing mobility exchange in SASI (South African San Institute) and the participant, Indigenous youth living in Platfontein. The football match provided fun and active way of learning about itself, others around me and our possibilities. As football game and rules were already familiar to the youth before the match, it was possible to use the match structure to support additional goals like learning about team building. As a result, the paper will present guidelines for building practical and inclusive methods for participatory development with the youth.

*Capoeira is Now My Family”: Belonging in Movement at the Zaatari Refugee Camp*

**Susanna Hast**, Theatre Academy, Helsinki, Finland

As part of my Academy of Finland research project “Bodies in war, Bodies in Dance: Rhythm, Performance and Emotions in Finnish Military Training and Capoeira for Refugees” I discuss participatory research in the context of working with Capoeira al-Shababi, an organisation which provides capoeira training at the Zaatari refugee camp and elsewhere for vulnerable youth. I want to address what this ‘working with’ means to me as a researcher far away from the realities of life at a refugee camp, and present my observations on how Capoeira al-Shababi ‘works with’ the inhabitants of the camp in what has developed into a sense of a capoeira-family. I discuss the formation of a community around a foreign movement language in a safe space and the dynamics of power around capoeira utilised as psychosocial support.

*Arts based approaches to challenge cultural othersation in social integration processes*

**Enni Mikkonen**, University of Lapland

This paper combines arts based methods and social work research addressing the dynamics of social integration of young people with immigrant background in Northern Finland. Social work with people of immigrant background is often influenced by the ideas of cultural competency and sensitivity (e.g. Jönsson, 2013; Nandan, 2017.). Those approaches encourage social workers to focus on the meaning of culture within social integration processes. However, this approach is criticized to be simplifying and categorizing, in explaining social phenomena through culture, which can ignore intersecting and multiple power structures and thus create otherness (e.g. based for example on gender, racialization, socio-economic privileges and colonial world order). (Ibid.) This paper aims at responding to the call for creating alternatives to such ideas and practices. It argues that art based methods as part of social work can function as those alternatives. In doing so, it views social integration as a fluid and multidimensional process that reflects on wider socio-cultural contexts and power relations within them. The paper builds on an empirical analysis of a participatory theatre project “My Stage” for women, addressing the experiences of social integration. The workshop included devising theatre methods and art modes such as drawing, poetry, collage, play-back theatre and other theatre preparatory exercises. Ten women of different cultural backgrounds participated in the workshop once per week during the autumn 2016. Project concluded with a performance about the experiences of moving and staying in spring 2017. Theoretical framework of the research draws from decolonial feminist approaches (Spivak, 2005; Motta, 2015). The research asks: what possibilities do combined social work and art methods provide to challenge cultural otherisation in social integration processes? The research contributes to developing participatory methods that can challenge harmful social divisions and hierarchies in increasingly transnational societal context.



## Paper session 2B

Chair: Melanie Sarantou

Thursday 16.8. at 13:30–15:00, Mauri-hall

### *Bridging Home & School: Co-Participation in Arts-Based Ethnographic Practices as Modes of Civic Engagement*

**Nettie Boivin**, University of Jyväskylä, Finland

This study, aims to create a co-participatory ethnographic arts-based project that bridges home and school literacy practices, re-conceptualizes these from the children's view of literacy and civic engagement. 1) How do we define, connect, and understand shared experiences of civic engagement? 2) How can this co-production process utilizing multiliteracies enable institutional stakeholders to bridge with community stakeholders? This project also highlights a new innovative approach to research. One that utilizes co-participatory ethnographic research in a multidisciplinary, multi-perspective research project. If knowledge is mediated, shared, negotiated, and co-constructed through multimodal and socio-cultural practices then research regarding learning, identity, and language practices must be inclusive- co-participatory, shared, co-designed. Additionally, the research must highlight how children see and communicate in their space and in the world. To achieve this, we must position the research as one that co-participates with the children. This project aims to co-designed by how "young people actually view the world". To bridge the home and school we are incorporating parents, family members, and community members as a voice in this co-participatory arts-based civic engagement. Food is an essential component in any community. The children construct their views on the food. This project aims to re-theorize research to assert that co-production of everyday practices creates new knowledge through various modes of engagement. The research is a two-year project beginning in Jyväskylä. This study incorporates co-participatory ethnographic art-based research. It utilizes observations over a year, across various spaces (classroom, after-school, home, multicultural community center). Data includes co-production in by children, the cooking videos, observations and smart-phone videos of the arts-based projects. Finally, these dishes and children's' arts-based products will be shared with all community and stakeholders in a special event.

### *Pupils' online dialogue on European identity with contemporary art*

**Annamari Manninen**, University of Lapland

In this paper I am presenting an art education project, that aimed to develop the use of contemporary art and group blogs in elementary and upper secondary school. Through this case, I am presenting an example of art-based action research as approach for developing teaching practices in cooperation with teachers and researchers. The research is connected to international project that aimed to develop contemporary art education approach to European citizenship with emphasis to pupils' voice. The Creative Connections (2012-2014) was a cooperation project of six partner countries in EU. The action research involved participants, pupils, teachers and students, from 25 schools, from primary to upper secondary levels and researchers and coordinators from six universities. In the core of the project were the dialogues around the contemporary art examples, art making and pupils dialogue in the group blogs around the works they created and posted online with emphasis on connecting pupils from different countries and opening new perspectives on European identity. The research questions are connected to how contemporary art and group blogs were used in the Creative Connections -project to explore the notion of European citizenship. As result I am summarizing the participants experiences resulting from the use of contemporary artwork examples and practices. Through my study I'm aiming to explore the role of contemporary art and blogging in developing art education practices, especially aiming to improve visual literacy. As conclusion my research will produce models for using contemporary artwork examples, roles of art and online dialog in phenomenon based approach in teaching and learning.

### *Enontekiön taidepolku: A community-based art project*

**Eutheum Lee**, University of Lapland

Enontekiö taidepolku is a community-based art project with the collaboration of Arctic art and design master's programme in University of Lapland and the municipality of Enontekiö. The project has started from the locals' voice wishing to develop attractiveness and awareness of the Enontekiö area through arts. The project focuses on building environmental arts together with locals by applying local uniqueness. The project members with diverse cultural and educational backgrounds can be beneficially used in combining new ideas and local knowledge together through arts. The theoretical frameworks of the project lies on applied visual arts where visual arts, the local community and place-specific approaches meet together. The project has started since 2017 in Hetta and Vuontisjärvi villages and it continued in Palojärvi villages in 2018. Through the three art workshops, the team members have experienced the specialness of the local and received positive reactions from the communities, but at the same time they also experienced many challenges and difficulties during the project. The communities in the rather isolated northern Lapland were not familiar with this kind of workshops that hindered the participation of the local people. Sometimes the harsh weather condition and unpredictable obstacles were problematic. The arrangement of contacting and finding places has not been easy as well. However, once we got a chance to know people in the villages, people were getting more open and welcoming and participated in the workshops actively. Even though there are difficulties in practicing the project, Enontekiö taidepolku shows how community art project can work in northern Finland and it gives ideas how the project can be developed in the future.

### *Participatory development through art education in the North*

**Mirja Hiltunen**, University of Lapland

This paper focuses on art-based action research projects with a special emphasis on the North carried out at the University of Lapland. The Department of Art Education organizes many of its projects in co-operation with Northern villages. The objects of these joint projects are, first, to develop art education in the northern rural areas, to promote the local, cultural, and communal aspects of the area, and, second, to integrate art and means of support. The significance of contemporary art in these research projects is in its ability to create a situation where people could have more power over their everyday life and situation in which they live. In that sense contemporary art has a political function and thus means to collect people together and create a platform for communication. In my research I have used art-based action research approaches as a means to increase understanding and developing of community art projects and community based art education. The examples of the research practices in this paper are in close connection to the development of art-based action research in the context of art teacher education. Interaction is a characteristic aspect of these projects and the roles of the artist and audience and the participants' relationship to the work process should be clearly articulated. Art-based action research simultaneously assists in practical problem solving and expands scientific knowledge, it is applicable for the understanding of change possesses in social systems. To account for all values of these kind of participatory projects, they have to be evaluated in a multifaceted way in order to account for the impact. It is important to ask whose values are given priority.



## Paper session 4A

Chair: Heidi Pietarinen

Friday 17.8. at 11:15–12:45, Esko ja Asko-hall

### *Artistic practices in exploring dimensions of belonging*

**Antti Vallius, Kaisa Hiltunen & Nina Sääskilahti**, University of Jyväskylä, Finland

The research project Crossing Borders – Artistic Practices in Performing and Narrating Belonging aims to transgress borders on many different levels: borders between institutions; between disciplines; between art and science, between artistic practices, and between linguistic practices. In the project we explore belonging together with participants through arts based methods in three workshops. In video workshop the participants make their own short films, in writing workshop they make art with words and sounds, and in the visual arts workshop art works with different techniques. The participants are a heterogeneous group of people from different language groups and nationalities living in Jyväskylä. Among the participants are professional artists and people with some or no previous experience of making art. In this interdisciplinary project, we ask how artistic practice can help facilitate creating and understanding belonging. We are also interested in how people who are positioned at the intersections of gender, ethnicity, language, social class, religion inter alia perform and narrate belonging. In this paper, we analyze the data gathered in the three workshops during the spring of 2018. We look into different dimensions of belonging, or non-belonging, and attachment of which new information has been generated during this process. According to our hypothesis not only the art making but also the social activities that take place in the workshops can help people construct, negotiate and challenge their sense of belonging. In addition to subjective experiences, we analyze the different forms of community making that the process generates. Some of the communities may be fluid and temporary, but the process may be a start also for longer-lasting sociocultural and spatial relationships.

### *Indigenous Initiative and Participation in a Cultural Development Project in Mexico*

**Katri Hirvonen-Nurmi**, University of Helsinki /Helinä Rautavaara Museum, Finland

I want to shed light on possibilities of global partnerships between European museums -indigenous or not - and indigenous peoples in Latin America, through a case study carried on in Western Sierra Madre, Mexico. I have made research on participation and inclusion of indigenous peoples in art institutions in Mexico, combining work as a museum professional and an NGO activist. The Finnish association CRASH has realized a cultural development program in Mexico, among the Wixárika people. The NGO is supporting an initiative of several Wixárika communities, to create their independent network of small rural cultural centers - museums. I have participated in the project sharing my experience in curatorship in a Finnish small museum and learning myself about Mexican indigenous partnerships between a school and a museum. Being aware of previous experiences of community museum projects among Mexican indigenous communities CRASH works in the borderline between supporting local traditional cooperative structures and boosting governmentality (Bratich, 2003, Foucault, 1991).

### *Participatory Development Practices in Workshops*

**Essi Kuure & Daria Akimenko**, University of Lapland

Participatory development with communities of place is often undertaken in the format of short-term art- or design-led engagements, namely, workshops. Although this can allow for efficient data gathering and researcher's familiarization with the context, these practices need to be approached critically and through community-centered angle. The main downside, or limitation, that receives criticism is the short duration of such interventions that does not necessarily result in a meaningful relationship between the researcher and the community, nor guarantees a long term impact of the encounter. Additionally, a workshop implemented without certain ethical considerations may be at risk of replicating some aspects of colonial practices (physical, material, social or other). This paper analyses two cases, in South Africa and South Australia, and discusses through them the possibilities that the arts-based way of doing workshops contributes to participatory development, as well as the limitations of such endeavors. The former case looks into a participatory design workshop done in Rosedale, South Africa with Indigenous youth, where making of posters and social sculpture built of them offered a tool for communication and being heard. The latter, talks about a workshop with Aboriginal female artists in Fowlers Bay, South Australia, where collective traditional weaving and felting processes served as sites of empathy building and cross-cultural knowledge transfer. The authors of the paper aim to answer the question: what constitutes an inclusive and sustainable workshop practice? Namely, they explore how arts-based methods and ways of seeing and doing can facilitate development of such workshop practices.



## Paper session 4B

Chair: Satu Miettinen

Friday 17.8. at 11:15–12:45, Mauri-hall

*Presentation based on an Excursion to Nook, Greenland*

**Pia Lindman**, Aalto University / University of Lapland

I will present and discuss fresh material from a field work and seminar excursion to Nuuk, Greenland (June 2018). This intensive excursion and course combines research, discussions, and fieldwork by bringing together students from Aalto University and University of Iceland and researchers, artists, community organizers, politicians, and activists in Greenland. We seek to foment discussion between various interest groups in the Arctic region about environmental politics, economy and social and ecological transformations. The ultimate aim is to gain understanding about global transformation by way of artistic research and work in communities on Greenland - at the very frontiers of climate change, extraction industry, loss of biodiversity, and pollution. We aspire to generate new approaches and change the focus from reactive problem-solving to proactive world-envisioning. Summer school in Nuuk, Greenland As the Greenlandic ice cap melts, natural resources on the island become increasingly accessible to mining, drilling and damming. Simultaneously, the melting ice reveals old NATO base camps. Toxic waste from camps flow into melted water. This double whammy will give rise to profound changes: economies topple, populations migrate, local identities transform. Legacy of Contamination is designed to create a dynamic interdisciplinary “classroom in the field” dealing with pressing social and ecological challenges in the Arctic frontier by participating with existing communities in creating data, experiences, and knowledge with interdisciplinary methodology. The main learning methods will be ethnographic fieldwork, living and doing together, field notes (writing and drawing), collecting visual data and quantitative data as well as discussions with inhabitants of Nuuk and its environs, sampling biological materials (and later growing and following their organic processes) and developing independent work based on them.

*John Savio's art as a part of early Sámi decolonisation in the 1920s and 1930s*

**Tuija Hautala-Hirvioja**, University of Lapland

My presentation deals with wood cuts made by the first educated Sámi artist John Savio (1902-1938) in Norway and his way to use art as a way of decolonisation and empowerment. He was born in the small village Bugøyfjord on the shore of Varangerfjord, but spent his early years in Kirkenes in Finnmark in the northernmost county in Norway. He was descended from Kven and Sámi people. Kvens are an ethnic minority in Norway who are descended from Finnish peasants and fishermen who emigrated from the northern parts of Finland and Sweden to Northern Norway in the 18th and 19th centuries. Sámi are the only indigenous people in Europe. Savio's sisters and parents died, and he was taken care of by his maternal grandparents. Thanks to his grandparents' wealth, Savio was given schooling and opportunities many others lacked. Starting at the beginning of the 19th century, a strong, systematic policy of assimilation was pursued in Norway; its aim was to assimilate minorities into the majority population. In 1851, all schools received orders to use Norwegian as the language of instruction; only Bible-based religious education could be given in Sámi and Finnish. In the 1920s and 1930s, time when Savio was an active artist, there were more and more conflicts between the majority and minority populations. His prints are the early visual representations of Sami culture from the inside. With his art he made the Sámi subjects; he depicted Sámi people as actors, not only as anthropologically interesting objects. Despite the fact that John Savio died poor, he showed that a Sámi could become a professional artist and find respect for his art. His work provided an important model for the contemporary Sámi artists.

*An attempt to decolonise design: co-designing exploratory design tools with the marginalised youth in South Africa.*

**Alessandro Medici**, University of Leeds, Leeds, United Kingdom

An increasing number of people are engaging in the consideration of Participatory Design (PD) as a strategic modus operandi to attain socially progressive ends in developing countries. As a consequence, the Western, Anglophonic and neoliberal orientation of design research and practice opened a number of debates questioning whether this novel type of work may in essence constitute a new form of neo-colonialism. In an attempt to explore a decolonising approach to PD, a group of youth are engaged in a series of co-design workshops to co-create tools to research a chosen local challenge. Given the lack of prior knowledge in design, cultural probes and contextual interviews are presented as starting guidelines to generate exploratory tools to examine the issue of drugs and alcohol abuse. The tools prototyped are then tested with fellow peers to collect feedback and to refine them over subsequent cyclical processes. Throughout a process of re-contextualisation in local terms and re-interpretation of the tools in ways that make sense to local community members, a variety of different outputs are generated. The essence of prototyping as a form of art and as a cognitive and process rooted in prior knowledge and background culture is discussed, reflecting on the approach and its implication in terms of sustainability and empowerment of marginalised youth. Research is carried involving two different groups of participants, respectively involving volunteers at the Tsoga community centre of the Samora Machel township in the suburbs of Cape Town and with a group of San youth living in Platfontein, Kimberley, South Africa.

*Improvisation as a Sustainable Approach for Service Design in Sensitive Contexts*

**Mari Suoheimo & Melanie Sarantou**, University of Lapland

“Margin to Margin: Women living on the edges of the world” is an art and research project that took place in 2016-2017 between four geographical margins: outback South Australia, Finnish Lapland, Russian Kola Peninsula and Namibia. The project is an art and research collaboration between artist communities with the goal to explore the relationship between art-making and empowerment of artefact makers living and working ‘on the edges’. The aims of the project include the understanding of realities marginalised communities face whilst giving voice to these communities by exhibiting their art in various formats. This paper explores the role of improvisation in art-based processes with Indigenous communities in Fowlers Bay, South Australia where one of the project's workshops were conducted in 2016. Similar to the improvised processes used in going about everyday activities, the connective function of improvisation allows art makers to negotiate, take risks, unmake and remake artwork so that they are able to flow from one moment in a process to the next, thus negotiating the ways they work. The methodological approach of this paper will draw on art-based methods, ethnographic observations and visual documentation (photo and video). The value of this paper is that although the role of improvisation's connective function in art making processes is highlighted, this connective role also enables Indigenous artists to connect with other Indigenous and cross-cultural groups as was demonstrated in the Margin to Margin project. Therefore, the paper presents a practical framework for the enabling of flexible improvisatory methods that ensures connectivity in complex contexts during fieldwork.



# PAD WORKSHOPS

## Workshop sessions Thursday 16.8.

### Workshop session 1C

11:00–12:30

Agora

*Shared Woollen Sceneries*

**Elina Härkönen & Maria Huhmarniemi**, University of Lapland

Woollen Sceneries workshop is about collective knitting based of the tradition of crafts clubs and get-together. The workshop aims to create dialogue through making of hands. The knitting and crocheting together is based on participators mental and memory-based sceneries of their special places and the formation of knittings can be done to different shapes and sizes. The pieces are collected together into a woollen tapestry, “landscape painting” with wool. The space needed can be a public space, were the knitting would also have a performative nature and people passing by would have a possibility to join.

### Workshop session 2C

13:30–15:00

Sinco-laboratory

*Learning facilitation through group role-playing and reflection*

**Tang Tang & Alessandro Medici**, University of Leeds, United Kingdom

### Workshop session 3A

15:30–17:00

F4014/F4015

*Muscular Bonding and Befriending the Body*

**Susanna Hast**, Theatre Academy, Helsinki, Finland

In this exploratory session the participants are guided to perform two types of embodied practices which eventually make a whole: 1) practices of body/self-awareness and 2) practices of bonding with a strange body by attuning and synchronizing movement. Both together can lead to imagining new ways in which the self relates to its environment - finding a place as an individual who feels part of the world, not fearing its touch. These practices could be taught and distributed within communities and contexts in which there is collective or individual trauma that needs to be attended to but cannot be openly discusses or dealt with talk therapy. They can also help the researcher in developing an embodied methodology. The session thus hopes to explore together with the participants the importance of the body in research, practice, awareness and healing.

### Workshop session 3B

15:30–17:00

Sinco-laboratory

*A Practical Handbook to Service Design in Development Context*

**Silvia Remotti**, Paco Design Collaborative, Milan, Italy

The lecture is divided in two sessions: an introduction of the handbook with a case study and a practical workshop where the participants will design a research session with a local community using the tools and methods found in the book

### Workshop session 3C

15:30-17:00

F2059

*Art in the Maasai culture*

**Lukas Sayori**, Oltoile-Le-Maa (Voice of Maasai), Tanzania

Art is in the hearts of indigenous people. Despite the fact that art is a communication tool, it also demonstrates the identity of the groups. The Maasai community is globally known for their beads decoration- which is largely what tell a Maasai. This presentation takes a look at the significance of art to the Maasai community.



# PAD WORKSHOPS

## Workshop sessions

Friday 17.8.

### Workshop session 4C

11:15–12:45

Sinco-laboratory

*Welcome to Service Innovation Corner (SINCO)!*

**Samuel Ahola**, University of Lapland

Service Innovation Corner (SINCO) is a prototyping environment for service and interaction design located in the Faculty of Art and Design in University of Lapland. SINCO represents a holistic hands-on approach to service design, co-creation and user-experience-driven innovation activities. SINCO has been used in development projects with several national and international companies and organizations. A corporate version of SINCO lab has also been founded at Volkswagen recently in 2018, after co-developing the lab concept with SINCO team of University of Lapland.

At SINCO presentation you get an introduction to the lab with technology-aided tools for agile experience prototyping and creative collaborative working. As is the concept, so is the introduction done with a hands-on approach to let you try the equipment and methods in practice.

### Workshop session 5A

13:45–15:15

F2059

*A researchee's perspective on research - The San Code of Research Ethics*

**Hennie Swart & Julia Dammann**, South African San Institute, Kimberley, South Africa

As the first indigenous community on the African continent, the San of South Africa have launched their own San Code of Research Ethics on March 2nd, 2017. The code is a milestone achievement and the result of the San's decades-long experience with researchers from all over the world. In his efforts to promote fair research, Andries Steenkamp, deceased leader of the #Khomani San in the Southern Kalahari of South Africa said: "Researchers must come through the door, not the window." The workshop will explain this metaphor and what fair research means from the San's perspective.

### Workshop session 5B

13:45-15:15

Sinco-laboratory

*Stakeholder Relationship Network Mapping through Narratives*

**Retha De La Harpe**, Cape Peninsula University of Technology, Cape Town, South Africa

Workshop objective: To introduce participants to the use of narratives

- As part of a visual mapping method
- Identify the nature of relationships between stakeholders, and opportunities for new collaboration within the existing stakeholder relationship network.

This is a participatory workshop to map a visual network of stakeholders and their relationships around an agreed issue at stake and change objective. The relevant stakeholders, their possible roles and the relationships between each stakeholder will be described through narratives to depict the dynamics of the stakeholder network. Once the dynamics of the network are unpacked to determine the pain and gain points, it will be possible to explore opportunities

- To improve the existing network and
- Identify opportunities to create mutually beneficial collaboration to meet the change objective.

### Workshop session 5C

13:45-15:15

F2023

*Landscapes, community and senses. Public art engagement projects*

**Ivan Juarez**, X-studio, Granada, Spain

With the aim of disseminating innovative public art engagement projects with high social and environmental impact, through the presentation Ivan Juarez will reflect and explain a series of site specific interventions developed in different countries -Senegal, Japan, Peru and Mexico-. Projects that explore unique sites in dialogue with their place, community, senses and ecologies. A series of interactive and sensitive interventions that have been conceived through a direct involvement with the community as a crucial component of the decision-making process. During the second part of the workshop we will create a series of sensory devices, micro-architectures or site-specific interventions (scale models), that will respond to people's diverse experience of landscape through multi-sensory perceptions. Scents, textures, sounds, tastes and scenes will be the main concepts to be identified. During the process we will explore the use of low-impact and natural materials, and the use of nature -wind, sound, lights, shades, aromas, textures – as a dialogue to the unique characteristics of the place.

### Workshop session 5D

13:45-15:15

F4014/F4015

*Participatory video as a tool for indigenous communities to defend their rights and culture -the case of Maasai community of Loliondo in Tanzania*

**Lukas Sayori**, Oltoile-Le-Maa (Voice of Maasai), Tanzania & **Jenni Kauppila**, UN Association of Finland, Helsinki, Finland

Participatory Video (PV) is an effective tool for change that can enable groups to take action on their own concerns, through deepening their understanding, engaging and motivating their wider community and shaping and creating their own videos that can communicate their messages and perspectives within their communities, to decision-makers and to the wider public.

Participatory video uses participatory story creation, video production and community screening activities to drive an evolving process of exploration and dialogue on shared issues. It is a co-creative process and an accessible way for groups to take action on their own concerns, through deepening their understanding and engaging and motivating their wider community, promoting their own perspectives to defend their rights.

In this presentation we use the experiences of Maasai community of Loliondo and the community participatory video group Oltoile-Le-Maa (OLM) and its international networks as a case study to look at the possibilities and challenges of participatory video in defending their land rights and cultural heritage.



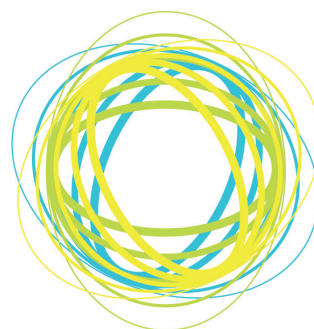
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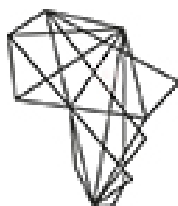
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