

### Session 1

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#### **Pauliina Maapalo & Tone Pernille Østern: The Agency of Wood - multisensory interviews with Art and Crafts teachers in a post-humanistic and new-materialistic perspective**

In this presentation the methodological challenges and possibilities offered by multisensory interviews with Norwegian arts and crafts teachers in their wood working practices in eight primary schools in the middle-northern parts are investigated from the perspectives of post-humanism and new materialism. Researcher 1 has visited schools in three counties; Nordland, Nord-Trøndelag and Sør-Trøndelag with vast distances, conducting rich, but time-consuming multisensory interviews with teachers in their woodworking spaces. In active dialogue with post-humanism and new materialism the researchers articulate how the children's wooden artefacts-in-process, woodworking spaces, the bodyminded researcher, and the structures making up practice architectures for woodwork in Norwegian primary school have real, meaning-producing agency in the processes where the teachers' practice theories concerning their teaching knowledge during the multisensory interviews emerge differently as entanglements of different performative agents. This presentation serves as a critique of the dominant form of mainly verbal interviews in educational research and feeds into an embodied, new-materialistic and ecological view on learning, meaning-making, communication and research.

**Pauliina Maapalo** is a PhD candidate, Art and Crafts teacher and teacher educator at Nord University, Nesna, Norway. She is currently working on her doctoral thesis and is especially interested in developing learning/teaching processes focusing on woodwork and questions connected to ecology/sustainability.

**Tone Pernille Østern** is Dr of Arts in dance, is professor in arts education with focus on dance at the Department for Teacher Education, Norwegian University of Science and Technology.

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#### **Herminia Din: UAA Arctic Adventures Laboratory: A Collaborative Model for Engaging in Place-based Sustainable Tourism**

Traditionally, education via the tourism platform is delivered by tour operators, and universities teach or conduct research on tourism from a detached perspective. However, the sensitivity of the Arctic environment and the speed with which it is changing dictates that northern universities should become involved in the processes of knowledge transfer, raising public awareness, and encouraging stewardship of the Arctic, and tourism is a possible mechanism for this effort. The concept of an Arctic Adventure Laboratory rooted in the context of social-ecological systems, has risen to be a central epistemological paradigm in Arctic sustainability research focusing on "knowledge co-production." An interdisciplinary team at UAA has developed a business model approach for marketing designed sustainable tourism modules that includes (1) citizen-engaged environmental observation, (2) place-based sustainable art, and (3) outdoor recreation and leadership. It is a collaborative effort to provide tourism "packages" that raise awareness of the changing Arctic and encourage stewardship behavior on the part of participants. This session will report on our first several trips completed using this model and discuss the benefits and challenges.

**Herminia Din** is professor of art education at University of Alaska Anchorage. Holding a Ph.D. in art education from Ohio State University, she specializes in museum technology and community-based art education. She received 2013 UAA Chancellor's Awards for Excellence in Sustainability for her efforts on Junk to Funk project to raise awareness of the "reduce" and "reuse" methods of dealing with waste products. She began the Winter Design Project in 2014 to explore and create an outdoor winter space by looking at "ice and snow" from a new perspective. Her most recent project focuses on developing sustainable tourism programs including place-based art, citizen science and outdoor activities.

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**John Harald S. Bustnes: Arts education and depth in learning seen from a pragmatic aesthetic perspective**

This presentation is about my master's thesis, where the purpose was to investigate how arts educational modes of thinking can contribute to the understanding of depth in learning. The overarching problem formulation: How can a pragmatic aesthetic perspective in arts education contribute to depth in learning? Pragmatism and pragmatist aesthetics provided the study with an important angle in order to illuminate the problem formulated through perspectives on embodiment and performativity. The study analysed a selection of theoretical, philosophical and educational texts that were analysed and interpreted hermeneutically. Central concepts as depth in learning, didactics, pragmatism, aesthetics and arts education, were investigated. In a Nordic and German tradition, Didactics are understood as the philosophy of teaching and learning, and there are no negative connotations like in a more Anglo-American understood tradition. This study included the importance of materials, experiences, engagement and emotional attachment in transformative learning processes. The texts that constituted the empirical material, as well as the hermeneutic analyses and interpretations of these, provided a basis for a model visualizing an approach to depth in learning from an arts educational and pragmatist aesthetics

**John Harald S. Bustnes**, Nesna, Norway. Master's degree of Science in Didactics – Arts Education, NTNU. Holds an earlier education as a pastry chef, and a teacher education based on practical aesthetics from Nesna University College. Arts teacher at Nesna elementary school, and assistant professor in arts and aesthetics at Nord University.

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*Session 2*

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**Lindsay Blair: Constructing the Fisherfolk: Allegories of People and Place**

"It is with the little anonymous fishwife from Newhaven, not with his grand pictorial compositions, that he (David Octavius Hill) brought photography into the world of art" (Jacques Rancière).

I propose to look at the artwork related to the fishing industry in Scotland particularly through the photographs from the rare and undiscovered archive of A.B. Ovenstone, (1851-1935). This is part of a larger project to bring forward precious elements from within our culture which have received scant attention from dominant, grand narratives of great names and great events. The Ovenstone archive, which is of global significance, is newly emerging from an extensive research programme. It features fishing imagery from the West, East and Northern Coasts of Scotland as well as seaports in Northern Ireland. The mythological aspect of the Hill/Adamson Newhaven archive is justly celebrated but there are anthropological elements in the photographs of Ovenstone and others

which enable us to gain a broader and deeper understanding of the value of Northern collective cultural inheritance.

**Dr Lindsay Blair** teaches Art History and Cultural Theory at The University of the Highlands and Islands, Scotland and is UHI's Academic Lead Developer: leading the design, development and approval of new Masters level curricula in 'Creative Practice'. Research interests include Surrealism in America, contemporary visual culture of the Scottish Highlands and the interface between art and literature. A recent book section is 'Paradigms of Transmission: Aesthetic Affinities and Intertextualities in the Art of Will Maclean'; and earlier scholarly outputs include 'Joseph Cornell's Vision of Spiritual Order' and a BBC Omnibus documentary 'Joseph Cornell: Worlds in a Box'.

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### **Jari Rinne: A City as an Sound Selfstructured Space**

Frankfurt School thinkers focused on individuality offers one of the main philosophical stories of the twentieth century. Questions of freedom and responsibility were crucial for the thinkers living in Nazi occupied France while people were using group identity as a justification for doing intangible things and claiming to have no choice. The question why we are identifying ourselves in terms of group identity or individuality is still a current one and, in this presentation, I'm trying to contemplate some ideas of Herbert Marcuse in the context of discussions of wellbeing and arts as fundamental background for community-based work with immigrants in Kemi. Sound art-based workshops were used as one practices to support two-way integration to a northern small town.

Marcuse states that "art doesn't change the world, but it may change the consciousness of people who can change the world." Works of art have the ability to deliver people a message that speech or other means just can't deliver on its own. Aesthetics is one of the essential tools to get through to people and lead to a more accurate picture of the universe. The idea of great refusal goes hand in hand with art referencing something that isn't immediately on the surface. Refusal is a form of radical subjectivity and saying no to affluent society. Marcuse sees the true art as a physical embodiment of radical subjectivity and way of getting through to people to change their minds and broadening their subjectivity. A piece of art is an opportunity to see a piece of reality that we necessarily don't see every day and become a little more enlightened and view of things around more accurate. Marcus thinks that works of art have the potential to be a tool for liberation (from the narrow subjectivity given by the culture industry) because it has the ability to make masses of people feel intensely and show an alternative view of themselves, the way the world is and their subjectivity. More accurate picture of the lived world is based on change in subjectivity which art may facilitate but the fundamental question is that are the people ready to see the reality of the world they live in, put some effort on alternative subjectivities and work to challenge the way they see things.

Art all by itself doesn't really do anything. How revolutionary a piece of artwork will be come down to the question how many minds the piece of artwork has changed and delivered an alternative way of viewing the world. That they're receptive to and hadn't thought of before? Words and ideas are effectively doing a little by them self without active participation and changing the ways of doing. For Marcuse the point of theory is to inform and direct praxis. Shifting of consciousness, the method of praxis should be targeting to changing people's minds and finding a way to relate to people as human beings and convey a message. Intent by the artist and piece of art hanging somewhere (where nobody sees it) is not enough to inspire any change in anything. Maybe in the end the part of the wellbeing that the art is capable to reach is simply the sense of connectivity and control realized in the process of constructing meaningful possible worlds for ourselves and others.

When using reason to arrive at knowledge it is anthropocentric and humanistic trying to understand nature to control it and use it to our benefit. An integral part of being a human is feeling like you're a member of some group that is fighting for good. Frankfurt School point out that we search for knowledge that is useful for us and has a huge effect on the areas we focus on. Enlightenment style thinking committed to the task of producing an understanding of the world that's based on reason instead of faith. Reasoning to knowledge indicates the human ambition to control the nature to our benefit instead of being totally at the mercy of nature or believing. In art-based approaches the need to be in control itself is not necessarily essential but art can provide some means to control our own life to generate sense of wellbeing.

The Joint City – Wellbeing & Art Project has three schools (Vocational College, University of Applied Sciences, University of Lapland), immigrant workers, city cultural workers, and third sector actors to develop art-based immigrant integration methods involving all of the community's bidirectional integration. Art was seen as a belief structure connecting subjectivities to culturally constructed intersubjectivities. This was done by combining community work and art-based work methods by activating the residents of the area to look at their own built and living environment and bring their thoughts up. The aim was to create practice-based interaction and exchange of experiences in proven and experienced living environment between the locals and the immigrants. Acquirements of locals and immigrants to communicate improved, both the interaction and mutual understanding between immigrants and the people of the population was increased, reducing prejudices and discrimination.

As a result of the project there was constructed social support networks and customer-oriented approaches to cultural activities. The project increased the working life skills of participants, especially immigrants by promoting their communicative and Finnish language skills. In the works of applied arts, locals and immigrants explore, describe and impose their ideas and experiences about their own living environment and good life. Part of the workshops were concentrating sound and audio. All the participants wrote and presented by spoken word most beautiful and important place for them in the city of Kemi. The results of audio workshops were displayed as an installation in sound art gallery in Helsinki.

**Jari Rinne** has his background in live rock music and education. He's works are promoting artistic ways of thinking with the methods typically used in corporative environments. Alongside his professional life, he is involved with playing in a band and sound related projects. Some of the latest works: Snow&Ice - combining real snow and ice with synthetic spaces, Laserrinne – skiing slope as a canvas for reactive laser projections and kinetic light and sound works in urban space. The production and analysing the knowledge, philosophical foundations of art based research and innovations are the main interest of his works. He is working as Innovations Manager in Faculty of Art and Design. Currently Rinne is a postgraduate student in Nacer research group and giving lectures widely related to sound and sound arts.

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### **Unn Tverraabak: The Sail, the Sheep, and the Cultural Landscape of the Coast**

People living along the coast of Norway have always harvested resources from both sea and land. Analyses of nine thousand year old skeletal findings show that humans obtained food from both marine and terrestrial environments. Stone age rock carvings describe the capture of fish and of large land animals. By the transition to the Bronze Age, domestic animals and farming became part of the way of life. For coastal people, new resources led to a close integration of fisheries and agriculture. Three elements are central to the development of this way of life: sails that gives the boats greater

reach, the sheep that provide both meat and wool and the cultural landscape that yields grazing for domestic animals.

Along the coast of Nordland and Troms, these elements have been important for the development of local communities. This article addresses the connection between the development of the coastal landscape, the sheep as a grazing animal in the cultural landscape and the large woven sail that gave the Viking ships the possibility of long journeys; a thousand year old history.

**Liv Unn Tveraabak** is Dr. scient from The Artic University of Norway, Tromsø. Her main subject is development of the lowland heaths along the coast of northern Trøndelag and Nordland. She is now retired from her position at Nord University, Nesna.

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### *Session 3*

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#### **Wenche Sørmo, Karin Stoll & Mette Gårdvik: Starry Night. Sami Mythology as Inspiration for Contemporary Artistic Expressions.**

This abstract deals with experiences working with contemporary artistic expressions based on the indigenous Northern Sami peoples' performance of the starry sky. Stars are used as graphic figures from early historical times but have different meanings in different cultures. The Sami constellations symbolise characters in a cosmic hunt for a reindeer (Sarvvís). The Sami mythology is little known in our culture, but the story narrated is closer and more anchored to our common arctic life and mindset compared with the Greek mythology. Through a location-based interdisciplinary teaching project, we focus on characters in the cosmic hunting scene and their positions. This project exemplifies of how artistic tools and methods provide insight into the mythological narratives and traditions of indigenous people while illustrating the relationship between arctic people and nature.

**Wenche Sørmo**, Professor (Dr. Sci.) Natural Science. FLU Nord University. Background: Comparative physiology. Research: Education for Sustainable Development.

**Karin Stoll**, Associate Professor of Natural Science. FLU Nord University. Background: Zoology, education officer at a Natural History Museum. Research: Education for Sustainable Development in Teacher Education.

**Mette Gårdvik**, Associate Professor of Arts and Handicrafts. FLU Nord University. Background: Arts and Design Education. Research: The outdoor classroom and conservation of handicraft skills.

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#### **Ekaterina Sharova: Northern Russia: learning history anew.**

The North has for a long time been a remote and unfamiliar region of Russia, for those who lived in the capitals. Even nowadays, the decolonization turn has not yet happened. The first maps of the Arctic show Moscovia and Tartaria, and the meaning creation was borrowed from Roman poetry rather than anthropological research of local people and their culture. In the second half of XIX century, folklore researchers Rybnikov, Gilferding, Afanasiev and others, traveled to Northern Russia to collect ancient songs, bylinas, folk drama and other pearls. Wooden architecture, ancient visual culture of embroidery and other authentic examples of Russian culture have been preserved in the

area of Northern Russia without being widely known so far. The technocratic approach of the Soviet modernization was problematic and destructive for the local culture.

In 2010s, there are many challenges with Northern culture. In my presentation I would like to reflect over the interdisciplinary work having been done by Arctic Art Institute in 2015-2018 in Arkhangelsk and Murmansk regions. Arctic Art Institute is an independent artistic group, which conducts community projects and educational activities. Returning the meanings to a wide, young public in the region, where local history has been seen and presented under a new angle has been central in this work.

**Ekaterina Sharova**, curator, art historian, educator. Graduated from Pomorsky State University (Arkhangelsk), University of Oslo, Høgskolen i Oslo and the Norwegian Institute in Rome. Has been co-curator of The Mobile Institute, a part of parallel program of Manifesta Biennial of Contemporary Art (Saint Petersburg, 2013); Barents Spektakel (Kirkenes, 2015), Arctic Art Forum (Arkhangelsk, 2016, 2017). Represented Northern Russia at Triennale of Contemporary Russian Art (Garage Museum, 2017) and More Than Moscow (State Center for Contemporary Art, 2018).

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### **Korinna Korsström-Magga: The snapshots of the reindeer herders - A visual documentary of the insiders**

Korinna Korsström-Magga's research project seeks to give the reindeer herders of northern Finland a chance to take the floor using art-based actions. During the project, the reindeer herders have documented their daily doings for one year by taking snapshots with their cellphones. The snapshots have been gathered to a circulating pedagogical exhibition that enlightens the contemporary way of the reindeer herders lives, their concerns, delights and their thoughts of their culture and the future. This paper presents the discussions and the starting points of the analyze of the photos that the year of the snapshots generated. The presumption of the research project is, that the actions of the reindeer herder members examining and picturing their daily tasks and their surroundings has both a strengthening and invigorating impact for the cultural identity and the well-being of the community, which this in turn supports the ideals of decolonisation. The documented information that is brought forward from the insiders angle, might rectify or bring up new insights of minorities and indigenous people. The investigation of the photos together with the families and the results that may come up of it, are part of the main data of the research.

**Korinna Korsström-Magga**, DA researcher, University of Lapland, Finland, Faculty of Art and Design, Art Education

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### **Irina V. Zemtsova & Anelyia V. Lyantsevich: The project "Verös da götyr" - how we understand the old Komi traditions.**

The project "Verös da götyr" is a scientific experiment in the synthesis of the fields of traditional folk art and design. It is aimed at studying and preserving the cultural traditions of the Northern peoples and promoting family values. The project participants focused on the theme of the wedding ceremony as the most important stage of the human life cycle.

During the academic year, students studied history and cultural traditions of people living in the territory of the Northwestern Russia. They explored the artifacts, which represented in the national museums as well as the items from the private collection of Irina Zemtsova. The idea of the project was to combine the digital collages, graphics and multimedia installations made by students-designers, under the leadership of Anelia Lyantsevich.

Unique photographs created by the researcher Sergey Sergell in 1906 in the Komi village Bad-El, Ust-Kulom district were used for the installations. The culmination of the project was an exhibition in the Cultural center «Yugor» (22/03/2018 - 16/04/2018).

**Irina V. Zemtsova**, (Ph.D., Professor) Head of the Department of Arts and Crafts, the Institute of Culture and Art, Pitirim Sorokin Syktyvkar State University. Member of the Komi Republican Union of Artists. Contacts: Morozova str., 155-14, 167000, Syktyvkar, Komi Republic, Russia. e-mail: zemtsova56@mail.ru

**Anelyia V. Lyantsevich**, (MA) Senior Lecturer of the Department of Fine Arts and Design, the Institute of Culture and Art, Pitirim Sorokin Syktyvkar State University. Member of the Union of Designers of Russia. Contacts: Kirova str., 22-21, 167000, Syktyvkar, Komi Republic, Russia. E-mail: lanelic@yandex.ru

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#### *Session 4*

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#### **Hiltunen, Mirja (co-presenters Mikkonen, Enni & Laitinen, Merja): Encounters and co-creation through art – Interdisciplinary art-based action research addressing immigration in Finnish Lapland**

The presentation addresses the “Art Gear” project in Finnish Lapland, based on collaboration of social work and art education disciplines and local artist associations. Art Gear promotes bi-directional integration of young people in Northern Finland. The project involved young people especially with asylum seeker or refugee backgrounds.

In my presentation I will focus on two different art forms as a research method: participatory theatre and street art. The data was collected by participation and observation in collaboration with artists who facilitated the art workshops. Through analyzing the practices of the art project, the presentation brings forth the possibilities that interdisciplinary collaboration between the two disciplines and art methods can offer: a fresh ways to conduct ethically sensitive and socially just research and perspectives on how art-based action research support ethical knowledge production.

**Mirja Hiltunen** (Doctor of Art, Master of Education) is a professor in Art Education in the Faculty of Art and design and docent in University of Oulu. She has devised a performative art strategy as part of her work in art teacher education and has been leading community-based art workshops and projects in Lapland for twenty years. Her research topic is on community-based art education in a northern sociocultural context. Her study combines concrete cultural activities, development of these activities through art education projects, and theoretical examination of the subject area. The site-specificity, performativity and social dimensions of art are particular interests to her.

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#### **Rosie Newman: Film**

I would be happy to attend the symposium and show a short film. I started out making large installations using found objects influenced by the urban environment I was in and the amount of people and 'stuff' everywhere. I used doors, windows, tents, mattresses as well as making films and

performance in my work. I was very much a solo artist until I was employed as part of a team to create a 250 foot long mural down the Old Kent Road. During the project, we investigated local history and people through extended interviews and research before creating the mural. This was my first experience of social art practice. After art school, I moved to a remote and rural part of north.

**Rosie Newman** studied Fine Art Sculpture at Camberwell School of Art in London.

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## Session 5

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### **B. Solveig Fretheim and Kathrine Fosshei: LIFE, DEATH & LOVE – worth some attention?**

How can music and literature open doors to new knowledge and experiences?

How can the classroom provide an open space for individual reflections, ideas and emotions?

How do we provoke established truths and inspire our education students to think creatively, and to be bold about sharing and expressing themselves?

How do you plan for the unpredictable?

We believe it is necessary to provide fields for thoughts, dwelling and reverie, especially if we consider creativity, individuality and multidimensionality desirable qualities in life.

We here present examples of music and literature addressing the themes of life, death and love, by means of aesthetic and interdisciplinary approaches . At this current state of our research process we are inspired by the works of Dewey (1934), grounded theory (Glaser & Strauss 1968; Ryghaug 2002) and arts based research (Barone & Eisner, 2012; Leavy, 2015, 2018; Bresler, 2012), and narrative inquiry (Hee Kim 2015; Barrett & Stauffer 2009).

Through our research project we have experienced that this way of introducing the material creates rooms for individual responses, excitement and at times touching upon deep issues of empathy, existence and meaning.

**B. Solveig Fretheim** is an assistant professor in music at the faculty of Education and Arts at Nord University, Nesna in Norway, since 1997. She has been involved in music education and teachers training and interdisciplinary course work, with an emphasis on creative learning processes, performance and musical storytelling. She has also conducted several creative research projects in schools and kindergarten in addition to collaborative community music. She is currently preoccupied with arts based research and narrative inquiry. Her background is as a singer, listens gladly to jazz and likes dance. She received a Bachelor of Liberal Arts degree in Music from Luther College, Iowa, USA (1993) and a Master of Musicology from Florida State University, USA (1997).

**Kathrine Fosshei** is an assistant professor in norwegian language and literature at the faculty of Education and Arts at Nord University, Nesna in Norway, since 2010. She has been involved in literature education and teachers training and interdisciplinary course work, with an emphasis on creative learning and the importance of using literature as a way of learning about oneself and life. She has also been engaged in research projects in schools concerning narrative theory and storytelling. Her background is teaching on different school levels, primarily in tourism and norwegian language and literature, and she also likes music, both listening and performing. She received a Bachelor in Norwegian language and literature from the University of Oslo in 1995, and a Master of Literature from the same university in 2000.

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**Marian B. Sivertsen & Anne Mette B. Rosø: Aesthetic Expression, Experience and Embodied Learning in Distributed Teacher Education. Building bridges, roleplay and sense of wonder in learning .**

This contribution describes the local teaching education of Helgelands-modellen. This kind of education is using a variety of different type of learning contexts. These contexts are campus-based, online video and hands-on training in primary schools. This case describes a project we have named The NesnaNarvik-model.

The education is based on practical-esthetic design for giving the students the competence they need in real life situations in classroom.

The education vary between practical activities, reflections, and reflection over theory. These settings happens at campus, in video-conferences and in local primary schools. In this sequence we will give some examples of our work. Bridge-building and assessment for learning.

The reflections find place among the students orally and in written assessment. They also share reflections through interactive rooms. Is it possible to educate teachers in a design based on practical and esthetic theories in distributed education?

**Marian B. Sivertsen** and **Anne Mette B. Rosø** are Lectures in Education at Nord University, Nesna, Norway.

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**Glen Coutts & Timo Jokela: The *Arctic Art and Design* master's programme: Reflections on the first few years.**

In this short presentation, we will discuss the innovative Arctic Art and Design (AAD) master's programme at the University of Lapland. The presentation will be in three parts; first an outline of the development of the master's degree, second, we will show examples of the kind of studies that students have to complete and finally we will share some thoughts on future directions. In each of the sections we will reflect on the way that the work of our students and staff has been intertwined with the Arctic Sustainable Arts and Design (ASAD) thematic network and our international partners.

**Glen Coutts:** I am currently part-time Professor of applied visual arts education at the University of Lapland in Finland. I was Reader in art and design education at the University of Strathclyde in Glasgow from 1993 - 2010. Prior to that, I worked as a community artist and taught art and design in secondary (high) schools. I am a practising artist and I write regularly about issues in art education. Currently, I am a member of Executive of the InSEA (Secretary 2017-19). My recent publications include the *Relate North* series (with Timo Jokela) and *Learning through Art: Lessons for the 21st Century?* (With Teresa Torres de Eça).

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*Session 6*

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**Elin Nystad & Maria Feyling-Gruber: «Always leave your teachers in a learning mode»!**

In this presentation, Elin Nystad, headmaster, and Maria Feyling-Gruber, teacher, both at Onøy/Lurøy skole, will present some thoughts about the teacher's own learning in a primary school. How can the headmaster support and make sure that the staff at a primary school get motivated by being in a learning mode among the pupils? They will try to show how important interdisciplinary teamwork is among teachers and how it can generate a more permanent culture of learning in a wider perspective.

**Elin Nystad**, Headmaster Onøy/Lurøy School and **Maria Feyling-Gruber**, Teacher Onøy/Lurøy School

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### **Renate Nordnes & Tor-Helge Allern: The Big Feast at Sandnes: An Interdisciplinary Introduction to Our Local History**

This project will explore how we can teach local history within an interdisciplinary perspective, combining topics from literature (The Norwegian Sagas) and history. The local history of our Vikings will be explored through time travel set up as a live action role play. The Big Feast at Sandnes is a happening that will give the participating pupils, students and teachers the opportunity to combine traditional education with personal experience and give the learners a room in which to investigate historical events and reach deeper learning through interdisciplinary education. The project will attempt to increase the historical awareness for the participating pupils and give them the opportunity to explore how the Saga literature and the local history is connected, and how we can take advantage of our cultural history in our teaching. This education project is a cooperation between Sandnessjøen High School, Nord University and a private company called "Torolvstein", and will be staged on the 25th of September, 2018. The intention of this research paper is to give an overview of the interdisciplinary preparation with the participating teachers and students and to reflect on the outcome as well as the educational value for the involved teachers and students.

**Renate Nordnes**, Lecturer. Nord University/Sandnessjøen secondary high school. (Nordic literature and language)

**Tor Helge Allern**, Professor. Nord University. (Drama/Theater)

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### **Fredric Gunve: Dark winters and rainy days. A Nordic perspective on Reggio Emilia teaching in preschool settings**

Lack of sunlight, cold weather, snow and rain are big parts of everyday life in Nordic schools and preschools. But what does this climate and environment do with the education, the educators and the children in relation to a Reggio Emilia perspective. In the pedagogical philosophy Reggio Emilia, a lot of focus has been on light; how children experience and explore different aspects and effects of and from light. But in the north, we must depend much more on artificial lights. In the presentation different concrete examples and methods of how darkness, cold, rain and snow can be explored as important parts of a north region art based environmental education will be presented and discussed. Examples and methods of doing art-based education will be taken from the ongoing art-based research project RAIN by Kajsa G. Eriksson and Fredric Gunve.

**Fredric Gunve** works as a senior lecturer in Visual Arts at the Art Teachers Program, HDK, Gothenburg University, Sweden. His teaching involves visual arts, conceptual, performance and performative art practices and processes in relation to education and teacher professions. Together with Dr. Kajsa G. Eriksson he initiated and runs the climate art-based research project RAIN, which imagines life as if rain were never-ending. The project was initiated in 2010.

[www.regn-rain.tumblr.com](http://www.regn-rain.tumblr.com), <http://regn-rain.se/>

**Ann Kristin Klausen: The Shoe Nesnalobben**

In 1955 the company Nesna Fabrikker started production of a felt shoe Nesnalobben in the small village Nesna in Nordland. The item was warm, soft and light shoes for outdoors use, perfect in dry winter weather. The felt was amplified with sewn routes. It's bakckground was crafts felt shoes made by women at small farms in the area.

From the beginning large parts of the production of Nesnalobben were done by home working. During the years the production at the factory were rationalized with more machines. Nevertheless, part of the production was based on home working until the end. After almost 50 years in Nesna and Norway the company outsourced the trademark and production to a company in Tartu in Estonia. In Estonia every part of the production was done in the factory. The issue is mainly why the production was organized as half industrial home work. I want to examine whether this was a common way of organizing textile- or shoe industry in Norway at that time or if it was unusual. I shall then look at what arguments the initiators, managers and media used. My hypothesis is that home work was chosen because of the shoes background as a crafts product.

**Ann Kristin Klausen**, departement manager Helgeland Museum.

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**Hilde Hermansen: How can the dress act as a membrane for configuration of poetic narratives?**

«Dress is always unspeakably meaningful», says art historian Elisabeth Wilson. Amazement about what can actualize the use of the dress in contemporary art, own creative work and in didactic context is the background for this survey.

The question is seen in the light of a poetic narrative context, where Paul Ricoeur's theory of narrative is an important anchoring point. Therefore, the investigation does not focus at the usage aspect, but at the dress as a membrane to express poetic narratives.

The science-based approach is narrative constructivism. The problem is highlighted through theoretical research, own creative work, qualitative interview with artists and narrative analyzes of artists' works. The glue in the survey is Ricoeurs philosophy about storytelling and the investigation is empirical related to and discussed in relation to his mimesis model.

The results of the survey provide didactic argumentation linked to that the dress can represent a way to meet the student's expression needs while, at the same time, this gives students the ability to meet contemporary art expressions. The didactic perspective is seen in light of the curriculum's emphasis on language in the broad sense.

The initial question and the surveys that follow this is connected to the attached artistic works.

**Hilde Hermansen**, senior adviser at the Norwegian Centre for arts and culture in education, Nord University, Bodø, Norway. Master thesis related to dress as research object and how dress can act as a membrane to express poetic narratives. The thesis include artistic work and has its philosophical anchoring in P. Ricoeurs theories of narrative as identity constituent in human life. Nearly 30 years of practice in Saltdal High School, teaching in various subjects such as drawing, art history, architecture, design, photography and technology. From 2004 – 2014, I developed and drifted a net based study in arts and craft for first year students in High School, commissioned by the county of Nordland.

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### **Tor Helge Allern & Renate Nordnes: Applying Live Action Role Play in the teaching of history and literature – possibilities and challenges**

In this paper, we will examine the use Live Action Role Play (LARP) in teaching history and literature. While reading and acquisition of texts traditionally have dominated teaching, especially in the learning of history and literature, LARP may open for a wider range of human capabilities, including physical, emotional, sensuous, and intellectual skills.

LARP is an improvised, interactional form of theatre, in which the participants play roles they have agreed upon, scenario based and of a certain duration. The scenario describes the fictitious universe, the roles included, the actions that have been taking place when the LARP starts, and some challenges and possible conflicts of interests.

I will refer to a project completed autumn 2018, in which we completed a LARP that thematically deals with the Viking age, and based on regional and national history, legends and the islandic Egil's saga. We will also refer to earlier research on the use of LARP in education, and discuss some of the possibilities and challenges applying this form of theatre in school.

The project is a cooperation between Sandnessjøen Secondary High School, Nord University, The Children's Theatre "The Light House", and a private company conveying Viking history, "Torolvsteinen".

**Tor-Helge Allern** is a professor of drama and applied theatre at Nord University and Western Norway University of Applied sciences. He was co-editor for a Norwegian anthology Drama, Theatre and Democracy (2017). In recent years, he has published articles on process drama, applying drama in mathematics, education in the seventeenth century, dramaturgy and learning processes, and Live Action Role Play (LARP).

**Renate Nordnes**, Lecturer. Nord University / Sandnessjøen Secondary High School. (Nordic literature and language).

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### *Session 8*

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#### **Merete Hassel: Teachers' perspectives on arts education for students with intellectual disabilities.**

What experiences and perspectives do teachers in primary, secondary and upper secondary school have on teaching arts to students with intellectual disabilities? This is the research question posed in my Master Thesis.

The study has a phenomenological approach through semi-structural interviews. Sociocultural theory and theoretical framework of John Dewey of Arts as Experience is essential.

The results shows that arts education and education through the arts can support the development of the students' self-esteem, self-understanding and knowledge about themselves and others. Arts education is seen as important for developing competences in relation to knowledge, relations and social processes, and as an important tool for inclusion and for developing democratic competences. If the potential within arts education is to be fully exploited the teachers' skills and competences are of major importance.

The need for more research in this field is in high demand.

Keywords: arts and cultural education, special needs education, intellectual disabilities, primary, secondary and upper secondary education

**Merete Hassel**, Senior Adviser at Norwegian Centre for Arts and Culture in Education (KKS) / Faculty of Education and Arts at Nord University in Bodø, Norway. Background: Educated librarian, Intermediate course in social anthropology, practical pedagogical education and master degree in customized training. Work experience from different kinds of libraries (mostly in schools), teaching in upper secondary school and university college. I have been involved in various projects dealing with arts and culture, special needs education, school librarianship and digital tools.

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**Patrick Murphy: In-depth learning through 3D multi modal texts**

Multi modal texts have seen a development through the opportunities of e.g. QR coding and embedding audio-visual elements. This presentation shows how to take the step from a two-dimensional multi modal text to a three-dimensional one. A physical show case is used to present a given theme or topic, including text, images and physical objects. The presentation shows how in-depth learning in a traditionally theoretical subject may take place and be motivated through ownership, task based- and collaborative learning; expressed and realized through artistic creativity, design and product. The use of three-dimensional multi modal texts is a new concept in subject learning, and this presentation will also show how they may be implemented for in-depth learning, developing artistic/aesthetical creativity within non-arts and crafts related subjects in teacher training and at university level. The point of departure is learning English as a foreign language, but is by means not limited to this subject.

**Patrick Murphy**: Associate professor, Nord University, Nesna, Norway. With a combined degree of law, English and pedagogical studies at the University of Oslo, Murphy now has 23 years of experience in teacher training, as well as experience from lower and upper secondary schools Subject didactics and methodology are his primary teaching responsibilities. Current research is within the field of the extended classroom, where both local and non-local location based learning has a primary focus. In-depth learning and motivation through ownership and practical work also in higher education runs as a red thread through his work.

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**Rune Hjelen: "Interaction through wood unites"**

Over the course of three years, from 2016 to 2018, Mr. Hjelen has participated in a series of international wood-symposiums in Nepal, USA, Laos and Cambodia.

These events celebrate human interaction with, as well as attitudes towards, wood, wooden products and wood-related environments. It encompasses symposiums, collaborative projects, international woodcarving shows, woodturning demonstrations, international young adult furniture making, wood design, folk art workshops, music festivals and events for children.

When representatives from wood related professions from all around the world connect, there are room for friendship, learning, teaching, understanding and interaction.

Mr. Hjelen gives an insight into his experiences, and reflections around interacting with people from different cultures, where the common ground is wood.

**Rune Hjelen**, Assistant Professor of Arts and Handicrafts. Faculty of Education and Arts Nord University, Norway. Background: Traditional Arts and Design.

**Samira Jamouchi: Inviting teach students to an embodied meeting with felted wool**

Since 1997, I have returned to textile material through different types of approaches. I have been working with soft sculptures and installations. In 2016 I worked mainly with Norwegian wool, constantly re-exploring the possibilities that this unique material offers.

In addition to the strictly technical aspects of felting, it is a unique sensory approach that takes place. I wanted to explore some of the sensory aspects experienced during the process of felted wool: For example, the changing texture, tactile touch, from soft to harder structures, alternating between wet and dry fibres, and changes in temperature between warm and cold wool and water in my hands. Embodiment and imaginative approaches are intimately connected to the felting wool process. It is those forms of tactile, visceral and first hand experiences I wish to invite my arts and craft students to be a part of.

**Samira Jamouchi** (b. 1969) is a visual artist and pedagogue in the subject of arts and craft. She holds a master from the Royale Academy of Fine Arts of Brussels and one from the Norwegian National Academy of Craft and Art Industry. She works as an assistant professor at the Oslo Metropolitan University, Faculty of Education and International Studies. Her artistic works and arts-based research in teacher education have been displayed at various exhibitions and conferences both nationally and internationally. Jamouchi has written articles in international journals on arts and crafts subject and performative approaches to visual art in teacher education.

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**Elina Härkönen & Dr. Maria Huhmarniemi: Crafted sustainability**

Crafted sustainability discusses the dimensions of handcraft traditions in contemporary art for promoting cultural sustainability in the Scandinavian North. The aspects of decolonization, cultural revitalisation and intergenerational dialogue form an integral part of the negotiation about the need for cultural survival and renewal for a more sustainable future. These dimensions should be considered also in the development of the current education of community artists and art educators. Learning traditional skills and applying them in contemporary art constitute an influential method when striving for cultural sustainability. This study examines handcraft-based contemporary art cases through art-based action research conducted in the Finnish and the Swedish Lapland. The examples include artistic productions made by students in the Arctic and Design Master's program. The results show that handcraft-based contemporary art practices with place-specific, intergenerational and intercultural approaches create an open space for dialogue where the values and the perceptions of cultural heritages can be negotiated. The use of handcraft in community and contemporary art can support intergenerational and intercultural dialogue due to its intercultural nature.

**Elina Härkönen** works as a University teacher for Applied Visual Arts in Arctic Art and Design master's program at the Faculty of Art and Design, UoL. She holds a master's degree in Art Education and Intercultural Education. Currently she is a PhD student and her research focus is on cultural sustainability on art-based and international university pedagogics in the context of the North and the Arctic.

**Dr. Maria Huhmarniemi** is an artist and a teacher in the University of Lapland. She has worked as a university lecturer in art education and applied visual arts at the University of Lapland since 2002. She also works as installation artist and conducts art-based research.

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### **Gary Hoffman. Found Sounds in a Place Based, Interdisciplinary Teachers Art Project**

During a place based, interdisciplinary, sustainable art project for local teachers on a small island in Lurøy, Norway, sound was introduced as an additional artistic element. The interdisciplinary project within Arts and Handicraft and Natural Science focusing on marine pollution was already a successful project in Northern Norwegian pre- and primary schools when I was invited to introduce a third element: music.

In order to accomplish this while not knowing the musical abilities of the participants, it was decided to take an abstract approach based on composer John Cages' 1952 opus, 4'33". This abstract work postulates that all sounds surrounding us at any given time can be considered as music. During the course of the project titled "Make a Sea Monster", the teachers were to collect litter from the surrounding beaches. This litter was used to form a Sea Monster artwork next to the camp site. The students were asked to think of sound making possibilities with the items of litter they were collecting. When all items were gathered, the various sounds were recorded and layered to create the sound the Sea Monster. This was then included in a video documenting the project.

**Gary David Hoffman:** Hailing originally from New Orleans, USA, Gary Hoffman has taught music at Nord University, formerly Nesna University College, since 2001 where he is a member of an interdisciplinary research group focusing on place based learning. His areas of expertise include Jazz and Music Technology and he has actively performed in Europe and the USA on trumpet, piano and guitar for the past 35 years. In his spare time, he provides bicycle repair services for his local community.

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### **Anne Lise Wie: Gilding granite - spaces of transition in the children's theatre**

The project presented here is about using co-writing for the process of creating texts for stage, and shows how drama may be used as both inspiration and motivation for writing. Through participation in the children's theatre Teaterzahl, children are instructed in improvisation and acting techniques. They are subjected to a variety of impressions and expressions, that all inspire them to create a story. Furthermore, they are to create characters, and the stories are adapted to the stage. The instructor's task is to give them the competence and inspiration required in order to create their stories, and to sew together their projects and construct a dramaturgy. As a final product, a play that has been created in cooperation between all participants, both children and adults. The transitional phase takes place in the development of something that in itself does not have a great value, but through cooperation and development create a product of greater value.

**Anne-Lise Wie,** Associate Professor Nord University, Norway, has been employed at Nesna University College, now Nord University since 1997. She is a lecturer in teacher- and preschool-teacher education. She is especially interested in school starting topics as beginning to read and write, creative storytelling and creative writing, as well as using the outdoor-classroom. She is also an instructor at the children and youth theatre at Nesna; a practice arena to gain experience to bring back into teacher education.