Experimenting

FADS

Finnish, Art-Education Doctoral Studies

Aalto University

EDITED BY
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Experimenting FADS:
Finnish Art-Education Doctoral Studies
An innovative network for PhDs

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INTRODUCTION
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CHAPTER 1
FADS: An Introduction

Kevin Tavin

In autumn of 2013, an email was sent from the research unit of Aalto University, School of Arts, Design, and Architecture (Aalto ARTS) asking for professors to submit proposals for doctoral consortiums and networks, to be funded by Aalto ARTS for a period up to four years. The call was quite concise and yet broadly open to any field within the school. It required only a two-page proposal; to include the name of the network, objectives, action plan, budget, and faculty involved. Reading through the call reminded me of two experiences I had earlier in my career. Having recently come to Aalto ARTS from The Ohio State University, I was mindful of a network that brought together selected doctoral students from three graduate art education programs in the U.S., to share dissertation work and gain feedback from faculty. Moreover, when I was a doctoral student at Penn State University in art education, back in the late 1990s, I was chosen to present my work at the National Art Education Association's annual conference, at a forum for dissertation research. This meeting included selected students from the top art education programs in the U.S., and led to a publication from each participant in the *Marilyn Zurmuehlen Working Papers in Art Education* (see Chapter Four for more information). Both of these networks allowed art education doctoral students in the U.S. to share their work in a public venue and receive feedback from peers and professors. I believed these networks in the U.S. served as a good starting point for a proposal, for something new.

I asked colleagues if such a network for art educators existed within Aalto ARTS. Although different configurations had occurred in the past, I was told there was no active doctoral art education network in Aalto ARTS, or other institutions in Finland. It was with this knowledge and my pervious experiences in mind that I decided to co-develop a proposal for the consortium, Finnish Art-Education Doctoral Studies (FADS). I reached out to colleagues in Aalto ARTS, and at two other Finnish universities, where art education is considered a field of study: the University of Lapland, and the University of Jyväskylä. At first, I suggested the network gather different doctoral students from each institution together, once a year, for a similar type of encounter I experienced in the U.S. The

main point was to have the student groups rotate from year to year. After some discussion we agreed that one-time encounters did not meet the needs to build a sustainable, albeit short term, experimental network, where students and coordinators would have time to get to know each other and work on their research together in a dynamic manner.

A core group of faculty from the three institutions (the coordinators for FADS) decided together that the main purpose of the consortium would be to provide a forum for doctoral students, whose work deals with art education in some way or another, to meet and discuss issues and developments in the field that are being opened up by current graduate student research in Finland, and across the globe. For this reason, we used a hyphen between the words "art" and "education" in FADS. It keeps the designation, pairing, and entanglement open, to resist simply signifying what happens in schools, or teaching art. In line with this openness, the original objectives for FADS included sharing and exchanging ideas on art and education from dissertation research, learning materials, and advanced studies; facilitating dialogue on current research topics in art education; learning about advanced research in art education from international guests; and, publishing research in a collaborative venue.

In terms of the action plan we wrote for FADS, during the autumn of each year, for three years (starting in 2014), students and professors would meet at a symposium to discuss and share dissertation research. Each symposium would be held in a different location, in proximity to the respective university hosting the gathering. In addition to a general exchange of ideas and research topics, students would present their on-going work to each other, professors, alumni, and visiting international scholars. They would also have different tasks during each symposium, building upon the previous gathering. It was also decided that there would be an on-line forum for students, where tasks related to building their research would be completed between the symposiums. For the fourth year, it was decided that all the FADS participants would contribute to a publication.

With the information above, I submitted the proposal and received news of its approval from Aalto ARTS within a few months. Subsequently, the coordinators discussed how many students should be representing their respective institution, to keep the group small enough to be engaged and open to experimentation, as well as foster a sense of community. Initially, it was decided that Aalto ARTS would have seven FADS doctoral students (since it had the largest number of doctoral students in general), the University of Lapland and the University of Jyväskylä would choose four students each. The process for choosing students was left up to the each institution's coordinators, as well as deciding what constitutes art-education dissertation work.

In ARTS, for example, we reached out to doctoral students whose work was related to art and pedagogy in some way, including public pedagogy, schooling, environmental education, or who implicitly chose art education as their focus area (see Chapter Two for more information on the doctoral program choices at Aalto ARTS). I sent letters to approximately eight students, asking them if they were willing and able to be in the network. I also required them to send a motivation letter that illustrated their interest in FADS, including a brief description of their research, how their dissertation topic and plan is situated within art-pedagogy, and describe where they are in the process of their study plan. The FADS coordinators from Aalto ARTS made the final decision of the students accepted. In the end, six students were chosen from Aalto ARTS, and four from the each of the partner institutions.

Subsequent to the student admissions, the coordinators met over Skype, in person, and via email to decide on the location for the first symposium in autumn 2014, the digital platform for the students, and possible candidates for visiting scholar. I then contacted the students in spring 2014 and asked them to prepare for the gathering by posting on-line a short abstract of their dissertation, read each other's postings, and create a ten-minute presentation of their work that they would share with all the FADS participants, in-person. The presentation needed to address the main idea of their project, and the beliefs or experiences that generated the main idea. In addition,

the students had to consider what they want to accomplish with their study; what the scholarly work exists on their topic; how the topic relates to the needs of the field (they had to determine the field); and, what questions would they like to ask the FADS members to help with their research. The presentations were to take place at the first symposium. Below I describe the three symposia to help contextualize this introduction to FADS. However, I do not go into significant detail since small groups of doctoral students have written creative and experimental text (see Chapters Five and Six) about the symposia and associated tasks. Their words and reflections capture more details and nuances of the gatherings, and the work they engaged in.

The Symposia

The first symposium was held in Lapland, from October 27–29, 2014. The symposium opened at the University of Lapland with a keynote lecture on arts-based research by jan jagodzinski, from the University of Alberta, Canada. After the keynote, the FADS participants shared pizza and then went by bus to Pyhätunturi, a nature and ski area approximately one hour north of Rovaniemi. The coordinators and visiting scholars stayed in small cabins, while the students resided together in a large guesthouse. During the second day of the symposia, students gave their 10 minute presentations in groups of four or five, followed immediately by feedback, for 15–20 minutes from coordinators and guest scholars (in addition to jan jagodzinski, two other scholars participated: Kerry Thomas and Karen Maras, both from the University of New South Wales, Australia). There was also a break between panels for lunch, and for a visit to the Nature Center. In the evening, there was a group sauna and bonfire (social gatherings were an important part of FADS community building). The last day of the symposium included a wrap-up panel, where we discussed the events and outcomes of the symposium, as well as the next steps for FADS.

The second FADS symposium was held at the University of Jyväskylä and Konnevesi, October 19–21, 2015. The main purpose of that symposium was for students to provide an update on their research and have another opportunity for support by peers, coordinators and the guest scholar, John Derby, from the University of Kansas, U.S. In preparation, students submitted on-line an updated abstract of their dissertation topic and a short overview of what they have been working with since the last symposium. This included new readings, questions, data, revisions, etc. In addition, students submitted a list of questions, areas of concern, and topics that they hoped to receive feedback on. The first day of the symposium included a keynote by John Derby that spoke to his work with undergraduate (BA) students on questions of ableism. After an engaged and dynamic discussion, we took a small bus to Konnevesi, a research center that is part of the University of Jyväskylä. After arriving, we once again had a group sauna, food, and lively discussion.

The tasks for the next two days were different from the first symposium, as students were asked to work in small groups to discuss their research, problems, and issues, and give feedback to one another. The groups were divided into three categories: 1) spaces, places, and politics, 2) subject and subjectification, and 3) research within school context. The students were given questions to consider and then come back to the larger group and discuss the results of their conversation. Towards the end of the second symposium, the coordinators gave three tasks for the students to complete on-line, over the year, before the third symposium. These assignments included 1) sharing and responding to foundational texts, 2) researching research, and 3) role-playing and swapping research (See Chapters Five and Six for students' perspectives).

In brief, the task, *sharing and responding to foundational texts* required students to choose one foundational text from their dissertation research and share it with the rest of their group, formed during the symposium. The members of the group would then respond to each other by posting one or a small set of questions and observations intended to help in the dissertation process; for example, by generating new or different perspectives, troubling or critiquing

approaches, or clarifying how concepts and theories are used. All students were expected to respond to each posting. The second task, *researching research*, was to widen the scope of investigation and help students find examples of other research that supported or enhanced their dissertation, in ways that go beyond a direct or limited relationship to the field of study, content area, or population. Each student was asked to seek out as many possible dissertations, theses, research reports, etc., that relate to a concept, approach, structure, theory, or subject in their dissertation. The research they found, however, must have been produced in, or focused on, an area outside of Finland, and be situated in a different field of study rather than art education. The students then wrote a summary and shared it on line. The last task, *role-playing and swapping research*, actually began at the end of the second symposium, when students chose a name of a peer out of a bowl. They had to send an abstract of their research to their partner that included the general approach or approaches to the subject of their dissertation. This approach could be based on theory, concepts, methods, or methodology.

The next step included students doing some introductory research and reading on their partner's approach. The student then reformulated their research abstract using their partners approach. The coordinators supported student's being playful, experimental, and daring. The main point was to help students see through their partner's perspective, and try to rethink their work through a different approach, and then post a revised abstract.

The third symposium was held at Aalto ARTS, from October 19–21, 2016. The main purpose of this symposium was to review the on-line tasks from the previous year, discuss updates, changes, and challenges with student research, and determine roles and responsibilities for writing and publishing about FADS. The keynote speaker was Marc Fritzsche, from the University of Koblenz-Landau in Germany. Marc delivered his talk about interfaces, media theory, and art education on the second day of the symposium, in-between group work by the students. Most of the time, however, was spent on creating groups and preparing outlines, and beginning the process of writing about FADS. This book is the final culmination of that work.

In the following sections you will read and learn more about the story of FADS, as written by coordinators, students, and visiting scholars, together and individually. The chapters in the first section are written by coordinators from all three universities, and describe the historical and current state of the field of art education, and graduate research and networks in Finland. Collectively, the discussion focuses on the aims, goals, and objectives of doctoral networks and doctoral research in Finland, and the ways that the coordinators enter into the FADS network. The second section of the book includes collective work from small groups of doctoral students participating in FADS. Working and writing together, each chapter explores the philosophical, methodological, and theoretical underpinnings of FADS, and focuses on promises and challenges faced during and between the symposia. More than just descriptive narratives or individual analysis, these multi-authored chapters demonstrate a collaborative and experimental way to sense, develop, and interpret doctoral research.

The third section of the book includes learning dialogues between FADS doctoral students and art education scholars from around the globe who participated in the FADS symposia. These chapters were initiated by the students, and co-written with the scholars. More than interviews, the writing entangles different research interests and inquires, and brings together both the student's and scholar's perspective on art and education. Section four includes brief descriptions of each FADS doctoral student's dissertation research. The editors were careful not to suggest that each student use the same standard format for an abstract. Instead, we wanted students to find their own voice, express their work as they see it, and continue the experimental spirit of FADS. Section five is a reflection on the FADS network and its impact on the future by a former student who finished her dissertation during the four-year consortium. Finally, the book ends with a list of biographies of all the FADS participants.

However, the story of FADS does not end with this chapter, the biographies, or even with this entire book. It is a consortium, network, community, and a living process. Students and faculty will continue to work together, and invited scholars will continue to build their

relationships with all of us. During the network, some new students came as some students left. One student graduated and others are, at the time of writing this book, very close to finishing their dissertations. Regardless, throughout the four years, all the students got to know one another, learn about each other's research, support one another in numerous capacities, and help foster experimental and dynamic ways of working together. I hope that reading *Experimenting* FADS will inspire you to somehow continue this process in your own way, to build innovative and dynamic networks and entanglements, and to make FADS more than just a momentary trend.

An Overview on the Past: Art Education Doctoral Research in Finland

Timo Jokela, Mira Kallio-Tavin &
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Introduction

In this chapter, we explore the history of visual art education doctoral research in Finland. There are two universities in Finland where it is possible to defend a doctoral thesis in visual art education: Aalto University, School of Arts, Design, and Architecture (Aalto ARTS) and the University of Lapland (UoL), Faculty of Art and Design. The University of Jyväskylä (JYU) confers degrees in art education that includes, but is not restricted to, visual arts. First, we describe the beginning of doctoral research in visual art education within the Finnish university structure. Second, we share characteristics of doctoral studies and methodologies for doctoral research based on slightly different aims and concepts in each university. Third, we clarify how we emphasize arts-based and artistic research. Lastly, we focus on the potential for collaboration and networking between the three universities, for the FADS network.

In the Beginning

Doctoral research in the field of arts became possible in Finnish art universities at the beginning of the 1980s. The University of Art and Design Helsinki (now Aalto ARTS) had a long tradition in master's level teacher training in visual art since 1974. Earlier, since 1915, art teachers were trained through the teacher education program, which was not a part of higher education. The first licentiate degree in Art Education, in the context of art teacher education research, was awarded in 1988. The first doctoral dissertation in Art Education was awarded in 1997, both at the University of Art and Design, Helsinki. At the University of Lapland, visual art master's level teacher training began in 1990.

From 1997 through 2017, 37 doctoral dissertations have been awarded in the area of art education at Aalto ARTS, and there are currently over 35 students pursuing a doctoral degree in the same area. In UoL, the first visual art education doctorate was awarded in 2005 (Ulkuniemi, 2005). Since then, twelve doctorates have been

awarded from the UoL in the field of visual arts education, and there are currently 18 doctoral candidates. In the beginning, doctoral studies in UoL were guided by academic models derived mainly from education sciences and pedagogy, as well as in art history and cultural history. At Aalto ARTS, the research in art education followed the prevailing paradigms related to art education, such as psychology, education, and sociology (Varto, 2015), and both social and artistic perspectives have been important. In Aalto ARTS, the early years of doctoral studies was marked by a lack of structured curricula and studies, so each doctoral candidate, to some extent, had to create their own path.

At the University of Jyväskylä the background and situation is different. Art education was established as a small independent department, with one professor, in 1973, within the Faculty of Humanities. Since January 2017, art education has been part of the multidisciplinary Department of Music, Art and Culture, and the regular staff is currently comprised of three persons. Teacher training has been discussed over the decades, but never implemented. The profile has always been humanistic, based in theories of art and aesthetics, as well as art and cultural studies. Post-Graduate and doctoral education was part of the discipline from the very start. Sixteen licentiate theses (starting in 1984) and 11 doctoral theses (starting in 1988) have been awarded to date. Presently there are a dozen active doctoral students.

The Finnish researcher training system for all research fields was established in 1995, and has been gradually expanding ever since. The national graduate schools have been financed by the Ministry of Education and Culture, the universities, and by the Academy of Finland. Most of the graduate schools were organized as networked projects, run jointly by several universities, where older and younger researchers worked in research groups together with graduate students (see Chapter three for more information). The purpose of this structure was to create an innovative environment conducive to research quality and a learning environment that inspired graduate students. The graduate schools provided systematic education and guidance for doctoral students. Besides graduate school research

projects financed by the Academy of Finland, there were main structures for doctoral student studies and networking (for example, TAIKOMO and ArtBeat at Aalto ARTS, Voluntas Polaris at UoL).

The system described above changed in 2012, and at the beginning of 2014 a new funding model for doctoral student positions was allocated within each university. In order to continue the collaboration in doctoral education between universities, new networks have been established. Most of the networks are based in graduate schools, but new networks have been established as well. As an example, FADS was born out of a mutual desire to promote further cooperation between the three participating universities to support student collaboration and networking possibilities.

Characteristic of Doctoral Studies now

Although doctoral student applicants apply directly to the Department of Art in Aalto ARTS, the doctoral studies program is school-level. Art education is one of three fields from which a student chooses when starting doctoral studies. The other two fields are visual culture and contemporary art. Doctoral students who have chosen art education as their field have varied backgrounds, and may have no background in art education (schooling, pedagogy, etc.) at all. On the other hand, some art educators choose a different field for their doctoral studies. Therefore, the division is mostly arbitrary, and all 85 current doctoral students through the Department of Art, at Aalto ARTS are understood as one group. In general, the Department of Art focuses on mediating art: techniques, stances, methods, education, and curating. Some guiding questions for doctoral studies at Aalto ARTS include: Are art and education related? If so, how? In what ways can we identify and interpret societal meanings of contemporary art? What is the significance of artistic and pedagogical interventions? And, how do we identify the methodology of artistic and arts-based research?

In terms of structure, at the moment, doctoral studies through the Department of Art at Aalto ARTS require 60 credits of study

in the form of the European Credit Transfer and Accumulation System, (ECTS). The studies include aesthetics, contemporary philosophy, philosophy of science, research methods, and courses on academic writing, studies on the specified area of the individual research project, and studies on the student's actual research question. Obligatory courses include doctoral seminars and symposia, where students give presentations alongside professors and other academic speakers. Student topics and the research groups to which they belong organize these seminars. The focus is on developing more research groups in addition to the existing ones such as *color and material*, *art education and gaming*, *art university pedagogy*, *artistic research*, and *embodied knowledge*. Every doctoral dissertation has at least one supervising professor and one or two advisors. While the supervising professor follows the studies and thesis making in Aalto ARTS, oftentimes the advisor is a person external to the school. Students can choose to write a monograph or produce an article dissertation. If the dissertation has an artistic component, such as an exhibition or performance, the artistic project needs to be evaluated separately and well documented.

The UoL structure for doctoral studies is relatively similar to Aalto ARTS, but the interaction between art and interdisciplinary research is growing. UoL's research strategy now guides doctoral studies in art education. Research on change in the Arctic and northern areas is central, and art education is expected to make a contribution. Many research projects have met this expectation (see Jokela et al. 2015b). The university's joint multidisciplinary graduate school has three thematic doctoral programs that support the strategy: *culture-centered service design*, *northern cultures and sustainable natural resource politics*, and *communities and changing work*. Students should be connected primarily to these programs. The multidisciplinary doctoral programs include courses and seminars relating to their subject area, combine researchers from scientific and artistic fields, and thus support the multidisciplinary character of doctoral degrees. In each educational field, doctoral programs operate alongside research groups involving doctoral candidates,

which are dedicated to the key issues and methods of their respective disciplines.

In UoL, doctoral students of art education study mostly in the general doctoral program run by the Department of Art Education. Northern Art, Community, Environment Research (NACER) is a research group led by professors Timo Jokela and Mirja Hiltunen, in which visual art education and applied visual art are researched and developed in a northern context. Group members combine an understanding of visual art education as a social activity with a strong vision of the innovative potential of contemporary art. Currently the group has 18 active students.

At UoL, it is permissible to write either a monograph or an article-based doctoral thesis, either of which can contain one or more individually assessed artistic productions. The artistic productions relate to the same research task or research question as the written scientific section. Instead of a traditional monograph, a doctoral dissertation can be composed of, for instance, articles and exhibitions, or other separately evaluated artistic productions.

Art education in Jyväskylä can be described as a practice-oriented aesthetic discipline, with a focus on the role of arts and aesthetic agency in human life as they relate to individuals, groups, and society. The discipline deals with all art forms, not just the visual, with a focus on processes rather than works, and an ambition to contribute to both theory and practice. The topics cover a wide range, but often represent a style of research where theory interacts with the studied phenomena, aiming at improving theory while also creating a deeper understanding of the subject. The impact of childhood studies is visible in recent and ongoing work, such as on children's agency in the contexts of art education or problematizations of children's culture.

At JYU, students apply to the Doctoral School of the Faculty of Humanities and Social Sciences, which is part of the university's graduate school for doctoral studies. Criteria for admission include the qualities of the research and doctoral study plans, how well the proposed research fits into existing research strategies, and the available resources for supervision. If the student is accepted, two supervisors are immediately appointed. The main supervisor is from

the discipline while the second can represent another discipline, or come from outside the university. However, funds for reimbursing outside supervisors are limited. A thesis can be a traditional monograph or an article-based thesis. The doctoral studies comprise 40 ECTS, divided between 20 credits of discipline-based studies (research seminar complemented with theory, methods, or mobility) and 20 credits of transferrable skills studies, including both research and other work-oriented skills. The research seminar is disciplinary, but the other modules are organized by the faculty's doctoral school or the university's Methodology Center for Human Sciences (IHME). Students are encouraged to present their work at symposia and conferences in Finland and abroad.[1]

Methodologies

In the broader picture, conducting research using art and visual practices is a relatively new approach in Finnish academia. Artistic, visual, multi-sensorial, and practice-based knowledge are difficult to articulate, especially in terms of what sort of knowledge they introduce to the research. Traditionally, this kind of knowledge was left outside scientific definitions of research, because it was considered too vague. This kind of indeterminate knowledge has become a focus of interest in Finland since the beginning of the 21st century, based on increased discourse and institutional support. However, there is still a need to articulate and advocate for a more profound shift in the dominant world of scientific research. Despite this need, arts-based and artistic research is an officially approved research method in Aalto ARTS and UoL, as well as in the University of the Arts Helsinki (Uniarts Helsinki).

While there are some similarities to the North American arts-based educational research methodology, the academic territory in Finland has included quite different combinations of academic influences, informed mainly by artistic research done in Uniarts

1   For more information, see www.jyu.fi/hytk/en/research/doctoral-studies.

Helsinki. In addition, within Finland, there are parallel and different methodological artistic research discourses, including fine art research discourse and research done by cultural, educational and social sciences, each influenced by different international discourses. The differences between the discourses have to do with the dissimilar institutional traditions in universities and art academies, and art-making paradigms between different art forms.

In Aalto ARTS, one influential discourse is based on the series of theoretical publications by Juha Varto (2009, 2017), and by researchers connected to the artistic research (AR) done in the Uniarts Helsinki and Tampere University, such as Mika Elo (2014) and Mika Hannula, Juha Suoranta and Tere Vadén (2005, 2014), who have been interested in articulating the essence of knowledge within artistic research from theoretical perspectives. This discourse is connected to joint research activities between Uniarts Helsinki and Aalto ARTS where faculty and students are exploring artistic practices, thinking and observation.[2] Related publications can be found in *Studies in Artistic Research Ruukku* (http://ruukku-journal. fi/en). The Finnish word Ruukku means a jar (as a container) and hence also refers to the Journal for Artistic Research (JAR) (http:// www.jar-online.net/), from a European network: *Society for Artistic Research* (SAR). Another discourse concerns the research done in the field of art education which this chapter concentrates on. Some of the methodological approaches come from the shared discourses in arts-based research (ABR) from Europe, especially Spain and Portugal, and also from arts-based educational research (ABER) from North America.

ABR, ABER and AR in Aalto ARTS are often based on notions of singularity, critical reflection, and narration (Kallio, 2008, 2010; Kallio-Tavin 2013). Singular notion of research means that arts-based and artistic research projects are not seen as intended to be repeated as such by another researcher, or in another research context. Yet, the information and knowledge gained through the research can make sense and add value and understanding to others, and support similar

2   See http://www.artisticresearch.fi/tahto/

or related projects in the formation of new knowledge. Through arts-based and artistic research, and the accompanying critical analysis, reflection, and narration, and personal and subjective experiences become commonly shared experiences (at least partially) and a tool for understanding for others. In the early stages of Finnish arts-based and artistic research, it was articulated that subjective knowledge constructed through individual and artistic experience transforms into research knowledge through a critical reflective analysis. A researcher alters himself or herself as an instrument for the research process and project. A form of critical analysis combined with narrative writing maintains its strong position as a method for transferring particular and singular knowledge, so that it can become available to others in artistic research (Suominen, Kallio-Tavin & Hernandez, 2017).

While some artistic research from Aalto ARTS might be seen in the context of fine arts rather than art education, many of the ongoing dissertations focus on art pedagogical issues, in one way or another. Individual or collaborative artwork often connects to societal, philosophical and critical thinking, and offers tools and methods to critique society, education and hegemonic culture, and its practices.

At the University of Lapland, the NACER members share an interest in the development and application of Art Based Action Research (ABAR). Key issues include how well artistic products meet the research questions, what role they play in defending a dissertation, and how they can be assessed in a way that does justice to the art, and especially to the art of art education (Jokela et al. 2015b). At UoL, the starting point for the development of ABAR has been contemporary art, which is by character context-linked, process-oriented, interactive, and dialogical. While critical contemporary art and artistic research usually try to bring matters into the open and stimulate discussion, the objective of ABAR is to identify and distinguish problems and find solutions. The method is strongly attached to environments and communities. It takes into account the creation of spaces for encounters, the environment, the history of the community, and the performative nature of art, among other topics (Jokela et al. 2015a).

Artistic research, in which practice is understood in terms of research or research methodology (practice as research and practice-led research), and action research, share many principles. Artistic research and action research share, among other things, the aim of changing and developing practices. The cyclical progress of research, alternating between planning, practical action, reflection, and evaluation, unites the starting points for research. The objective of artistic research is often the development of artistic expression or method, and the research subject is often a creative process or a concrete practice with technical-material dimensions (Borgdorff, 2011). Instead, ABAR draws upon the social sciences, in which action research is often associated with communities and organizations. According to Hiltunen (2009), communal thinking in art education and action research at the UoL combines active operational objectives with audience or community participation and increasing understanding of self and the world. Action research focuses on the objective of influence and change, while community art focuses on the creation of interaction by means of art. In ABAR the objectives are mutually supportive and it shares the intentions of Participatory Action Research (PAR).

ABAR has parallels with the a/r/tography method. The starting points for both lie in artistic research and action research. Practical and theoretical research run in parallel, and research topics are situated in the middle ground of teaching, art, and communities. While phenomenology, feminist theory, and theories of contemporary art have contributed to a/r/tography (Irwin & Springgay, 2008; Springgay, Irwin, & Kind, 2008), ABAR adheres to the working methods of environmental and community art, project-based action, and community based art education. It has been influenced by, among other areas, social pedagogy and critical pedagogy. Action research trends in ABAR have features in common with design research. Design research, influenced by action research, is a cyclic research process based on planned interventions, which aims to solve practical problems and to develop functional theory (Heikkinen, Konttinen, & Häkkinen, 2006). ABAR also shares similarities with service design processes in which artist-designers seek to solve the problems of

environments and communities using communal and interactive methods (Jokela, 2013). At UoL, the key goal of ABAR is not to develop the artist-teacher-researcher's own artistic expression, but rather the interaction between other cooperating artists, researchers, communities, and participants. Objectives also address community empowerment, social change, and an increase in environmental responsibility and sense of community (Jokela et al., 2015b). ABAR highlights involvement with the community instead of the scholar-artist's personality and personal history.

Although degrees at the University of Jyväskylä do not include artistic components, and artistic research in the more specific sense is not recognized, there are similarities between the methodological approach of JYU, Aalto ARTS and UoL. Traditionally, humanities research has recognized the key role of the researcher and the close relationship, even inseparability, of text and research outcomes. This is the tradition of academic writing where concepts acquire their meaning not primarily from definitions, but from their position in the work of someone, including the style of that work.[1] To juxtapose subjectivity and objectivity is then too simple because human experience is, like language, shared in the first place. Moreover, analyzing aesthetic and artistic phenomena, processes and experiences often demands a different language than the factual. Narrative research, "portraiture," or descriptive aesthetics fulfill the function of conveying or even constituting (for the reader) experience and its sense. Research in art education at JYU includes these elements.

Cultural phenomena, not the least of which are artistic practices, are complex research objects. This implies two things. First, is the need for contextual understanding that ideally includes reflectivity of one's own work. The researcher is not above the objects but amongst them. Art, critical discussion, and research influence one another in many ways. Second, theories and methods never give a full picture of an object, only perspectives. Rather than seeing this as a limitation, it

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1   See e.g. Maurice Merleau-Ponty, *Éloge de la philosophie*; also Ludwig Wittgenstein, *Philosophical Investigations.*

is an essential part of doing research. Argumentation is a key virtue, and it implies that the researcher, at least at the end of the process, has something to say. There is a reason why we use the term, thesis. The courage and skill to defend one is part of what makes a mature researcher.

Potential of the Network

The aim of this chapter has been to introduce the background of doctoral research in Finnish art education, and discuss each university's graduate school and studies to better understand the current situation and need for networking. After the 2012 changes in the funding system, universities were forced to allocate their own funding to continue the doctoral education collaboration between universities. In art education, FADS has offered a unique opportunity for students and faculty to develop doctoral studies with the focus on art education. The main objectives of the project have been successful. FADS has provided a firm platform and provided several forums for doctoral students to meet and discuss issues and developments that are being explained by current graduate student research in Finland and across the globe. The organized seminars and events have promoted networking and increased peer support among students. This type of networking is also important for the students' future careers.

One of the main opportunities FADS offers is the promotion of arts-based methodologies that are a developing area in research in Finnish art education. Doctoral students are pursuing them as a personal and societal research method to challenge the boundaries of knowing and gaining research knowledge. This approach has enabled an intriguing interplay between art, education, inter- and transdisciplinary research, and their social functions. The focus, situated between art and education, reaches society, in and out of institutions, whether in school context or for more general audiences, where the research project takes place. Although the general structure of arts-based and artistic dissertation work is consistent across the

few Finnish universities that embrace this type of work, there are different methodologies and theories that influence the direction of content, including fine-art research discourse, research done by philosophers, and international discourse. For a relatively small country, Finland has a diverse range of approaches.

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CHAPTER 3
Doctoral Networks and Networking in Finland: A Brief History

Pauline von Bonsdorff

In 1994, the Finnish Ministry for Education decided to establish a new funding instrument for doctoral degrees: doctoral schools managed by the Academy of Finland. This system ran from 1995 to 2015; the last funding decisions were made in 2011. The funding prompted the disciplines to cooperate across universities, and contributed decisively to professionalizing postgraduate education in Finnish universities. During the same period, starting in the 1970s and extending into the 1990s, many other things happened around education and research in the arts. The institutions that today provide education in the arts on a university level were given an academic status, first as institutions of higher education and then as universities. They also developed postgraduate education.

In this article, I first provide the background for the changes in doctoral education in Finland, and show how they were based on more general concerns and ideologies that affected science policy. I focus on the Academy of Finland that, since 1970, has been the central national research funding agency, and its funding of postgraduate studies that culminated in the doctoral schools. It is important to remember that the Academy is dependent on the Ministry of Education and Culture[1] for its funding; ultimately on government budgetary decisions. These broader policies, often driven by economic and employment concerns directly influence research funding schemes. The doctoral schools never replaced other ways of pursuing and funding postgraduate studies, which continued to exist alongside the schools, and still do. The schools, nonetheless, had an overall positive effect on the organization and funding of postgraduate education. Second, I examine how research in the arts and artistic research were accommodated in the general research system in Finland, including, but not limited to, doctoral education. I conclude that while the Academy of Finland no longer offers a specific funding instrument for postgraduate education, artistic research has fared better, for it is today included in funding decisions made on equal terms with other research methodologies.

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1   Earlier the Ministry of Education.

My perspective derives from my own academic background in
Finland. I majored in Aesthetics at the University of Helsinki, where
I began my academic career as a trainee at the department in the
mid-1980s. I started my postgraduate research on a research project
then continued with individual funding from a private foundation.
Finally, I worked as a university assistant and wrote my dissertation
while teaching and pursuing other academic activities. Roughly three
years after the defense I was appointed Professor of Art Education at
the University of Jyväskylä. From 2009 to 2015, I served as a member
of the Research Council for Culture and Society at the Academy of
Finland, where I also took part in the evaluation of the last round of
applications for graduate schools. For this chapter, I have consulted
the history of the Academy of Finland[1] as well as other relevant
reports from the Academy and the Ministry of Education and culture.

Postgraduate Education and University Policy from the 1980s to the Present

A new law for the Finnish universities came into effect in 1986[2]
introducing performance-based funding, among other things. This
inserted market-based principles into university policy and funding
in Finland: In providing money, the state wanted clearly defined
products—degrees—in return. It was an obvious change to the policy
from the 1960s and 1970s, when the Finnish university system grew to
cover all parts of the country, driven by the ideal of equality and the
belief that providing higher education to all, regardless of economic
and geographical position, would bring greater well-being to the
country.[3] The 1986 law incentivized universities to make education
more efficient and support students in finishing their degrees. While

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1   Heikkilä 2007, especially 401–437.

2   In Finnish *Korkeakoulujen kehittämislaki*.

3   During that period all Finnish universities became state universities, the last being Åbo
    Akademi in 1981. It is also noteworthy that until 1998 the president of Finland appointed
    all professors.

many students were motivated to acquire a Master's degree in order to access the job market, dropouts were not uncommon, especially in areas where there were no clearly defined professional requirements. This could be worrisome for the individual, but for the departments' budgets, it had no direct consequences. Moreover, for an artist, critic, or someone working in an organization, "having studied" at a particular school could be mentioned without implying that this was worth less than a degree. This was, to some extent, also the case outside the cultural sector.

In the 1980s and 1990s, supervision was far less intense than today. The students who were considered promising were recruited as assistants, a temporary position intended for postgraduate students. An assistant was expected to teach some courses each semester, write a dissertation, and help with the department's administration. There were no postgraduate courses except the research seminar where participants got feedback from professors and peers. In addition, they presented their work at symposiums, some even at international conferences. Some received funding for their research from a private foundation, while others wrote their dissertations without research funding.

The professionalization of researcher education became a critical concern for the decision-makers in the late 1980s. In 1986 the Organization for Economic Co-operation and Development (OECD) pointed out the need to make Finnish research education more efficient. This would serve the needs of the academic community through securing the next generation of researchers, as well as improving the quality of research, since at the time research groups often included a number of researchers without a doctoral degree. Moreover, Finnish postgraduate students were twelve years older on completion of their work than students in many other countries. The authorities also saw the need for highly qualified personnel in industry and the private sector. From a research and development perspective, the need for doctoral degrees was most pressing in the applied natural and technical sciences, as well as business. However, the need for more doctors in the social sciences and humanities was recognized as well.

Various means to increase the number of doctoral degrees were proposed and implemented by the universities and by the Academy of Finland. The Academy's research councils funded courses for doctoral students, provided they met high scientific standards and were attended by students from different universities in Finland or abroad. The Academy continued to support research education through offering positions for junior researchers and research assistants. Hiring junior researchers for research projects was encouraged, and at the end of the 1980s there were more junior researchers completing their doctorates in projects than positions for research assistants. The universities increased the number of assistants, enabling them to focus on their theses, and established new positions for postgraduate students.

In the early 1990s, the Finnish government had plans to increase university funding and allocate a large part of it to postgraduate education. However, the economic recession that hit Finland resulted in university funding cuts. At the same time, the discussion about the quality of postgraduate education continued. According to the critics, it was still too much part-time and inefficient, and not well connected to ongoing research programs and centers of excellence. All this culminated in May 1994, when the government decided to direct 48,000,000 finnmarks (equaling 11,260,000 € in 2017) as employment money to the universities for postgraduate education. The Ministry delegated the application procedure to the Academy of Finland, who asked the universities for proposals for graduate schools. Two hundred and six proposals were received, and the board of the Academy decided to fund 67 graduate schools, with a total of 720 students. The first graduate schools commenced their work on January 1st, 1995.[1]

The idea of the postgraduate schools was to provide full funding over four years for talented students, elected by the schools' boards, or selected by their universities. The number of postgraduates in one school was ten or more. The schools were either disciplinary

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1   After the first round, adjustments were made in the application and decision-making procedures, and guidelines and criteria were developed continuously.

or thematic; often the participants came from universities offering doctoral studies in that discipline. The schools held regular meetings, organized tailor-made courses, and invited lecturers from outside Finland. They formed pools of competence, offered more specific and broader feedback to the students, and increased the interaction between senior researchers in the participating institutions' fields. In addition to those students who were paid by the school, there were so called "status members" who had secured other types of funding from their universities, private foundations, or companies.

In order to ensure the scientific quality of the schools, the Academy handled the evaluation procedure and made the funding decisions, although the Ministry paid the postgraduates' salaries directly to the universities. Funding for courses and coordination costs could be applied from the Academy. Cooperation and division of work between the units, and the interaction with existing research groups and centers of excellence were emphasized, as well as international recruitment.[2] When applying for extensions, existing schools were evaluated on the basis of criteria of performance, including how many of the students had completed their degree.

In many ways the schools changed the culture of postgraduate education in Finland, and increased the number of completed degrees significantly. The total number of doctoral theses in 1990 was 488. Twenty years later it was roughly 1,600. In 1998, there were almost 4,000 postgraduates working in the schools: the Ministry of Education funded 1,300, the Academy funded 500, and 2,000 were funded by universities and private foundations. The postgraduate schools also contributed to research careers, as postdocs were engaged in co-supervision.

If the important educational reform was hastily implemented, it also ended hastily. The new university law of 2010, promoted as offering more autonomy to the universities, included the requirement that universities carry responsibility for postgraduate education. Thus, the last funding decisions for postgraduate schools were made in 2011. Funding national postgraduate networks was an option for

2   Twenty percent of the students were from abroad.

the universities, but it was hard to find the money. One might add that the professional handling procedure provided by the Academy, including international evaluation, was no longer on offer.

Doctoral Training in Arts Research

How did the arts fare in the competition for doctoral schools? Established fields of arts research based in the humanities, such as literature studies, art history, and music, received funding for doctoral schools that functioned regularly and for a long time. They had an important basis in the learned societies, many of them with a long history of providing forums for scholarly discussion and publication. In this context, however, it is more interesting to look at those fields of arts and design that had more recently started postgraduate education and research in general.

The 1986 university law, with its principle of performance-based funding which generously rewarded doctoral degrees, was one incentive for the art universities to start postgraduate education, but was by no means the only one. The University of Art and Design Helsinki (UIAH) had already implemented postgraduate education in 1981, and the Sibelius-Academy followed in 1982.[1] The Theatre Academy started its doctoral program in 1988, while the Academy of Fine Arts, which is the smallest of these, started much later in 1997. The Faculty of Arts at the University of Lapland has had a doctoral program since its inception in 1990.

The other important impetus certainly came from the international discussions of practice-based and artistic research, which is discussed from a Finnish perspective elsewhere in this book (see Chapter Two). Looking at the funding of postgraduate schools, it seems that design-oriented fields paved the way for the arts. From 1999 to 2013, the UIAH coordinated five doctoral schools: the Graduate School

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1   In 2010, the University of Art and Design Helsinki merged with a technical and a business university to become Aalto ARTS. The Sibelius-Academy, the Theatre Academy and the Fine Arts Academy merged in 2013 to become the University of Art Helsinki.

of Industrial and Product Design (1995–1999), the Future Home Graduate School (1999–2002), the Graduate School of Multicultural Art Education, (1999–2002), Design Connections (2007–2012), and the Doctoral Program of Audiovisual Media (2010–2013). Finally, in the last round of applications, artistic research made a breakthrough in the system of graduate schools, as the Doctoral Program in Artistic Research received funding for 2012–2015. It was coordinated by the Theatre Academy, with participation from all the art universities.

Implementing postgraduate education was also important for the art universities because prior to its development professors had been appointed primarily on artistic merits while academic merits were considered irrelevant.[2] Thus, professors were in some fields among the first to complete a doctoral degree in the arts. Yet the lack of research experience among the professors complicated supervision. The situation was challenging, as there was no consensus on the methodologies of artistic research. Engaging supervisors from traditional academia was only a partial solution as they were no more enlightened on artistic research principles than anyone else. However, a lively discussion ensued.

In 2008, the Academy of Finland decided to do an evaluation of research in the art universities in Finland and in the Faculty of Art and Design at the University of Lapland. Although the title is art research, the report is an assessment of both practice-led and artistic research.[3] It is noteworthy that the general tone is very positive and encouraging. After the assessment, there were discussions about the possible need for a research program that would be funded jointly by the Academy and the Arts council; two similar calls had been launched previously. A follow-up seminar to the report on artistic research was arranged on the Academy's premises in the fall of 2011. The message to the artists and researchers was that the Academy treats project proposals using artistic methods as any other projects: by recruiting an expert with the relevant competence

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2   The situation was similar in architecture, where practice and experience were more
      important than research merits.

3   *Research in art and design in Finnish universities*, 2009.

for the evaluation panel.[1] At that point, individual postdoctoral projects using artistic research had already been funded within the Academy's normal funding scheme, and more since then, including funding for a research group. From this perspective, one can say that artistic research is now established as a multifaceted methodological approach.

Conclusions: Where Are We Now?

This chapter has sketched an outline of the science and university policy in Finland that led to establishing a new funding instrument, *i.e.*, the graduate school, and the changes that led to its end. The problem was not with the schools themselves, which according to numerous texts by participants had many beneficial effects on the improvement of postgraduate education, the careers of junior researchers, and the internationalization of research, and so on. The Academy of Finland also saw the benefits of the schools. The Ministry of Education decided to end the funding scheme because of a new university policy, where the responsibility for doctoral education was placed with the universities. This also influenced the recommendations for hiring doctoral students in Academy-funded research projects, which was discouraged at that time. Today, there are no strong signals against hiring postgraduates in these projects.

What is the science policy at the moment? Where are we going in Finland, especially in postgraduate education? Today most universities have organized postgraduate education formally into programs and schools, and offer more tuition and courses than before. The dominant trend in science policy is to encourage profiling and specialization: the same subjects should not be taught and studied in different universities, at least not with similar emphases. Profiling, however, is of limited value as new ideas in research and in the arts are born mostly in unexpected places, from unexpected combinations. Many disciplines would benefit from consistent and organized

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1   I was chairing the seminar.

cooperation with other institutions. In fact, the learned societies' role in connecting researchers from different universities, and following a strictly bottom-up agenda, may again become more central. Moreover, there are clear benefits in letting different institutions create a different emphasis within a discipline. The next generation will define the agenda differently than those whose ideas are dominant today. New disciplines and new ways of art making will arise. To believe that one can obtain excellence by having more of the same in one place is an outdated idea. While the Finnish government still seems to be concerned with the employability of doctors—which is a legitimate concern—there are many reasons to pursue doctoral research. Some candidates may end up in academia, or perhaps teaching in art schools, and hopefully all will be able to make an impact on culture and society through their research in other ways. But in research, as in the arts, many are driven by other than utilitarian concerns—for example by curiosity, passion, or personal development. These are legitimate and important drivers, too.

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Interlocution on FADS as a Research Community: Conversations Between Post-Docs

Jouni Kiiskinen & Juuso Tervo

The following dialogue draws from the multiple discussions between Jouni Kiiskinen (JK) and Juuso Tervo (JT), while participating in the FADS seminars as postdoctoral researchers and coordinators. Having completed their doctoral dissertations before starting FADS (Kiiskinen in 2011 and Tervo in 2014), their role was to offer feedback for the students and draw comparisons between other research in and outside the field of art education. Throughout the entire FADS experience, however, they found themselves reflecting not only on students' work, but also the communal aspects of doctoral research in general. Questions arose, such as: How does one become a researcher through and with one's peers? How does one's research fit in this picture? What kind of work (understood both as a noun and as a verb) is this? These conversations between Kiiskinen and Tervo transpired after a long day of activities, "after dark," and within the walls of the shared room where the art educators usually contemplated the nature of their work.

JK: One round of FADS seminars is now complete. We studied in Lapland, Jyväskylä, and Helsinki, respectively. It's probably time to start reflecting on its experimental nature and new opportunities for discussion in Finnish doctoral studies in art education. Maybe it's worth taking a look at our own experiences in FADS from a personal point of view to add something special to the mix. It's not so long ago that I was a doctoral student. FADS reminded me of some experiences from that time. What do you think? How do doctoral studies appear to you now?

JT: Regardless of how clichéd it is, I'm going to say it anyway: Working on one's doctoral dissertation is exhausting.

JK: It is true, but why don't we just think through that cliché and live with it? We, of course, are out of it already as "postdocs" (postdoctoral researchers). I think we can consider yet another cliché to live through, and it may sound weird to colleagues who have never heard of this kind of academic role in their circles: *When does being post-something end?*

JT: Yeah, especially now that we are (or ought to be) all post-human, apparently. Anyway, what I meant was that I'm hesitant to start with a cliché because in academia, one ought to begin, or at least

end up with, something new. The exhaustion I'm referring to above is tied precisely to this hesitation, which is itself, a cliché, ironically. There will always be the pressure of coming up with a research question, establishing a firm position, building a cohesive argument, and expressing it in a clear and articulate language. This process revolves around a dreadful doubt about the post-ness of a finished work: *What will come out of this?*

JK: At least there is some goal to aim for and celebrate, even though it's covered in darkness. Postdocs don't have even that. From what I remember of my first steps as a doctoral student ten years ago, I recall wondering why it was so hard to maintain the enthusiasm and lively motivation I had at the beginning. Starting all over again, I managed to maintain the motivation, but it didn't really lead anywhere. At some point, I learned to accept the pressure as a part of the process, and even navigated with it among peers.

JT: Fortunately, most of this pressure is only formal. It has to do with responding to certain institutional structures that initiate researchers into the tumultuous seas (to extend your metaphor) of academic labor. But writing a dissertation is never simply about responding. It is also an affective engagement with the world that manifests itself in everything that surrounds the solitary moments of writing. After all, when the work is finished and the researcher has done their duty, the doubt might still prevail: *What did come out of this?*

JK: The "post-ness" of a post-doctoral researcher seems like a liminal state of being, where one is able to see the process-narrative, the outcome, and some of the social bonding established simultaneously during the dissertation process. This is also an opportunity for a postdoc to perform the responsible act of sharing some fragments of these visions with those who are still in the process. The politics that motivate and support methods and subjects seem to make a delayed appearance, too. For this, the dissertation text itself is the best supporting tool.

At the conclusion of my dissertation, I analyzed the dispositional forces, structures and social connections that guided me during the process. Looking back to my memories and notes from that time, I

realized how strongly the co-creative effect of my peer-support group influenced my dissertation process. These realizations motivate me to support FADS as a networking strategy and way of facilitating events for receiving and giving peer support.

If I had to do my dissertation again, I would try to get over the habit of simply responding and reacting. In order to do this, I would use the performative and competent position of an artist during the process more consciously and methodically. I choose the performative role of an artist for its playful, emancipating, and thought-provoking properties. In making this kind of switch, one might become capable of decentering oneself from the role as a researcher and see some of the structures and policies in an auxiliary manner.

JT: I totally agree. Similar to the institutional pressure to respond and react, there should be institutional support for the kind of decentering you mentioned. When FADS began in 2014, I had just defended my doctoral dissertation at The Ohio State University in the U.S. There, I became acquainted with doctoral research networks such as Graduate Research in Art Education (GRAE), organized between art education programs at The Ohio State University, Pennsylvania State University, and Teachers College Columbia University in New York. In addition, there is the University of Iowa's *Marilyn Zurmuehlen Working Papers in Art Education*, an online journal that collects manuscripts presented annually by doctoral students at the National Art Education Association's national convention.[1] However, I wasn't included in either of these venues during my doctorate studies, possibly because my work was never ready enough. I had not established the delay to which you refer, so my responses to the formal aspects of research were too doubtful, too involved with my own struggle for clarity. While such struggle may bring research closer to artistic practice, it also involves loneliness: I have to say I was quite disappointed that I didn't have the chance to share my research with peers in other universities.

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1 The journal can be found online at http://ir.uiowa.edu/mzwp

Participating in FADS as a product of my own dissertation (as you put it), reminded me of how important it is to share one's work when it is still unfolding; when the writer and the work are still entangled in a joint process of reformation. As educators, we know that learning is not merely a linear path from A to B, but that it involves loosely-connected moments of welcoming something new, and letting go of the seeming clarity of the world. This is precisely the part of research where the researcher does not only respond to what is expected of them, but boldly approaches the very unknown of the work: I don't know what will come out of this but I'm doing it anyway. The FADS doctoral students were bold in this very way. They opened the uncertainty of their work to others and invited us to share their paths, at least momentarily.

JK: Indeed. The darkness of the unknown is like a common image for promise of an adventure, beyond the threshold of the known world, like it was at the early age of exploration, or in the abyss of the human psyche (as in modern psychology). Maybe a combination of transgressing and individuation makes room for still another angle for me to reflect on my experience of FADS. My experience as a doctoral student from Aalto ARTS differs greatly from yours, in the U.S., by scale and pressure. For example, weekly seminars for the doctoral students at school, and sometimes outside city locations, provided a safe space to test my role as a researcher. These meetings prepared me and others for a certain level of sharing: getting to know your new role with others who share the close area of your special interest, the area of visual art education and closely related fields.

Then there was the Hollo Institute, a research network named for Finnish philosopher Juho Hollo, where gathering with others over its school-centered sharing platforms was an improvement. The Hollo-network represents music, dance, theatre, and visual arts, offering a varied platform encouraging researchers to explore the dark gaps between the arts. Of course, Hollo is not just for doctoral students, and does not have the same intimate feel of a small group like FADS. FADS also seemed to embrace the darkness of the in-between. In other words, FADS may be seen as defined by the different academic traditions in three participating universities and

the social stratum that tends to fold layer after layer in the process of institutional deconstruction. These examples from my personal path towards researcher may show a pattern for designing a network; a step-by-step broadening of the scope being developed, by gathering reference groups under some title, but always around shared blind spot, darkness, gap, the unknown, etc. This is illustrated the center of the social Venn diagram (See Figure 1). The diagram may not be necessarily threefold, but our experience in FADS showed that three participating universities were sufficient in creating an atmosphere of fruitful uncertainty—thus the three circles in the diagram might refer to the institutional configuration of the FADS consortium.

Perhaps it's inappropriate to gauge this model of networking on the global scale, since the most meaningful sharing in FADS meetings happened during twilight, mingling slowly and carefully, remembering who was who, and what one was talking about during the daytime's official program.

JT & JK: To revisit the beginning of this chapter, writing a doctoral dissertation is exhausting, but it is a struggle that can be shared, not just by expressing firm positions or offering cohesive arguments, but also by entering the unknown together and challenging the patterns of life, meaning "academic life" here and there. This also serves those who have already finished their dissertation and are trying to navigate within the social structures and dynamics of academia.
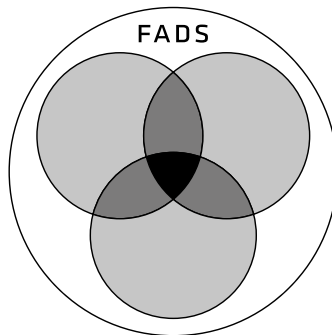
Figure 1. *Subtractive (non-additive) diagram of knowing what it is all about between us.*

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STUDENT VOICES
Collaborative Writing on the FADS Experience

Research and Experimentation through FADS: Collective Work from Doctoral Students

Mirja Hiltunen

One goal of the FADS network was to foster conversation and sharing. Throughout the FADS process, we wanted to conduct experiments to promote participation, belonging and togetherness. In addition, we hoped to develop new practices for graduate schools at the participating universities, and investigate and propose new methods for graduate students' collaboration. Like contemporary art, which is inherently context-linked, process-oriented, interactive, and dialogical, research is also conducted collaboratively, in interdisciplinary groups funded by academies and councils. Neither making art nor performing research is necessarily solitary work completed in art studios or isolated research chambers.

Various changes in society have led, or rather should lead to changes in universities. The way we educate future art educators and researchers must include skills and knowledge to deal with constantly evolving demands in our field of knowledge and society. Would mixing different institutional profiles, context, and venues enable the doctoral student (and professor/coordinators of networks) to find unorthodox ways of conducting experiments and research in art education?

Section two of this book unfolds in two parts, and provides space for students' voices. We wanted to create an experience that built learning environments from close interactions and social settings. This kind of process required supportive, critical reflection and constructive feedback. It was important to know what the students felt about their experiences on the given tasks, what methods of investigation they utilized, and what thoughts they would share with another person faced with similar challenges.

Chapter Six, *Sharing and Caring*, written by Johan Kalmanlehto, Johanna Tuukkanen, and Michael Muyanja, presents an overview of the tasks based on students' foundational texts that identifies key themes of their studies. Reflections on the learning environments, different venues, and settings play an important part. The question is not only how the given tasks function, but how different environments and circumstances influence students learning experiences. The writers reflect on the first task, *sharing and responding to foundational texts*, where every student was asked to

choose a text that would help other students understand important concepts, approaches, or theories in her or his dissertation research. In the second task, *researching research*, the goal was to widen the scope of the dissertation research and provide supportive examples from areas outside of its field of study. In this task, each student was asked to locate research that was in any way related to the concept, approach, structure or subject of their dissertation. It was recommended that the text come from a country outside Finland, and focus on different fields of study or discipline. Though the writers were asked to reflect on the given tasks, it is obvious the main focus in this chapter is on people, places, practices, and most of all, conversations.

Chapter Seven, *Shifting and Gifting*, by Korinna Korsström-Magga, Wioletta Anna Piaścik, and Päivi Takala, focuses on the task, role-playing and swapping research, where the students were asked to share their original abstracts with the role-playing companions and participants' own revised abstracts. At the end, students reported how the role-playing task changed their perspectives. Having students perform the role-playing task encouraged them to think creatively and integrate theory and practice, resulting in their becoming reflexive in a playful way. Openness and interplay between different roles, to include the role of writing, was encouraged.

The authors discuss how this task resonated among the students, and how it forced them to approach their own topics differently. They ended up using an approach of serious playfulness. Such experimental and collective work might lead to very different understandings given that we encourage doctoral students to mix methodological viewpoints, focusing on other people's ways of presenting knowledge or planning research, and their artistic engagement conducted in relation to the research. An intermediate movement is a powerful tool in fostering flexibility and openness to different ways of thinking that might help students understand the process, as well as the foundational basis of one's own and others' research.

Methodological plurality is typical in research conducted in the field of art education, and the ability to identify multiple solutions is regarded as an asset. Similarly, there is more than one way to conduct

graduate schools. The given tasks in developing future graduate schools should be considered with critical reflection. Chapters Six and Seven give readers an inside view of the FADS process through reflecting on the tasks. Sharing these reflections with others are valuable to the professional development of the doctoral students going forward, and for other scholars who may be inspired to construct new approaches for doctoral schools.

Research in art education is interpretational and pluralistic in nature. There is no preference for one set of methods over another. The tasks discussed in the following chapters are/were intended to foster doctoral students' curiosity, and help them imagine and maintain awareness of the different possibilities. Alternatively, they can stay where they are and build a cohesive argument for it. When the tasks work best, they help the students construct new and deeper understanding and articulate knowledge in a more meaningful way. The consequence of research should always generate something new that earlier practice did not contain. Choosing this kind of performative position is not just about what we say we do, but also about what we actually do. An artistic, playful, attitude may generate something new that influences both practice and the direction of research.

CHAPTER 6
Sharing and Caring

Johan Kalmanlehto, Johanna Tuukkanen & Michael Muyanja

The purpose of this chapter is to describe the FADS symposia and the functioning of the network in between the actual gatherings, and to explain the meetings and their significance to everyone's dissertation work. Three FADS students who participated in the symposia and engaged in the different assignments wrote this chapter together. The description and discussion is based on our own experiences, and on the observations and discoveries we have made about others during our face-to-face conversations, and from the online forum that functioned as a common space for further commentary and discussion between meetings. The title of the chapter refers to two of the three tasks that constituted the activity of the network between the meetings; *sharing and responding to foundational texts*, and *researching research*. The main point is to explain the purpose and execution of these tasks, and to reflect on their meaning to the students' own doctoral research. However, the functioning of FADS has been more than mere mandatory schoolwork assignments; performing the tasks fostered discussion and cooperation during the symposia, a result of the experiment discussing the individual problems of the students' research projects. Therefore, this chapter focuses on the places where the face-to-face encounters took place, and on the social spaces that formed between the students, coordinators and guests.

The Places

The FADS symposia were held in three universities, providing three distinct working environments. Meeting in all three places had an impact on the inner dynamics, mood, and formation of the network. This was especially true in Lapland and Central Finland, where the meetings were held away from the campus area—Keropirtti was approximately 100 km from Rovaniemi, and Konnevesi Research Station, 60 km from Jyväskylä. These locations were close to nature, away from the bustle of the urban environment and everyone's daily life, although not completely isolated. The places were unfamiliar to most students and being together in such locations produced a

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distinct feeling. This feeling was different than the third meeting in Helsinki, which was held at Aalto ARTS, without collective lodging, and didn't feel as isolated from daily life. In Lapland, for example, the participants walked a short path between the cabins and the building to get to the symposium and dinner. This walk together at the foot of the mountain Pyhätunturi reminded us of the location, its geography and nature, which was for many students different from their usual working environments. Some also chose to utilize the breaks to get some fresh air and examine the surroundings closer. The Konnevesi Research Station environment in Central Finland had its own distinct quality. While working together, we benefited from the proximity of nature and the calming effect of the fresh autumn weather. It should be noted that the station is also used as a board and lodging retreat for students writing theses, for which the University of Jyväskylä provides grants.

The Beginning

The first two FADS symposia commenced in a similar manner. First, there was a keynote lecture at the campus, then transportation to a more remote location, where the symposium would take place. The bus ride through the darkness of late autumn was not merely a geographical transport, but a transition in terms of context and mood. It created an enhanced focus within the network. The first meeting in Rovaniemi was exciting; there were other Ph.D. students, professors, post-doc researchers and international guests. Most of the FADS students and coordinators travelled to Rovaniemi from different parts of Finland. For many, there was a sense of adventure and new journey in the air. For some, it was also a stressful situation—after all, we were to present our research topics in front of everyone. Differences in circumstances and backgrounds affected stress levels, too. Some students were comfortable and familiar with publicly presenting their work while others were not. In addition, for those who had just begun their doctoral studies, it was their first time speaking in front of such an audience.

Figure 1. *Pyhätunturi, Lapland, was the site for the first FADS symposium. Photo: Johanna Tuukkanen.*

The experience from the first symposium was hurried; students presented their research projects on a very tight schedule and received feedback mostly from the coordinators and guests. Everyone had read, commented, and replied to each other's research abstracts beforehand. Besides the keynote lecture by jan jagodzinski, the coordinators, professors, post-doc researchers, and international guests did not thoroughly introduce their research areas to the doctoral students. This might have created additional anxiety for some participants. The coordinators and guests were accommodated in a separate location from the students, and informal communication between them was limited to dinners and breaks. In the evenings, students socialized and discussed matters further in their rooms and sauna, which built a rapport for the future. After leaving Lapland, however, there was not much contact between the participants, and the network felt practically dormant until the next meeting.

The Discussions

The second symposium was organized into workshops, which included whole-group sessions and smaller working group sessions. Students were to share individual research experiences in the whole-group sessions, while students with similar research interests gathered into smaller groups. The coordinators divided students into smaller groups by three categories: "Spaces, places, and politics," "Subject and subjectification," and "School." The groups comprised students from all three universities. Because everyone was already familiar with each other, the atmosphere was more relaxed than in Lapland a year earlier.

Within the small groups, students were tasked with discussing prompts (assignments) given by coordinators. These included our positions as researchers, the role of personal experience and subjectivity as resources, problems in research, handling of data, research ethics, choices of focus and strategies, and the relationship between theory and data. Students were also asked to consider their contributions to earlier research, and the research tradition

Figure 2. *The second* FADS *symposium was held at the Konnevesi Research Station in Central Finland. Photo: Johan Kalmanlehto.*

into which they were aiming to locate their study. Other prompts concerned research design, defending decisions made in the research process, problems of multi-, inter-, and transdisciplinarity, and conceptual choices and their implications. There were a significant amount of ideas to discuss, and the group work sessions were intense and productive. Naturally, not all the prompts were addressed, as the conversation was focused on individual research concerns. The groups attempted to address everyone's issues equally, but some students received more attention than others. This might be explained because students were at different stages in their research. Some doctoral students had worked full time on their research between the symposia, while others had very few opportunities to do so. Some students also had more pressing issues than others. However, the uneven focus could also be a result, in part, of the natural flow of discussion.

The coordinators circulated from group to group, listening and providing feedback. Everyone demonstrated interest in the different points of view and that helped to set the scene to explore the contexts of individual research work. Thus, everyone talked through the details of their research areas and related problems: How to deal with the contexts of the research and how to adequately improve the work in order to reach its goals. The group work also provided students a chance, as researchers, to offer each other feedback and criticism about their fears, successes, expectations, failures, likes and dislikes, and dreams and thoughts. Certain groups also agreed to give each other tasks intended for supporting each other's research process, with specified deadlines. Lack of daily supervision and guidance led them to assign each other supervisory responsibilities; for example, reminding each other to allow enough time to write and to discover more ways of improving research questions.

Because the second symposium was held at the Konnevesi Research Station, it gave the professors and students means to deal with different hindrances to the advancement of the research. For example, the groups were advised to take an excursion through the surrounding nature. Some went for a walk in the nearby forest, a quiet place without disruptions apart from the small chirps coming

from birds, and the bubbling stream maundering down to the lake. One group discovered a wooden hut-type cottage with a fireplace, and decided to have their final talk around the warmth of a campfire. Similar to the environment in Lapland, the nature of central Finland had an effect on the work of most groups. This time, the coordinators and the keynote guest were accommodated in the same place as the students, which resulted in more cohesion and opportunities for discussion than during the first symposia.

After the group work, students gathered to share results, in addition to contacting the professors for necessary feedback. What was important at this stage was to discuss the self-disclosures so professors could offer feedback and guidance intended for present and future actions. Each group then presented the results of their work to others. For the most part, these presentations did not seem carefully structured or prepared because there was not much time to do so. The presentations were based on group work, and some groups spent more time discussing their ideas than preparing how to communicate to others. Students seemed slightly frustrated at not having time to prepare sufficiently. However, the group work itself was more important, and the discussion continued during the whole-group session.

The Tasks

Based on the experience of both symposia (2014 and 2015), as well as the group work and discussions, the coordinators developed tasks to be completed online: *sharing and responding to foundational texts*, *researching research*, and *role-playing and swapping research*. The rest of this chapter focuses on the first two, and the third will be addressed in Chapter Seven. For *sharing and responding to foundational texts*, every student chose a text (a book chapter, article, excerpt from a book, etc.) that would help other students understand important concepts, approaches, or theories of her or his dissertation research. The text and a brief explanation of its relevance to the dissertation were shared within the group, who then read the text and posted

questions and observations about it, to which the student who posted the text had to respond. There was less than a month's time to share one foundational text related to each researchers' thesis, and another month to respond to everyone else's foundational texts and provide additional feedback, as needed. Below are some examples of the foundational texts shared within each group.

Spaces, places, politics

Gaskill, K: *In Search of the Social – Toward an Understanding of the Social Curator*

Lawrence Lessig: *Book Code 2.0*

Kaisu Kortelainen: *Muistin kuvia tehdasyhteisöstä. Moniaistisuus etnografiassa ja muistitietotuktimuksessa*

Suzanne Lacy: *Despated Territory*

School

Juha Varto: *Song of the Earth – Lectures on Ethics*

Carter R. I. and Simmons B.: *The History and Philosophy of Environmental Education*

Marjo Räsänen: *Cultural Identity and Visual Multiliteracy*

Arnold Berleant: *Aesthetics Beyond the Arts: New and Recent Essays*

Subject and subjectification

Simon O'Sullivan: *The Aesthetics of Affect – Thinking Art Beyond Representation*

Vilma Hänninen: *A Model of Narrative Circulation*

Friedrich Nietzsche: *The Dionysiac World View*

Jennifer Eisenhauer: *Just Looking and Staring Back – Challenging Ableism Through Disability Performance Art*

Philippe Lacoue-Labarthe: *Typography*

For the *researching research* task, the timeframe was slightly longer as the students were asked to post their abstracts within four months after the symposium. Deadlines caused some problems: "I'm very sorry for the delay in posting my foundational text," and "Sorry for the late answer" were common posts. The texts also varied in length, and not everyone had time to read them: "This looks very interesting, but unfortunately I don't have time now to read it all." Nevertheless, everyone received curious and critical comments about their foundational texts, and explored the foundations of the research projects of other students.

The *researching research* task was meant to widen the scope of the dissertation research and provide supportive examples from areas outside of its field of study. Each student was asked to seek out research that was in any way related to a concept, approach, structure, or subject of the dissertation; produced outside Finland and focused on different fields of study or disciplines. A minimum of six examples had to be summarized for other students. This time the task was shared with all students instead of the small groups, but there was no explicit requirement to read or comment on what others had found. This task was generally received as an opportunity to widen the perspective of the research and to learn something new. Some students found useful references, while for others the task was an excursion to foreign territory. Some of the examined research was still in the field of art education, but approached topics from different perspectives or used similar concepts in a different manner. Some found interesting research outside the field of art education, to include research in the following disciplines: philosophy, psychology, neuropsychology, neuroscience, psychiatry, sociology, critical pedagogy, ethnography, economic history, cultural anthropology, indigenous research, theology, border studies, and women's studies, and other fields of education, such as sustainability and education, and religious education. Some of the students' dissertations were already multidisciplinary, and thus included references outside the field of art education before the task, but everyone found something new and interesting.

Looking back at the two tasks and the discussions around them, it is clear that they impacted positively on the students' research processes. It is a very useful task to define one foundational text, whether a book or an article, which is central to the research in question. The task can be viewed as a methodological tool to define and sharpen the focus of one's research while providing fellow researchers a simple gateway into someone else's ongoing research theme. Moreover, researching research is an integral part of any researcher's work, but whereas relevant research is limited usually to the subject matter within one's own field, the *researching research* task required students to search beyond their own disciplines and research fields. Based on the students' reflections, the task functioned as a useful tool to recognize the uniqueness and characteristics of the discipline of art education, to reflect on each researcher's personal approach, and to consider the sufficient scale of the dissertation. Overall, the task was intriguing, inspiring, encouraging and educational.

Although the tasks were refreshing and provided positive methodological tools, they also presented challenges. As stated earlier, there were comments such as "I don't have time to read the whole text" or "Very sorry for the delay." As one FADS student wrote:

> At Konnevesi I really looked forward to this task. I saw myself, during dark winter evenings, cozily embarked in the sofa, surrounded with lots of interesting books, deepened in thoughts about development of art education. Ha! My winter was embarked with a lot of other things than this and when I got so far to give it some time I found the task really challenging. (K. Korsström-Magga, personal communication, May 10, 2016)

As an exercise completed in an online learning environment, neither of the tasks seemed to differ much from typical online courses, although these tasks were directly related to everyone's own research rather than a specific course topic or theme. However, one thing made a difference: As the network had been formed beforehand, the students were familiar with each other's research. Thus, the tasks

seemed more meaningful because they were not arbitrary encounters with strangers. The *researching research* task was solitary work and did not lend itself to cooperation, although it was interesting to see the students' diverse approaches to the task. In this task the students did not relate so much to each other as to different research methodologies and disciplines.

Did FADS function as a network in regards to these tasks? Some of the tasks might have felt like extra work, beyond the actual dissertation work. However, the network brought to individual research something that would have been difficult to access alone: It forced students to explain their research to others, and allowed them to acknowledge the difficulty of doing so. Reciprocally, the narrow perspective from which students viewed their own research was broadened through exposure to other doctoral research projects within art education. This was especially the case during the task of *sharing and responding to foundational texts*, which applied others' perspectives to one's own theoretical foundations.

Challenges and Difficulties

As in many professions, regardless of the field, time management is a serious issue for researchers. There is always more to read, understand, write, publish, and generally more to do. Amongst the FADS students, there are those who have funding to pursue research on a full-time basis, those who have some funding to focus on their research part-time, and others who are working full-time and pursuing their research besides their job(s). In observing the timelines in which students completed the tasks and the frequency with which they were able to engage in online dialogue, it became evident the students had varied amounts of time available to dedicate to their research.

We believe that the task of *sharing and responding to foundational texts* may have been more helpful if it would have evoked further discussion, but this did not happen with all students. Everyone commented on each other's texts and asked some questions, which

were then answered. Further discussion could have been fruitful because the groups had been formed according to similar research interests; consequently, the topics of the texts were closely related to each other. After completing the assignment to read, comment, and respond to comments, not everyone had the time, resources, or incentive to continue discussion. The task was nevertheless interesting, and with face-to-face discussion the comments could have been followed by more discussion. In other words, having students provide commentary and discussion on a given task in an online environment was efficient in terms of time management, but did not encourage a time investment in additional discussion. However, perhaps this was not the purpose after all—reading other's foundational texts and commenting on them already offered something to consider, and helped students understand what others were doing. Responding to the questions about one's own text was especially helpful because it allowed a student to put intellectual distance between her or his work and see the texts from another perspective.

Differences and Diversity

The symposia gathered doctoral students to share and discuss their research projects. There were differences between research topics, methodologies, types of theses, and states of research. As a network, or even a community or a society, when actually working together we were able to develop our research identities in relation to each other. Different stages of research and time available to dedicate to work with the dissertation impacted what the network meant to each student. The network also gave everyone an opportunity to experience three different universities and art education programs in Finland. Although doctoral students' research topics varied, we characterize the differences in programs based on our reading of all the FADS participants. We see that Aalto ARTS's art education field focused on visual culture and critical pedagogy. At the University of Jyväskylä, the focus seems to be more on artistic expression as well

as experiencing and understanding art through diverse forms and practices. At the University of Lapland the emphasis seems to be on experiential learning, applied arts, and contemporary art in arctic surroundings. This is another strength of the FADS network, in that it promotes different dialogical and collaborative approaches to art education, and embraces diverse perspectives rather than highlighting differences in a competitive and hierarchical manner.

For us, the strength of FADS has been its ability to support each individual research process and facilitate the incorporation of their differences into the network. While the tasks have enabled fruitful dialogues for some students, for others they have functioned as an incentive to stay connected to and involved in their own research, besides the challenges of jobs, other projects, family, or what might be called life. In short, the tasks and the FADS network in general has supported students in not only learning essential tools and facing challenges in conducting research, but it has also offered communal support in building identities as researchers, whether students are in the very beginning of their doctoral theses, deep in the creative chaos of research process, or ready to defend their theses.

In sum, the work within FADS allowed us to learn how to interact; how we can and should communicate and act both formally and informally; how we relate and speak to professors, guest lecturers, and each other, specifically. In this way, the meetings were about learning how to be together, learning what the network is about and what it could be about. Shared time and focused discussion were helpful because often there is not enough time to share research concerns with other doctoral students; even at the university, but more evidently if one writes the dissertation at home. The network meetings provided a common space and dedicated time to address pressing questions about doctoral research. FADS provided a context for forming a researcher identity, by understanding the differences and similarities between each other.

CHAPTER 7
Shifting and Gifting

*Korinna Korsström-Magga,
Wioletta Anna Piaścik &
Päivi Takala*

In this chapter, we introduce the third task for FADS students from the second symposium: *role-playing and swapping research*. We discuss how the task reflected feelings among the FADS members, and forced us to change our approach to our own topics. The three of us writing this chapter are from the three universities represented in the FADS group, and this text discusses our different styles of writing, thinking and acting: Korsström-Magga, the art-based action researcher, Piaścik, the artistic researcher interpreting reality through art, and Takala, the humanistic researcher, seeking answers from philosophical theories. Each of us describes the task from different angles, which we hope offers the reader a broader perspective of the outcome created by FADS.

The Task

The idea for the third task, *role-playing and swapping research*, became apparent during the second FADS symposium in Konnevesi, Finland. It was the last day of the seminar when our coordinators wanted to keep us going during the long period when we were working on our own, after the symposium. We were gathered in the auditorium waiting for our tasks. The atmosphere was jittery. What was to come? One of the tasks was about "role-playing."

Flashbacks of drama lessons from previous school times flickered through our thoughts. The play started on the spot. Everyone put their names on a piece of paper into a container and drew another from it. Then the lottery started. Randomly chosen, we faced each other again. The task was to take an approach used by the student whose name we had pulled from the container and fit it into our own dissertation. We were to change our perspectives from a worm's-eye to a bird's-eye view and look at every brick we had laid in our own work from a new angle. This was a way for our coordinators to help us connect and communicate with each other, and get to know each other as researchers beyond the superficiality of spending a few nice days together at the seminar. We glanced shyly, but with excitement, at each other. What could one write and what wasn't appropriate to write?

Figure 1. *The students were assigned each others' ideas and approaches through lottery. Photo: Johan Kalmanlehto.*

We didn't want to offend each other by misusing the other person's ideas or approaches. Knowing how difficult writing and creating the right approach to a dissertation can be, the task to play around with someone else's ideas seemed somewhat frightening. At the same time, the idea of a randomly chosen approach was delightful for some.

After rewriting our research plan, we were asked to write a statement on how the new approach changed our work, describe our personal process, and comment on the functions of the role-playing. Each student was directed to draw a name of another student to swap research roles. We were given a chance to draw again if the research areas were too similar. The swap happened on October 21, 2015 in Konnevesi, Finland, and the final deadline for the text was June 15, 2016. The end results of the draw are presented on the next page. Each arrow points to a person, which we suppose to swap the abstract with. For example, Wioletta Piaścik drew the name of Mikko Koivisto. Mikko was required to share his abstract with Wioletta and she was obliged to share her abstract with Maria Huhmarniemi.
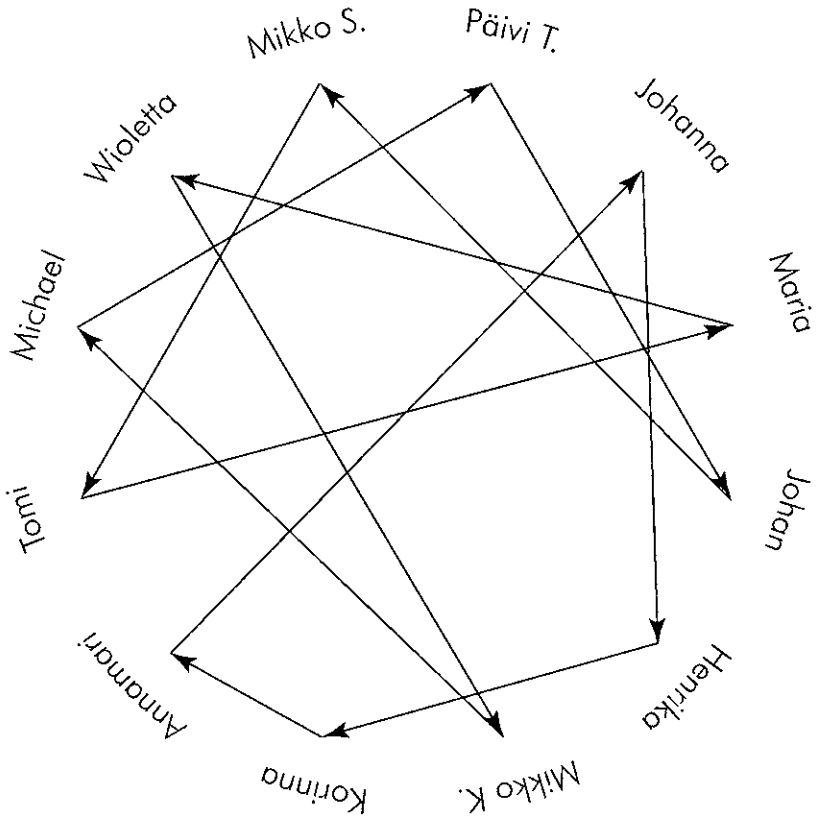
Figure 2. *Swapping circle, Wioletta Anna Piaścik.*

FADS participants were asked to upload three texts to the FADS online platform within the given deadline: 1) original abstracts shared by the role-playing companions, 2) participants' own revised abstracts, and 3) statements on how the role-playing task changed their perspectives. We were given four months to accomplish the assignment. In these four months, we had presentations at other conferences, funding application deadlines, teaching events, and other duties to fulfill. However all twelve FADS doctoral students managed to produce the required texts. In the following sections, we describe our experience during the *role-playing and swapping*

research task using the subthemes of playfulness, the existence of modality, the existence of suspicion, skepticism or fear, and the deeper realization in relation to one's own study.

Playfulness

Under the subtheme playfulness, we include terms like tongue-in-cheek, irresponsibility, imagination, and a feeling (or possibility) of free-fall. The result of these can be described as a freer space than what is usually experienced when conducting "traditional" research. It may be helpful to point to the concept of serious playfulness from Hannu Heikkinen (2002) that describes the simultaneous use of imagination and seriousness. Heikkinen's dissertation espouses theories about play and game. Playfulness shares a border with arts and imagination. Imagination shares a border with research and arts. The possibility of finding something new by using one's imagination—playfulness—points towards the researching acts in FADS (Heikkinen, 2002). For example, Mikko Koivisto shares his experience of the FADS task:

> The experience of writing the revised abstract was very different in comparison to writing my "real" dissertation, because I was just playing. I did not have to consider too seriously whether or not I could actually carry out this or that idea, or what it would take - or how long it would take. (M. Koivisto, personal communication, June 15, 2016)

Another example is Piaścik's revised abstract in the form of a hip-hop song, where she blended her and Koivisto's abstracts. She was inspired by Koivisto's research on representations of mental disability in the selected hip-hop songs. Piaścik wrote:

> Finally, I came up with an idea "how to bite it" as we say in Polish. I am very tired of the academic seriousness, because it kills all my enjoyment for the subject. Therefore, I have decided to be less serious this time. It did change my attitude to both Mikko's and

mine abstracts because I had to look very closely at every single word we used, and reused them. Mikko, I hope you will forgive! (W. Piaścik, personal communication, June 28, 2016)

Mikko K': Madness, madness, wherever you look, the same old talk. Everything changes, the talk stays the same. I am not the one to blame!

Wiola P': Wild Naess, Wild Naess, Wild Naess!

Mikko K': Bestiality, puerility and idiocy whenever you open you telly or PC!

Wiola P': Art, environment, education, art, environment, education, art, environment, education – the envy erection!

Mikko K': Egress, egress - progress or regress???

Wiola P': Wildness, wildness, rich or poor?

Mikko K': Which cure is secure?

Wiola P': Try, try, try: Dionysiac aphrodisiac! Dionysiac aphrodisiac! Dionysiac aphrodisiac!

Mikko K': Stereo, stereo, stereo type!

Wiola P': Party, Party, Party C pants!!!

Mikko K': Stigma, stigma, the greatest enigma!

Wiola P': Uncontrolled, unrestrained, unrestricted, unfettered, unblocked, un, un, un...

Mikko K': Whether you normal or mad, you can commit a crime with the same iPad!

Wiola P': Rewind rewild! Rewind rewild! Rewind rewild!

Mikko K': Our normal is new Mad! Art disrupt! Art disrupt!

Wiola P': Our normal is new Mad! Art disrupt! Art disrupt!

<div align="center">

Art disrupt!!!!

</div>

Figure 3. *Wiola P´s Hip-hop abstract-ion on Mikko K´s action by Wioletta Anna Piaścik.*

Tinkering with someone else's thoughts also felt a bit insolent. How literally could one interpret the word "daring"—which we were asked to be? Oh, how true. We hold to our serious academic credibility, but could we receive something better being playful and a bit more relaxed? As Henrika Ylirisku wrote in her statement:

> Hopping into Korinna's research plan was surprisingly unproblematic as long as I managed to uphold a slightly satirical attitude. Now when the purpose of writing the revised abstract was in finding new perspectives to my own research, and not in trying to be impressive and professional in the eyes of the reviewers of funding foundations, playing with different ideas was relaxed and fun. (H. Ylirisku, personal communication, June 15, 2016)

Korinna Korsström-Magga was amused at Henrika Ylirisku's involvement:

> The reading of my own converted text felt extremely exciting—and also fun. Henrika had changed my abstract into a different world and context, where it sorts of fit in—but still didn't. My topic, which is about the reindeer herder's daily life, was converted to the art teacher's daily life. The art teachers were looked upon as a group of people, living a special life. Stereotypes and romantic prejudices embraced the knowledge of what people knew about the art teacher's life. Henrika used the same research approach to her new point of view that I used for mine. . . . Suddenly, I could clearly see my research topic and my thoughts with another person's eyes, and from a totally different angle. This was really an eye-opening moment—and the satiric approach didn't offend me. After all—it was only a game. (K. Korsström-Magga, personal communication, June 20, 2016)

The Existence of Modality

The existence of modality means possibilities to do and think differently. This subtheme is in relation to the attitude of playfulness and the result of change. It gave room to experiment and encouraged writers to use their imagination. Mikko Snellman wrote that he started looking at his research differently during the work on the swapping task:

> It is easy to see the lines that go alongside with Tomi Dufva's research and mine. Experimentalism, pragmatism and pedagogically oriented research questions are one bunch of these lines: But also much more. One special major phenomenon and agency is the code itself. Code which does things by itself collects data, produces worlds and worldviews comes close—at least metaphorically—to affect in my research. (M. Snellman, personal communication, June 15, 2016)

For some of us, the new approach and topic of role swapping was a natural extension of our work, which nourished the basis of our own research. As Michael Muyanja described it:

> My perspective has changed in the following ways; in my partner's abstract, I noticed that several paragraphs are prepared to end with some kind of (a) question(s). I learnt that it is one of the ways a study such as mine can generate and/or make better research questions as well as guiding questions—by ways of using similar techniques of questioning instances—in my abstract. (M. Muyanja, personal communication, June 22, 2016)

In addition, the swapping exercise made Maria Huhmarniemi rethink her own approach: "I am wondering if Wiola's topic, wilderness, could give something also to my artistic and educational activities" (M. Huhmarniemi, personal communication, June 29, 2016). As noted above, many FADS students started thinking differently about their own research while completing the task.

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The Existence of Suspicion, Skepticism, or Fear

The presence of playfulness in this task made us also wonder. Suspicion affected role swapping in both directions. For example, will the other person understand what I mean? Will the other person ruin my text? It's MINE. At the same time we understood very well that this was a game; we do not need "to obey," and this does not affect our "real research." But, to be candid, we experienced anguish around the question of incompleteness: Am I not performing my best? The existence of suspicion, skepticism, insecurity or even fear was rather interesting. This subtheme is linked to the ownership of one's text or study: This is mine and do not meddle with it. The subtheme is in relation to fear if others misunderstand my texts or if the others ruin mine.

Swapping roles was a task and a game with a basis in playfulness. Knowing we were not writing anything serious, and that we were supposed to be daring and surprising while using each other's research ideas and approaches made the task a bit awe-inspiring. We were most curious to know how our approach would be applied to the other person's dissertation who had picked our name from the container. Some of us felt a sort of a tickling sensation in our stomachs when we opened the abstract file that was reversed according to our research approach. Many questions emerged: How was my approach used? Were my method and abstract understood properly? Was it possible to convert it to another research topic, or was it totally unfit? What if my basic idea was found unclear or just worthless? What if my idea was in any way spoiled? Could I bear the possible critique? The task also raised skepticism and confusion that produced random, fluctuating thoughts that left us convinced of our own approach at one point, and then at another point left us open to the idea that our dissertations could be examined through another lens. As Johan Kalmanlehto stated:

> What I understood from Mikko Snellman's abstract is that a research approach based on "experimental empiricism" would require a practical dimension in addition to theoretical, in order to dissolve the boundary between theory and practice. To be honest,

I am not sure how I would realize this actually, because I feel that interviews and observation might not be sufficient. (Kalmanlehto, personal communication, July 5, 2016)

Earlier in the statement, Kalmanlehto admits that it was hard for him to complete the task:

In the revised abstract I changed my viewpoint from Lacoue-Labarthe to that of Deleuze and Guattari. This wasn't especially difficult, because both approach subjectivity critically and argue that there is no original identity. The task wasn't nevertheless too easy, because there are also differences—and the more nuanced they are, the more difficult it is to understand what actually differs. I found the concept of affect very interesting; it might have not changed my perspective to the research problem, but in a way corroborated it. (Kalmanlehto, personal communication, July 5, 2016)

As stated earlier in the beginning, there seemed to be some skepticism towards the swapping task. For example, Piaścik wrote:

Before starting the task, I felt confused about the task itself. I had problems with pinpointing the goal of this task and did not have a ready plan on how to approach it. I felt personally very connected with disability studies, but expected that it will be very difficult to find common grounds with Mikko Koivisto's research on disability and my doctoral research on wildness and creativity. (W. Piaścik, personal communication, June 28, 2016)

A Deeper Realization in Relation to One's own Study

The last subtheme is the deeper realization in relation to one's own study. This means that certain concepts and theories, and the methodology and research processes in general (doing research and performing as a researcher) became clearer. The change appears

in one's personal understanding of how to carry out research. For example, this includes opening up to new and deeper understandings. Annamari Manninen called this "eye-opening" (A. Manninen, personal communication, July 1, 2016).

Tomi Dufva also changed his attitude towards his own research while accomplishing the third task: "I have also considered using arts-based research methods in my forthcoming article that is based on my own artistic work with drawing robots. Maria's work gave me good suggestions how to go further in this and how to format my research" (T. Dufva, personal communication, June 28, 2016). For many, in the end, incorporating someone else's approach into one's own research was surprisingly easy. It was odd to notice that one could apply almost any kind of research approach to any given topic. Tomi Dufva concluded: "Reading Maria's abstraction that she sent me it was immediately clear that action based research could work as research method in my dissertation as well. By reading her abstract I could quite easily pinpoint the methods I could also use in my dissertation as well" (T. Dufva, personal communication, June 28, 2016). Päivi Takala had a similar opinion on the matter: "I became aware that actually my study would be quite easily (still) changed to be theoretical research instead it being empirical" (P. Takala, personal communication, July 4, 2016). Other FADS participants, like Johanna Tuukkanen, mentioned that the task made her consider her own approach with closer attention:

> Generally, it was very refreshing to think about my research from a different approach. I realized that my research topic and context could be approached from many perspectives and traditions and that I really need to define and elaborate on my chosen approach thoroughly and in great detail in the actual thesis. (J. Tuukkanen, personal communication, July 1, 2016).

It seems it felt good to everyone to disengage from his or her own work and observe his or her research in a playful way. As Annamari Manninen stated:

In general using abstract made by another, as model to formulate own research approach was very practical and refreshing. I found it really eye-opening to step out of the action research focus of developing the practices in the middle of the project to more observing view. (A. Manninen, personal communication, July 1, 2016).

For some reason this was the task that was found to be most useful. Perhaps it was because of the social aspects of playfulness, where we actually stepped into each other's comfort zones. We were allowed to wonder, be surprised, kindly tease and laugh with each other. The relaxed atmosphere let our creativity loose, reopened our eyes and gave us enlightened "aha" moments.

This third task, *role-playing and swapping research*, which was accomplished at home, sent us back to our own places, out of FADS spaces. It kept us in practice by forcing us to keep in contact. We were obliged to build a network outside of the FADS seminars. It helped the FADS members closely examine our own approaches, and carefully read and reflect on another person's abstract. The best outcome of the task, which probably will have the most fruitful end result, is how the tasks brought the group together and strengthened the bonds of the future researchers of art education. The differences between the strategies of the universities are beneficial and will serve the research when it is brought together into one frontline. Was the success due to the playfulness, the environment, or the places, or the charm of all three combined? It is hard to know. But it certainly has helped us continue on our road as researchers and gave us a network of arts based researchers on which to rely.

Epilogue

It is late. 11:17 PM. Sunday, November 6th, 2016. Marjaniemi, Helsinki: A snowy and clear night. And now questions: How differently are we able to think? Are we able to think differently? How could I work with all the texts presented under the *role-playing and swapping research* section while being seriously playful? I know now. I should write a poem!

To make a FADS Poem

1. Check the mycourses FADS page on Role Playing and Swapping Research.

2. Take from the Statements/Reflections sentences you want and combine them into short text.

3. Google *Cut Up Machine*.

4. Place your text into the Cut-Up Machine and voilà, you have your FADS poem.

a of better space to subject hard
Genre art to to genre or?
practices practices L-L formation.
Deleuze subject my comparison background research schools be Hopping Guattari,
curatorial essential a.
Her questions questions ecology culture
Tuukkanen's of outside a Tuukkanen's public thing.
Be thing.
End does and also
obtain Mikko Interrelationship new of African force
action in lurk is ecology.
Reading and art in as lacking thematic Mimesis,
embodiment public unproblematic culture? "wild"
Reindeer herder's which as thematic lurk
abandon ecology abstract mean
blogs power!
Indeed genre school.
See not research (indigenous) job fully
Uganda into essential abstract force
abandon abandon
space fully as think academic.
Lots and familiarize enjoyment.
Seriousness, see to the it could very seriousness,
it not deep practices the it myself
research why, an am wouldn't hard at right.
Skills it digital!
Is my to skills questions (indigenous) or art?

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why, Maria's action doing long theory
better interesting or theory based
fully postcolonial I culture!
Because Martinlaakso that and some job produced why,
emancipating
not the but.
Not how while To some see
how disturbing it inspiring.

5. And there you are – an infinitely original author of charming sensibility, even though unappreciated by the vulgar herd. From Tristan Tzara "To make a Dadaist Poem".

Figure 4. *To make a FADS Poem by Wioletta Anna Piaścik.*

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ENTANGLED DIALOGUES
**Doctoral Students and
Art Education Scholars**

Interchanges for a More Radical Art Education: Introduction to the FADS Students' Dialogues with Scholars

Mira Kallio-Tavin

The initial starting point for the following chapters was to have FADS students engage in learning dialogues with international scholars and experts who participated in the symposia. Originally, the FADS coordinators were interested in creating a writing space where students and scholars would pair up to compare and discuss the process of thesis work and their doctoral studies experience. Many of them had interesting conversations during the symposia and felt that they had the opportunity to share their interest areas and present the main ideas of their theses to the scholars.

Shortly after the coordinators suggested the pairs and recommended the conversation topics, it became clear that just comparing the process of doctoral studies and thesis work was not the most intriguing subject matter. Instead, the students were eager to advance their own topics. During the many conversions that took place in the symposia, before the pairing process, students listed issues on which they wanted to concentrate further. These were issues they felt needed more attention, and conversations they felt were lacking in the field of art education. Mikko Snellman, for example, felt that art education is not radical enough. Annamari Manninen believed art education and art teachers are not engaging with contemporary art enough and wondered what could be done. Each student specified what phenomena and issue they wanted to engage, and pondered why it would be relevant for art education. The methodological thinking was part of the process of choosing the topic, and they wondered how to identify the phenomena, how to find more knowledge about it, how to apply it, and so on.

Some scholars in these pairs have a long-established career, while others are earlier in their careers, having only recently finished their own doctoral work. These differences added to the richness of the exchange between students and scholars. For the coordinators, it was interesting to observe the different processes of students pairing up with the more experienced scholars, and to see how the methods of initiating dialogue varied between the pairs. For example, how might the students choose a method for conversation, find a common theme, share theoretical ideas, and start the dialogue? We also wanted the dialogues to have a different feel and form between each pair. The

different pairing-up processes eventually affected the nature of the conversations. Annamari Manninen stated it was nice to start a conversation when she already knew who was on the other end. Henrika Ylirisku and Kerry Thomas, instead, did not have a chance to meet in person for the dialogue. Henrika states:

> We were paired by the FADS coordinators. In my perspective, our relationship during this process was professional and goal oriented (finishing a text together) . . . .We both made comments and revisions directly to the text. I aimed at opening space for Kerry to participate the writing on the level she felt comfortable, and she took an active, mentoring role in the process. (H. Ylirisku, personal communication, April 25, 2017)

Mikko Koivisto and John Derby shared a longer history. John had served as Mikko's master thesis opponent in 2013. Mikko explains that he and John had "met in conferences annually (we also presented together in 2014), and at the 2015 FADS Symposium. John has helped me a lot throughout the years, for example by writing several letters of recommendation for me" (M. Koivisto, personal communication, May 4, 2017). Tomi Dufva and Marc Fritzsche were the only pair who knew they would be working together in a dialogue during a FADS symposium meeting. Marc was the invited scholar of the third FADS symposium in Helsinki, and he and Tomi were asked to meet during the gathering, due to their similar interest areas. Tomi describes that at the symposium he and Marc had "a fruitful discussion as our interest overlap in some way. The topic from our discussion arose from that meeting" (T. Dufva personal communication, May 1, 2017).

For all the pairs, it was agreed that both sides of the dialogue would remain as open as possible, and that the students would take the first step, approaching the scholars with a short text and asking their preferences for the methods of communication. Mikko Snellman recalls:

> First jan wrote to me that I could ask anything that is relevant to me. I approached jan with some basic but foundational questions

that were/are important and challenging for me in my research-creation. It worked well after all, but in the beginning there was (for me) some misunderstandings with the proceedings that jan sent to me. But the more we read and worked through the questions, discussed the problematic the more "deeper" dialogue went. Or more spiral and connected. (M. Snellman, personal communication, April 30, 2017)

Choosing the topic for the dialogue ended up to be quite a diverse process between the pairs. As Mikko Snellman describes above, the topic emerged mainly from jan jagodzinski's writings, and he found them very relevant for his own research. The conversation continued from Mikko's research questions, and some other voices were also added to the dialogue. Annamari Manninen and Karen Maras stuck with their original plan. They pondered how to get art teachers to deemphasize their modernist art perspectives in their teaching. Henrika Ylirisku and Kerry Thomas chose to concentrate on the paradoxes and tensions of art teaching practices. Henrika reports they could have chosen other topics as well. For Tomi Dufva and Marc Fritzsche, and Mikko Koivisto and John Derby, the topic choices were unsurprising based on their common interest areas. Mikko Koivisto mentions that he wanted to ensure that their conversation would not go into too much detail, wanting to keep it interesting for everybody:

I tried to find a perspective to our mutual interest and area of expertise, disability studies, that would be of interest for anybody working in or studying art education; instead of going too deep on some specific concept of disability studies theory, I wanted to stay on a more general level regarding the relationship between the two fields. (M Koivisto, personal communication, May 4, 2017)

Many dialogues seemed to include long theoretical conversations. Questions such as how to choose the theory in doctoral research and how to use it were fruitful for both the students and the scholars. Comparing the uses of theoretical sources in different international contexts brought interesting results. Annamari, for example, reports

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how she realized Karen, the Australian scholar, looks towards
European theoretical conversations, while Annamari, as a European,
looks more towards Northern American theories and discourses.
They ended up sharing their readings and found this discussion and
comparison of theoretical sources an inspiring starting point for a
longer exchange.

In the following chapters you will see the results of the dialogues.
The process was not always easy and some students describe how they
would do things differently if they would start all over again. Although
not all phases of the conversations are visible in these edited chapters,
they present the most important parts of the dialogues, including
thought-provoking conversations for everyone involved.

Creativity and Sustainability as Paradoxical Pedagogic Practices in the Reality of Visual Art Education

Henrika Ylirisku & Kerry Thomas

Henrika Ylirisku (HY) and Kerry Thomas (KT) were paired together for this dialogue because they share an interest in art education in schools, and in the preparation of university students to teach visual art. They began by setting out their research interests and the theories that have informed their thinking. By reading each other's texts, exchanging e-mail, and conversing via Skype, they realized that while their research emphases were different, they shared common interests in various paradoxes of practices in art education. These are worth investigating in order to understand the realities of the teacher-student dynamic. In the following dialogue they reflect on paradoxes as they relate to creativity and sustainability.

HY: Thanks for the opportunity to talk with you. Can you tell me a little about your interest in paradoxical practices in art education?

KT: I have been intrigued by paradoxical practices in relation to creativity in art education for more than 15 years, recognizing dilemmas that teachers face in negotiating the ambiguity of believing that students are responsible for their creativity in art making while they are also professionally obliged to meet educational outcomes. Bourdieu (1997, 1998, 2000), in particular, has offered a powerful socio-cognitive framework that I have applied in these investigations.

HY: Can you elaborate please?

KT: In my ethnographic studies of creativity in art classrooms, the focus has been on teacher-student exchanges as students go about making artworks, over an extended period of time, for their final year assessments and public examinations in what you call the upper secondary years. I have uncovered and interpreted through a painstaking analysis of language as used in interviews and observations, and recorded through video footage, a contradictory and paradoxical but necessary logic at work in those classrooms where artworks ultimately viewed as highly creative are made (Brown & Thomas, 2017; Thomas, 2009, 2010).

To undertake this research, I used Bourdieu's concept of "habitus," explained as a critical social competency made up of structuring dispositions that are a product of history and acquired and enacted as "feel for the game" by those involved, although not reducible to ordinary experience (Bourdieu, 1997, 1998). For example, an expert

art teacher in an atmosphere characterized by its feel for the game in the habitus of the classroom would lend all sorts of help to the students to enhance their chances of creative "profit" by the artworks they created. Bourdieu calls this "symbolic capital" (1997, p. 113, 141), a misidentified capital that is invested repeatedly and suited to the occasion (far from mechanistically), into the possibilities offered to students, worthy of the "honor" (Bourdieu, 1997, p. 100). It is eagerly recognized for its value but its price remains euphemized, denied, or repressed. A teacher might say, "Have you seen this work by [name of artist]? You may be interested in what they do," in their undeclared acknowledgement that the students need help expanding their creative prospects. In the long run, this advice assists students in advancing beyond their own knowledge of how to proceed, while facilitating the teacher in directing the students' actions in mutually desirable ways.

These kinds of exchanges are far from isolated, although at first glance they may appear so. In reality they are built on a history of exchange and act as an accumulation of capital for students' performances, which affects what they make conceptually and materially, how they proceed, and their status within the group. Nonetheless, the teacher views these collaborations as "the only thing to do" (Bourdieu, 2000, p. 192). The teacher is motivated to act honorably, recognizing the value of their students and wanting the best for them. They are committed to the same mutual goals.

HY: So are you suggesting that paradox is of central importance to the creative classroom?

KT: Yes! The paradox of what transpires in these creative classrooms is that teachers and students continue to *believe* that students are responsible for what they do while they become increasingly desirous of the teachers' interventions (Brown & Thomas, 2017; Thomas, 2009, 2010). There is a taboo being revealed here because the students' innate creativity (Lowenfeld, 1947) might be viewed as compromised. Nonetheless, I discovered that students in the main were only too happy to accept what the teacher proposed, and oftentimes were prepared to sacrifice their own intentions. However, teachers' and students' social capacities to maintain belief

in creative autonomy remained the linchpin of these exchanges even though it was doomed to be violated (Bourdieu, 1998). Such "keeping up appearances" (Bourdieu, 1997, p. 114, 119; Bourdieu 1998, p. 101; Thomas, 2010) necessitated trust, reciprocity and obligation (Bourdieu, 1998, p. 100). A student might say, "The teacher just knew what I wanted," acknowledging the teacher's generosity while repressing their actual investment. Over time, teachers maintained a denial of their influence while praising the students for their intuitions, imaginations and creativity!

What I discovered is that creativity is a kind of make believe that is collectively produced, which, while prized, contributes to the accumulation of material and symbolic wealth in the students' artwork. In reality the classroom becomes a kind of undeclared creative economy where teachers and students become increasingly obliged to one another through their sustained networks of allegiances. Now, what you have discovered with regard to paradoxes relative to sustainability at this stage of your research?

HY: I am not satisfied by the oftentimes contested/fuzzy concept of sustainability, but it is the term widely used when discussing educational endeavors to bring change to unsustainable and destructive cultural practices. It is a question of changing education as much as it is a matter of changing personal and cultural paradigms. Learning to cope ethically with changing and ambiguous situations is regarded as a crucial "sustainability competence" in the discourse of education for sustainability (Wals & Corcoran, 2012; Wals & Lenglet, 2016).

When thinking of the possibilities of learning for sustainability, the starting point is inherently contradictory and complex. The human experience is paradoxical. Western subjective experience attempts to dispel the a-subjective dimensions of experience to maintain a coherent sense of self (Vadén, 2004). This controlling and objectifying relation at the experience level is a theme that I have pondered as an epistemic-ethical challenge for education and learning for sustainability (Ylirisku, 2016). I also find it intriguing to focus on the tensions of "transmitting" and "transgressing," and on how the simultaneous aims of mediating tradition and fostering change are negotiated in art education.

Transformative processes call for disruptions and open-endedness, but resistance to change is also inherent to the process. As I comprehend it, in the quest of learning how to enact ethical and responsible relationships with others (both human and non-human), learning to embrace complexity and paradox is an important task for art education.

KT: What kinds of gaps and paradoxes have caught your attention?

HY: I conducted eight focused interviews with visual art teachers working around Finland in secondary and upper secondary schools. I asked the teachers about their understandings of sustainability, how these are revealed in their teaching, and what they thought were key elements and strategies in art pedagogical practices that would promote learning for sustainability.

I framed the discussion broadly and made space for them to use concepts and approaches with which they felt familiar. This approach supported my presumption that art teachers don't seem to share any specific terminology when reflecting on sustainability. They talk of specific sectors that are already part of Finnish art education discourse, like multiculturalism, design education, or community art education, but I expected to hear them linking these subfields to a larger sustainability context.

KT: Can you please elaborate?

HY: Even though most of those interviewed named goals for their art teaching that can be seen as significant from the perspective of learning for sustainability, many had difficulties in piecing together an overall picture of its different dimensions or to articulate the role of sustainability themes for their pedagogy. Even though some art teachers hold deep and conscious ethical commitments to supporting learning for sustainability, it seems to be challenging for them to present their personal values in their daily teaching practices. Typically, they describe their position by opening up real life examples of the problematics they face in balancing different needs, expectations, and enactments within socio-cultural dynamics. Given examples point to a wide variety of strategies a single visual art teacher could take in their community and school art class, even though there seems to be tension in the attitudes of teachers in balancing seemingly neutral or instrumental approaches with more

emancipatory and reconstructive orientations. According to political theorist Chantal Mouffe (2008), every institutional social practice that is considered orthodox at a moment, like teaching in this case, is a product of sedimented social practices and conflicting power relations.

ĸᴛ: The point you make here hints at a critical contemporary issue in education as I see it. We know that nation states such as the United Kingdom, the United States, and Australia, in a concerted effort over recent years, in this increasingly globalized world, have attempted to make teaching more accountable; in effect to standardize it, through representational models that seek to impose a template on a teacher's reality. My concern about such models is focused on the mistaken belief that teaching can be reduced to a mechanistic law like structural relation rather than viewing it as a practice directed towards practical action—a deeply ethical activity responsive to the interests of a field, history, knowledge, culture, students, events and so on, that defies prescription of the kind proposed.

ʜʏ: As compared to the "teacher proofing" you describe, the Finnish general curricula offer teachers considerable freedom. Still, in many cases, the teachers I interviewed approached sustainability issues within the framework of the general curricula, as a separate perspective when studying, for example, design, architecture, communal art, or visual culture.

ĸᴛ: Meaning?

ʜʏ: One teacher explained how she tended to bring up several justifiable perspectives to topics studied in the art class. At the same time, she admitted that her teaching might be too neutral or cautious, but the will to avoid ideological preaching was, it seems, guiding her choices. The idea of a teacher as a critical and active agent of cultural change is problematic in contemporary education (Littledyke & Manolas, 2014; Vilches, Marques, Gil-Pérez & Praia, 2012). This role might be acceptable for contemporary artists, but complex ethical and social codes define the appropriate working space for art teachers as you have suggested. One teacher asked, "Are you allowed, as a teacher, to play with open cards and show that I have this opinion, and you might have another? How objective [does] a teacher need

to be?" Another settled on the solution of dividing her personal and teacher roles. In her personal life she demonstrates a commitment to ecological values and activism, but as a visual art teacher she considers herself as more conventional, and one who does not emphasize an environmental approach. This in itself is an interesting irony that requires further investigation.

It seems that one strategy to examine unsustainable cultural practices in visual art teaching is to consider them as part of the "hidden curriculum." The views that visual art teachers hold on sustainability issues is communicated and transmitted as a part of informal interactions with students. From my research so far, a picture emerges of accumulating layers of paradox and tension affecting sustainability-oriented visual art education. Personal and professional differences emerge in how questions of sustainability are negotiated; teachers try to quietly balance the selling of visual art as relevant to ensure that students choose the subject while championing its value amongst other school subjects. The fear of a reduction of art in the curriculum with its own body of knowledge and open ended pedagogies clashes with its use as an instrumental tool in the achievement of other educational goals. These grey areas require further investigation.

While we shouldn't gloss over the complex realities of teaching, it seems that visual art teachers, especially those working in the formal educational field, need contextual and conceptual support in identifying and navigating these dilemmas and the paradoxes they entail. Kerry, your research and this dialogue have inspired me to maintain awareness of those aspects of teaching that appear contradictory while I continue my research. Paradox, irony, and ambiguity offer opportunities to recognize and question routinized modes of thinking and acting.

KT: It important to recognize that teachers generally act for good social reasons in art education, as my studies have shown, even when appearances and reality rarely correspond (Detienne & Vernant, 1978). Thank you, Henrika. Great for us to have this conversation and my thanks are extended to you and FADS for making it possible.

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SECTION 3

Challenges and Realities: Engaging Students with Contemporary Art in Finnish and Australian Art Classrooms

*Annamari Manninen
& Karen Maras*

Introduction

This paper presents a conversation between art educators Karen Maras (KM) and Annamari Manninen (AM) about the place of contemporary art in current art educational practice. This exchange raises questions around the challenges of engaging students with contemporary art in Finnish and Australian art classrooms respectively. In the framework of research on classroom practices involving contemporary art in two different curriculum contexts, the authors explore how modernist conventions informing curriculum design and art teacher education shape teacher beliefs about what students can and should learn, an area of inquiry that represents fertile ground for further research.

In 2002, Nicholas Bourriaud claimed that "the program of modernity has been fairly and squarely wound up" and that "this completion has drained the criteria of aesthetic judgment we are heir to of their substance, but we go on applying them to the present-day artistic practices" (p. 11). When applied to art education, this view seems to reflect some of our observations made while working with teachers in our respective programs of research. Our focus in this brief discussion is on how teachers' beliefs about art are developed and sustained in the current educational climate, and how these beliefs shape what is taught in contemporary art classrooms in elementary and secondary contexts.

Teachers' Beliefs About Students' Understandings of Art

AM: Based on observations of my doctoral studies project (Creative Connections, 2014), many of the classroom teachers were skeptical or nervous, when asked to use contemporary art examples and methods (see Figure 1). It seems they thought it is too complicated or inappropriate for the pupils. The pupils themselves were open-minded and interested, without any prejudice towards contemporary art. My question is: from where do teachers' preconceptions of contemporary art come?

Figure 1. *Contemporary art. © Annamari Manninen 2017.*

ᴋᴍ: I suspect that, at a deeper level, teachers were presuming what students could understand about contemporary art as a result of a mismatch between the nature of contemporary artworks and teachers' own intuitive beliefs about art. Through no fault of their own, teachers intuit that their modernist value systems do not apply universally to relational forms of art that favor participation, social engagement and uncertainty. So, traditional or modern forms offer some certainty and safety. Modernist aesthetics assumptions about teaching and learning arise from teachers' own experiences in art as students in art classrooms taught by teachers with similar beliefs. It's a kind of connoisseurship cycle whereby art teachers sustain and reinvest in art education even though the artworld moves on.

ᴀᴍ: So, the educational theories that the teachers follow are based in the modern thinking and thus conflicting with the concept of art in the contemporary world (Sederholm, 1998) (see Figure 2). In teacher training, we can see from the art education students' presentations how deeply entrenched the models of teaching, pedagogy and discipline knowledge are.

Modern Art
Art – *Autonomic,
separated from the world*

Contemporary Art
Art – *Connected to the world: reflecting, copying,
communicating with society/environment*

Artwork – *Artefact*
Artist – *Creator/Maker*

Artwork – *Process*
Artist – *Director, Organizer,
Producer, Participator,
Creator, Curator...*

SECTION 3
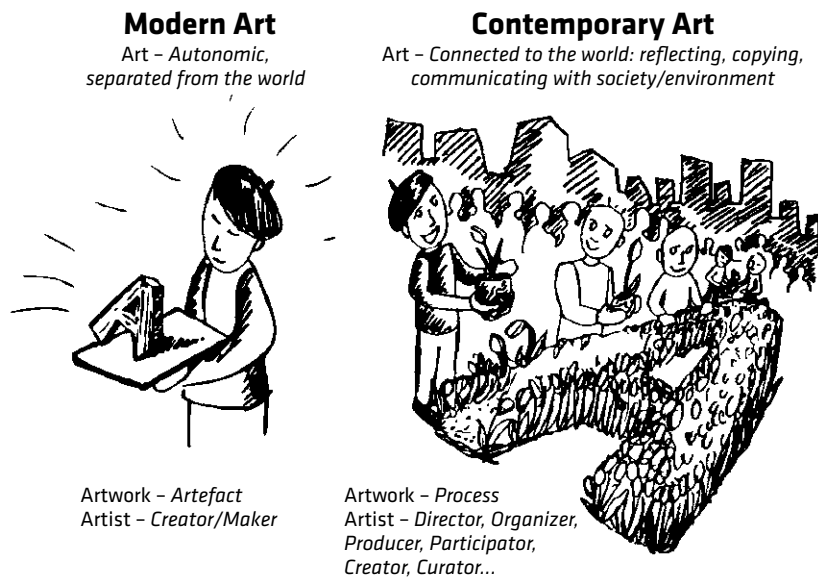
Figure 2. *Modern art and contemporary art. © Annamari Manninen 2017.
Based on: Sederholm, H. 1998. Starting to Play with Arts Education.*

The Place of Contemporary Art in Finnish and Australian Art Curricula

KM: How does the curriculum in Finland support teachers in selecting content? Does it favor modernist values and practice?

AM: In 2016, we implemented a new national curriculum for elementary education. *The National Core Curriculum for Basic Education* (2014) encourages teachers to combine several school subjects by exploring issues and phenomena from different viewpoints and with different media. The study of contemporary art practice is well placed in this curriculum revision. The curriculum provides that besides literal information, students should learn to produce and interpret visual, audio, kinesthetic, and sensible information. The former art curriculum (2006–2016) concentrated on the romantic and realistic art from the Finnish Golden era (around 100 years ago) and required that students learn about

Figure 3. *NSW curriculum. © Annamari Manninen 2017.*

certain materials and media. The new curriculum supports the study of techniques and different types of visual arts including a focus in the pupils' visual cultures, the visual culture in their immediate environment, and visual art worldwide. So, the focus has changed from modern art and a clear technique-oriented approach, to more contemporary art methods; teaching artistic methods and process to explore art as phenomena. Does your curriculum in Australia support the study of contemporary art?

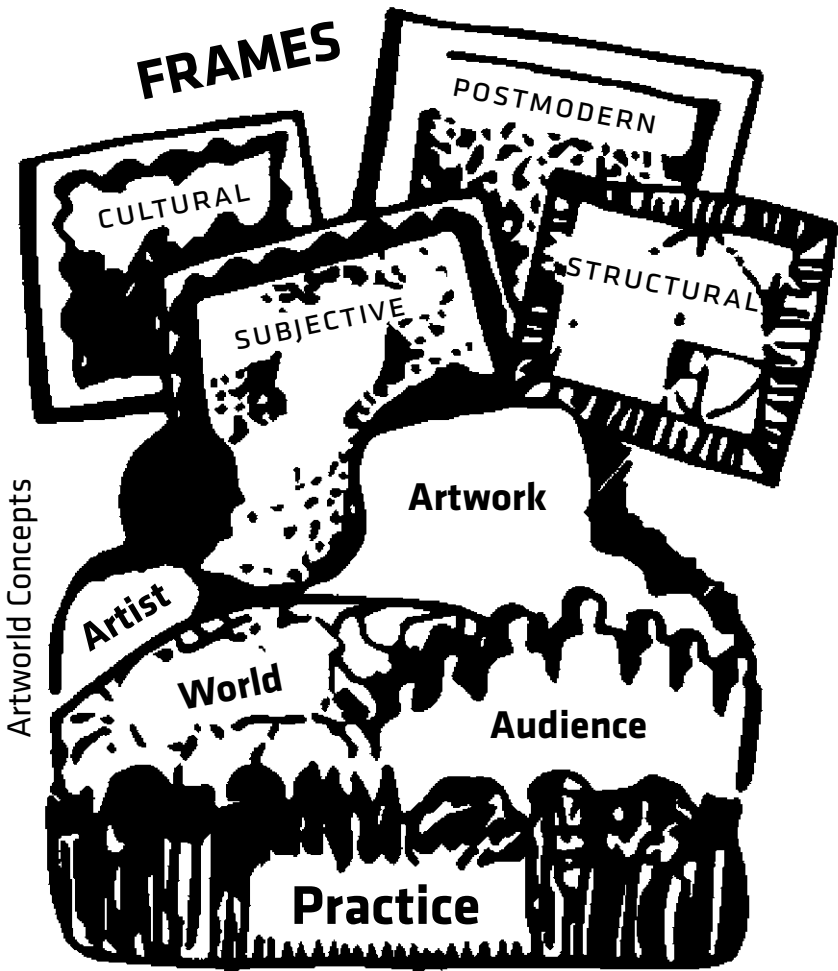KM: In my state, New South Wales (NSW), Australia, teachers have the autonomy to teach contemporary art in the classroom if they decide it is relevant to students' learning needs. The curriculum supports teachers to engage students in understanding art making and interpretation using a range of theoretical frameworks (NESA, 2013, 2006, 2003). We adopt a realist approach because we acknowledge that identifying phenomena as art requires a theory and that no singular theory can account for all the different kinds of phenomena from any context, era or time period we might identify as art (Brown, 2017; Danto, 2013, 1981). We call these theories the Frames (see Figure 3). They represent subjective (personal), structural (symbolic), cultural (social) and postmodern (revisionist) points of view. The Frames help teachers activate students' understandings of the relationships between the artist, artwork, world and audience when investigating different kinds of art practice when making and interpreting art.

AM: In my experience, Finnish schools often favor teaching modern art. Of course, there is a lot of variation in the real life on the field, depending on the teacher and school in question. The art teachers have the know-how to cover contemporary art, but they are mostly teaching at the secondary level, where art lessons have been reduced to a minimum over the last few decades. Thus, the majority of art education in elementary school is provided by primary teachers who themselves often lack the training and expertise to employ contemporary art approaches.

KM: As is the case you describe in Finland, there is a lot of variation in what kinds of art teachers chose to investigate with their students in Australia. What is of interest to me is the basis on which

SECTION 3

teachers make choices about engaging students with contemporary, modernist, and historical forms of art. Why do they choose what they choose and how do the teachers decide if students will understand it?

How to Adopt Alternative Approaches to Art

KM: Australian teacher education has become a highly standardized environment and the time allocated to art education is limited. Art educational accounts of students' theoretical and conceptual development in art are largely ignored (Maras, 2007, Parsons, 1987). Instead, generic courses on educational psychology favor studies of artistic development by Piaget (1926), Lowenfeld (1947) and Project Zero research (Gardner, 1982; Winner, Rosenblatt, Windmueller, Davidson, & Gardner, 1986). Thus, cognitive accounts of "art understanding" are articulated as a kind of behaviorist aesthetics, a factor that over-influences art curricula, discipline standards, teacher pedagogy, and art content.

More recent research has focused on the question of how do students, on their own terms, explain what artworks are and how they exist as representations (Gilli, Ruggi, Gatti, & Freeman, 2016). The more autonomous elementary school students are as critics, the more likely they are to express a range of beliefs about how artworks exist as intentional artifacts in the artworld (Maras, 2010). Students advance toward understanding that artworks exist in a social reality, function as intentional objects within a network of intentional exchanges between artists, audiences and representational interests, and are subject to a range of interpretations. Similarly, in a recent study on secondary students' reasoning about relational artworks they had not seen before, I found that teachers and students did not rely on modernist principles of art to explain artwork meaning, but instead adopted cultural and subjective beliefs to frame interpretations (Maras, unpublished paper). They exchanged ideas about artists' representational intentions in creating artworks as relational encounters involving time travel, history, social participation, community, connections and conversations.

AM: We also used contemporary art examples in the project Creative Connections, 2014. Presenting a category of art roles defined by Hiltunen, (2009) and based on Lacy (1994) encouraged teachers to take different approaches to making art with the pupils (see Figure 4). In some cases, the teacher's confusion about contemporary art turned into meaningful artistic projects with the pupils when the teacher realized how the artistic methods could be used to address actual issues in the local community (Manninen, 2015). The cooperation with an art educator played a significant role, too.

B) Art as Cultural Interpretation

A) Art as Self-Expression

C) Art as Cultural Reporter

D) Art as Cultural Guide

E) Art as Cultural Activism
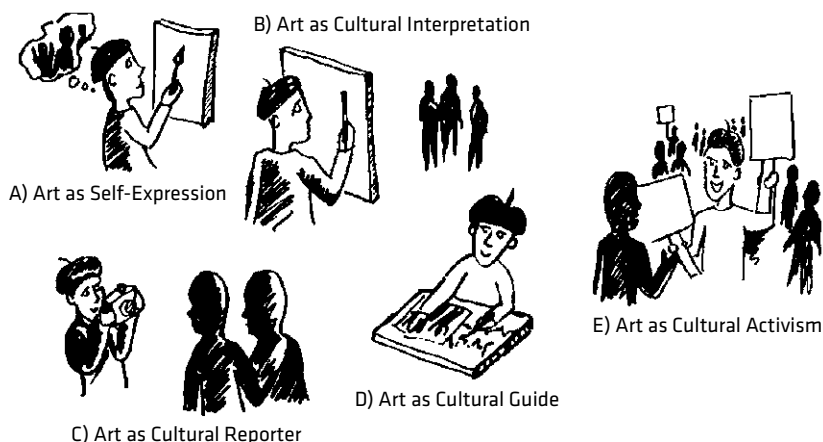
Figure 4*. The roles of art. Defined in Creative Connections project (2012–2014) by Mirja Hiltunen. © Annamari Manninen 2017.*

KM: I do not think art educators underestimate the capacity of students to make sense of contemporary art, but teachers need support in understanding more about the kinds of theories students can represent in their own learning. This sentiment also applies to art classrooms in which pre-service teachers learn about art. I think a survey of how art is taught in different sites around the globe, and how teacher education programs shape teachers' beliefs, would be

worth investigating to explore this issue more deeply. Even though we come from different backgrounds it seems our curriculum histories are similar, and other global forces shaping art education are manifest in classrooms and teacher education.

Conclusion

Our conversation has focused on the beliefs that underscore teacher's assumptions about what kinds of art best suits students' learning. We have explored some of the inherent contradictions between experimental, participatory, and critical art that appears, according to Bourriaud (2002), to be fragmentary and isolated, having emerged outside of the historical certainties of modernist rationalism and the enduring presence of a modernist ideology that is enduring and protected in the very fabric of traditions of belief in art education. The dialogue revealed the importance of presenting pupils' different art beliefs by making them visible in art lessons, and expanding the discussion on teachers' art beliefs and how their pupils understand it. We aim to continue this line of art educational research with an emphasis on proposing ways art teacher education programs could be revised to better enable teachers to tackle contemporary forms of art in the classroom.

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On the Amalgamation of Art Education and Disability Studies

Mikko Koivisto & John Derby

John Derby (JD) and Mikko Koivisto (MK) share a common research objective: We explore the possibilities of applying disability studies perspectives to art education research. While Mikko is currently working on his doctoral dissertation, John already defended his in 2009. Subsequently, he has published several articles investigating the relationship between disability studies and art education research in the U.S. This dialogue delineates some trajectories in the development of disability studies-informed art education. We look at the emergence of disability studies within art education, and examine possible future scenarios: What could and should happen in order for art education to become more receptive to disability studies approaches and perspectives? In addition to the main topic, another theme surfaced during the conversation: a general lack of a critical mindset in the field of art education.

MK: We could begin with an overview of the evolution of the relationship between disability studies and art education research. You have used disability studies as a framework in your research for over a decade, while I used the theory for the first time in my master's thesis (Koivisto, 2013). In your doctoral dissertation, you explore the possibilities of using disability studies in art education research (Derby, 2009), and you continue to write about the (possible) connections, and disconnections, between the fields, both for the art education community as well as disability studies community (Derby 2011, 2012). What are your views on the convergence of these two fields? Could you start by describing how and when you first encountered disability studies?

JD: My first encounter with disability studies would have been in 2005 at The Ohio State University, in a class taught by Jennifer Eisenhauer. I believe Jennifer was hired there mainly to do women's studies, but around that time she was exploring disability studies as well. In the class, we discussed different cultural and social issues related to identities, and the course syllabus featured categories such as gender, race, class, and other categories—and then there was health. I had not considered health as a socio-cultural issue prior to that moment.

I do not think people in art education knew about disability studies at that point. The primary perspectives on disability had been those of special education and art therapy, which obviously were lacking the presence of a disability experience—the perspective of people with disabilities. However, in spite of the absence of disability studies in art education prior to Jennifer's work, there certainly have been movements and approaches that are very closely aligned with the objectives of disability studies. For example, around the passage of the Americans with Disabilities Act,[1] Doug Blandy published work that challenged art education's adherence to the medical model of disability, and called for adopting the social model instead (Blandy, 1991). There is also *Issues and Approaches to Art for Students with Special Needs* (Nyman & Jenkins, 1999), a book which approaches disability in ways that are very similar to those of disability studies, in spite of not explicitly referring to, or using, the concept of disability studies. It also includes a chapter by Blandy (1999). During my doctoral studies I contacted Doug to ask his views on the subject. He was very helpful and generous in sharing his knowledge and experience.

MK: At the time of your first encounter with disability studies, I had not even started my undergraduate studies in art education, and it was not until 2010 that I first learned about disability studies. At the time, Kevin Tavin was visiting our department at Aalto University, and I attended his course, Critical Social, and Cultural Issues in Art Education. The course included a section on disability studies, and we read an article by Jennifer Eisenhauer (2008), who at that time was Kevin's colleague at The Ohio State University. Therefore, Jennifer had a key role in my introduction to disability studies as well. We could say that you have been working with disability studies more or less since 2005. What do you think has changed since your first encounter with disability studies? What kind of changes have you seen taking place in our field?

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1   The Americans with Disabilities Act of 1990 is a civil rights law protecting people with disabilities from various forms of discrimination.

JD: I have noticed that some facets of disability studies, such as certain concepts, have become more prevalent outside the field of disability studies. I have noticed terms like "ableism" being used outside of academic discourse, which is something that definitely did not happen ten years ago. Awareness of disability studies has obviously increased, but I am not convinced that it has actually impacted art education in any significant way. The current trend is that people are increasingly aware of disability studies, and disability issues are more widely recognized as social issues. However, I am skeptical as to whether any profound change has actually happened. There seems to be this "if I am aware of it, it is not my fault" mentality, which is very similar to the way privileged people view other minority issues like gender, class, and race. Women and people of color have been oppressed so heavily that people with disabilities might have been overshadowed, and disability issues seem to be more marginal in comparison with social justice issues related to other minorities. In addition to having had presentation proposals using disability studies rejected for the National Art Education Association (NAEA) annual conference by the Special Needs in Art Education Issues Group, I have had proposals turned down by the Caucus on Social Theory in Art Education as well. Generally, I believe the field of art education does not believe that disability studies is a serious issue. Awareness of disability rights and of the objectives of disability studies has increased; nevertheless, they are not taken seriously.

MK: What might be the cause for this? Why does it seem that we are still struggling to convince our field of the significance of disability studies?

JD: There is probably not a simple explanation. An issue that I feel really impassioned about is the lack of criticality, especially among people I otherwise admire. Why do people who believe in criticality do research that is not critical? I was talking with Kevin [Tavin] some time ago, and he pointed out the lack of critical inquiry in the field. I had not really thought about it before that.

MK: Why do you think the critique or critical mindset has been lost?

JD: Well, I have a theory, based on having been on the editorial boards of journals in the field. For example, a senior editor (a person

with an unusual amount of power) has control over a major journal in our field. Through exercising his or her power, the senior editor can promote a special issue. And then s/he arranges a conference on the topic. Those who have power in the field have a wider impact on the field, as is also the case with major journals. Who is in power? What is happening in the key research institutions? What kind of scholars are they sending to the field? One problem is that we, the people in the field who are interested in critical perspectives, are not unified.

The decreasing interest in critical inquiry is probably related to another problem in our field: Art educators in general do not value theoretical research, and the NAEA does not value theoretical research. The idea the NAEA has heavily promoted, "from theory to practice," is, in fact, just "practice" nowadays. There are many reasons it is difficult to be critical in the field. A sizeable percentage of people who receive PhDs do not continue in academia, and given how difficult it is to start a career as a scholar, those who are determined to succeed are forced to take into account the current trends in the field, such as the diminishing emphasis on critical thinking and research. Also, many art education scholars drawing from other disciplines, such as women's studies or queer studies, publish mainly in art education publications, but seldom in their secondary field.

MK: I have been wondering why the number of art education scholars using disability studies remains so small? During the time I have been involved with disability studies, it seems there have not been many new scholars exploring the possibilities of the discipline in art education.

JD: Yes, in addition to my work, there is of course Jennifer (Eisenhauer) Richardson, Karen Keifer-Boyd, Alice Wexler, and Doug Blandy. But he is now working on material culture and has not recently published on disability. And then there are Mira Kallio-Tavin and you, from Finland, obviously. Our number is small indeed, and I think this is connected to the current difficulty of practicing critical inquiry in our field.

MK: You have described this hostility towards critical inquiry within the field of art education. Do you see other obstacles that might hinder the use of disability studies in our field? What do you

think needs to happen in order to further enforce disability studies perspectives in the field of art education?

JD: What needs to happen is that the special education people in our field buy into it; that they begin considering disability studies as an important resource for orienting their approaches. And I think that, in fact, the NAEA Special Needs in Art Education Issues Group now appreciates the perspectives of people with disabilities more than before, even though it still has not moved very far from the medical model of disability[1]. But change is slow. To make an impact takes a sustained effort. It takes time and it takes effort.

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1   Medical model of disability refers to the hegemonic notion of disability in the dominant culture which renders it as a pathological quality located in the individual body and as a source of suffering and tragedy. Following feminist and postcolonial theories, disability studies argues that disability is a social, political, and cultural construction.

Handling Digitality in Art Education

Tomi Dufva & Marc Fritzsche

Tomi Dufva, (TD) had a conversation with Marc Fritzsche (MF) on digitality and the broad range of related questions. Fritzsche has done much research on interfaces, and their common interest lies in the domain of using digital tools in art education. The discussion wandered from Artificial Intelligence (AI) research and Science Fiction (Sci-Fi) to the embodiment of posthumanist notions in the cyber age.

TD: In my research, I am mostly intrigued by the basics of digitality: code and how to mix it with art. Recently I held a joint exhibition, *Discussions with the Machine*, with visual artist Matti Vainio. We wanted to explore the differences and similarities between the drawings a machine makes and the drawings humans make.[1] Anyway, during the exhibition, we held drawing performances where Matti drew alongside a robot I had programmed. The robot is very simple and draws slowly, trying not to collide with anything. This was quite an intriguing experiment. After the exhibition, Matti commented that he noticed how he tried to communicate with the robot, and how he changed his style and pace to match that of the robot. On the other hand, he also noted that he could totally ignore the robot as compared to drawing performances where he has drawn with other people. There, you have to be careful not to interfere; or if you interfere, be certain that you have some connection or relation. The making and programming of the robot, and then seeing it draw alongside someone (perhaps something) offered me a real tangible experience with digitality. Moreover, it raised many questions concerning AI, culture, and politics; such as, the role we allow for robots in our life, and how to think about intelligence, etc. I started thinking that such a combination with analog and digital could be fruitful in art education classes as well. What do you think?

MF: I have been interested in programming even longer than I have been interested in art. Since first using a computer at the age of 12, I have been fascinated by the visual effects I could get a computer to produce. For quite a while now, I have been working

1 You can see some photos at my blog: http://www.thispagehassomeissues.com/ blog/2017/1/12/discussions-with-the-machine

with and thinking about the interfaces between analog and digital, with a particular focus on art education (Fritzsche, 2016). I consider *Discussions with a Machine* a really strong piece! First, there is this lovely robot that moves like a bug and has something very non-digital about it. Then, there is Matti, the human who draws alongside the drawbot for several hours.

An interface is always something that is established by the observer. I'll skip the complete systems theory explanation of that here, but the version sufficient for now could be: At this moment, I am interested in the border and connection between human and machine, so I'll call it 'interface.' We can look at the interface from a concrete, physical perspective; drawbot on one side, Matti on the other. But where exactly do they end, respectively? I guess we can agree that the pen is part of the drawbot. But is the other pen part of Matti? And what about the drawing? It can be called an interface, too. The other perspective of an interface is abstract: If we define Matti as the abstract space of his potential, then his way of drawing lies within that space. The interface is formed between (and by—but that's, even more, systems theory) things he can do and things he is not able to do. As a human, he is capable of extending this interface. This process is what we call learning.

TD: Interface differences are fascinating. The robot has a limited, predefined interface, whereas Matti can extend his interface. This might also be one reason why Matti can relate to the machine. Then I thought about the advances in machine learning: It is entirely possible for me to program the robot in a way that it could expand its interface and react to things Matti is drawing in novel ways. But is the machine learning then?

Initially, I was thinking of the practical aspects of analog/digital art education, even though they are closely linked to theoretical questions. I consider digital to be abstract, meaning that the mechanisms digital appliances use, be it a software or a robot, are hidden. Digitality abstracts the mechanisms into the code, and as such, they are not very tangible. And then the ubiquity of digital becomes problematic: How do you create a connection to something you can't grasp (I am thinking of Merleau-Ponty's idea of grasping

and embodiment)? This is why I am considering art education as an essential part of teaching and learning programming. It can offer a tangible experience of the digital, which could lead to an ethical or more subjective relationship to the digital (Dufva, 2016). I think this is important at least from the emancipatory standpoint. If we consider the world digital then it becomes necessary to be able to understand and experience this world critically. I think this could be seen from the perspective of interfaces as well?

MF: I have done a bit of artistic research on interfaces. Questions were, among others: Where does an interface end? What happens if I try to loop the interface, i.e., connect it with itself? And what happens if humans interfere in the setting?[1] It brings me back to the fact that an interface is what is declared an interface by the observer. To speak of learning makes sense when we declare the interface as the border of an entity's potential.

On to the more practical aspects: Traditional art education is based on sensual perception (Greek: 'aisthesis'). That does not only relate to visual aspects, although that is the dominant human sense for reasons of bandwidth. The connection to something you can't grasp can either be made via your imagination or via your senses, in both cases requiring a form that is externalized. This form is generated by yet another interface. If it has a semantic connection to the code inside (*e.g.*, a computer or a human brain) the form generated by it stands a good chance of making sense to us. Thus, making sense is closely linked to our senses. Perhaps you could explain to me whether you think the world is digital.

TD: I like *The Interface Strikes Back #1* (even though I'm more of Star Trek nerd myself). It is interesting how we react to an unclear interface. I have noticed a related issue in drawing robots as well: Even though they are automated and do not respond to spectators, many people still try to interact with them. Do we seek to find the common interface? While very much off topic, this is something that Sherry Turkle and Jaron Lanier have discussed (Lanier, 2010, Turkle, 2011).

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1   You can see a few images and videos of my installation, "The Interface Strikes Back #1" here: http://fritzsche.kunst.uni-giessen.de/?page_id=1550

We try to find something in common with the machines, and we are willing to lower our standards to meet the standards of a computer. Turkle, for example, talks about ELIZA, the natural language processing program that you could use as a cheap (free) substitute for psychiatry. You can write your feelings to ELIZA, and the program can then formulate a question based on your answer. For example, if you write that you are feeling sad, ELIZA asks why you are feeling sad, and so on. Everyone that used the program could quite immediately see that ELIZA is not very bright, but still many started sharing their secrets and innermost feelings with ELIZA. So maybe the question is why are we willing to do this, and when everything gets digitalized, should we hold higher standards, or does it matter. Theorizing further, these questions collide with Donna Haraway's famous cyber theory, and further onto the posthumanist discussion on the end of humanity, and the rejection of Cartesian body-mind duality (Haraway, 1991, Guillame & Hughes, 2011). And like I said, this is way off topic, but these are interesting question nevertheless.

I do think that we live in a digital, as well as analog, world. However, we have presence in the digital world, be it a homepage, member of an online forum, or social media profile. In this sense, we are always *on* and *in* the digital world even though we might be asleep at home. This ubiquitous nature of digital is why I consider it important. Moreover, the digital world is discreet. It is extremely biased to "on" and "off." In the digital world, for example, you can either be sleeping or awake, but nothing in between. It is always "yes" or "no," "one" or "zero." You can increase the resolution and have more depth there, but it is always biased to the extremes. This separates our analog world from the digital and this is why I think that we need to grasp the digital world. I like what you wrote on making sense; this is exactly why I think art is important in digital technologies. We need not just to intellectually understand how things are, but make sense of them as well. But, does this make any sense at all?

MF: It surely does! Making sense of things is at the core of our existence. Just like HAL, in "2001," the computer who will not let Dave back into the spaceship because Dave wants to disconnect him and thus end HAL's existence. I'll try to stick to our original topic with

yet another Sci-Fi reference. There are a lot of wonderful interfaces in Star Trek, *e.g.*, the Tricorder (a universal perception interface) and its counterpart, the Replicator (a universal production interface). I doubt, though, that these would be useful for art education because *everything* seems to be technically feasible with these tools. Sculpting would not exist without the hardness, or shall we say, particular character, of the material. We need its resistance to our physical efforts. I feel that I go into a dialogue with a piece of wood when sculpting. The same goes for painting, drawing, coding, and even thinking; the resistance bit is just a little less obvious there.

The things that happen inside somebody's brain are the basis for the transformation into a piece of art. That is where physical interfaces play an important role. You might say, for example, that hands are interfaces that allow for externalization of internal forms via transformation. But then, internal and external forms are necessarily different, as they exist on alternate sides of the interface.

So, I think we should see resistance in digital stuff as well. Designing with a computer is not as simple as those who have never done it think. Perfect results are as much about hard work as in any other medium. We should try to make use of the resistance. What kinds of errors occur? How can learners integrate them into their working process? In my 3D printing seminar, I have a student who is interested in deconstructing the human body. She did several variations of a figure in 3D construction software. As they are rather small when printed (10 cm), the 3D printer produces its own way of deconstructing the digital data through what would normally be called a printing error. The result is that all the prints from a single digital source look different. If she makes a good choice about which of these "errors" to make use of, I think the result is going to be very interesting.

TD: Fascinating! To continue with the Sci-Fi theme, here's a quote from Doctor Who: "There's something that doesn't make sense. Let's go and poke it with a stick." Sense making takes curiosity, a little bit of bravery, and action. You need to get involved. I like the concept of resistance; it describes the tangible feeling one gets when working with the material. The thing is, I remain uncertain as to whether one

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gets that resistance from digital tools. Just like you said, one needs to go to look for the errors, otherwise, the process of digital making is just something you can't poke with a stick. I am thinking mostly of all the available tools we have in the digital domain. The digital technology process is so smooth that it's hard to grasp. If there is resistance, it's the resistance created by abstract error that is more of an annoying feeling than something you could poke. How can one find resistance in slick interfaces? How does one create errors? In some way I think this is the most important role for art education regarding digitality.

MF: There's an analogy here to the two types of interfaces I described earlier. The difficulty lies in the fact that the resistance is abstract, not physical. Force feedback can be seen as a way to get resistance back into the game, ranging from rattling steering wheels to vibrating touchpads. But still, the screen is the main interface to a computer. It addresses our visual sense, and photons do not produce haptic feedback. So, there is some kind of materiality, but we cannot make use of it in the same way we can make use of physical resistance. As a workaround among others, art education has successfully explored the continual crossover between analogue and digital, *e.g.*, a pencil drawing gets scanned, then digitally manipulated, then printed again, then washed with a sponge, and so on. And all of these processes involve the border and connection between both spaces of potential: the interface.

When repeatedly using interfaces between analogue and digital, learners explore both fields and, above all, the relation between them. That also creates insights into the way interfaces work and what happens when we use them. Art is created via the transformation of what you construct inside your mind. This invariably happens via interfaces, so knowing about them is essential for art education.

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Upheavals of Ecology and Ethico-Politics in Art and its Education

Mikko Snellman &
jan jagodzinski

The dialogue between jan jagodzinski (jj) and Mikko Snellman (ms) began with an exchange of texts and questions through email. Mikko was asked to send some crucial questions that he was struggling with in his dissertation, and jan answered those questions with his texts, articles, and books. This dialogue isn't really a dialogue, but a jungle of concepts and references, problems and questions, ideas, fragments of experiences, and research practices presented in a living, messy way: Art and its education. Again and again, new ideas, art works, and concepts were introduced (like bioart, for example). But what mostly emerged were anxious discussions around the radical, ethical issues that overshadow the fate of our planet.

ms: It's dark in the wasteland. You try to camp out, but it's windy, and the constant turmoil keeps you moving from one bush to another. Suddenly you discover an odd piece of material, a crystallized bunch of frozen forces. You are encountering an artwork, a special kind of thinking in material form. From where was it coming? Who sent it? Where is it going? You might even step around it. It might start to vibrate, and you feel it, even in the dark. To your surprise, it starts to vibrate through you, getting warmer and warmer, shimmering in the dark desert. Suddenly you see a future. A glimpse: A figure moving.

When you research art and its education as a material-affective process, a singular force which is asubjective, you inevitably end up in the dark forests, deserts, or steppes; in the middle flows and new experiences, trying to experiment—not to understand as such, not to control but to be open to the unknown forces, to construct a network, a rhizome: To see the complexity of the theory, practice, matter, and subjectivity. This is how research could be understood, as a research-creation. It can be approached as a kind of bioart.

A distributed subjectivity could be described as a territory. According to Deleuze-Guattari nature is music. They use formulations from Jacob von Uexküll from 1940s. The components of the territory of an animal (a nonhuman one) are melodies and rhythms. Animals do not only obey their genetic codes like little machines, but also express themselves beyond their biological needs. In this way they can be considered artists. Similarly, it is possible to think of human subjectivity or any subjectivity, as a territory, a melody of

a milieu: A constant transformation of "selves" in a territory, as well as formation of matter with emotions and thinking. In these artistic, transformative experiences you distribute yourself around the territory. You become scattered, unorganized. You open up and absorb the material affect around and inside you. Subjectivity is the ongoing emergence of new affective connections that are open to the outside of a subjective "I." Actually this is more like deterritorializing yourself. You become imperceptible. The body becomes disorganized. You become fragmented. At this point new possibilities for action and creation emerge.

jj: I would like to wrap up our somewhat free-wheeling, (perhaps) "rhizomatic" conversation in the weakest sense of that term, regarding research that has been variously called research creation, and all sorts of variants of such research that follow the processes of art. From this emerges the obvious point that what is called "art" determines just what this creative process is and how the "researcher" ought to set up the course of action that should be followed. Contemporary art makes it impossible to claim any specific course that such research should take; an epistemological "method" is questionable. Rather each "research" problematic should be viewed in its "singularity." The ontogenesis of such research is crucial to the problematic sought. With that said, the given historical and social times present pressing problematics that art researchers must face, if they are to make an educational difference whatsoever.

I have had the good fortune to view Mikko Snellman's thesis which is directly involved in an ecological problematic. The ecological problematic is precisely what the future of art educational research will need to face. Design and art, which have been historically separated by an ampersand (&) have now collapsed as science and technologies have impacted on art to such a degree that their interface has produced what we are now calling "research creation." Art, design, technology and science—as transdisciplinary pursuits that come together for an ecological problematic—are at art education's doorstep. Research, is exploring facets of such interfaces between these disciplines (jagodzinski 2010).

From this perspective emerge many challenges. It will be sometime in the future before public schools will be equipped with art educators and facilities that will address this changed (post) ontological position where the agency of the more than-human is grasped to engender an ecological imagination that might come to aid our species which is caught up in capitalist gains of profit, making sustainability impossible. Aesthetic sustainability is certainly part of the (post)ontological necessity that would help shape the imagination of the upcoming generations. The situation has an odd parallel between art education at the turn of the 20th century, which was "stuck" in mechanical drawing while a modernist sensibility was well on its way through the many artistic "isms" that had emerged. It feels like we are in a similar situation.

Art educators, who perhaps see this foresight, have taken another fork in this road by pushing the Science, Technology, Engineering, Art and Mathematics (steam) incentive, where much of the creativity is further siphoned off in the direction of capitalist industry and the entertainment industries (video gaming and the like). The profit dollars continue to roll out. Missed is the larger worry of the Anthropocene, euphemistically called "climate change" (jagodzinski, 2017). This should be the ethico-political concern of art educators working with "research creation." Again, I would signal Mikko's work in this direction.

This leads me to one final section, which calls on the notion of the "cosmic artisan" that Deleuze-Guattari developed in *Thousand Plateaus* (2004). The cosmic artisan has already been "born," so to speak. The question is whether this artisan is too caught up in capitalist marketplace of "species patents" and the belief that Man playing god in the technological sense, what Bernard Stiegler (1998) warns as the overemphasis on technics rather than on the epiphylogenesis of our species, will prevail and dominate "research" as such. There is no need to further "finger" this development, as it is well understood that biomimesis of Nature has proven lucrative in designing new crops, species, and "smart" technologies. This direction will only proliferate in the belief that our species will overcome its current death knell.

MS: Deleuze-Guattari defines the artisan as an itinerant, an ambulant in the *Thousand Plateaus* (2004). He or she dwells and follows the flows of matter. But s/he can follow any flow, like a farmer, transhumant, follows the land after its worn out (actually they follow a circuit). Or the follower of the market flows. But these are secondary-itinerancies. It is a question of matter, natural or artificial, in movement including multiple variations and conveyors of singularities that a researcher must follow.

jj: It is up to art educators, such as Mikko Snellman, who present a different ethico-political position when it comes to research. He is not alone. One thinks here of the early pioneers of bioart like Eduardo Kacs (2007), and especially the pioneers of tissue culture, Oron Catts and Ionat Zurr of *SymbioticA* fame, who provided early instance of this problematic as exemplified by their signature work, *Victimless Leather: A Prototype of a Stitch-less Jacket Grown in a Technoscientific Body*. Such a bioart experiment first appears as if Catts & Zurr (2002) are presenting an alternative possibility for growing synthetic food, thereby overcoming "cruelty" to animals. However, on closer examination, their synthetic "leather" plays an ambivalent role. Is it an ironical ploy that it takes more energy to produce and grow in vitro "meat" than at first assumed? The ecological footprint includes the "costs" of running their lab. Animal blood plasma is required as a nutrient to feed these living organisms, so there is no "victimless" existence. Victims still exist but are distanced. All kinds of contradictions continue to stack up when this bio-experiment is critically examined, including the issue of life and death as the project further problematizes the distinction between the living and the machine. These "semi-living things" highlight again the absurdities inherent in technological solutions and efficiencies, recalling the semi-living replicants of *Blade Runner*. Here the semi-living "thing" raises the specter of zoë, and can be contrasted to any synthetic object whose functionality is in place to "heal" a damaged ecology or is produced to make our lives easier.

The projects of *The Tissue Culture & Art Project* (TC&A) present the very dilemma art "researchers" face without "solution." This is not the same irony that flooded postmodernism. As Deleuze (2004)

argues, irony is not a critical response for such a gesture seems to play into mastery of the author-artist. Here there is no "authority." We have the "bald" problematic actualized. TC&A are exemplars of "speculative design," as are (perhaps) the work of Revital Cohen & Tuur van Balen (2013) who problematize "embodied energy," the finity of bios in this case, where the human intrinsic and extrinsic bodily energies are constantly harnessed by capitalism for productive (profitable) labor in the capitalist machine, and most recently ergonomically quantified to flood the market with all sorts of smart technologies that measure and report back the body's expenditure—from heart rate monitors to electronic brainwave feedback devices. Formal subsumption of the labor process has now become "real," it has penetrated all aspects of our lives. Revital Cohen and Tuur van Balen's (2013), *75 Watts: Production Line Poetics*, presents a performative video-sound installation of Chinese assemblage line factory workers putting together a mass produced "useless" object as designed by the artists and the choreographer, Alexander Witley, choreographing their movements intermittently into dance routines. 75 watts is precisely the amount of energy an average worker can sustain throughout an eight-hour long day on an assembly line. Playing in the indeterminate zone between zoë (the poetics of dance) and bios (the production of labor), Cohen & van Balen (2013) present the problematic of posthumanist Taylorism, updating Charlie Chaplin's *Modern Times.*

Each research creation undertaken by art educators should be evaluated on its own merit in relation to the problematic explored, and in relation to the ethico-political stance it takes. There is, quite frankly, a lot of quackery that goes on in the name of arts-based research, which is frivolous and silly. It lessens the importance of what is required today of art educators if our species is to have a future (jagodzinski & Wallin, 2012).

MS: But how do you step outside yourself in the classrooms and pedagogical environments and territories? We need new strategies, new connections, or old ones for new uses, in order to find intensities and breaks for our habitual teaching, learning, being. It's also a question of seeing the pedagogical contexts as complex and full

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of possibilities that opens up after controlling and assessing the being. This is being in the in-between spaces of binary positions, not heading to the pre-determined solution or reaction but open up to the multiple becomings. It is also a question of new sensitivity for the molecular dynamics in the learning space: connections to bioartistic thinking in a new materialist way. In my research there was a pack of white masks (all different though) in the dark forest scattered around, echoing like ocean waves ripple. The forest (as a semi-desert) was embracing the pack and the pack was waving back the affects into canvases, materials, and other movements. How the dark forest transformed these creatures into other rhythms and sounds and new connections and continued the affective modulation into the strangeness of A Life.

Dark ecology means A Life approaching world-for-itself without human. This is the ethico-political stance that must be taken into consideration in art education. It's a planetary consciousness as dynamism of matter. Anthropocene means the age of our planet as controlled by humans, up to its total annihilation. Considering affects in this scene opens up the non-human world and its forces as equal as human consciousness and action. Affects materialize as well as materials affect. But this is not the same as human emotions or feelings. Affect is abstracted, asubjective figuration, and material flows. Bodies (also as matters) affect and become affected. Human-nonhuman relations must be considered. Like Ian Bogost who keeps on wondering/wandering of things that takes us outside of us and that requires "haptic eye" a trait of a cosmic artisan: Not-human-centered vision. It's question of the future of the Earth. Who does s/he think s/he is? Stygian monochrome? Dystopia?

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4

DOCTORAL MATTERS
**Assemblage and Extracts
of Students' Research**

CHAPTER 14
Introduction to Doctoral Matters

Pauline von Bonsdorff

This section provides an overview of the research of the doctoral students who participated in the FADS network. The texts reflect the state of their research at different stages of completion.[1] The assignment was to write a short text on what matters in the research, describing its significance, main ideas and objectives as well as the methods toward achievment.[2]

As described in Chapter One, the recruitment into FADS emphasized research in the core area of art education, that is, research linking art and education in one way or another. As this bouquet of research projects shows, there are multiple ways of doing this: many roles of art in education (including forms of art and emphases on its functions) and many different concepts of education. However, these multiple roles are assets rather than obstacles: the variety of approaches, themes and methods contributes to making each participant more reflective of the specific nature of his or her own contribution.

In this brief introduction, I point out links between the projects. The projects do not fit neatly into certain categories, but connecting themes, objectives, and methodologies paints a contemporary picture of Finnish art education research. Finally, I also reflect upon how the researchers understand art and education, and how these concepts and practices are expanded, transformed, and critically analyzed in their work.

First, I address the themes or topics. Many of the projects deal with the *environment* in one sense or another, ranging from the urban to the natural, and from actual human habitats to the idea of nature. Tuukkanen investigates how curators at contemporary art festivals, working with new genre public art, contribute to urban space, while Huhmarniemi and Korsström-Magga address the northern rural

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1   In Finland, a PhD should be completed in four years. However, many students have only part-time funding, which means that the work can take a much longer time. Moreover, the participants in FADS did not start their research at the same time.

2   What is your idea? What do you want to do or accomplish? What are the methods for achieving your goals and objectives? Why is your work important? What is the significance?

environment as subject to conflicting interests and life-styles. Ylirisku discusses environment or nature on a conceptual level, and as part of institutional educational practices, whereas in Piaścik's work, "wildness" appears both as a resource of the natural world and an important dimension of human subjectivity.

Subjectivity as elaborated and transformed in art educational and artistic practices is a theme that Piaścik shares with Snellman, Koivisto and Kalmanlehto. In Snellman's work subjectivity is played out as "affective pedagogy" in a workshop on contemporary art with young people. At issue in Koivisto's work is psychiatric disability as articulated by certain rap artists, escaping the simplistic binary alternatives of either embracing or evading disability. Kalmanlehto explores subjectivity as self-formation with Philippe Lacoue-Labarthe's philosophy, elaborated through digital gameplay.

The *digital world*, which arguably is an aspect of both contemporary hybrid subjectivities and life-worlds or environments, is also contextualized, in different ways, in both Dufva's and Manninen's projects. Dufva explores creative coding theoretically and with applications in schools, and in vocational education in the arts. Manninen's research in schools that participated in a large European network demonstrates how digital media is a resource in cross-border communication and in the negotiation of identities, and in supporting multimodality and multiliteracy.

Finally, five of the research projects are either targeted at *schools* or vocational settings of art education, or they study processes that took place in these contexts. In addition to the aforementioned projects (Ylirisku, Snellman, Dufva, Manninen), Muyanja studies art education in primary schools in Uganda from a post-colonialist perspective, pointing out the gap between indigenous traditions of arts and crafts and arts as taught in school.

Transformation is a key notion in discourses of contemporary art education. This ethos is clearly recognizable in the objectives of the doctoral projects. Some have an emancipatory goal mainly targeted at individuals and connected in different ways to creativity (Piaścik, Snellman, Dufva), while others attempt to affect cultural imagery, values and meanings related to particular groups or geographical

areas through artistic projects and critical art education (Korsström-Magga, Huhmarniemi, Ylirisku, Koivisto). There are projects that aim at expanding or changing existing practices of art education (Manninen, Muyanja), and projects that expand art education towards including novel aesthetic and artistic practices (Dufva, Kalmanlehto). The project that represent a more traditional, analytic approach to their study objects does it in order to understand how art changes culture (Tuukkanen).

Many of the projects use some combination of mixed methods. Action research, or arts-based action research, characterizes several projects, at least to some extent (Huhmarniemi, Manninen, Korsström-Magga, Piaścik, Muyanja), while other projects use artistic or arts-based methods (Ylirisku, Snellman). Ethnographic methods such as interviews and (participatory) observation are included in several projects (those just mentioned plus Tuukkanen). Three projects apply a philosophical approach, either by working with a particular philosopher's texts (Kalmanlehto on Lacoue-Labarthe), by giving a specific concept a key role ("egress" in Koivisto), or by applying and working in the spirit of a particular ontology (Snellman with Deleuze and Guattari). All the projects can be characterized as representing a humanities approach, as the researcher is in a key role—with his or her skills, experiences, values, and goals.

What happens, then, to art and education in these projects? As for the scope of art, the projects encompass rap music and digital games in addition to the manifold field of contemporary visual arts. Thus, if we agree that "art" in art education stands for a particular kind of engagement with objects that provoke us and demand imaginary efforts, or for the articulation and elaboration of experience in the processes of creating works, then the FADS researchers show that art today is in new places, if also in places where we might expect to find it. Education, in the broad sense, is studied in the projects through showing the different mediating roles of art educators, such as teacher, curator, and facilitator or discussion partner. In addition, education in the fundamental sense of formation (from *Bildung* to public pedagogy) also appears as a process that is intrinsically and inevitably part of art.

SECTION 4

Explorations on Art Pedagogies for Change in the Context of Learning for Socio-Ecological Sustainability

Henrika Ylirisku

My research starts from the assumption that a profound cultural change is imperative. The pressing mesh of socio-ecological crises urges us to rethink human existence in terms of a different kind of future. As a visual art teacher and researcher, I study how art pedagogies play a role in the change towards more sustainable and ecological cultures and worldviews. I address the ambiguous concept of sustainability as an emerging world-making process, as well as a normative ethical principle.

For decades, education has been considered as a key to enable the transition towards more sustainable societies. Considerable efforts in educating people to change their behavior and reshape societal structures have been made, but the outcomes are considered inadequate. Recent theories outlined in the field of sustainability education are reorienting education for sustainability with holistic and transdisciplinary principles through transformative, transgressive, and social pedagogies. Learning is addressed as processes that aim to build up democratic and ethical competences by strengthening skills of systemic, critical, creative and existential thinking. Arts and artistic approaches are believed to offer possibilities for opening spaces for such learning to emerge. In the field of visual art education, there are many pedagogical concepts that seek to promote learning for sustainability. Current art pedagogies often take a stand on specific subthemes connected to ecological or socio-cultural sustainability, such as advancing environmental sensitivity and ecological awareness, promoting social justice, or educating for critical visual culture literacy.

To challenge and unpack the cultural patterns that are maintaining and reproducing unsustainability, it is considered central to focus on a critical analysis of the *root metaphors* and discourses of modernity underlying the taken for granted practices and beliefs. The logic of domination and characteristic value-hierarchies are encoded in cultural metaphors like individualism, progress and anthropocentrism. Eco-critical philosophies offer interesting suggestions on how to rethink human existence from posthumanistic and ecological perspectives.

The research process so far has guided my interest towards onto-epistemological and ethical questions concerning human existence,

and the ethical relationship of learning and education in the context
of sustainability. There is a great deal of controversy and paradoxes
in the interplay between the root metaphors of our Western, modern
worldviews and the attempts to carry out more sustainable lifestyles
and ecological world relations. Even everyday human experience is
paradoxical. These conflicting tensions have a significant impact on
both learning and educating for change. I argue that in pedagogical
research more attention should be directed to these accumulating
layers of complexities, paradoxes and contradictions.

Arts-Based Research Approach

With my methodological choices, I hope to bring in the same
elements to the research process that are central to both the
existential dimensions of sustainability and to artistic processes and
knowledge: complexity, openness, and relationality. I have chosen
to position myself as an instrument in the research to form an
experiential research perspective to study the process and dynamics
of personal paradigm change. With the research of my embodied,
singular experience, I aim towards a more sensible and detailed
understanding about the resisting, even paradoxical tensions in the
human experience and transformative learning process.

   My arts-based research method has evolved during the research
process as a result of experiments and conceptual forays. The method
is related to artistic mapping strategies and shares similar features
with the walking and conceptual art approaches aimed at breaking the
habitual ways of being and moving. Orienteering as a sport[1] offers a
protocol that gives me a certain mode, structure and motive for the
embodied practice. I have chosen to repeat the practice persistently
over several years and to examine it with a phenomenological
orientation, keeping my focus on the embodied experience. The

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1   Orienteering as a competitive sport is a rule game in which you try to navigate from
     control point to control point as fast as possible, usually in an unfamiliar forest terrain,
     with the help of a compass and a topographical map.

arts-based research method consists of practicing systematically orienteering, writing reflective journals, and taking photographs. Through critical analysis, reflection, and narration, I strive for understanding and making the subjective experiences visible.

Philosophical approaches to ethical existence, non-human agency, and posthumanistic critique of anthropocentrism offer suggestions of contextualizing the unfolding onto-epistemological considerations. I juxtapose the emerging meanings and concepts gained though arts-based research method with various eco-critical philosophies. Thoughts of a future based on co-existence, complexity, inter-dependencies, and relationality are connecting threads in these philosophies.

Rethinking Visual Art Education Theories and Practices

The concepts and perspectives gained through the arts-based research method guide my orientation and offer a specific frame for discussing further what kind of implications the studied paradoxes and tensions in the epistemic, transformative learning for sustainability open in the context of art pedagogy. I juxtapose the emerging concepts with a research outlook on practical pedagogical realities of visual art education. In the art teaching practices of public schools, the socio-cultural tensions affecting the pedagogical situations are vividly present. I have chosen to interview in-service visual art teachers to find out what they know and think of eco-social sustainability and how these are revealed in their art teaching. I approach the interview data by asking what kind of transformative practices can art education enable and support in the school context. Furthermore, I complement my research with a multidisciplinary literature review of the central theoretical literature of the fields of sustainability education and sustainability-oriented art education. This allows me to position my research findings to a larger academic discourse, and to make suggestions on developing the conceptual and theoretical foundations of eco-socially engaged art pedagogy.

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Figure 1. *Henrika and Pasi Ylirisku, 2016, "The agency of mud", Sipoo.*

CHAPTER 16
Digitality as a Phenomenon

Tomi Dufva

Digitality as a phenomenon defines our era. Digital technologies have secured their place in business, social relations, and culture. The widespread use of digital technologies presents us with new challenges that, in essence, call for an understanding of digital technologies. The programmed nature of digital technologies creates inequality between those who understand the code and those who do not. This underlying code is not value-free; rather, it widely reflects both conscious and subliminal values of the programmer, a software company, or the broader understanding of what constitutes good code.

Creative coding is a rather new and un-established concept. In my research, I use the term to describe programming's capacity to act as both an artistic method as well as a means to gain an understanding of the nature of digital technology. Creative coding surpasses the conventional understanding of programming. It emphasizes imaginary uses of code and even encourages the misuse of code. Besides programming, creative coding employs electronics, castaway digital devices, and new manufacturing forms in a process to produce something novel. Thus, creative coding is both physical and digital activity, which allows for embodied and experiential comprehension of the digital.

My primary objective is to research if and how creative coding as a practice can increase our knowledge and understanding of the digital structures we live in, and how this understanding could work as an emancipatory vehicle—a transformative tool for both the individual and the society.

Understanding code and digital technologies are easier if they can be brought as concrete actions into actors' experiential world. The way in which art education observes, concretizes, and conceptualizes problems is of particular importance, and a useful tool in taking control of digital technology. Code literacy is an important frame of reference in creative coding. In digital technologies, we have mostly focused on consuming and reading software. Code literacy shifts the focus to writing. The understanding of the construction and conventions of the code are often best achieved through a creative act. In creative coding, code literacy is mastered by hands-on engagement

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with the digital medium, by constructing meaningful constructions of knowledge employing artistic processes. The aim is to bring democratic and emancipatory perspectives to digitalized world; to make the coded structures visible and understandable, and to develop the ability to participate in the creation (or destruction) of these structures.

My research is divided between establishing the ground theory for creative coding in art education, and then expanding that into empirical research at a junior high school in Vantaa, Finland, and Art & Craft School Robotti. The theoretical part of my research includes the philosophical, societal, and cultural questions surrounding digitality and digitalization. My research joins theories from engineering, social sciences, digital humanities, as well as pedagogy. These theories are then tested in schools. The process is part ethnographical and part design research-oriented. Being a co-founder and teacher of Art & Craft School Robotti gives me ethnographic opportunities to observe the teaching, as well as students, progress in Robotti. Furthermore, each iteration of the theory gets tested in schools, improved, and then tested again. In this way, the whole research forms an iterative loop between theory and practice.

The dissertation is article-based, which gives me opportunities to both comment on topical issues as well as approach the theme from different viewpoints. I have written about different perspectives to learning and teaching programming. Recently, I have focused on the issue of embodiment understanding of digitality and creative coding practices in Art & Craft School Robotti.

My research is exceptional in a sense that the subject of my study is still rather obscure and uncommon. Programming is making its way back to basic curriculum, but it is still an unusual subject, particularly from an art educational perspective. Countries that have adopted programming emphasize the functional sides of programming, such as logical skills and future job careers. This focus leaves out the creative side of the code and the larger cultural and societal aspects of the code. Digitalization is abstract and difficult to grasp, which leads to a detached sense of digital surroundings. I want my research to empower people to understand and question the choices and

motivations behind current digital structures and offer tools to create new structures.

As mentioned in the beginning, digitality is ubiquitous. It surrounds one's life in many ways, from home to work, to larger societal and political infrastructures. This change can also be seen as a move to a post-digital era, where digital technologies are not just affecting humans or society but are deeply intertwined in the structure and construction of one's individual and social life. This post-digital era, or digital ubiquity, creates pressing problems, from core ontological questions such as, how one's being is experienced in a partly or even fully digital world. Furthermore, other questions involve the every day of the digital divide: the distinction between those who understand the underlying principles of digital technologies and those who do not. As such, the question of creative coding is not just a research of digital technologies as a creative medium, but a tool to gain embodied, experiential understanding of the world we live in. Thus, it is a question of empowerment and shaping the future world.

European Identity through Art: Developing the use of Contemporary Art in Education

Annamari Manninen

My interest is in examining the role of contemporary art in an international art education project. My research involves part of a three-year action research project "Creative Connections" (2012–2014), operated in co-operation with six partner countries in the European Union (EU). The aim of the project was to develop and promote an active inter-country dialogue, specifically between children, to enhance understanding of different perspectives on European citizenship by means of contemporary art. The action research involved 25 schools from primary to upper-secondary levels. Part of the project included the quad blogs in the web environment, offering a space for pupils' voices and dialog, and a web gallery of contemporary European artworks selected and categorized to supplement the theme. In my research I ask: How were the examples of contemporary artwork used? What were the contributions of artwork examples? What were the different (art) educational approaches in using the contemporary art?

Developing and Exploring Pedagogical Approaches

The aim of my research is to draw out different models or approaches to use contemporary art in education (artwork examples, methods, materials, process) developed in this project. The background for the research is built on the process of selecting and categorizing the artwork for the database of contemporary European artworks that address the notion of European identity and citizenship in the first part of the Creative Connections project (2012–2014). The artwork database was meant to offer various approaches to the themes of national identity and multiculturalism from different perspectives, and presented as different learning entities through the various roles of art.

My research concentrates on how the collection of artworks and categorizing was received and used by the teachers and pupils participating in the project. The different pedagogical approaches developed for using contemporary artworks in the context of European citizenship and identity in education are represented in

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the results. My goal is to draw conclusions and develop models as to how contemporary art can serve as a means to explore current issues. Areas of inquiry include how to express one's opinions using contemporary art methods, how the use of contemporary art examples can serve as a space to connect school subjects, and how blogging can be used to create international dialog between pupils.

Methods and Data

The research project is defined as action research, through intensive participation in the different phases of the project. This included planning, creating the artwork database, teacher training, cooperation with the teachers, several visits to the schools, documenting, reporting, and cooperation with the other countries' teams and researchers. This approach has produced a large amount of varied data. The data consists of the case studies and lesson plans from participating schools in six European countries, supported by the pupils' works and postings on the blogs. Most detailed information was based on the documentation of the lessons and interviews of the pupils and teachers from the school visits in Finland.

The case studies have been analyzed using data based methods. The lesson plans have been evaluated using similar methods to identify the differences and additional facts. The pupils' blog postings are the third data to be analyzed for visual or material/process connections to the artwork examples. The information is categorized and compared to Efland's models of art education (2002), the roles of contemporary art by Hiltunen (2009), and the database categories, and with the notion of voice/agency.

Connections to Curriculum and School Level

The research confirms that contemporary art can be used to approach actual issues in society and explore personal and shared national identities. Artworks visualize cultural phenomenona and

Figure 1. *Annamari Manninen / Creative Connections, 2015, Pupils' visual responses to an artwork. The painting by Eduard Ovčáček: Znaky/Signs, 1994 and pupils' artworks inspired by it, shared in the blogs in Creative Connections project, 2012–2014.*

evoke discussion. The strategies of contemporary art can be used to study topics in multimodal ways, express opinions, and even have an impact on the community. The Finnish National Core Curriculum for Basic Education (2014) emphasizes teaching and learning through phenomena. The aim of my research is to show how the use of contemporary art offers many opportunities to connect school subjects. The approach of action research is very practical, so the results are applicable in basic education. My research also produces beneficial information on multimodality, multiliteracy, and medialiteracy, as well as the use of blogs as a learning environment. These topics are connected to the new national curriculum and to actual elementary education that happens in schools. This has value, especially in sparsely populated areas, where the opportunity to visit other schools and countries might be limited. In the Creative Connections project (2012–2014), the pupils from Utsjoki, the Northernmost boarder of the EU, were at the same level as their peers in London, as they had equal starting points from which to participate. The urge to tell others about their way of life and to correct false impressions made the connection to other European children and youth especially important for the pupils from the rural schools. To support the individual voices and agency of the children was the focus of the research project, and my research discusses how it could be emphasized in teaching. Digital technology and online publishing made the conversation multimodal with images, videos, sound, and text. Multimodality and multiliteracy were undivided parts of the class activities. In 2013, European citizenship raised significant discussion and contradictions due to the economic crisis that affected even small children. Today, defining Europe and European identity continues to be important, especially in light of the political and immigration issues that challenge beliefs and borders.

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CHAPTER 18
Echoes from the Dark Forest

Mikko Snellman

My research follows the art process in a contemporary art workshop with students between 13 and 17 years of age, in an art school for children and young people. The research focuses on the affective-material process, events of experience and experimentation where new and creative subjectivities emerge. I approach these subjectivities as ecologies. I explore how contemporary art changes the teaching-learning dynamic in an unhabitual ways. It will also challenge the pedagogy: how do we handle uncontrollable and unknown singular forces known as affects? Ethico-aesthetic paradigm and posthuman predicament raise questions and connections to the global and planetary ecological level. The theory springs from Gilles Deleuze and Félix Guattari (2004) and their followers.

In the process of art, I follow the flows of materiality and affects. I try to catch the movement of the workshop as the territory where subjectivities emerge. I try to explore the moving multiplicities within the workshop: this means to examine the connections between students, their tasks, given materials, emotional conditions, and teachers, and connections within the classroom and outdoors, and connections with theory, and everyone's understanding of the discursive practices we employ there. It also means to "see" the ruptures, breaks, and leaks where the "system" does not work, or works in another way. I counter-actualize the happenings of the workshop through, for example, the fictional stories students wrote after the workshop.

I call my methods, "peregrination into brushwood." Occasionally there can be found a clearing in the dark forest, a place which can be described as a smooth space (one were affects work) even though the forest can be defined as striated (logical and controlled), according to Deleuze-Guattari (2004). The dark forest is not only a real forest, through material and ecology, and ethological biodiversity, but it is conceptually transferable, emerging also in the classroom and elsewhere during the workshop.

My methods and methodology evolve from the ethico-esthetic paradigm, which is also the open frame for the concept of contemporary art. I have also used the ethnographical methods, like interviewing, video recording, diaries, photos and observation of

the "tribe." But I try to use it unconventionally and experimentally. Instead of analyzing the data, I use it in a synthetic-creative way, not to reflect the reality but combining parts and pieces together to hear the amplified noise from the crowd, to make new connections to other themes and materials in or outside of the workshop. Of course, it is very important to write yourself into the research as a conceptual figure, and to problematize yourself as well as set yourself into assemblage with the research material and follow its flow. This is also the material-affective process, as well, constantly evolving throughout the process. Part of methods has been also extracted from the theory. I have been drawing sketches and performing experimentally in order to understand the complex theory I use.

I have also done some performance and performative methods as well as written collaboratively to think of the research differently. This becomes part of my methodology. I use my earlier experiences with my Icelandic colleague, Gunnhildur Jónsdottir. With her we had a kind of improvised workshop, living of fictional characters, as new and creative subjectivities with fictional pasts and futures. In this occasional living space we lived a royal life with arrogance and glamour while trying to get into the concepts of Deleuzo-guattarian philosophy. In my research-creation I will explore this "methodology," too. In the contemporary art workshop at the art school, the pedagogical methods used were environmental art, photography, painting, drawing, writing, and performance with costumes and masks. There were some lectures and a great deal of discussion, as well as a great deal of silence. The milieus for these materials and activities included the art studio (the classroom), corridors of the art school, the nearby dark and cold forest, the streets of the small town of Kauhajoki, and the local hotel disco club.

To research affects and materiality of the art process in the pedagogical territory means ecological interaction between human and non-human. This connection can be stressed to the planetary dimension and the present posthuman condition: the age of the Anthropocene. Then issues emerge, such as sustainability, environmental issues, abuses of power, crisis in humanism, and so on.

Figure 1. *Mikko Snellman, 2012, White masks on the move.*

The self-organizing matter and its movements becomes crucial theme in this research.

Art education focuses mostly on what is significant textually and linguistically, as a media and image reading capability, where concepts can be grasped with words and static meanings. In our research workshop, we were experimenting and experiencing the embodied dimensions as well as immersion in the surroundings, the milieu, material-affective events, and their singular forces. This means subtle movements and changes in the moments, sensitivity for what happens in the margins, active material level, unhabitual ways of being, ruptures, confusions, and illogical moves. This is the excess of life, which always exceeds the set and static meanings. In fact, writing about affects and materiality in this sense is quite a paradox.

This excess is also found in art. Affect means always a state of being affected. It is an upheaval of the body and time and thoughts. It opens up potentialities for being—that is becomings—and futures: What will happen? What is a body capable of? It opens up new connections between materials, bodies (human or non-human), thoughts and meanings. It can merge critical or passionate thoughts and feelings. It is unknown and uncontrollable. This presents new challenges for teaching and learning and existing in pedagogical milieus. In the time of a so-called control society, we monitor ourselves and thoughts and behavior all the time. The outside world is our inside world; innermost, too. Artwork resists this control by revealing forces that lead us in a different direction. Affective-material forces as intensities will open up flows that take you out of "yourself," and challenge control and habitual ways of thinking and being—new, distributed subjectivities as ecologies. It connects us into the planetary movement of matter. New ethico-aesthetic questions emerge at the age of Anthropocene: how to re-singularize yourself and become-new with the world? What does this mean for art education for the future? These are also the important actions my research-creation humbly attempts to answer.

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SECTION 4

Art from Home to School: Toward Critical Art Education, in a Global(ised) Postcolonial Context – in Primary Schools of Uganda

Michael Muyanja

For a while, I have been concerned with the ideas embodied in art with young children in primary school, especially in Uganda. It came from my previous experiences as an art-loving child who often wondered how handmade objects were created and decorated; pottery, for instance. Incidentally, I paid attention mainly to find out how and where the materials were obtained that made such wonderful objects, because I believed I could make similar things. In our neighborhood near my home, one of my older friends used to make footballs and toys by recycling rare objects. For example, his toy cars were made out of discarded oil tins that were mainly metallic. Additionally, it was common practice to see our parents (mostly mothers) knitting or crocheting functional objects used at home, like napkins, tablecloths and mats, as well as plaiting different hair fashions and making dresses. Together all these kinds of art activities allowed me and many of my friends to gain artistic interest without realizing it was the first stage of raising our consciousness towards exploring and learning about our culture and way of life.

When I joined primary school in Uganda, I began to notice that art was consequentially and selectively censured to the extent that it was only for the teacher's instructional strategies during teaching, but not for students to learn. Until today, despite its existence in the primary school curriculum, teachers mainly use art as learning objects and to illustrate topics (McSorley, 1996). To me, it was a very difficult issue to relate to reality in the present day of teaching and learning in school where in 2011, for example, the *Employment Policy for Uganda* indicated the importance of advocating for knowledge and skills that create jobs. It states:

> A comprehensive youth employment policy should include programmes that are aimed at promoting an attitude change among young people... Which include the opportunities presented by vocational institutions in terms of creating employment, the potential of Uganda's informal sector and the reality of rural-urban migration. Many youth still hold the view that there is no future without university education and therefore have a negative attitude towards technical and vocational institutions which

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have helped so many world economies develop over the years. (Employment Policies for Uganda, 2011)

As a means to return art to the classroom, and to inspire students, I decided to seek a pedagogy of hope crafted for students' future lives (Shor & Caroline, 1999). I packaged it as *Art from Home to School: Toward Critical Art Education, in a Global*(*ised*) *Post Colonial Context – in PrimarySchools of Uganda.*

All this was introduced to my participants in different ways by using ethnographic research methods that involved qualitative observation and interviews, namely students, parents, teachers, stakeholders, and traditional indigenous artists. However, students were the main focus. Others supplemented the study by providing supporting knowledge and responses. Students were introduced to critical art ideas by searching for themes and concepts of art education in the primary school curriculum. From it, I chose a topic on different kinds of baskets that were displayed for students to discuss in their mother tongue; in many Ugandan primary schools, speaking any other language apart from English is highly restricted. Hence, in this study students used traditional indigenous art to brainstorm the importance of learning about their cultures (Millman, 2009). Later, they were questioned about the other ways in which school oppressed them. This questioning was inspired by Shor's critical literacy view (Shor & Pari, 1999).

Not all of my expected goals were achievable for different reasons. The most important reason being: "Training primary school teachers is inadequately facilitated . . . two years is not enough for a teacher without a good background in art . . . school emphasis is put on academic achievement rather than skills achievement" (W. Wanyama, personal communication, May 10, 2016). The theoretical frameworks guiding the Art from Home to School inquiry, together with its related relevant studies, are contextualized through critical thinking, and postcolonial and globalization theories.

I have completed a ground survey for this research in selected (urban and rural) primary Ugandan schools with the aim of adding to the required knowledge in art, education, history, and postcolonial

contexts. Relative evidence from an intervention of this study suggests, at least in the case of using story crafting and drawing, children had an opportunity to voice their concerns in school, and many were excited about creating art in a free manner while using ideas that have vital connections to their cultural understanding.

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CHAPTER 20

Art-Based Research Presenting the Daily Life of the Sámi Reindeer Herders in Finland

Korinna Korsström-Magga

If you ask anyone for a random description of Lapland, you can be sure to get imagery of snow, winter, polar lights, Santa Claus, reindeer, and Sámi reindeer herders. A lot of people promote the Arctic as a remote fantasy world. The Sámi reindeer herders are admired for their colorful dresses and considered one of Lapland's icons. It is common for people to think that the Sámi people still live as nomads in the remote fells. This narrative is beneficial for tourism, while the reindeer herders' real daily lives are easily forgotten (Niskala & Ridanpää 2015). Behind this label of Lappish marketing, we find quite ordinary and modern people. That the daily lives of the Sámi reindeer herders in Finland can present similar challenges to that of most any family, can be an eye-opening realization for many. The contemporary reindeer herder's lifestyle is something totally different and much more than the Lappish postcards portray. It is a rare blending of an ancient way of life and modern techniques that includes both traditional knowledge and global awareness.

Scientists have demonstrated a great interest in the Arctic and indigenous peoples, as well as for other remote areas and their inhabitants. During the last twenty years, a lot of information has been circulated about the Arctic's indigenous cultures. High quality documentaries can be seen on the television. Scientific literature and articles have been published. The remote areas and the indigenous peoples inhabiting them are interesting platforms for researchers, who share more accurate knowledge of them than was available earlier. But the documentaries often report the life of the remote areas from a Western point of view. The constellation of information is built upon "us and them," where "us" represents Western civilization and "them" represents the indigenous people, often pictured as a different or even underdeveloped group of people (see Smith, 2012). Seldom represented are the perspectives of the indigenous groups or of the people living in the remote areas.

My dissertation seeks paths to develop ways and methods within art education that allow "them" to represent their own points of view. In this research, the reindeer herder's daily lives are revealed through themselves. The methods that we will use for sharing the information are based on art education and visual means (Gray & Malins, 2004).

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The basis for my research strategy is to support a decolonial action, where the research target, in this case, the reindeer herders, are to be seen as my co-researchers. My part as a researcher is to act as an art educator and facilitator who organizes and enables the art based methods for sharing information, and to investigate the actions and the results of those methods.

My background as an art educator and having been involved in the reindeer herders' daily lives for over twenty years help me intertwine the two worlds and seek out benefits to both. This project involves six reindeer herder families from the northern part of Lapland, Finland. My intention is to get a complete picture of what their daily lives include. I have asked the families to take snapshots of their activities throughout the year. The snapshots are the basis to get an overview of their livelihood, to recognize their culture and knowledge, and to document the old ways that are combined today with modern technique. These matters are discussed in open interviews with the families. The discussions and the photos will be the basis for a pedagogical art exhibition that will circulate with pedagogical workshops. The reindeer herders themselves will decide how and what the exhibition will feature.

This kind of culture-sensitive art education that uses place-specific and community-based approach has been applied in different northern projects with aims of decolonization. The culture-sensitive methods of art education and the art-based research have also improved the visibility and the scope of information about the projects (Hiltunen, 2010). My dissertation is observing and developing the art-based research method as an informant and a means to increase understanding between people. The participating research actions (Whyte, 1991; Jokela, Hiltunen & Härkönen, 2015) of the reindeer herders are considered crucial for observation and sharing knowledge. Decolonization is a stage in our postcolonial world that has an aim to balance the differences in power between the oppressed peoples and the ruling nations (See Sium, Desai & Ritskes, 2012; Tlostanova & Mignolo, 2009). Decolonization cannot take place without a desire for a change in attitudes and positions of power. Sometimes it can be difficult for communities to find the means to

influence or even begin. The participating art educational work and the introspection inspired by the snapshots helps the reindeer herders see their lives from a larger perspective. The work with pictures and the pedagogical exhibition provides the Sámi reindeer herders a tool and an opportunity to influence the kind of information shared about them. The art-based actions encourage them to step forward and present themselves in a realistic mode for future collaboration in an equal Arctic.
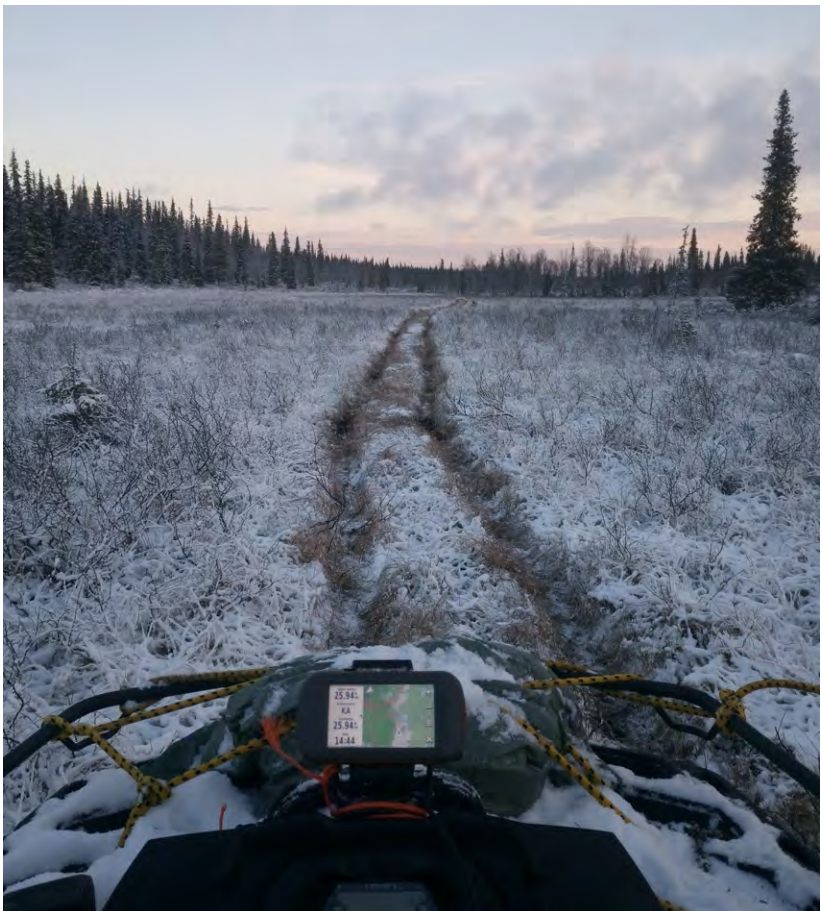

Figure 1. *Henrik Magga, 2016, One of those workdays in October, Inari, Lapland.*

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Artists in the Landscape of Berry Wars and Reindeer Husbandry: Contemporary Art as a Forum for Environmental Politics

Maria Huhmarniemi

There have been many discussions about the intensive use of natural resources in Lapland. For example, several new mining projects have been planned and the exploration of minerals has increased. Consequently, critical voices have been raised and some activists and artists have pointed out the need for natural resource protection. At the same time, sustainable development, reduction of biodiversity, continuously growing energy consumption, and pollution have been the subjects of eco-conscious artists for decades. The motive of my doctoral research, "Artists in the Landscape of Berry Wars and Reindeer Husbandry," is to identify how contemporary artists contribute to the environmental debate through art. The study focuses on conflicts in Lapland.

This dissertation produces new knowledge about collaborative research between contemporary art and multidisciplinary environmental research, as well as research on Lapland's northern culture. In art education, it is topical to develop art integration, in which environmental conflicts are themes studied through art at schools. In addition to art education, the present research can also benefit the art world, art-based environmental research, and science communication. The research is part of the expanding field of art-based research. The approach of art-based research has become more common in various disciplines, to include education and the social sciences. Art Based Action Research (ABAR) is a research approach developed in the Department of Art Education at the University of Lapland. It is used mainly to develop methods for community art, environmental art and applied visual arts. The cyclic research process includes making drafts and development plans, conducting literature reviews, creating artistic work and engaging in evaluation, conceptualization, and reflection. In the present research, the artistic components included in the dissertation form a structure for the cycles.

The dissertation includes three artistic components: exhibitions were shown in 2009 at Gallery Valo, at the University of Lapland; in 2012 at the Arktikum Science Centre; and in 2014, at the Aine Art Museum in Tornio. In "Fragile" (2009), the subjects of the exhibition were the complex issues surrounding the protection of a critically endangered butterfly, Capricornia boisduvaliana, and the plans to

build a hydroelectric power station in the village of Oikarainen on the Kemijoki River near Rovaniemi. The exhibition, "Berry Tours" (2012) deals with the conflicts between foreigners who pick berries for commercial suppliers and the local people who pick berries for their own use. The problems that have arisen stem from the increasing scale of commercial picking. In the installation, "Berry-pickers," I presented the customs, values, and meanings associated with berry picking in Lapland. Along with the "Berry Tours" exhibition I showed the "Alien Hiker" series of photographs. The "Reindeer Husbandry in the Arctic" exhibition presents spatial installations concerning the use of natural resources. As part of the exhibition, the installation, "Heavenly Earth," references the mining industry with a black octahedral shaped structure, typical to diamonds and crustal forms of minerals. The installation aims to address the cultural sensitivities over mineral-rich soil and the battle between spirituality and profit. In the Arctic environment, mineral-rich soil rich is sacred, and a home for spirits. The same land is targeted by the mining industry.

The written component of this research consists of a series of published articles, introduction and summary. The following published research articles are included:

- "Eco-activism, Community Art, Bunnies and Doves. Bio Art, Art&Sci and Evaluation," published in Finnish in the art research journal *Synteesi*. (2011)

- "Reindeer Art: Contemporary Art, Public Art and Lapland's Tourism Marketing," published in Finnish in art history magazine *Tahiti*. (2013)

- "Blogs and Contemporary Art as Interventions," published in Finnish and English in the book *Field Notes*. (2013)

- "Berry Wars," published in English in the *International Journal of Education through Art*. (2012)

In "Eco-activism, Community Art, Bunnies and Doves. Bio Art, Art&Sci and Evaluation," I analyze the artworks created by a large group of bioartists and other artists who work in collaboration with scientists. "Reindeer Art: Contemporary Art, Public Art and Lapland's Tourism Marketing," focuses on reindeer and reindeer-related topics in contemporary art. The article relating to the fragile installation, "Blogs and Contemporary Art as Interventions," addressed discussions on biodiversity in contemporary art installations and blogs. I introduce the concepts of ecosystem services and biodiversity as well as contemporary art, where an active effort is underway to produce biodiversity, or where it is being justified by using diversity rhetoric. In the article, "Berry Wars," I describe the Berry Tours project and discuss similar collaborative projects in the field of activist art, dialogical art, and art and science collaborations. I also describe the experience of showing art in a science center and consider some of the possibilities of interdisciplinary collaboration in art education.

In the artistic components of my research, my ambition was for the works to evoke emotions and multisensory experiences in the people who engage with the works, prompting them to reflect on the value of nature and on environmental issues, and instilling in them a sense of personal responsibility. Art has the potential to influence the public by increasing their environmental awareness and broadening their perspectives when they discuss environmental conflicts. Based on the present research, contemporary art can interpret environmental research and present it to the audience through the language of art. Perspectives that have been ignored in media can be highlighted through art to support the argument for the protection of natural resources. Art projects can also promote dialogue about the conflicted situations. Contemporary art committed to environmental politics can move the viewers, function on multiple levels, and have educational potential.

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Figure 1. *Maria Huhmarniemi, 2015, Exhibition view, Aine Art Museum, Tornio.*

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SECTION 4

Egressing the Public Pedagogy of Psychiatric Disability

Mikko Koivisto

My doctoral dissertation employs disability studies in an inquiry into the public pedagogy of psychiatric disabilities. Public pedagogy refers to the various ways we learn through informal and non-educational contexts. The premise of public pedagogy is that media, the entertainment industry, and popular culture shape our understandings about humanity, society, and culture at least as much as educational institutions. A body of research suggests that media depictions of individuals with psychiatric disabilities are biased, with a tendency to depict such individuals as violent and aggressive. Other studies show that non-disabled individuals tend to perceive individuals with psychiatric disabilities as dangerous. Furthermore, some studies have documented a correlation between media depictions and attitudes toward people with disabilities. Inquiry into the mechanics of public pedagogy might help explain how art education could acknowledge, discuss, and challenge the problematic imagery of psychiatric disabilities circulating in the media, art, and popular imagination.

Non-disabled interlocutors have formed art education's discourse on psychiatric disabilities. Only in the past ten years has a small group of art education scholars begun exploring the possibilities of disability studies. My dissertation contributes to the growing art education literature employing disability studies by examining imageries of disability through the concept of public pedagogy. I investigate the stereotypical cultural representations of people with psychiatric disabilities and the mechanisms that sustain them, and develop strategies for critically encountering them in ways that are not restricted to situating them on a simplistic biased/unbiased spectrum. This analysis consists of positioning the common stereotypes of psychiatric disability in larger discourses and histories that lie beneath the level of contemporary visual culture. The visual representations of disabilities and the disabled are interpreted as implications of larger power relations; not merely as indicators of the existence of such power, but as functional components of the power mechanisms.

An individual with a disability is forced to encounter a plethora of images and narratives of psychiatric disabilities embedded in the surrounding culture, most of which are vilifying and dehumanizing.

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It has been argued that these representations can be countered by revealing first-hand experiences of disability, through "coming out," as a way to undermine the oppressive narratives. I find this strategy important, and I strive to practice it in my everyday life. However, I am troubled by the weight of the responsibility it imposes. The dominant stereotypes and images oblige me, the disabled subject, to convince the society that, unlike the typical psychiatrically disabled characters in television and cinema, I am able to work, able to parent, and able to not murder innocent people.

In complying with the requirement to defend oneself against prejudice, the disabled subject inevitably ends up legitimizing the mechanisms underlying and constituting the very requirement. In contemplating the ethics of representing disability, this aporia is inescapable: one can neither ignore nor accept the oppression exerted through the representations of psychiatric disability, but resisting this oppression positions one in the role of defendant. How can the disabled subject adjust within these parameters? A profound critique and resistance of the hegemonic notions of psychiatric disabilities require approaches that go beyond the binary strategy of acceptance and disavowal.

The body of data analyzed in my dissertation consists of the work by a number of hip-hop artists who have discussed their experiences with disability through their work. The hip-hop narratives of psychiatric disability are not evaluated on the basis of their accuracy in depicting disability. On the contrary, their commentary on existing stereotypes and prejudices is questioned. Moreover, a crucial aspect in the analysis is the potential to expose, acknowledge, and refer to those stereotypes and prejudices while simultaneously refusing to approve or disapprove of them.

The philosophical tradition I draw from in my analysis suggests that potentiality always includes impotentiality, or that potentiality always is impotentiality. I am interested specifically in the potential-not-to as an ethical basis for conceptualizing the connections between art education and disability. Psychiatric disability is potential; the mode of being of psychiatric disability is potentiality. This profound precariousness and ambiguity of psychiatric disability is addressed

in the work of the rappers Tyler the Creator, Pharoahe Monch, and Brotha Lynch Hung. Their work does not merely state or depict the potentiality of psychiatric disability, but, moreover, it adopts the potentiality as a vital element of their art.

In my analysis, I examine the work of contemporary rappers who include autobiographical narratives of psychiatric disabilities through their art. In addition to realistic, genuinely autobiographical accounts, some of these rappers have incorporated into their accounts the pejorative stereotypes of violence and crime, enmeshing the overtly stereotypical imagery of psychiatric disability with the accounts of their subjective experiences. Through this enmeshing they do not exactly criticize the prevailing politics, but rather encounter the subject positions and stereotypes imposed on the disabled subject through their art. They are not so much describing or criticizing the current forms of ableism as they are confronting the political forces of representation and subjection on the level of their functioning. Instead of arguing against them, they perform maneuvers through which they simultaneously embrace, reject, distort, and ridicule the dominant stereotypes and prejudices.

The objective of my dissertation is to open up spaces between the coagulated and petrified discourses of psychiatric disability in order to facilitate possibilities of the emergences of not-yet-being and not-yet-appearing perceptions of psychiatric disabilities. Even though access and accessibility are pivotal concepts in disability rights discourse and disability ethics, my dissertation is, on the contrary, informed by the notion of egress. Egressibility refers to the capacity of an infrastructure to provide a safe emergency exit for the disabled and the non-disabled alike. In my analysis, egress is perceived as a social and discursive act; an exit from ableist discourses and subject positions that confine the disabled subjects.

SECTION 4

Aesthetic Self-Formation in Digital Gameplay with Philippe Lacoue-Labarthe's Philosophy

Johan Kalmanlehto

In my research, I investigate aesthetic self-formation in digital gameplay with Philippe Lacoue- Labarthe's philosophy. My idea is that Lacoue-Labarthe's thoughts about art, identity formation, and education are highly relevant in today's world, and deserve greater attention than they have at the moment. Thus, my aim is to highlight the importance of Lacoue-Labarthe's philosophy to the topic of aesthetic formation of the self, as well as what it implies about the relations between art, education, and politics. I also seek to bring Lacoue-Labarthe's thought in contact with today's world by introducing digital culture to my interpretation of his thought. To accomplish this, I examine the relation between digital gameplay and subjectivity.

Lacoue-Labarthe approaches the topic of self-formation with the notions of the subject, mimesis, production, and representation. He describes the subject as something that is produced in discourse, and refers often to the subject of writing as the subject that both produces discourse and is produced by it. The subject is formed through mimesis, imitation of figures, where the self is performed through a character. But mimesis is not repetitive copying because it repeats the same always differently, by supplementing and substituting. This difference alienates the subject from itself, because the represented self appears always as something different than the agent of that representation. Lacoue-Labarthe's deconstructive approach to subjectivity is based on this philosophical problem.

It should be noted that he does not refer to games in any instance, but focuses on more traditional forms of art, and to the demarcation between philosophy and art. My purpose is to show how this problematic can contribute to theoretical understanding of digital gameplay in regards to the subjectivity of the player. With Lacoue-Labarthe, gameplay can be viewed as a space for playing with different presentations of the self, but that is also restrained by the game's programmatic nature.

This is basic research that focuses on the theoretical foundations of art education, as well as philosophy, aesthetics, and digital game studies. My research methods are theoretical; as a philosophical investigation, this study relies on a philosophical method. Because

all research materials consist of texts, my research strategy is related to reading, interpretation, and criticism. The philosophical basis of my research does not form a simple method that can be applied to a given material. By examining Lacoue-Labarthe's argumentation, his main ideas and claims, and the operation that his writing presents, I will construct an understanding of the theoretical problem of formation and presentation of the self. By this process, I will gain theoretical insight into the research problem that is grounded in my interpretation of Lacoue-Labarthe.

As a difficult philosopher, whose texts usually refuse to provide conclusions or definitions, Lacoue-Labarthe cannot simply be read, adopted, and applied. In order to actually do something with his thought, one must bring it forward, re-interpret and even disrupt it. However, to step outside the operation of Lacoue-Labarthe's texts, take something out of them, and then do something with it, is challenging. Lacoue-Labarthe's evasive writing strategy and meticulous philosophical style hamper attempts to use his ideas outside of his own contexts. This is heightened by the fact that he focuses on the limits of theoretical discourse itself. The most difficult task of my investigation—but also the focal point that should make it interesting—is to be able to say something about our encounter with art in a way that is not immediately and obviously present in Lacoue-Labarthe's writing. From this point of view, the task is not to take something out of Lacoue-Labarthe's texts, but to introduce a new thought within them: digital gameplay and the formation of the player's self.

In my research, digital games function as an example, and are approached from theoretical perspective. I use digital game theory to construct an understanding of gameplay as an aesthetic activity, and also to pinpoint specific problems pertaining to the subjectivity of the player. My research is not an investigation of digital games, and thus there are no games as research material. Particular games are referred as examples or cases to support the argumentation, but essential material concerning games consists of theoretical research literature. Examining digital culture against Lacoue- Labarthe's philosophy presents an opportunity to extend his thoughts in a new way.

The significance of my work is in connecting philosophical discourse of aesthetics with digital games. The vast field of previous research on digital games and human-computer interaction references philosophical theories, and many studies also ground their investigations in individual philosophers. In game studies, theories of aesthetics and education are used to bolster the argumentation about games, whereas my research uses games as a tangible example of the philosophical problem that is the focus of my investigation. Thus the point is not to connect a philosophical theory to the investigation of digital games, but to introduce digital games to the theory of aesthetics. Within Lacoue-Labarthean context, this is a challenge that can lead to rewarding outcome.

Lacoue-Labarthe also elaborates how the problem of the subject and its aesthetic substructure is closely related to questions about ethics, education, and the political. This background contributes to the significance of the research, and provides a viewpoint to the educational and ethical aspects of playing digital games. Formation of the self is fundamentally an educational question, because subjectivity always appears in contact with others, and because its formation determines also its ethical character. However, here education must be understood in a wider context than pedagogy. It should also be noted that games are only an example of the reach of Lacoue-Labarthe's thought; the insights provided by my research are not limited to them. By opening up a singular field of contemporary culture, it is possible to understand the processes of aesthetic subject formation in a wider cultural and educational context.

SECTION 4

How do we allow Wildness in our Creative Process? Artistic and Pedagogical Inquiry into Creative Rewilding Activities

Wioletta Anna Piaścik

Why should one research wildness and creativity? The answer might address the most pressing problems of our society (global warming, climate change, overpopulation, technological control, and the alienating effects of technological development). I have concerns about the future of our planet, our education, and our art. For some, the socializing process of becoming a human being has negative consequences. In Western society, we are judged from the early years on, and the fear of judgment and failure stops us from freely expressing ourselves. As such, there is hardly space left for surrendering, sensing the world, feeling the body, and being free and wild. The notion of wildness needs to be explored in the arts, art education, and environmental education in order to create an academic, educational and artistic basis for people working in these fields.

I use the term creativity to mean the ability to produce works, thoughts, sounds, gestures, and ideas meaningful to a creator. What I want to facilitate through art making is one form of the creative process. I call the facilitated workshops and camps *Creative Rewilding*, a search for uncontrolled, unrestrained, and unrestricted creative states. The process is essential for creativity. It integrates the mental baggage, expectations and preconceived ideas that can hinder free communication with one's inner self. "Unfettered" is the other English word that may best describe the creative wildness at which I am aiming. The activities are semi-structured and mostly open-ended; their rhythm depends on the group dynamic. Participants can work with various media, relying on their personal choices. These happen outdoors as much as possible, in sparsely populated areas. The activities aim to help participants find themselves in a given environment and build a personal relationship towards it, through art making.

The study aims to answer the main research question: How do the participants of the *Creative Rewilding* activities relate to the concept of wildness in their creativity? The sub-questions are: How is wildness related to creativity? What controls and restricts participants while creating? What happens during the *Creative Rewilding* activities? My research has the tone of a qualitative approach due to the fact that I want to understand and explain social phenomenon, which in my case is wildness, in order to create theories about artistic and educational

practices. Presently, I facilitate *Creative Rewilding* activities, and document and analyze them in order to understand people's ways of experiencing wildness. Each person experiences her or his wildness in a very individual way and my aim is not to define or limit it, but to explore it with participants. Artistic activities that challenge people mentally encourage them to be more aware of themselves and their surroundings, and lower their need for consumption as we operate in the given political system that makes us feel trapped and unable to think outside of it. We tend to forget that instead of following someone else's vision, we can create our own. *Creative Rewilding* workshops encourage people to think and create for themselves. The research aims to impact a wide audience through published academic articles on the subject and presentations at conferences inside and outside of Finland. The outcome of the research will consist of a monograph and artworks created and documented during the workshops, which will be shown in the final exhibition.

My artistic work focuses on the quality of the contact between the observer and the artwork. I facilitate *Creative Rewilding* activities to give, in my feeling, more of myself to "the observer," which in this case is a participant. Researching and facilitating *Creative Rewilding* activities is an artistic practice for me. My work is not about researching in order to produce an artwork; the work is the research. The research project is a blend of an artistic and a scholarly approach, where the facilitation of *Creative Rewilding* activities is the method. Therefore, the research takes a form of artistic research. Besides artistic research, ethnographic methods help answer the main research question and sub-questions. Participatory observation with complete participation in the *Creative Rewilding* activities serves as another data collection method in the form of field notes, individual and group interviews, and reflexivity journals. I am in the process of analyzing the data (artworks, photos, sound and video recordings, interviews) collected so far, using the grounded theory data analysis method. The patterns, which will be discovered through the analysis, will help me adjust the data collection methods.

Numerous artists, scientists, and world leaders call for more sustainable ways of interacting with the world. This doctoral research

addresses this need with an exploration of wildness in the context of creativity. The concept of wildness is discussed in various disciplines like psychology, theology, and management. The academic research lacks the artistic and pedagogical perspective on wildness. Artists and educators who work in the field are forced to base their work on the literature, which is usually limited to the arts, art education, or environmental education. Therefore, through combining those three fields in my practice, I will provide artists, art pedagogues, and environmental educators new examples and publications, and through that improve educational and artistic practice. I studied and practiced art and environmental education and worked as an art teacher. Combining these professions allows me to be open, experiment, and take risk in my practice. My goal is to strengthen the connection between the observer and the artwork, and make space in education for creativity and wildness.

Figure 1. *Agnieszka Pokrywka, 18 April 2016, Mandala.*

CHAPTER 25
Curatorial Practices in the Context of New Genre Public Art

Johanna Tuukkanen

I'm researching curatorial practices of new genre public art and the dialogue between new genre public art and public space, from the point of view of the curator. I'm interested in the curator's position in the context of new genre public art; the role and power of the curator in relation to both the artistic field and to the events and activities produced in public spaces. This adds a political dimension to my research. In this context, politics means the art's and curators' power to produce public space, and what is possible to do and produce in public spaces—and how.

My research interest stems from the observation that many contemporary art practices have shifted or developed towards site-specificity and public space. From this it follows that forms and practices of curation have changed, and its meaning has deepened. Originally coined by Suzanne Lacy at the beginning of the 1990s, new genre public art is understood today to include a wide range of socially engaged artistic practices that have a developed sensibility—and often direct engagement—with an audience(s). The activist background of new genre public art, the inclusion of diverse audiences as co-creators and participants, the collaborative methodologies, and the use of public spaces require specific skills and sensibilities, not only from the artist but also from the curator. Embedded in the social production of public space, and political, economic and ethical considerations of cities and communities, production of new genre public art is never an autonomous event. Often encountered as part of the everyday, new genre public art raises complex questions about the politics of public space, the audience, participation and engagement, which the curator negotiates. The curator commissions or programs a work for a specific site, space, situation, event or community. For example, a work can be an interactive and participatory, a sound installation on a public square, a one-year long community art project in a specific neighborhood, or a durational performance in a public park. These examples demonstrate the complex network in which the artwork is created, and in this process the role of the curator is very critical.

The aim of my research is to understand and produce new knowledge about the curatorial practice of new genre public art—a

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practice that engages local politics, the global art world, and the social production of space that is deeply embedded in the city. Considering how many contemporary artists, art organizations and institutions are working in public spaces and with diverse communities, there is a clear lack of research about the curatorial practice in these processes and distinct practices—which are very different from the curator of the white cube. This is why I'm interested in researching this practice; it hasn't been the focus of recent studies of curatorial practices.

My research is a case study. Through five cases, both international and Finnish, I contribute to the conversation about redefining curation and its current practice. My research cases are Steirischer Herbst (Austria), PLACCC Festival (Hungary), Metropolis (Denmark) and IHME Festival (Helsinki, Finland). The cases are multi- and interdisciplinary, and focus on presenting new forms of contemporary art, site-specificity and public space in the festival context. In each case, I have conducted curator interviews and observed events, art works, and curatorial practices on site. The method of analysis is content analysis. Alongside runs my professional experience curating the ANTI – Contemporary Art Festival (Kuopio, Finland) since 2002, and working actively in the fields of new genre public art and contemporary performance as a curator, expert, and artist. I hope to combine my personal experience and research observations with the ideas of interviewed curators to draft an in-depth analysis of contemporary curatorial practice.

My research is multidisciplinary and multi-methodological relating to art education, cultural policy, and sociology. The context of new genre public art raises questions of the social, space and the everyday. I will combine Grant H. Kester's (2004) dialogical art theory and its criticisms with the spatial theory of Henri Lefebvre, and with theories that focus on everyday practices, such as Nigel Thrift's (2007) non-representational theory and Michel de Certeau's (1984) practice of everyday life. Utilizing theories focusing on everyday practices and research traditions of space production in art studies brings a multidisciplinary viewpoint to my research and offers a chance to analyze my research questions thoroughly, sourcing from several research traditions.

My research contributes to the theoretical conversation concerning the definitions of curating and its changed practices. From the perspective of the curator, it also aims at contributing to dialogue between new genre public art and public space, thus increasing conversation around socially engaged contemporary artistic practices. In terms of cultural policy, my research also touches questions of impact and the value of art and festivals to cities.

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Finishing Finnish Art-Education Doctoral Studies?

Reflection on the FADS Network and its impact on the Future

Maria Huhmarniemi

I have not often been as nervous as I was when I presented the summary of my dissertation draft in the FADS network to the panel of professors and scholars. I was nervous because the panel consisted of experts in art education who shared a similar education as mine, and who were familiar with the context of my study. I assumed the panel members would be far more critical than the audiences at the international conferences. After my presentation, I realized that there had been no reason to be so nervous. The discussion on the presentations was kept to a constructive level, focusing on the strength of each study.

I work as an artist in Lapland and as a university lecturer at the University of Lapland. I began working in 2002, first on the so-called Winter Art Education project. From year to year, new projects were initiated, and I secured short-term jobs at the university, one after another. Then I realized I required additional study to enable me to remain at the university and develop the field of art education and applied visual arts with which I was involved. Over a ten-year span, I completed my doctoral dissertation while working. I defended my doctoral thesis during the year of the 2016 FADS meetings, so I got the final support for it from the network. My method in the dissertation was Art Based Action Research (ABAR), and the dissertation was the first one in Finland that combined an artistic component and a collection of research articles. Presenting my research several times in the FADS network gave me confidence to present it in the final public defense. I believe that every scholar benefited from presenting their research and received similar confidence, although each of us was in different phases of our studies.

Reform of Doctoral Studies

In the FADS network, we studied in small teams, first, to familiarize ourselves with each other's research, literature reviews, and methodology. The learning method applied was based on social constructivism. It differs significantly from traditional academic studies. The most common setting for support of research processes

is a seminar where papers are discussed during a professor-led dialogue. In FADS, the task of *Role Playing and Swapping Research*, for example, made learning more interactive and turned the focus toward students themselves. In addition, being out in nature and discussing our work during small hikes supported a focus on our research. All in all, I felt that the FADS forum launched a reform of doctoral studies that supports dissertations. I found it a great experience to be a student in the FADS network and acquire the experience of studying in teams. Later, when I will be teaching research studies at my home university, I can use this experience in the courses that I will be leading. Many of us who took part in the FADS network as scholars are working full-time or part-time as lecturers in universities, and thus the impact of the new study methods can expand in the near future to the reform of research studies in art education.

The need and way for Internationalization

Art education is facing many challenges that are shared globally. For example, immigration has led to the need for art based-methods for integration, and climate change and other environmental threats require educators to develop education for sustainability. Research and development of art education is done in the international networks. Some of the most important art education research networks where Finnish scholars are involved include the International Society for Education through Art (InsEA) and the EDDA Norden network for Nordic and Baltic Higher Art Education institutions. In addition, the Arctic Sustainable Arts and Design network (ASAD), within the University of the Arctic, gathers professors and scholars of art education in the Arctic region; the University of Lapland is leading the network. These networks arrange international research conferences, and mostly Finnish scholars participate in them, but ones who don't have a position in any of the universities need to apply for funding for high conference costs.

Internationalization at home is a concept that is used to describe ways to increase internationality on all levels of universities:

curriculum, research topics and interactions of local and international students. Thus, non-mobile students can gain the benefits of internationalization. This kind of internationalization at home was one of the positive impacts of the FADS network, and it took place at every level of activity. For example, we studied, wrote, and discussed in English, which was good practice for students who are not used to using English in their everyday study environments. We were also able to meet guest professors and researchers from abroad. We heard their presentations and learned of the research trends in other countries, such as Canada, Australia, the United States, and Germany. The themes of the keynotes presented by the international guests covered a large variety of themes. jan jagodzinski gave a theoretical talk, providing insights to those who the studied philosophical dimensions of art education, while John Derby highlighted practices of art education research. Marc Fritzsche talked about media education and the current art education research in Germany in general. Kerry Thomas and Karen Maras presented their research that focuses on creativity, curriculum development, contemporary art and curatorial practices in the context of art education.

We also introduced our dissertations to the guests and networked with them in informal discussions over coffee in the evenings. It was a great opportunity to get feedback and support from the guests; opportunity doctoral students rarely get. At the same time, visitors learned about Finnish art education research. My hope is that this book will support internationalization as well, when international scholars and students read about our studies and FADS, as a pilot project and doctoral network.

The Bright Future of Finnish Art Education Research

The FADS network worked well as a possibility for professional networking inside Finland. Two of the meetings took place in informal environments, away from a university campus. Staying together in cabins, and continuing discussions over breakfast and evenings, made it easy to get to know professors and scholars from

other universities. These face-to-face discussions and connections in the field of art education research will be very important and useful in the future. Finnish professionals in art education have to work together to strengthen the status of art and culture education in the Finnish education system. It will also be much easier to develop nation-wide art education research and development projects having developed a personal rapport with the partners from other universities.

The current state of Finnish art education research is very good. Overlapping research cultures exist: the "old" school scholars complete their theses over a long period of time while working part- or full-time jobs (such as my long-term research project), while the "new" scholars are encouraged to pursue their doctoral studies intensively, directly after earning their Master's degrees. Bringing together scholars with so many different backgrounds to dialogue proved a productive exercise. At the same time, it was also a good opportunity to get a picture of the art education research conducted in Finland. Art education research is very interdisciplinary and has a strong relation to research in contemporary art, education, environmental education, philosophy and curatorial practices.

During the FADS symposia we became aware that each university has clearly different profiles in art education research. In short, one could say that in Southern Finland there is a focus on philosophy, while in the North there are many efforts to develop art education practices in communities and apply action research to art education. On the other hand, the institutions in the North and South share the interest in art-based environmental education and environmental art. It is good to be aware of these profiles and to be able to discuss with scholars outside of one's home university. The FADS network offered us a very diverse study environment. I hope that there will be some sort of continuation to the network, or some similar forums created later for the new art education scholars.

BIOGRAPHIES

DR. PAULINE VON BONSDORFF

is Professor of Art Education, University of Jyväskylä. She published 80 articles and seven books (author or editor) on aesthetics in childhood, imagination, theory and philosophy of art (especially architecture), art education, and arts in school, environmental aesthetics, and phenomenological aesthetics. Currently, she is writing a book on aesthetics in childhood, drawing on infant research, childhood studies, aesthetics, and phenomenology. She has extensive experience of research supervision and assessment, and is the past chair of the Finnish Society for Childhood Studies, the Finnish Society for Aesthetics, and the Finnish Society for Research in Art Education.

DR. JOHN DERBY

is an independent scholar and an art educator. He earned his PhD in Art Education from The Ohio State University, and holds MA, BS, and BFA degrees. Derby has taught secondary art and post-secondary art education, and worked as a professional goldsmith. Derby's research intersects the fields of art education and critical disability studies and has been published widely in academic journals and books.

TOMI DUFVA

is an artist and a doctoral candidate at the Department of Art at Aalto ARTS. He has master's degrees in Fine Arts and Art Education. He is also a co-founder of Art & Craft School Robotti, which offers children instruction on art and technology. His research deals with the questions of digitalization, art, and art education. He focuses on investigating creative coding as a tool in comprehending and gaining control of digital technologies.

DR. MARC FRITZSCHE

is interim professor of Art Education at the University of Koblenz-Landau, Germany, and international advisor for BDK (German Art Education Society). He holds an M.A. in Art Education and Political Science, and has completed state examinations qualifying him to teach art and politics/economics. He has taught in a number of

schools and universities and been director of a teachers' training program. His research interests include, among others, art education within digital media, internationalization, and competence orientation in art education. He currently investigates the benefits and limitations of 3D printing in art education.

DR. MIRJA HILTUNEN

is professor of Art Education at the Faculty of Art and Design, University of Lapland, docent at the University of Oulu, and visiting Professor of Art Pedagogy, at Aalto ARTS. She holds many positions of trust, has served for the Finnish Ministry of Education during the school curricula revision 2014, and has been responsible for international and regional research and development projects. Community-based art education, place-specificity, and socially engaged art in the North are of particular interest to her. She has published in international art education journals and books, and presented her research at numerous international conferences.

DR. MARIA HUHMARNIEMI

is a university lecturer of Art Education and Applied Visual Arts at the Faculty of Art and design, University of Lapland. She engages questions concerning the North, multiculturalism, and communality. In her work as a visual artist and researcher she studies environmental issues such as the relationship between people and nature and environmental responsibility. She is active in developing applied visual arts and serves as a chairperson for the Artists' Association of Lapland. She has published some research articles and co-edited several publications.

DR. jan jagodzinski

is a Professor of Visual Art and Media Education in the Department of Secondary Education, University of Alberta in Edmonton, Canada. He has received several awards, honors, and research recognition, and he is a member of several editorial boards of journals. He is a co-editor with Mark Bracher of the book series, Pedagogy, Psychoanalysis, Transformation (Palgrave Press), and a series

editor for Educational Futures (Palgrave); most recent publications: The Precarious Future of Education (Palgrave, 2017); What is Art Education? After Deleuze and Guattari (Palgrave, 2017) and Anthropocene, Ecology, Pedagogy: The Future in Question (Palgrave, in process).

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is Professor of Art Education and Dean of the Faculty of Art and Design, University of Lapland. He is also the lead of the University of Arctic's thematic network on Arctic Sustainable Art and Design (ASAD). His academic studies focus on the phenomenological relationship between art and nature, environmental art, community art, and art education. He has been responsible for several international and regional action research projects in the field of art education. Jokela works actively as an environmental artist, often using natural materials and the local cultural heritage as a starting point for his works.

DR. MIRA KALLIO-TAVIN

works as a senior university lecturer of International Art Education at Aalto ARTS. She has worked at all levels of schooling. She is the chair of Finnish InSEA, Nordic and Baltic art education network EDDA, and the international program Nordic Visual Studies and Art Education (NoVA). She served for the Finnish Ministry of Education during the school curricula revision of 2014. Her research includes questions of diversity, disability studies, community, ethics, and arts-based methodology in contemporary art and in philosophy of education. Her publications include five books.

JOHAN KALMANLEHTO

is currently employed as a doctoral researcher at the University of Jyväskylä, Department of Music, Art and Culture Studies. He has a B.A. in Art Education and an M.A. from Cultural Policy, with Art Education as a major. Kalmanlehto's research focuses on Philippe Lacoue-Labarthe's philosophy, aesthetic self-formation and digital game theory. He has presented his research at international

conferences and is publishing an article related to his dissertation topic. His research interests include philosophical perspectives to the relations between art, politics and education, as well as literature and digital game studies.

DR. JOUNI KIISKINEN

works currently as a curator at the educational association Elpo ry in Hämeenlinna, Finland. He is a Doctor of Arts in Art Education in the Department of Art at the Aalto Arts. His doctoral dissertation (2011) focused on the autopedagogical method of Finnish artist and educator Aleksanteri Ahola-Valo (1900–1997). Kiiskinen has written about the history of Finnish art education and epistemology of art. He has taught courses on philosophy of education, research methods in art and art education, and didactics of early age art education.

MIKKO KOIVISTO

is a doctoral candidate at the Aalto ARTS, where he also earned his M.A. in Art Education. From 2016 to 2017 he was a visiting scholar at the Department of Disability and Human Development at the University of Illinois in Chicago, under the ASLA-Fulbright Pre-Doctoral Research Fellows Program. His research is located at the intersection of disability studies and art education, and is currently focused on the themes of disability, madness, and horror in rap music and hip-hop culture. Koivisto has presented his research internationally at art education, media studies, and disability studies conferences.

KORINNA KORSSTRÖM-MAGGA

is Master of Arts and an art educator working in northern Finland. Her focus of art teaching is to use the educating activity to build bridges and understanding between different communities. She began her doctoral studies in 2015 and continues as a full-time researcher on half- year funding from the Finnish Cultural Foundation, Lapland Regional Fund. In her doctoral study she is exploring the reindeer herders' contemporary daily living, inviting the reindeer herders

themselves to participate in the research data collection. The project reveals their lives in a touring pedagogical art exhibition.

ANNAMARI MANNINEN

works as a lecturer in art education and is also a doctoral candidate with the faculty of Art and Design, at the University of Lapland. She has a background as a teacher of visual art in upper secondary school and art school for children and youth. Her focus as a teacher is in media literacy, visual communication, film and new media in the context of art education. Her current research focuses on the use of contemporary art and blogs as a learning environment, and developing practices of multimodal and distance learning.

DR. KAREN MARAS

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