

Group 1

Climate mobilities action research in primary schools with empathic, art-based pedagogies and methods

Vilhelmiina Vainikka (Tampere University)

Climate mobility is not an easy subject. Our visions of the future should not be exhausted by dystopias, heavy burdens on individuals, or take away our ability to dream, imagine or empathise. The aim of the HUMANE-CLIMATE project is to develop pedagogical tools with art-based methods to teach and learn together with children about climate mobilities. Artistic methods offer researchers the opportunity to better imagine and communicate with children in action research across generations, and to empathise with them about climate mobilities. They (e.g. fictional literature, visual arts, drama) could also help children to learn better.

Democracy in research depends on who is involved (including the researchers), how interpretations are made and by whom. Any method runs the risk of giving a voice to those who are fastest, most active, most social, most self-esteemed, or most 'suitable' for the method. Others would probably also like to share their experiences, but they face barriers. We need to take into account neurodiversity, trauma and other 'differences' that people have in being, feeling and communicating their experiences. Multimodal methods include visual, embodied, written, spoken and musical.

We link arts-based methods, empathy and emotions, and environmental education across the curriculum as phenomenon-based teaching to help children live with climate change. These methods can develop empathic relationships within the classroom and research project as well as in other social relationships outside of school. This work has made me question 'knowing' and prefer 'understanding better' as a goal for research.

Co-creating knowledge in arts-based collaborative projects in forced migration context

Katarzyna Kärkkäinen (University of Jyväskylä) & Sanna Mustonen (University of Jyväskylä)

In this paper we will reflect on process of co-creation of knowledge and power dynamics based on our experiences from two arts-based collaborative projects in forced migration context.

The International migration and (im)mobilities pilot action study was conducted in collaboration with Aurinkopaja, an initiative operating under the City of Jyväskylä and a part of Youth Art Workshop initiative. The pilot study is part of the larger Horizon 2020 'NEW ABC consortium' (Networking Educational Across Boundaries for Community-building). The pilot was built-up around six weeks-long arts-based workshop (12 participants) and eight months long video project (six participants). The participants were refugee background Ukrainian young adults, aged 17-24. The second study is an ongoing participatory study with Ukrainian youth, aged 16-18. The study is part of a project Language, engagement and belonging: Ukrainians accessing and transforming rural school and work communities (funded by the Research Council of Finland, 2023-2027). In this paper, we will zoom into the ethnographical

data, including some art-based activities, gathered with eight Ukrainian students from October 2023.

Through our projects we have learnt that the arts-based and creative methods provide a platform for co-creating of new narratives of forced migration and resettlement. These methods are empowering for the participants in terms of recognizing them as active agents and co-creators of knowledge. At the same time, involvement of various stakeholders in co-creation process, including artists, impose question of who producers of artistic outcomes and knowledge are, and who benefits from it.

Facilitated Visualization as Leverage in Ethnographic Approaches to Topics Historically, Traditionally and Conventionally Ignored within Finland's Higher Education Ecosystem

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In 2019 our research group began working with facilitated visualization aimed at critical, interdisciplinary, and inclusive traction on topics historically, traditionally, and conventionally ignored and avoided within Finland's higher education ecosystem and many research-intensive occupational sectors. Since then, we have collaborated on several visualizations of topics that often seem "unseen", "undiscussed" and "unproblematized" within key institutions, organizations, and professions, especially within the complex 21st century juxtaposition of migration, mobilities and internationalization. In addition, our visualizations have forced us to re-think topics "we" academics were unwittingly exacerbating and perpetuating, even those of us who believed we were busy ameliorating social justice challenges.

Our choice of using ethnography and recruiting ethnographers into our team is designed to allow us to side-step weaknesses in higher education and migration studies in Finland, both of which have created an inward-looking set of scientific, engagement and impact gaps.

The main weakness in higher education and migration studies is overreliance on methodological individualism and methods that overestimate self-reported data in surveys and interviews, alongside national and institutional data sets focused on attribute data no longer connected to Finland's 21st century population profile. The resulting mix of uncritical thinking, unquestioned assumptions and unexamined wicked problems is the focus of our team's initial visualizations.

Moving forward, we have selected an ethnographic approach, focused on key settings in which we can leverage our unique access to settings and groups to engage and navigate the tension between what participants *believe, hope and say they are doing*, **versus** what observation and participative methods might reveal participants *are actually doing*. Ethnography allows us to step away from path dependencies we argue may cause and perpetuate social challenges inside institutions, organizations and by professions originally built to ameliorate social challenges.

Our short presentation will touch on our process, first published work, research in progress, as well as the major advantages and challenges we have encountered in our uses of facilitated visualization. While our first set of visualizations has allowed us to problematize

topics in a way that is easier to communicate and build into ethnographic research designs, our ambition is to develop the use of facilitated visualization in data collection, analysis, and applied development work with our participants. Facilitated visualization has opened our eyes to interdisciplinary, inclusive artistic and scholarly collaboration that avoids several shortcomings of higher education and migration studies in Finland. That said, we are only at the beginning of an interesting, uncertain journey and we now hope to critically discuss the merits and limitations of the course we have set.

Keywords: Ethnographic Research; Facilitated Visualization; Finland; Higher Education; Migration; Mobilities; Internationalization; Social Justice.

Autoethnography: Sister Outside and a Shutterbug

Priscilla Osei (University of Helsinki)



"Black motherhood is a revolutionary act of love and resilience, and it deserves to be celebrated, uplifted, and supported in all its complexities." - Rachel Cargle

This chapter details my approach to autoethnographic research into the narratives of urban Black motherhood in Helsinki, Finland, as narrated by a Black female photographer. Through a lens of lived experience and artistic expression, this study investigates the roles of resilience, coping strategies, and identity construction among Sub-Saharan African mothers, focusing mainly on their interactions with family services in the urban context of Helsinki. Drawing on themes from Black feminist thought, the study employs self-definition and controlling images to theorize the formation and reconstruction of the self and community among Black women in Helsinki. Self-definition standpoint theory emphasizes the importance of Black women defining themselves and their experiences on their terms rather than having their identities and experiences represented by dominant social norms or external forces. Using autoethnography as a methodology, the researcher explores her experiences and interactions with urban Black mothers, providing a distinct viewpoint on their day-to-day lives and how defining oneself can be a form of resistance against societal norms. The study utilizes photography and reflective narratives to capture the subtleties of resilience Black mothers

exhibit when facing challenges while navigating the Finnish social welfare system and interacting with family services.

Sub-Saharan women are also referred to as Black women or Black mothers in this study.

Collaborative videography as a method: from ethnographic fieldwork to documentary film

Sointu Toiskallio (Helsingin yliopisto)

Tarkastelen sosiaali- ja kulttuuriantropologian maisterintutkielmassani Chilen pääkaupungissa Santiago de Chilessä sijaitsevan Huertas Urbanas -yhteisöpuutarhan viljelijöiden kokemuksia viljelemisestä ja luonnonmukaisuudesta. Tarkempi tutkimuskysymykseni on, minkälaisia suhteita luontoyhteyden ja luonnonmukaisuuden pohjalta rakentuu?

Tutkimusaineistoni on kerätty etnografisia menetelmiä hyödyntäen maaliskesäkuussa 2023. Osallistuvan havainnoinnin ja puolistrukturoitujen haastatteluiden lisäksi kuvasimme viljelijöiden kanssa videoita, joista tarkoitukseni on koostaa kirjallisen tutkielmani lisäksi tutkielmani visualisoiva dokumenttielokuva.

Antropologialla ja dokumentaarisella elokuvalla on paljon samankaltaisuuksia, minkä lisäksi antropologia ja dokumentaarisen elokuvan tekijää yhdistää kentällä useampi asia, erityisesti etnografinen työskentelymuoto. Tutkielmani menetelmäluvussa tarkastelen etnografisen elokuvan ja kuvaamisen kehityksen vaiheita sekä sijoitan tutkielmani visuaalisen antropologian keskusteluun käyttämäni kollaboratiivisen videomenetelmän kautta.

Tutkielmani temaattisissa osioissa puolestaan analysoin, miten viljelijät kokevat kontaktin maan kanssa ja mitä merkityksiä viljelijät antavat kemikaalittomalle ruoalle. Näiden lisäksi perehdyn siihen, miten puutarhan viljelijät kokevat kulttuurisen ja kasvitieteellisen perinnön säilyttämisen tärkeänä osana luonnonmukaisuutta.

Tutkielmani temaattiset osiot lisäävät ymmärrystä ja tietoa siitä, miten itse viljeleminen voi parantaa ihmisen kokonaisvaltaista hyvinvointia. Tutkielmani metodologinen puoli puolestaan ehdottaa, miten videokuvaamista ja audiovisuaalista materiaalia voi hyödyntää osana etnografiaa muun muassa laajentaen tutkijan kenttämuistiinpanoja sekä rikastuttaen tutkimuksen ulosantia.

Successes and failures with participatory visual methods with international children and teenagers in Finland

Mari Korpela (Tampere University)

Participatory visual methods are widely used in childhood studies with the argument that they provide children meaningful ways to express their views and experiences. In this presentation, I discuss my experiences as an anthropologist who used drawings, participatory photography and film in an ethnographic study among 8-15-year-old children of highly skilled international professionals in Finland. I argue that it is not necessarily easy to involve children and teenagers in a research project that requires them to get active and to use their free time. In

my presentation, I elaborate on the successes and failures when using participatory visual methods in my research. In my view, my participatory observation as an ethnographer was an essential part of the study, and without my long-term ethnographic commitment, the visual methods would not have succeeded at all. I also elaborate on research ethics and on how the visual aspects of my research were, in spite of all the challenges, useful and enriching in my study.

Hanging Out – an ethnographic film (19’47)

Mari Korpela

Temporary labour migration of skilled professionals is increasing in various parts of the world. Often, such expatriates are accompanied by their children but very little is known of their views and experiences. In her ethnographic research project, Korpela investigated the views and experiences of such children and youth in Finland. During her fieldwork, she filmed a group of 14-year-old boys on their free time in a Finnish town. The film is a reflexive story of this collaborative film project. The film tells about the boys’ freetime activities; the good times they have together and their social interactions with each other and with the researcher. The film also shows the boys’ reflections on their lives and experiences as “foreigners” in a Finnish town.

Group 2

Using artistic approaches and conducting research in Bed Symposiums

Anna Leppo (University of Helsinki), Elina Niinivaara (Tampere University) & Salome Tuomaala-Özdemir (University of Helsinki)

Taiteilija Johanna Hedva on kysynyt (2016), miten kroonisesti sairaan kehon on mahdollista osallistua yhteiskunnalliseen toimintaan, jos se ei pysty edes nousemaan sängystä. Kehitämme Sairaiden valtakunta -tutkimushankkeessa etnografisia menetelmiä, joilla tuotamme ja analysoimme pitkäaikaissairaiden erityistä tietoa osallisuudestaan. Hankkeessa tutkimme kehollisten ja taiteellisten menetelmien avulla osallisuuden asentoja, joissa kroonisesti sairaiden toimijuus mahdollistuu. Raivaamme paikkoja sairaille kehoille järjestämällä neljä kahden päivän Sänkysymposiumia 15 hengen ryhmille.

Sänkysymposiumeissa tarjoamme hankkeen teemoista kiinnostuneille resursseja osallistumiseen, ilmaisuun ja yhteiseen ajatteluun. Pyrimme tekemään symposiumeista esteettömiä muun muassa pyytämällä osallistujia kirjoittamaan etukäteen access riderit eli saavutettavuusehtojensa kuvaukset.

Sänkysymposiumien teemat valitaan osallistujien mielenkiinnon mukaan seuraavista:

- Kroonikkotahtinen ja -tapainen toiminta

- Kroonikoiden kehollisuuden ja ajallisuuden kokemukset
- Hoivan muodot: vertais- ja ammattilaishoiva, radikaali hoiva
- Sairastamisen, hoidon ja toimeentulon hakemus- ja valitusrumban sekä siihen liittyvän kamppailun näkyväksi tekeminen
- Tunteet: kroonikoiden kärsimys ja nautinto, toivo ja epätoivo
- Kroonikot työssä: (osa)työkyvyttömyys palkkatyötalouden sokeana pisteenä; työelämän “kuntoutussuunnitelma”

Sänkysymposiumit ovat kehittämiämme kokeellisia tiloja, joissa yhteisen tutkimuksen kohteena on myös se, millaisilla rytmeillä kroonikoiden on mahdollista toimia ja työskennellä yhdessä. Symposiumeissa tuotetaan moninaista etnografista tutkimusaineistoa, ja samalla niissä tehdään etnografista havainnointia. Hankkeen taiteilija on mukana sänkysymposiumien toteutuksessa ja hänet rekrytoidaan maaliskuu-toukokuussa 2024, joten käytettävät taiteelliset menetelmät ovat vielä auki.

From Private Memories to Socially Shared Stories and Performances: Playback Theatre and the Kuulluksi Forums

Antti Malinen (Tampere University) & Marianne Notko (University of Jyväskylä)

In the Kuulluksi project, funded by the Kone Foundation (2022–2025), we explore the influence of cultural, social, and institutional mechanisms on the sharing and reception of difficult experiences by children who have faced neglect and abuse in out-of-home care.

Utilizing a multidisciplinary approach that integrates historical analysis, oral history, experiential, and embodied knowledge, our research employs arts-based methods, notably Playback Theatre, to facilitate the expression and communal reflection of these experiences. It is an interactive form of improvisational theatre in which audience members tell stories from their lives and watch them enacted on the spot. In the Kuulluksi project we are cooperating with Jyväskylä based Playback Theater Storia, and its director, actors and musicians.

This presentation will discuss our initial findings on the role of Playback Theatre in the Kuulluksi Forums, where care-leavers' stories are transformed into live performances, enabling their memories to be vividly shared, seen, and heard. In the workshop we will reflect how this method might enhance the collaborative and democratic nature of research and ensure that diverse experiences are represented and validated. We will also discuss the potential impact of this collaboration to participants and research. Our discussion will contribute to the broader conversation on the potential of creative and artistic methods in ethnographic research to bring forth underrepresented narratives in meaningful and transformative ways.

The Other home project - ways of telling and listening in documentary theatre and ethnographic art-based research

Sari Pöyhönen (University of Jyväskylä) & Eeva-Leena Haapakangas (University of Jyväskylä)

Toinen koti -projekti ryhtyi vuosina 2016–2018 kertomaan tarinaa, jossa turvapaikanhakijoina ja pakolaisina tulleet sekä Suomessa syntyneet taiteilijat pohtivat taiteen avulla kotoutumista ja Suomen turvapaikkapolitiikkaa. Toinen koti oli Jussi Lehtosen, Kansallisteatterin näyttelijän, ohjaajan ja tutkijan, käynnistämä dokumenttiteatteriprojekti, jonka osallistajat toivat omista, keskenään erilaisista sosiaalisista elämämpiireistään kokemuksia ja tarinoita, joita hyödynnettiin taiteellisessa esityksessä Kansallisteatterin näyttämöllä syksyllä 2017. Tällaisesta kokoonpanosta Lehtonen käyttää käsitettä hybridi ilmaisuyhteisö (ks. Lehtonen & Pöyhönen 2019) ja se ohjasi Toinen koti -projektin etnografista ja taiteellista tutkimusta. Me etnografisen tutkimuksen tekijöinä kysimme, miten yhteisö muotoutui, mitä esitys kertoi turvapaikkapolitiikan kielestä ja miten tämä kaikki kytkeytyi taiteilijoiden sananvapauteen.

Koko projektin ajan kertomukset ja tarinat sekä osallistujien kokemukset olivat kaiken toiminnan perusta. Kertomukset ulottuivat aina turvapaikkapuhutteluista etnografisten haastatteluiden, työpajoissa kuultujen ja esitettyjen kokemusten kautta pakomatkojen yksityiskohtien läpikäymiseen, taiteelliseen esitykseen Kansallisteatterin näyttämöllä, kaiken koetun yhdessä pohtimiseen. Kertomus tuotettiin ja vastaanotettiin puheen, musiikin tai liikkeen avulla, runoina ja äänimaisemina.

Tarkastelemme esitelmässämme Toinen koti -projektin kertomusten kirjoa metodologisesta näkökulmasta. Keskitymme tapoihin kertoa kokemuksesta mukailemalla projektin ajallista jatkumoa. Pohdimme, miten osallistujien kokemuksia ja kertomuksia käsiteltiin projektin alkuvaiheen haastatteluissa, harjoitteissa sekä improvisaatioissa ja millaisina nämä kokemukset kuultiin Kansallisteatterin esityksessä projektin loppupuolella. Esittelemme tarkemmin kahta projektissa käytettyä kerrontatapaa. Kiinnostavaa näissä tekemisen tavoissa on pohtia sitä, mitä oikeastaan kuunnellaan ja mitä lopulta kuullaan. Miten toisen asemaan voi asettua? Entä miten toisen kertomaan voi vastata? Miten hybridi ilmaisuyhteisö muotoutuu kertomisen ja kuulemisen kautta? Valotamme myös sitä, mitä kertomuksista päätyi lopulliseen esitykseen.

Lähteet:

Lehtonen, J. & Pöyhönen, S. (2019). Documentary theatre as a platform for hope and social justice. In E. Anttila & A. Suominen (eds.) *Critical Articulations of Hope from the Margins of Arts Education. International Perspectives and Practices*. London: Routledge, 31–44.

Playful methods: Using probes to (re)imagine trustworthy public services and ethnographic research

Avanti Chajed (Aalto University), Anne Häkkinen (Aalto University) & Johanna Ylipulli (Aalto University)

In our presentation, we introduce methods that we have used and plan to use in our multidisciplinary research with service providers and migrant women while trying to

understand trust in public institutions. Our methods are influenced by design research in which probes are used to inspire participants and to understand their daily lives (Mattelmäki, 2005). In design research, probes are broadly understood as self-documenting, explorative activities done by the participants to elicit more creative and playful thinking that can enhance collaborative discovery and inform design processes (i.e. Almohamed & Vyas, 2016). As scholars with social scientific backgrounds, we borrow the idea of probes as we believe creativity and play are useful to ethnography to break power structures between researcher and participants, create reflexive opportunities and openings to imagine new possibilities. The probes we use include reflective notebooks with open prompts for service providers, and activities such as creating storyboards with migrant mothers. We describe the different ways we embed the probes into more conventional ethnographic methods to enhance and gain more subjective understandings of participant experiences and to help articulate abstract and complex concepts such as trust. Through these creative methods, we argue, we can create more nuanced openings to shape society and policy in ways that reflect the experiences of our participants. Our work is part of the Trust-M project that is funded by the Strategic Research Council (2022–2025).

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Knowledge or Decoration: Child Participants and Artistic Research Methods

Nora Rinne (University of the Arts Helsinki)

My doctoral research ‘Children and Childhoods in Intergenerational Performance Art’ utilizes ethnographic methods in artistic research. The aim is to find knowledge of children and childhoods in and through art and artistic practices. I use ethnographic tools such as audiovisual documentation, participant observation, group discussions and one-on-one interviews, questionnaires, collecting children’s stories and writing, and field notes. The most important artistic methods in this research are imitation, mimicking, and verbatim techniques, as well as creating intergenerational performance art spaces. Methods are often both artistic and ethnographic – like recording children mimicking the expressions of adults and performing their impressions of adulthood – and the ethnographic work produces artistic materials more than research data. In my presentation, I consider art and ways to bring children into art work and make them vital participants in the research through that work: 1) All creative actions are not art. There is dance and then there is dance as art. 2) Art work is hard work, it is rigorous and demanding, even if the creative actions have playful appearances. How then to bring children into this work (ethically, sustainably)? 3) Art and artistic practices do not produce just more knowledge, but different kind of knowledge. If the specificity of the knowledge produced through art is not acknowledged, artistic practices can

make the young research subjects a free working force producing nice decoration for the research that actually happens elsewhere. How then to recognize and value the affective and embodied experience and knowledge produced through art and artistic practices?

What do creative methods do when used with children living in a reception centre?

Riikka Era (Tampere University)

Doing research with small children is a challenge that makes me try out differing sets of methods and find out the limitations and possibilities of my own skills and competences. The main method in my master's and PhD research has been ethnography, mainly participatory observation. I have also tried out creative methods, such as story crafting, joint drawing, window painting, musical interaction and composing an e-book with children's stories and pictures in it, just to name a few.

During my recent field work with the children living in a reception centre, I designed the artistic and creative methods used based on the observations I did and conversations I had at the centre. The meaning of these methods changed during the field work period – at first, I had thought of them as spaces of communication that I create for me and these children. During the summer that I spent at the centre the art-based and creative moments started to serve as a tool to invite me into the everyday lives of these children and as a “gift in return”. With the later I mean that as the families gifted me the time and effort to meet me and tell their stories, I also wanted to give something back to them. So these methods had multiple agencies; they served as a reason for me to hang out at the centre, as a way of giving something nice to the community, and as an open invitation for the children to come to hang with me.