

International Journal of Education & the Arts

Editors

Terry Barrett
Ohio State University

Peter Webster
University of Southern California

Eeva Anttila
University of the Arts Helsinki

Brad Haseman
Queensland University of Technology

<http://www.ijea.org/>

ISSN: 1529-8094

Volume 18 Number 17

April 28, 2017

“Being Sami is My Strength”: Contemporary Sami Artists

Inkeri Ruokonen
University of Helsinki, Finland

Laurie Eldridge
Arizona State University, USA

Citation: Ruokonen, I., & Eldridge, L. (2017). “Being Sami is my strength”: Contemporary Sami artists. *International Journal of Education & the Arts*, 18(17). Retrieved from <http://www.ijea.org/v18n17/>.

Abstract

The aim of this case study was to discover how three Sami artist present their culture in their arts and how their art grows from Sami traditions. Our first purpose was to find out how they use their art forms’ roots to create new ideas. The other purpose of this study was to bring into discussion the importance of a minority culture’s arts in teacher education programmes. The data was collected from the writings of and interviews with three Sami artists for whom Sami tradition is strongly present. Sami artists can be seen as an open space for challenging preoccupations and prejudices in which traditions and artistic practices work as playful means of questioning the ways in which subjects, social interactions, and practices are constructed. In these artistic processes, subjects and cultures become hybrid and a changing force for interaction among cultural traditions, other cultural ideas, and the environment to generate new arts.

Introduction

“The roots are where it starts. You need to know that sun, moon, land, animals are important, that I am not the main thing here, the human.” (Ursula Länsman, musician, 2013)

Cultural identities and intercultural interaction issues are some of the main themes of discussion in art education today. This article investigates the variety of meanings of multiculturalism and cultural identity, especially in the context of Sami Arts in Finland—specifically to gather information about the living arts of the Sami people. As the only European indigenous culture, we believe it is important for those in arts education to see that Sami arts are alive and thriving. The purpose of this case study is to describe how three Sami artists describe their creative work and its connection to their cultural roots and identity.

Culture is made up of what we do and what we value. It provides a vibrant design for how we live our lives. Culture widens our possibilities for understanding and action. It is important to learn about the cultures and values of others so we can see broader possibilities for ways of thinking and choices of action available to us (Ballengee-Morris & Stuhr, 2001).

Colonization occurs when a group of people procures and exploits resources from another group without regard for the people or culture (Ballengee-Morris, 2010). It is a complex set of relationships that stems from one people having power over another people’s education, languages, cultures, lands, and economy (Ballengee-Morris, Mirin & Rizzi, 2000). The idea of decolonization is not only the transfer of political power or possession of space from one group to another, but rather a process of becoming oneself (Ballengee-Morris, 2010, citing Fanon, 1967).

In the United States, educating Native Americans included the forcible removal of children from their parents, home communities, and land, placing them in boarding schools. School policies included the cutting of children’s hair, replacing tribal wear with European clothing, and prohibiting Native languages, customs, religions and arts. Boarding schools were eventually replaced with day schools or attendance at public schools, but the education policies often lingered. For Native Americans, this involved being denied their cultural heritages and languages. Native Americans in the United States are now in the process of redesigning the educational system to include the cultures, languages, arts, and histories of many various tribes (Ballengee-Morris, Mirin & Rizzi, 2000).

Indigenous people have their own ways of thinking about what there is to know, and how to investigate whether different claims to knowledge are tenable or not (Oskal, 2008).

Indigenous knowledge is carried and shared through many forms of verbal and non-verbal communication; in ceremony, storytelling, dance, music, song, and the visual arts (Iseke-Barnes & Estrada, 2008). Indigenous artists explore and produce knowledge through artworks

and music to express creativity and resistance to dominant discourse (Iseke-Barnes & Estrada, 2008). Sami people's oral tradition can be dramatic and violent. In these stories people had to fight and hide from robbers and murderers pillaging their homeland. They tell about the times when strangers spread out anywhere. It tells of times of pillage and hiding from groups—Vikings, Hälsingars, Karelians, farmers, settlers, missionaries, tradesmen, Lappologists, officials, politicians, administrators, teachers, Norwegians, Swedes, Finns, Russians, Nazis, Leninists, social democracy, etc. The worst is that Scandinavian states and researchers have been mostly silent about these horrible events in their nations' history (Jernsletten, 2011).

Around the world indigenous people have been excluded from the curriculum of the institutions where they have had to receive their education (Stordahl, 2008). An awareness of the complexity and non-homogeneity of indigenous cultures is necessary (Andreotti & Souza, 2008, citing Bhaba, 1994) in arts education.

As Finnish schools and society become more multicultural and international, the need to include multi- and intercultural aspects in teacher educational programmes increases (Räsänen, 1998, 2010). In this changing world teacher education should involve an awareness of broader social and educational issues in addition to their pedagogical skills. Bennett (1995) and Noel (1995) note that teacher trainees often come from a secure majority and have little understanding or knowledge about the minority cultures or the whole spectrum in society. Finnish teacher education agenda needs to include more discussion about ethnocentrism, equality, stereotypes, racism, power, prejudices, and minority oppression.

According to Bennett (1995), cultural consciousness-raising is a process of bringing one's own interaction, acquisition, and transmission of skills and knowledge to the arts. Arts are very often a strong form of cultural communication and messages. Through studying the arts of minorities we may be more open to their cultural ideas and values as historically and culturally developed phenomena. Bennett and Bennett (1993) place integration of difference as the highest stage in their model of intercultural sensitivity in ethno-relativism. Here, people have internalized more than one cultural worldview into their own. By studying arts students become aware of these cultural worldviews and their identity is "in process;" it includes and transcends the cultures of which they are a part. They develop to define themselves as facilitators of cultural transition. The first sub-stage of integration is contextual evaluation, which means the ability to employ different cultural frames of reference in evaluating a given situation. The second sub-stage is constructive marginality, which means acceptance of an identity that is not based primarily on one culture. People are also likely to participate in a marginal reference group (Hammer, Bennett & Wiseman, 2003).

Multicultural teacher education is developing understanding through intercultural competencies. Interculturally competent teachers are aware of the diversity of cultures and recognize that cultures and identities are ever-changing; in addition, they are conscious of the dangers of prejudices and stereotyping. Bennett's (1995) key elements in intercultural competence are informed empathy, role-taking, and dialogue. The ultimate goal of multicultural teacher education is to educate teachers who work against racism. Teachers learn to translate their philosophies and knowledge about cultural diversity and similarity into plans for use with their pupils at schools and in wider contexts (Räsänen, 1998, 2010). By studying the arts and the work of artists we learn about minorities and their cultural identities.

Cultural Identity

According to Berry (1997, 2005), cultural diversity enhances society's adaptability in alternative ways, and acculturation varies in different life situations. Banks (2009) points out that the purpose of sustainable education is to support the development of pupils' cultural identity in both local and global ways. Räsänen (2008) sees the concept of multicultural identity as a model where micro-cultures such as age, language, religion, gender, location, skills, social background, and nationality sustain and change the macro-culture (institution, laws, national identity). Pääjoki (2004) describes the concept of multicultural art education an encounter in a third space, which allows for the transgressing of cultural borders. Art can be seen as an open space for challenging preoccupations and prejudices in which artistic practices work as playful means of questioning the ways in which subjects, social interactions and practices are constructed. Through artistic play, subjects and cultures become a hybrid and changing force of interaction between cultures.

Culture is generally seen today as the way a group of people understands, believes, values, and behaves. Culture is learned by living in and socializing into it, for example, at school. Pääjoki (2004) points out that the concept of culture has a variety of meanings (for example, fine art, lifestyle, an organized system of symbols and meanings) but that all the definitions agree that the basis of culture is communication. Nieto (1999; 2004), in turn, argues that culture is a complex conception that encompasses its content (what), process (how) and actors (who). Simplifying culture to mean only clothes, music, folk dancing, national celebration days and cuisines, for example, is a banality although these elements can be important aspects of culture as well. However, according to Räsänen (2008), such things as dress and rituals pass on traditions, and bind the individual to a certain group. In addition, cultural identity can be based on the literal, visual, and other kinds of narratives that have arisen at certain times and places. Thus culture may be seen as an enculturation process, learned programming, which separates groups of people and different classes from each other (see Figure 1). The individual's world of values, behavior, and way of thinking is broadly learned and based on processes of socialization (Talib, 2002). An individual's conception about "who" he or she is

(cultural identity) becomes stronger through the continuing interactive relationship with his or her own community and culture.

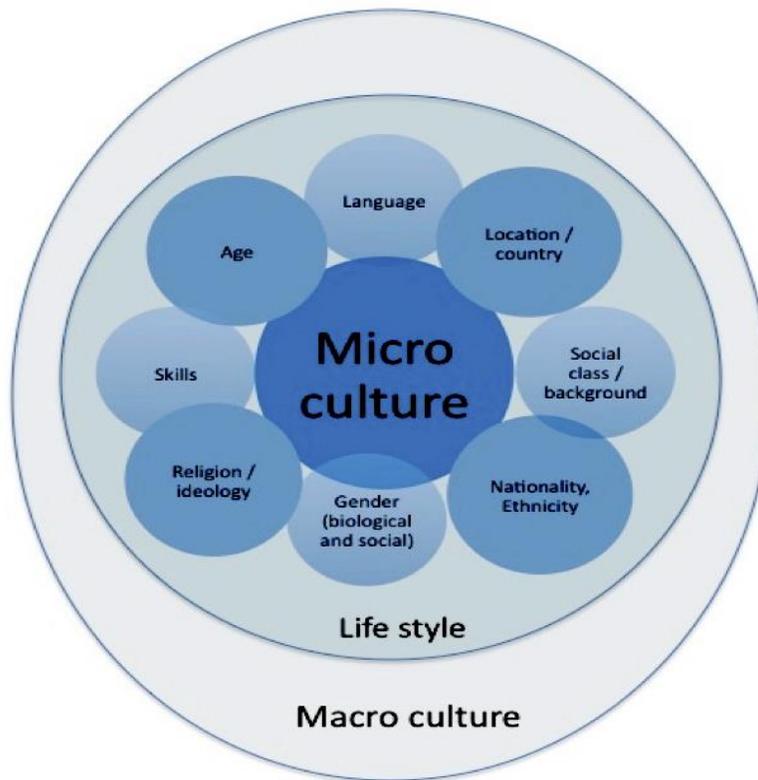


Figure 1. The Model of Multicultural Identity (Räsänen, 2008).

Moreover, the formation of cultural identity continues throughout life and, in issues of cultural identity, one's own experience bestows the power to change (Knif, Kairavuori, Ruokonen & Ruismäki, 2012). A successful socialization process binds individuals tightly to their own culture and shows their place in society.

Sami People and Their Culture

Sami people live in the circumpolar regions of four countries today: Norway, Sweden, Finland, and Russia (Aiko, Aikio-Puoskari & Hedlander, 1994; Koslin, 2010). Approximately fifty-two thousand persons today call themselves Sami. About 70% speak a Sami language as well as the national language and some only speak the language of the main population (Aiko, Aikio-Puoskari, & Hedlander, 1994; Anderson, 2010). Sami people constitute roughly 1% of the population of the countries they inhabit (Anderson, 2010).

The Sami peoples are an ethnic minority and an indigenous people. They are the only ethnic group in the European Union that are recognized as an aboriginal people (Lehtola, 2015). Sami rights to land and water are currently unrecognized and they have no right to self-determination (Kailo, 1998). Sami, the land of the Sami, is called Finnmark in Norway, Norrbotten in Sweden, Lapland in Finland, and Kola Peninsula in Russia. The terms “lapps” and “Laplanders” are exonymous, applied to Sami by others and considered pejorative today (Koslin, 2010).

In prehistoric times nomadic Sami hunters occupied the regions now shared with Norwegians, Swedes, Finns, and Russians (Anderson, 2010). The early economy of hunting and trapping was practiced by families assigned to a specific area by the chief of the *siida* or village assembly. People also participated in cooperative work, such as salmon fishing and whaling (Aiko, Aikio-Puoskari & Hedlander, 1994). Colonization of the Sami people started as early as 800 A.D. in the form of taxation and plundering of Sami villages by chiefs living on the coast of present day Norway (Kuokkanen, 2003). Since medieval times, Sami people organized into *siidas* (villages), each in their own area. Two or three *siidas* might be near each other along a major waterway (Aiko, Aikio-Puoskari & Hedlander, 1994). During the past half millennium many Sami switched from subsistence hunting and gathering to reindeer pastoralism and sedentary agriculture as the expanding fur trade depleted wild animals (Anderson, 2010).

The current national borders between the circumpolar countries were established piecemeal from the mid-eighteenth century onwards and curtailed Sami kinship patterns and nomadic reindeer herding (Koslin, 2010). Some Sami people assimilated into the majority population, constructing log homes and producing milk, butter, wool, grain, and potatoes in areas where cattle and grain could survive (Aiko, Aikio-Puoskari & Hedlander, 1994). Some areas were taxed by the different states wishing to establish jurisdiction over the region. Early nationalism of the shifting, overarching hegemonies alternately preyed upon and protected the Sami. Government representatives systematically undermined both the language and the culture during some periods (Anderson, 2010).

Another way that competing forces claimed ownership over the northern territory was by encouraging settlers to move north and establish farms. This competition resulted in several wars between the Nordic kingdoms and the czar state of Novgorod from the 1300s to the 1600s (Kuokkanen, 2003). Additionally, the gradual Christianization of the Sami people was another form of intervention in Sapmi (Kuokkanen, 2003).

During the seventeenth century three nations (Norway, Sweden, and Russia) competed for dominion over the Sami, and collected taxes in the form of furs, fish, reindeer meat, clothing, and tools. At times, the Sami were taxed by all three states. Alcohol was introduced to the

Sami during these exchanges (Koslin, 2010). Problems with alcohol disrupted traditional ways of life (Aiko, Aikio-Puoskari & Hedlander, 1994).

Some Sami have traditionally engaged in a semi-nomadic lifestyle of reindeer husbandry—a practice that involves bringing their herds to the treeless mountain regions during the summer. Many Sami were also fisherman and lived permanently along the northern shores of the Arctic Sea, others hunted and kept up small-scale farming in forested areas. Most would take part in all of these manners of livelihood at some point during the year. Sami people were able to make their tools and clothing from locally available material, especially from reindeer fur, leather and bone, or from trade goods (Koslin, 2010).

A process of assimilating the Sami into the majority populations of Norway, Sweden, and Finland took place during the nineteenth and twentieth centuries. It was accepted by some but resented by many. Some immigrated to North America, others left for employment in the cities (Koslin, 2010). Significant numbers of Sami, largely drawn by the occupational opportunities in the south and abroad, migrated out during this century (Anderson, 2010).

In the nineteenth century, the competing kingdoms that had divided Sapmi among themselves again sought to reinforce control over the area. This time it was through education, with an emphasis on assimilation. Both Norway and Sweden passed laws that prohibited the use of Sami languages in schools and at home. Finland's assimilation policies were not as explicitly stated as in Norway or Sweden. At the end of the nineteenth century the church was still supportive of using Sami as the language of instruction in schools. After World War II the policies that took into account the special circumstances such as long distances in Northern Finland were abandoned. Compulsory education meant attending a school, thus the establishment of boarding schools (Kuokkanen, 2003). These public schools were for anyone whose home was too far from a school to attend regularly and were not specifically for Sami students. The boarding schools were run directly by the government, and while there were some local teachers and supervisors, the majority was from other parts of Finland (Kuokkanen, 2003).

There was no explicit written policy in any of the Nordic countries to assimilate and "civilize" the Sami as there was for the Natives in America and Canada; however, the consequences of this schooling system were in many ways similar to those of North America; low self-esteem, alienation from one's cultural background, and difficulty in integrating and adapting in society, whether one's own or the dominant culture (Kuokkanen, 2003).

In the 1950s, the goal was to forge a new Sami identity and create a self-concept of Samis as being a distinct people who have lived in the Sapmi area prior to when the present states came

into existence and drew their national borders. The basis for the Sami movement was political, but the process of ethnic revitalization was also expressed through music, art, education, research, and popular culture (Gaski, 2008).

From the 1960s onwards the Sami themselves have contributed to demolishing stereotypes and myths that are associated with them (Räisänen, 2011). However, the Sami peoples' image and voice have to struggle to reach the southern part of Finland. There has been a long lasting campaign to get TV news and children's programs broadcast in Sami languages through-out Finland, as over half of Finland's Sami population live outside Sapmi and a tenth of them are in the Helsinki area (Lehtola, 2011).

In the 1970s and 1980s the process of ethnic revitalization took on the characteristics of nation building when the different symbols that represent a nation, a Sami map and flag, were created (Gaskin, 2008). In 1975 the Sami joined the United Nations World Council of Indigenous Peoples (Koslin, 2008). The focus of transforming negative markers of Sami identity into positive ones continues (Gaski, 2008). Thanks to extensive activism, a reawakened Sami identity is fostered through schools, native-language publications, and higher-education programs teaching duodji, traditional and contemporary arts and crafts (Koslin, 2008).

For many people visiting northern Finland, the area's history and the Sami people are considered strange and exotic. Many have no personal experience of Sami culture except what they have picked up from the media (Räisänen, 2011). Postcards and media that promote the region often portray Sami people in traditional dress, often with reindeer. The dress and outfits of Sami people, which can identify which area, village and family one is from and is a visual source of pride, are mixed together with no idea about what is authentic and this is seen as disrespectful by some. The stereotypical idea is that all Sami have been and still are reindeer herders. In reality in Finland only one Sami person in five owns reindeer and not all have reindeer herding as their main livelihood (Lehtola, 2015).

Duodji and Dáidda

Duodji refers to all forms of creative expression that require human thought and production, but cannot be automatically translated as "art." It is used to describe traditional handiwork that is created by hand and anchored in Sami activity and reality. It had and still has spiritual significance and values (Guttorm, 2012). Since the 1970s the term dáidda, which can be directly translated as "art," came to be used. During the Sami political movement of the 1970s, artists felt the need to find a name for what they do, as a result the words dáiddár (artists) and dáidda (art) began to be used (Guttorm, 2012).

Yoik Presenting Cultural Identity and Life of Sami People

"All this is my home / these fjords rivers lakes / this cold this sunshine these storms."
(Nils-Aslak Valkeapää, 1979, cited in Valkeapää, 2011, p. 3)

According to Lehtola (2015), Sami music in the 1970s and 1980s had a central aspect: the conflict between new influences and old traditions. The 1960s had created a "boarding house generation" of Sami who had spent the greater part of their youth, usually from the age of seven, in the boarding house environment, sometimes hundreds of kilometers from their homes.

The yoik presents a clear connection to age-old Sami cultural traditions. Yoik paints a picture using words, melody, rhythm, expressions, and gestures of its performances. The content of a yoik may be nature, animals, or often a person. The characterization is often suggestive, condensing an objective to some essential feature. Text is complemented by alliterative repetition. The yoik is one of the cornerstones of Sami identity as it is a strong expression of Sami distinctness. The church forbade yoiking, both spiritual and secular, because of its cultural distinctiveness. Sometimes yoik worked on two levels, so that the Sami community members understood its content differently than outsiders like ministers and researchers. (Lehtola, 2015). Some Sami people based upon religious grounds, up to this day, have disapproved of Yoik. This means that many of today's musicians did not grow up learning the yoik tradition.

There are two traditional ways to yoik in Finland. In Northern Sami tradition yoik is called "luohti." According to Heikki Laitinen (1981, p. 181) yoik singing maintains some of the oldest music traditions of humankind, especially concerning arctic cultures. There are two special features in Northern Sami yoik. First, they use musical imagery in their nature and second, they are mostly in pentatonic scales. The most interesting feature is the musical painting or imagery; Sami people don't yoik about an arctic hill, they yoik the arctic hill. In yoik the whole picture of the theme is "painted" in it. This theme can be any living or lifeless feature. Nature is very important element, like arctic animals, peoples, or other objects. Theme is described by rhythm, melody, and words which are connected to melody and rhythm and can be very short repetitions like: lol-lol-lo-lo, nun-nun-nuu-nuu. Valkeapää (1971, 1973) writes that the magic of the yoiks opens only by listening to them. There is no beginning or ending of the yoik. Yoik just is, like the nature in Lapland, wide, bare arctic mountain or reindeer life there somewhere (Valkeapää, 2011).

The other tradition of yoik, *leu'dd*, comes from Skolt Sami people who traditionally live between lake Inari, Imandra, and the Arctic Ocean. The Skolt Sami people have their own language and some cultural features from the time when the area was subordinated by Russia.

After the Second World War, many Skolt Sami settled in the Inari region. *Leu'dds* differ from *luohtis* both in texts and in music. *Leu'dds* are longer, like prose poems telling about love affairs, weddings, births, or deaths. *Leudds* about important Skolts tell about their life and at the same time about the history and cultural traditions of the Skolts Sami people (Laitinen, 1981).

According to Laitinen (1981), after the 1970's a new developmental phase started in Sami music. People were really interested in traditional Sami yoiks yet also new creativity, composers, and song makers from Sami culture who started to make their own music, new yoik songs or ballads. Pääjoki (2004) writes about multicultural artistic creativity as a playful means for questioning the way subjects and social practices are constructed. Through this play subjects and cultures are not seen as natural or stable, but hybrid and changing. Also Lehtola (2015) explains that during the 1970s, yoik changed from its participatory nature to a stage art and recorded art. With the active Sami politics of the 1970s, music became part of cultural programs, expressly as concerts. Rhythm and color were added with the use of instruments, such as guitar, drums, and flutes. Many Sami musicians have come to yoik and infuse other traditional music via western and ethnic music as young musicians have seldom had complete immersion in the yoik tradition. The yoik tradition had been partially lost, and many musicians grew up more with the influence of western music. In addition to the school environment, yoiking was considered a sin by the church (Lehtola, 2015).

Nils-Aslak Valkeapää, Äillohaš (1943-2001) was a Sami artist working in a broad range of fields and is best known in Finland as the creator and performer of the new yoik. He also published eight collections of poems two of which have been translated into Finnish. Leena Valkeapää's (2011) study developed artistic thinking in which the focus is on the way of life and the way of being in north-western Lapland—both intertwined with nature. She goes beyond the traditional anthropological approach by engaging in a dialogue with Nils-Aslak Valkeapää's poetic, academic, and literary portrayals of the Sami way of life and her own feelings.

Study Design

The aim of the study was to gather information about the living arts of the Sami people. As the only European indigenous culture, it is important in the field of education to research Sami arts and artists about their arts and Sami culture. The research questions for the three Sami artists were:

1. How do Sami artists present their culture in their arts?
2. How does their art grow from Sami traditions?
3. How do they use their art form's roots to create new ideas?

The approach of this research is qualitative. The data was collected from the writings and through the interviews of three Sami artists. Interviews were made in Lapland and in Helsinki. One of the artists also wrote about her music and thoughts. One of the interviewees was a visual artist and two of them were musicians. The research method used was a qualitative content analysis. In addition, direct observation and participation was used. This gave the researchers an overall picture of the meaning and characteristics of the Sami culture and its representative artists.

The methodology that we outline in this paper is in line with the research of Lomawaima and McCarty (2002). It presents and finds value in non-indigenous and indigenous researchers and participants working together in respectful collaboration for the benefit of the both indigenous communities and the arts education community (Eldridge, 2013). Indigenous methodological frameworks that are respected by indigenous and non-indigenous scholars (and indigenous communities) could possibly rebuild lost trust and increase the benefit indigenous people enjoy from research that involves them (Weber-Pillwax, 1999).

Results

Writers interviewed one visual artist and one musician in Inari. One musician was interviewed in Helsinki. The interview session with the visual artist, Aidnu (a pseudonym), was full of artistic energy. When interviewing Aidnu (A) in her atelier in Inari, she was making a felt tapestry. Carefully her hands used a sliver of soap to matt together the purple wool fibers. Strong and searching, she rubbed and patted the wool together to make felt. She talked as she worked, sometimes with long silences in between words, sometimes with a rush of words. The rhythm of the process of felting seemed to dictate when she would talk and when she would concentrate on the felting process. Her working partner, a young woman who was doing a work residency with her, was silent and focused on the art making process, allowing Aidnu to speak. The interview sessions with the musician were peaceful discussion situations without any disturbances.

Two additional interviewees were musicians and sisters Ursula Länsman (UL) and Tuuni Partti (TP). They have established in Finland a very well-known duo Angel Nididdat [Girls from Angeli]. The name of the duo comes from the name of the Angeli village near Inari, where their childhood home was situated. Both sisters have strong identity of Sami culture and traditions. The father of the sisters had a reindeer farm; Ursula Länsman is continuing the same profession and her reindeer are in Angeli:

My reindeer are in Angeli, and I work in summer in the Sami park in Norway with tourists. Our childhood was reindeer herders. We spoke only Sami. Electricity came when I was 11 years old. The road came when I was 7 years old. (UL)

Tuuni Partti is living in Helsinki and working as a practical nurse in a children's daycare centre.

I will always be Sami 100% where ever I live in Finland, America or where ever, my identity is in Sami culture and traditions. (TP)

The background of all artists grew from their Sami culture and its traditional roots. Their close relatives were the most important teachers for them.

At least me and my generation we have been teached (sic) all the traditional handicrafts. I know all the basic techniques. I had an aunt who taught me handicrafts. I am living the idea. I make my leathers, reindeer leathers, so I do those. I make little pouches, I can make whatever out of leather. I can make clothing, shoes, and I can handle the hides with the hair and everything. I have all these techniques and from there I can do all the leather. I learned the stories from a very nice grandfather. I went around in nature with him, and learned some stories from him. I listened all my life, but wasn't ready to tell them [the stories in her art] until I was about 25. One of the ideas that older people are having is that you don't need to look so beautiful. What counts, it is not what you look like, it is how beautiful [are the things] you can produce with your hands. I am a dog runner, a horse runner, and [I have] my art. I do many things, but that is traditional. (A)

The musicians tell a different kind of story about their childhood:

Because we come from a very religious family we didn't heard yoik, only accidentally when reindeer men were sitting in a fire place and singing or our grandmother was washing dishes we succeeded to hear yoik. 1982 our school teacher didn't care about religious opinions and he asked us to yoik in Sami Youth's Arts Festival and from there it started, our music making, I mean. (TP)

The priest said it was a sin to yoik. The old people said please don't yoik, it is a shaman thing. In Norway you can't yoik in the church. Not long ago it was same in Finland. Now in Finland you can. Yoik is a part of a normal life. (UL)

The sisters were discovered in 1982 in the Sami Arts Happening where they sang with a bigger group of children [6 girls and 1 boy] from Angeli village. Their first album was published in 1987 together with Mari Boine from Norway, and they were called Youngsters of Angeli. After that the group continued singing until one of them died in a traffic accident and they changed their name to Angel Nididdat [Girls from Angeli]. They have performed over

700 school concerts all over the Finland introducing traditional yoik singing and Sami culture to Finnish school children. They also have had many solo concerts in Finland and abroad. They have also composed new yoik songs of their own and renovated the Sami music in their own creative way. They have nine recordings, most of them are solo albums made together with the Waltari band.

All of these three artists tell that Sami tradition is naturally and strongly present in their life and work.

I am an artist with a Sami background. Our people think often 'I not a really good Sami if I am not doing only the so-called traditional Sami things.' I am having some exhibitions every year. So I am not representing myself as a Sami artist. I am an artist with a Sami background. I had a shop and an atelier in Helsinki. I wanted to sell used Sami things. I lived with a Sami family in Norway. I asked the son to send me [traditional Sami] shoes. He sent a package of old 'regular' shoes. I had something else in mind, 'you send me something I didn't expect. I wanted Sami shoes.' He said that these were my shoes, so they are Sami shoes. Such a teaching! (A)

Old yoiks tell about nature. It is one person's yoik. Now a days you can yoik about love or (something every day like) traffic lights! This yoiking strengthens cultural identity. Yoiking and festivals together. The music is a very important thing. Yoiks are almost no words, or a few words, like feeling...spirit that we have together. Everyone can do their own stories, you don't need words. (UL)

The duo is working together in their music making and composing. They have a very close and creative interaction during their composing process.

We do song yoik songs more than traditional yoiks. My sister does the melody and I do the words. We do more traditional yoiks in schools and our yoik songs in concerts. (UL)

The old tradition is in connection with all our music although we are connecting everything from our environment and experiences to it. The creativity comes from our cooperation and interaction with the nature, happenings and people around us. (TP)

Sami culture is built on traditions, but it also is a living, growing culture. The arts of these artists grow from its roots and create new solutions. Their art and music is also a way of intercultural interaction within Finnish society and abroad.

I am not a prisoner of my culture; it is something I can jump from. It is strength. Being Sami is my strength. I have been living and working in many countries and doing things. The Sami is what really has stayed. It has been the stability. (A)

When we talk to schools we tell about our culture, that there are 9 different Sami dialects and Sami people are living in 4 different countries: 70 000 in Norway, 20,000 in Sweden, 9000 in Finland and 2000 in Russia. We also tell that our culture is now strong and we want to maintain the tradition and share it with the others. (TP)

We do more traditional yoiks in schools and our yoik songs in concerts. We give deep influence, feelings and share stories with the audience through laughter and jokes. This makes the audience more open. They open their minds. Go the light way and then they can listen to the serious stories. It is a little bit that shaman way, to take the power from the audience. It is a good way for young people to yoik. (Young people can see) hey, look you can travel to USA, to Asia, and this is also Sami. (UL)

The concept of multicultural identity is seen as a model where micro-cultures such as age, language, religion, gender, location, skills, social background, and nationality sustain and change the macro-culture. Sami tradition and culture is an ongoing interaction with the other micro-cultural issues and environments of the artists. The musicians are using more the traditional yoik as a tool for their new musical creativity. Also the visual artist recognizes her roots but she describes the interaction with the other micro-cultural influences to be perhaps in stronger position for her own creativity.

The role of the arts in a multicultural context is to open a space for dialogue across boundaries and also to ask, “*Who am I and in what kind of cultural environment and community do I live?*” For teachers, this also means questioning one’s own conception of the arts and of teaching methods. The arts themselves can be seen as research methods of cultures. Teachers must also keep in mind not to simplify culture into stereotypes and to be aware of the way differences are discussed.

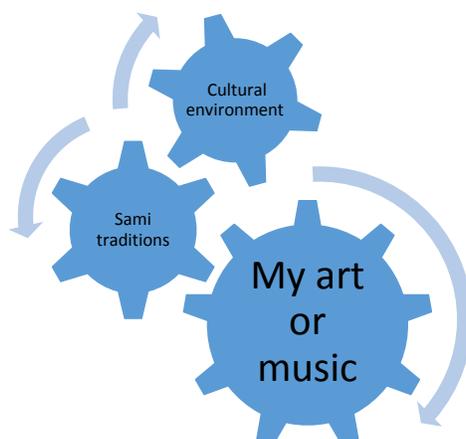


Figure 2. Interaction between Traditions and New Creativity in Artists' Work

These Sami artists can be seen as an open space for challenging preoccupations and prejudices in which traditions and artistic practices work as playful means of questioning the ways in which subjects, social interactions, and practices are constructed. In these artistic processes, subjects and cultures become hybrid and a changing force for interaction between cultural traditions, other cultural ideas, and environment to generate new arts. Sami tradition is strongly present in the arts of these Sami artists. (See Figure 2.)

Developing Intercultural Sensitivity in Arts Education

Globalization poses many challenges for multiculturalism and arts education. Arts education is often seen as solving problems in situations where different cultures meet. Multicultural arts education is a functional way of assisting students and teachers in multicultural classrooms by enhancing immigrant children's multicultural identity. When you know who you are and where you come from it is much easier to understand others. Students should experience the world through their cultural arts, integrating subjects and self with the world, fostering a critical consciousness (Ballangee-Morris, et al., 2000). Also teachers and students should learn to look at their own cultural traditions, as well as the cultures of others, from a critical perspective (Ballangee-Morris & Stuhr, 2001). Intercultural ethno-relativism (Bennett & Bennett, 1993; Hammer, Bennett, & Wiseman, 2003) may be a better approach to intercultural sensitivity, open interaction, sharing and learning from each other—to be able to examine things from various angles. In this learning process the consciousness of an individual student grows and also his/her communal consciousness develops. Building intercultural sensitivity and open understanding is the key to genuine multiculturalism. As the learning process proceeds and the consciousness of an individual grows, communal consciousness develops.

Culture is constantly changing and it must be taken into consideration; traditions are the roots for growing creativity.

Today in Finnish basic education, three Sami languages (North, Inari and Skolt) are learned as a mother languages and Finnish as a second language for Sami-speakers. Sami culture and music is shared in Finnish arts educational books in some level. The Finnish education system offers everybody equal opportunities for education, irrespective of domicile, sex, economic situation or linguistic and cultural background. The key words in Finnish education policy are quality, efficiency, equity, and internationalization (Finnish National Core Curriculum for Basic Education, 2014). In northern Finland the largest problem is the distance to a school. The Finnish government has combined smaller village elementary schools with bigger ones and it is very challenging for first graders to travel every day sometimes over 80 kilometers to a school or have an accommodation near the elementary school. Also distance learning system is being tried in some areas and levels of education. Studies of the minority cultures arts and music have many benefits also in teacher education. Arts educational studies can be used for cooperation and enriching experiences the cultural diversity. Music and the arts can be used as powerful tools in building peace and understanding between people.

Music (e.g. Sami yoik) is also a kind of language, a form of communication that can be understood by representatives from various linguistic and cultural groups. The language of the arts deserves more attention in teacher education. Multicultural teacher education requires more studies in multicultural arts. These artistic competencies and intercultural sensitivity are needed for sharing and practicing the myriad of languages of the arts with children.

References

- Aiko, S., Aikio-Puoskari, U., & Helander, J. (1994). *The Sami culture in Finland*. Helsinki, Finland: Lapin Sivistysseura.
- Anderson, M. (2010). *The Saami in a shrinking world*. *Cultural Survival Quarterly*, 8(1). Retrieved from: <http://www.culturalsurvival.org/publications/cultural-survival-quarterly/norway/saami-shrinking-world>.
- Andreotti, V., & Souza, L. (2008). Translating theory into practice and walking minefields: Lessons from the project 'Through Other Eyes.' *International Journal of Development Education and Global Learning*, 1(1), 23-36.
- Ballengee-Morris, C. (2010). They came, they claimed, they named and we blame: Art education in negotiation and conflict. *Studies in Art Education*, 51(3), 275-287.
- Ballangee-Morris, C., & Stuhr, P. (2001). Multicultural art and visual culture education in a changing world. *Art Education*, 54(4), 6-13.

- Ballengee-Morris, C., Mirin, K., & Rizzi, C. (2000). Decolonization, art education and one Guarani nation of Brazil. *Studies in Art Education*, 41(2), 100-113.
- Banks, J. A. (2009). Human rights, diversity, and citizenship education. *Educational Forum*, 73(2), 100-110.
- Bennett, J. M., & Bennett, M. J. (1993). *Intercultural sensitivity: Principles of training and development*. Portland, OR: Portland State University.
- Bennett, C. (1995). Preparing teachers for cultural diversity and national standards of academic excellence. *Journal of Teacher Education* 46 (4), 259–266.
- Berry, J.W. (1992). Acculturation and adaptation in a new society. *International Migration* (30), 69-85.
- Berry, J. W. (2005). Acculturation: Living successfully in two cultures. *International journal of intercultural relations*, 29(6), 697-712.
- Bhaba, H. (1994). *The location of culture*. London: Routledge.
- Eldridge, L. (2013). Using indigenous research methodologies in arts education research. In H. Ruismäki & I. Ruokonen (Eds.) *Voices for Tomorrow. Sixth International Journal of Intercultural Arts Education*. Research Report 352. Department of Teacher Education. University of Helsinki (pp.121-130). Helsinki: Unigrafia.
- Fanon, F. (1967). *Black skin, white masks*. New York: Grove Press.
- Gaski, L. (2008). Sami identity as a discursive formation: Essentialism and ambivalence. In H. Minde (Ed.), *Indigenous people: Self-determination, knowledge, indigeneity* (pp. 219-236). The Netherlands: Eburon Delft.
- Guttorm, G. (2012). Duodji: A new step for art education. *International Journal of Design and Art Education*, 31(2), 180-190.
- Hammer, M. R., Bennett, M. J., & Wiseman, R. (2003). Measuring intercultural sensitivity: The intercultural development inventory. *International Journal of Intercultural Relations*, 27(4), 421-443.
- Iseke-Barnes, J. & Estrada, V. (2008). Art this way: Decolonizing art with Arthur Renwick. *The Canadian Journal of Native Studies*, 28(1), 1-32.
- Jernsletten, K. (2011). *The hidden children of Eve. Sami poetic*. Faculty of Humanities, Social Sciences and Education. Tromsø: University of Tromsø.
- Kailo, K. (1998). Nomadic circle of life. *Revision*, 21(1). 14 –33.

- Knif, L., Kairavuori, S., Ruokonen, I., & Ruismäki, H. (2012). Multiculturalism and cultural identities in visual arts education. In M. Muldema & L. Talts (Eds.) *Education as a Dialog in Multicultural Society III* (pp. 56-70). Tallinn: Tallinn University.
- Koslin, D. (2010). *The way of Sami duodji: From nomadic necessity to trademarked lifestyle*. Textile Society of America Symposium Proceedings. Retrieved from: <http://digitalcommons.unl.edu/tsaconf/30>.
- Kuokkanen, R. (2003). "Survivance" in Sami and First Nations boarding school narratives. *American Indian Quarterly*, 27(3 & 4), 697-726.
- Laitinen, H. (1981). Saamelaisen musiikki [Music of Sami people]. In A. Asplund & M. Hako (Eds.), *Kansanmusiikki*. [Folk music] (pp. 179-198). Helsinki: Suomalaisen Kirjallisuuden Seura.
- Lehtola, J. (2011). *The far north of postcards is another world: Six aspects of an imaged people*. In M. Tanninen-Mattila (Ed.), *The magic of Lapland: Lapland in art from the 1800s to today* (pp. 207-213). Helsinki, Finland: Ateneum Finnish National Gallery.
- Lehtola, V. P. (2015). *Saamelaiset – historia, yhteiskunta, taide*. [The Sámi People – Traditions, Society, Arts]. Inari: Kustannus-Puntsi.
- Lomawaima, K., & McCarty, T. (2002). *Reliability, validity, and authenticity in American Indian and Alaska Native research*. Retrieved from <http://www.ael.org/ERIC/digests/edorc02-4.pdf>.
- Finnish National Core Curriculum for Basic Education* (2014). Helsinki: Board of Education.
- Nieto, S. (1999). *The light in their eyes: Creating multicultural learning communities*. Teachers College. New York: Columbia University.
- Nieto, S. (2004). *Affirming diversity: The sociopolitical context of multicultural education*. New York: Teachers College Press.
- Noel, J. (1995). Multicultural teacher education: From awareness through emotions to action. *Journal of Teacher Education* 46 (4), 267-274.
- Pääjoki, T. (2004). *Taide kulttuurisena kohtaamispaikkana taidekasvatuksessa*. [The arts as a place of cultural encounters in arts education.] Jyväskylä Studies in Humanities. Jyväskylä: University of Jyväskylä.
- Räisänen, A. (2011). *Marja Vuorelainen and our picture of Lapland*. In M. Tanninen-Mattila (Ed.), *The magic of Lapland: Lapland in art from the 1800s to today* (pp. 186-191). Helsinki, Finland: Ateneum Finnish National Gallery.

- Räsänen, M. (2008). *Kuvakulttuurit ja integroiva taideopetus*. [Cultures of art and integrated arts education]. Taideteollisen korkeakoulun julkaisu B 90. Helsinki: Taideteollinen korkeakoulu.
- Räsänen, R. (1998). The present situation and future challenges of multicultural education in Finland. In K. Häkkinen (Ed.), *Multicultural education. Reflection on theory and practice*. Continuing Education Centre. University of Jyväskylä. Jyväskylä: University Press.
- Räsänen, R. (2010). Intercultural education and education for global responsibility teacher education. *Finnish Journal of Music Education*, 13(1), 12-24.
- Stordahl, V. (2008). Nation building through knowledge building: The discourse of Sami higher education and research in Norway. In H. Minde (Ed.), *Indigenous people: Self-determination, knowledge, indigeneity* (pp. 249-265). The Netherlands: Eburon Delft.
- Talib, M-T. (2002). *Monikulttuurinen koulu. Haaste ja mahdollisuus*. [Multicultural School. A Challenge and a Possibility]. Helsinki: Kirjapaja.
- Valkeapää, N.A. (1971). *Pamfletti: Terveisiä Lapista*. [Greetings from Lapland]. Helsinki: Otava.
- Valkeapää, N.A. (1973). *Juoigamat*. Levykansi teksti. [Introduction text]. Finnlevy. SFLP8531.
- Valkeapää, L. (2011). *Luonnossa, vuoropuhelua Nils-Aslak Valkeapään tuotannon kanssa*. [Nature, conducting a dialogue with the works of Nils-Aslak Valkeapää]. Dissertation. Aalto University School of Art and Design. Helsinki: Maahenki.
- Weber-Pillwax, C. (1999). Indigenous research methodology: Exploratory discussion of an elusive subject. *Journal of Educational Thought*, 33(1), 31-45.

About the Authors

Inkeri Ruokonen (Ph.D., Docent, Senior Lecturer of Music Education) is a Director of Master's Program in Faculty of Educational Sciences, University of Helsinki. She is a Fellow of Teachers' Academy and a Member of Research Group of Education, Cultures and the Arts (ECA). She has organized several conferences on intercultural and interdisciplinary arts education and published scientific research articles and other books on arts education. Her research focuses on music and arts education, new learning environments and communication technology, early giftedness, and intercultural arts education.

Laurie Eldridge (Ph. D.) is an elementary art teacher in a public school district in the American Southwest. She also is a Faculty Associate at Arizona State University in Tempe, AZ. She received her PhD in Curriculum and Instruction, Art Education from Indiana

University, Bloomington, IN. Her research interests include Indigenous arts and art education for minority populations. Her work has been published in many peer review journals and in several books. Laurie wishes to thank the Fulbright Distinguished Teachers program for helping make this research possible.

International Journal of Education & the Arts

Editors

Eeva Anttila
University of the Arts Helsinki

Terry Barrett
Ohio State University

Brad Haseman
Queensland University of Technology

Peter Webster
University of Southern California

Managing Editor
Christine Liao
University of North Carolina Wilmington

Media Review Editor
Christopher Schulte
Penn State University

Associate Editors

Kimber Andrews
University of Cincinnati

Marissa McClure
Indiana University of Pennsylvania

Sven Bjerstedt
Lund University

Kristine Sunday
Old Dominion University

Deborah (Blair) VanderLinde
Oakland University

Brooke Hofsess
Appalachian State University

Advisory Board

Joni Acuff	Ohio State University, USA	Margaret Macintyre Latta	University of British Columbia Okanagan, Canada
Jose Luis Arostegui	University of Granada, Spain	Deana McDonagh	University of Illinois-Urbana/Champaign, USA
Stephanie Baer	University of Nebraska-Kearney, USA	Barbara McKean	University of Arizona, USA
Julie Ballantyne	University of Queensland, Australia	Gary McPherson	University of Melbourne
Jeff Broome	Florida State University, USA	Regina Murphy	Dublin City University, Ireland
Pam Burnard	University of Cambridge, UK	David Myers	University of Minnesota
Lynn Butler-Kisber	McGill University, Canada	Jeananne Nichols	University of Illinois-Urbana/Champaign, USA
Laurel Campbell	Indiana University-Purdue University Fort Wayne, USA	Samantha Nolte-Yupari	Nazareth College, USA
Patricia S. Campbell	University of Washington, USA	Joe Norris	Brock University, Canada
Katie Carlisle	Georgia State University, USA	Peter O'Connor	University of Auckland, New Zealand
Juan Carlos Castro	Concordia University, Canada	Eva Osterlind	Stockholm University, Sweden
Sheelagh Chadwick	Brandon University, Canada	David Pariser	Concordia University, USA
Sharon Chappell	Arizona State University, USA	Michael Parsons	Ohio State University, USA
Smaragda Chrysostomou	University of Athens, Greece	Robin Pascoe	Murdoch University, Australia
Cala Coats	Stephen F. Austin State University, USA	Kimberly Powell	Pennsylvania State University, USA
Veronika Cohen	Jerusalem Academy, Israel	Monica Prendergast	University of Victoria, Canada
Tracie Costantino	University of Georgia, USA	Clint Randles	University of South Florida, USA
Teresa Cotner	California State University-Chico, USA	Bjorn Rasmussen	Norwegian University of Science and Technology, Norway
Melissa Crum	Independent Scholar	Mindi Rhoades	The Ohio State University, U.S.A.
Victoria Daiello	University of Cincinnati, USA	Martina Riedler	University of Illinois-Urbana/Champaign, USA
David Darts	New York University, USA	Doug Risner	Wayne State University, USA
John Derby	University of Kansas, USA	Mitchell Robinson	Michigan State University, USA
Ann Dils	University of North Carolina-Greensboro, USA	Joan Russell	McGill University, Canada
Kate Donelan	University of Melbourne, Australia	Johnny Saldaña	Arizona State University, USA
Paul Duncum	University of Illinois-Urbana/Champaign, USA	Jonathan Savage	Manchester Metropolitan University, UK
Laura Evans	University of North Texas, U.S.A.	Ross Schlemmer	Southern Connecticut State University, USA
Lynn Fels	Simon Fraser University, Canada	Shifra Schonmann	University of Haifa, Israel
Susan Finley	Washington State University, USA	Ryan Shin	University of Arizona, USA
Jill Green	University of North Carolina-Greensboro, USA	Richard Siegesmund	University of Georgia, USA
Eve Harwood	University of Illinois-Urbana/Champaign, USA	Tawnya Smith	Boston University, USA
Luara Hetrick	University of Illinois at Urbana-Champaign, USA	Robert Stake	University of Illinois at Urbana-Champaign, USA
Rita Irwin	University of British Columbia, Canada	Susan Stinson	University of North Carolina-Greensboro, USA
Tony Jackson	University of Manchester, UK	Mary Stokrocki	Arizona State University, USA
Neryl Jeanneret	University of Melbourne, Australia	Candace Stout	Ohio State University, USA
Koon-Hwee Kan	Kent State University, USA	Matthew Thibeault	University of Illinois-Urbana/Champaign, USA
Andy Kempe	University of Reading, UK	Rena Uptis	Queen's University, Canada
Jeanne Klein	University of Kansas, USA	Raphael Vella	University of Malta, Malta
Aaron Knochel	Penn State University, USA	Boyd White	McGill University, Canada
Carl Leggo	University of British Columbia, Canada	Jackie Wiggins	Oakland University, USA
Lillian Lewis	Youngstown State University		