

**ART AS A MEANS FOR ENCOURAGING INTEREST, INSPIRATION  
AND OPENNESS FOR A MORE SUSTAINABLE AND  
COMPASSIONATE EVERYDAY LIFE**

Home Of Life in Kentucky, Kustavi, Oneself and the World;

Art Exhibition at Kustavi Library



Bachelor's thesis

HAMK Forssa, Sustainable Development

Autumn 2018

Anja Hausen

Kestävä kehitys  
Forssa

---

<b>Tekijä</b>	Anja Hausen	<b>Vuosi</b> 2018
<b>Työn nimi</b>	Art as a Means for Encouraging Interest, Inspiration and Openness for a More Sustainable and Compassionate Everyday Life – Home Of Life in Kentucky, Kustavi, Oneself and the World; Art Exhibition at Kustavi Library	
<b>Ohjaaja</b>	Ulla-Maija Knuutti	

---

#### TIIVISTELMÄ

Tämän opinnäytetyön tavoitteena oli kehittää tuotos, joka tarjoaa ihmisille helposti lähestyttävän mahdollisuuden inspiroitua ja kiinnostua kestävästä kehityksestä suhteessa omaan elämäänsä. Wild Earth Farm and Sanctuary on voittoa tavoittelematon järjestö Kentuckyssa Yhdysvalloissa. Järjestöllä on permakulttuurimaatila, koti- ja tuotantoeläinten turvakoti ja ympäristökasvatusta. Opinnäytetyön tuotos toimii myös järjestön viestintäkeinona.

Teoriaosassa yhdistetään ympäristökasvatusta, muutosviestintää ja aikuiskasvatusta laadulliseksi kirjallisuuskatsaukseksi. Kirjallisuuskatsauksen avulla selvitetään, miten ja miksi taidetta voi käyttää helposti lähestyttävänä ja innostavana viestintäkeinona, joka tukee katsojan henkilökohtaisten tunneprosessien ja ajatusmallien työstämistä kohti yhä enemmän kestävästä kehityksestä elämää.

Käytännön projektin toteutuskeinona käytetään taide-elämyksen tarjoamista taidenäyttelyinä. Taidenäyttely sisältyi alun alkaen esitettäväksi Kustavin kirjastossa, missä se oli esillä 4.1.2018 - 2.2.2018. Sisältö perustui teoriaosassa selvitettyihin perusteisiin.

Näyttelyä kehitetään yhä paremmaksi ja se tulee olemaan esillä muuallakin. Lisäksi siihen perustuen tehdään myös kirja Wild Earth Farm and Sanctuaryn käyttöön näytettäväksi ja myytäväksi. Sisältöä ja esillepanoa voidaan kehittää katsojien palautteen ja heistä tehtyjen havaintojen perusteella enemmän, jos tähän on käytössä tutkittu metodi. Haasteena taiteen käytössä ympäristökasvatuksen ja viestinnän välineenä on vaikutusten ja vaikuttavuuden arviointi.

<b>Avainsanat</b>	Ympäristökasvatus, aikuiskasvatus, muutosviestintä, taide, kokemuksellisuus
<b>Sivut</b>	59 sivua, joista liitteitä 33 sivua

Degree Programme in Sustainable Development  
Forssa

---

<b>Author</b>	Anja Hausen	<b>Year</b> 2018
<b>Subject</b>	Art as a Means for Encouraging Interest, Inspiration and Openness for a More Sustainable and Compassionate Everyday Life – Home Of Life in Kentucky, Kustavi, Oneself and the World; Art Exhibition at Kustavi Library	
<b>Supervisor</b>	Ulla-Maija Knuutti	

---

## ABSTRACT

The aim of this thesis was to develop a product that is easily approachable and encourages interest, inspiration and openness for a compassionate and sustainable everyday life. Wild Earth Farm and Sanctuary is a non-profit organization in Kentucky of the United States of America, with a permaculture farm, farmed animal sanctuary and different kinds of environmental education. The developed product will also be used in their outreach.

In the theory part of this thesis environmental education, change management and adult education are combined into a qualitative literature review. This literature review reflects upon why and how art can be used for easily approachable and inspiring outreach and environmental education, to encourage personal emotional processes of change for a more sustainable everyday life.

Art exhibition will be used as a medium for this project. It was developed initially to be displayed in Kustavi local library from January 4th to February 2nd 2018, based on the principles listed in the literature review.

The art exhibition will be developed, displayed at other places and made into a book for Wild Earth Farm and Sanctuary to showcase and sell. The content and display can be developed more based on the feedback from the viewers and observations of the viewers if a valid evaluation method is developed. The challenge with using art for environmental education and outreach is in evaluating effects, impact and effectiveness.

**Keywords** Environmental education, adult education, change management, art, experience

**Pages** 59 pages including appendices 33 pages

## CONTENTS

1	INTRODUCTION .....	1
1.1	Wild Earth Farm and Sanctuary .....	2
1.2	Timeline of the project.....	2
2	ENCOURAGING INTEREST, INSPIRATION AND OPENNESS FOR A MORE SUSTAINABLE AND COMPASSIONATE EVERYDAY LIFE .....	3
2.1	Change as an emotional process.....	4
2.2	Widening the circle of compassion .....	6
2.3	Adults as a target group .....	8
2.3.1	Improvement of everyday life .....	8
2.3.2	Informal and participatory community setting .....	9
2.3.3	Support, reflection and choices.....	9
2.4	Art as a means of inspiring and reflective environmental education.....	10
2.4.1	Possibilities .....	11
2.4.2	Examples.....	12
3	ART EXHIBITION FOR KUSTAVI LIBRARY .....	13
3.1	Content and display .....	16
3.2	Evaluation.....	21
4	CONCLUSIONS .....	22
	REFERENCES.....	23

### Appendices

- Appendix 1 Poster for the art exhibition
- Appendix 2 List of work for the art exhibition
- Appendix 3 Information sheet at the art exhibition
- Appendix 4 Pictures of the display and content of the art exhibition
- Appendix 5 Article on the art exhibition in the local newspaper
- Appendix 6 Interview of librarian Autio

## 1 INTRODUCTION

This thesis is a product development project for Wild Earth Farm and Sanctuary. This project will be an art exhibition presented in Kustavi local library in Finland from January 4<sup>th</sup> to February 2<sup>nd</sup> 2018, where the author of this thesis was invited to present an art exhibition based on the art work in her blog at [www.spark-atlas.com](http://www.spark-atlas.com). Later the exhibition can also be presented at other locations and developed into a book that can be printed and sold. Other means of environmental education and outreach than art will not be discussed.

The focus of the thesis will be on the individual emotional and experiential processes of individuals. The emotional processes that art can spark could be also described as transmission of affects. This is a term used especially in media research when talking about processes that go beyond momentary feelings, their expressions and the individual separate experiences (Shouse 2005). Based on this theory individual non-verbal experiences can be shared and “transmitted” to other people, making them a communal experience and sharing of ideas, reflections and emotions.

In this thesis a framework for an easily approachable holistic environmental education project for adults will be developed, based on the problem-based and qualitative literature review. This framework will be used as a basis for the practical project and can be used for other similar projects as well. This will develop the field of environmental education and outreach to reach even adults who are not that actively interested or acting for environmental issues, and encourage all viewers to explore these issues at a deeper emotional level. As Wild Earth Farm and Sanctuary is unique in its field by being both an animal sanctuary and small farm with environmental education, it is important for its personnel to develop more ways of communicating with people and in easily accessible ways to spark and encourage the subjective processes towards a more compassionate and sustainable everyday life in individuals that form the society.

Theoretical framework of this thesis will be combined from the goals of Wild Earth Farm and Sanctuary, environmental education, change management and adult education, as well as references reflecting art as a method for environmental education. Also work of deep ecologists Molly Brown and Joanna Macy about paradigm change and research on empathy to animals by philosopher Elisa Aaltola will be referenced.

## 1.1 Wild Earth Farm and Sanctuary

Wild Earth Farm and Sanctuary is a non-profit farmed animal sanctuary and organic permaculture project. Permaculture means living and farming in the most sustainable way that aims to work with nature, using the resources that are already found in the landscape and causing the most positive outcomes and impact with least effort and harm. They have 200 acres (about 80 hectares) of land, on which they offer home for the rescued farm animals, organic permaculture gardens, meadows and wild forest. The headquarters of the organization is situated in Irvine, Eastern Kentucky in the United States of America. (Patrick 2015–2017.)

The goal of Wild Earth Farm and Sanctuary is to be a living example of how to live in peace, balance and mutual aid with other people, animals and environment, explore new ways of living a sustainable abundant life and with outreach, education and collaboration encourage other people to find their own compassionate ways of life. (Patrick 2015–2017.)

Wild Earth Farm and Sanctuary already has holistic environmental education; courses, workshops and tours on sustainable living and to meet the rescued animals on site, hosting interns and volunteers, as well as giving presentations on for example composting at events. The organization also has social media outreach and stands at local events with information sheets and logo t-shirts for sale. Until now the outreach has been mainly knowledge and skills based. Emotional and experiential dimension as well as artistic content has not been totally left out these communication channels, but has also not been the main method. (Patrick 2015–2017.)

Wild Earth Farm and Sanctuary has a holistic viewpoint where every human being is seen as capable and responsible for living in balance and abundance with compassion for the Earth, all people, and all other living creatures in the world. Environmental problems and solutions as well as humans are seen as complex entities, where all the parts interact and affect each other. This viewpoint outlines the way this thesis is shaped; environmental education is not simply a tool for practical management of environmental problems but a means to bring the attention of viewers to the interactions with all aspects of environment and “home of life” itself as described by Sauv  (2002). (Patrick 2015–2017.)

## 1.2 Timeline of the project

The planning of this thesis was started during the year 2016. Most of the material for the theoretical framework was collected during the year 2017. The practical project took part in the late 2017 when the art exhibition was planned and put up in the local library of Kustavi. The exhibition was open for public from January 4<sup>th</sup> to February 2<sup>nd</sup> 2018 on the opening times of

the library, which were: Monday 3–6pm, Wednesday 3–7pm, Thursday 10am–4pm, Friday 1–6pm.

Based on the feedback and analysis of the art exhibition it can be presented also elsewhere. The art collection can be published as a book for Wild Earth Farm and Sanctuary to be shown and on sale at events and for orders online.

## **2 ENCOURAGING INTEREST, INSPIRATION AND OPENNESS FOR A MORE SUSTAINABLE AND COMPASSIONATE EVERYDAY LIFE**

Environmental education is a part of creating action for a more sustainable, regenerative and abundant world of mutual aid, i.e. education about how we think of and act towards the environment (Bhambri 2014; Patrick 2015–2017; Sauvé 2002). In the Tbilisi Declaration of Unesco and United Nations Environmental Program (1977, 26) is stated that the goal of environmental education is to provide every person, no matter their age, with opportunities to acquire the knowledge, values, attitudes, commitment, and skills needed to protect and improve the environment; to create new patterns of behaviour of individuals, groups and society as a whole towards the environment. So environmental education should offer tools for people to start and go through a process of change in thinking, feeling and behavior towards environment.

Possible processes to encourage by environmental education are presented in Table 1 based on Aaltola (2015), Bardy & Salonen (2015, 8–9), Meadows (2009), Patrick (2015–2017), Russ (2014, 3), Sauvé (2002), and Unesco (1977, 28–32) as follows.

Table 1. Processes to encourage by environmental education

Appreciation and wonder of nature and life	<ul style="list-style-type: none"> <li>• Have a sense of belonging to nature, manage and understand our everyday practices and our living place right around us as a part of it, find our own individual and collective human identity among other living beings and each other</li> <li>• Respect, awareness, concern, appreciation and openness for the experiences, differences, similarities, beauty, threats and regeneration of oneself and others, as we all are physical living unique beings with bodies, thoughts and feelings</li> </ul>
Understanding of interdependence	<ul style="list-style-type: none"> <li>• Understand the connections between the past, the present and the future, socio-environmental realities, local and global matters, political, economic and environmental spheres, lifestyles, health and the environment, oneself and others</li> <li>• Be curious about the common future, what can be learned from or taught to others and what can be created together?</li> </ul>
Critical but empowering reflection and thinking	<ul style="list-style-type: none"> <li>• Prevent and solve environmental issues, and realize that they are socioenvironmental and moral issues</li> <li>• Strengthen the feeling of responsibility, desire to take action, and trust that something can be done and each can contribute</li> </ul>

## 2.1 Change as an emotional process

The goal of change management is to encourage and support people to start and go through a process of change. In environmental education it can be used as a tool to encourage people to get interested, willing and open to act, feel and think compassionately and in terms of sustainable development.



According to the theory of change management presented by Murthy (2007) people process a change by going through different emotions and levels of self-esteem, and only by accepting and handling each of the phases can they move on the next one and in the end to integrate the change into their own lives. The first emotional stages are shock, denial, and anger with high self-esteem, bargaining and depression with low self-esteem, and acceptance, discovery, experimentation and integration with raising self-esteem, as presented in Figure 1. Every phase can last any amount of time, and people can be at different phases when it comes to different subjects and areas of their life. (Murthy 2007, 42–43.)

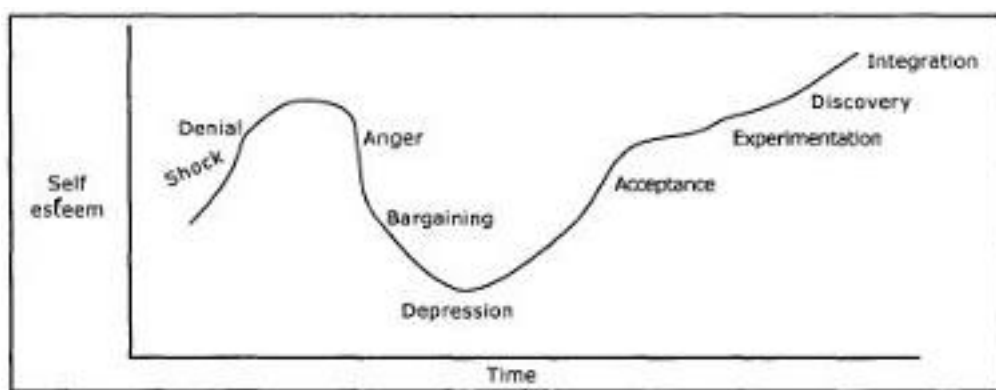


Figure 1. Emotional stages when going through a change (Murthy 2007, 42)

Environmental education should help people to accept all these feelings, in order to be able to move on towards acceptance, experimentation, discovery and integration and have both high self-esteem as well as willingness to integrate the pro-environmental actions into their everyday lives. This can support the openness and willingness to act for environment; encourage people not to try to deny the need for it (and having high self-esteem telling that nothing needs to be done), or encourage them from depression and low self-esteem to integration of action.

The change process should encourage people towards pro-environmental behavior. In Figure 2 Kollmuss and Agyeman (2002) have combined and refined several models of the factors needed for pro-environmental behavior and the possible barriers to it into a single, very comprehensive and detailed model. In this model emotional change process includes feelings, fear, and emotional involvement, values and attitudes. Addressing these can reduce emotional blocking of environmental values, attitudes and knowledge, existing values preventing emotional involvement and learning. To reduce these primary barriers, the aim should then be to support openness to environmental values, attitudes and knowledge, values supporting emotional involvement and values as a

motivation for learning. The primary barriers can in turn affect the further barriers of lack of environmental consciousness and internal incentive, as well as old behavior pattern preventing pro-environmental behavior. (Kollmuss & Agyeman, 2002.)

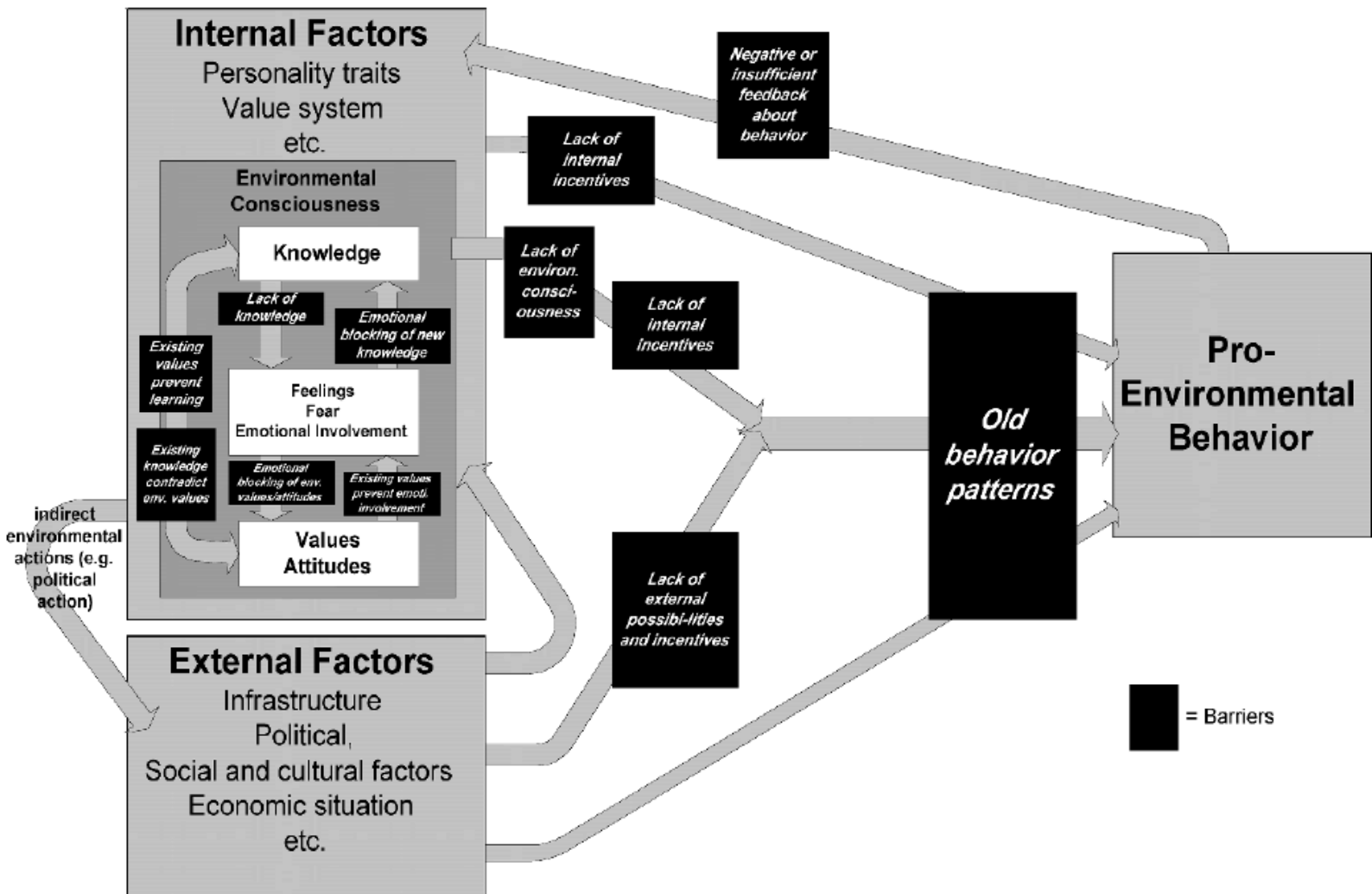


Figure 2. Model of pro-environmental behavior and possible barriers (Agyeman & Kollmuss 2002)

## 2.2 Widening the circle of compassion

The process of change for more openness to environmental values, attitudes and knowledge, values supporting emotional involvement and values as a motivation for learning can also be called paradigm change according to Brown & Macy (2014) and Meadows (2009), or widening the circle of compassion according to Aaltola (2015) and Bardy & Salonen (2015).

The paradigm change or widening the circle of compassion means taking into consideration as many aspects of environment as possible, caring and feeling responsible for them. The aspects are people (oneself, family and

friends, people of the same culture or area, all people), animals (domesticated animals, wild animals), and natural environment (ecosystems, plants, soil and rock, waters, air) as presented in Figure 3 that is based on Aaltola 2015; Bardy & Salonen, 2015, 8–9; Brown & Macy 2014; Meadows 2009; Patrick 2015-2017; Unesco 1977, 28–32.

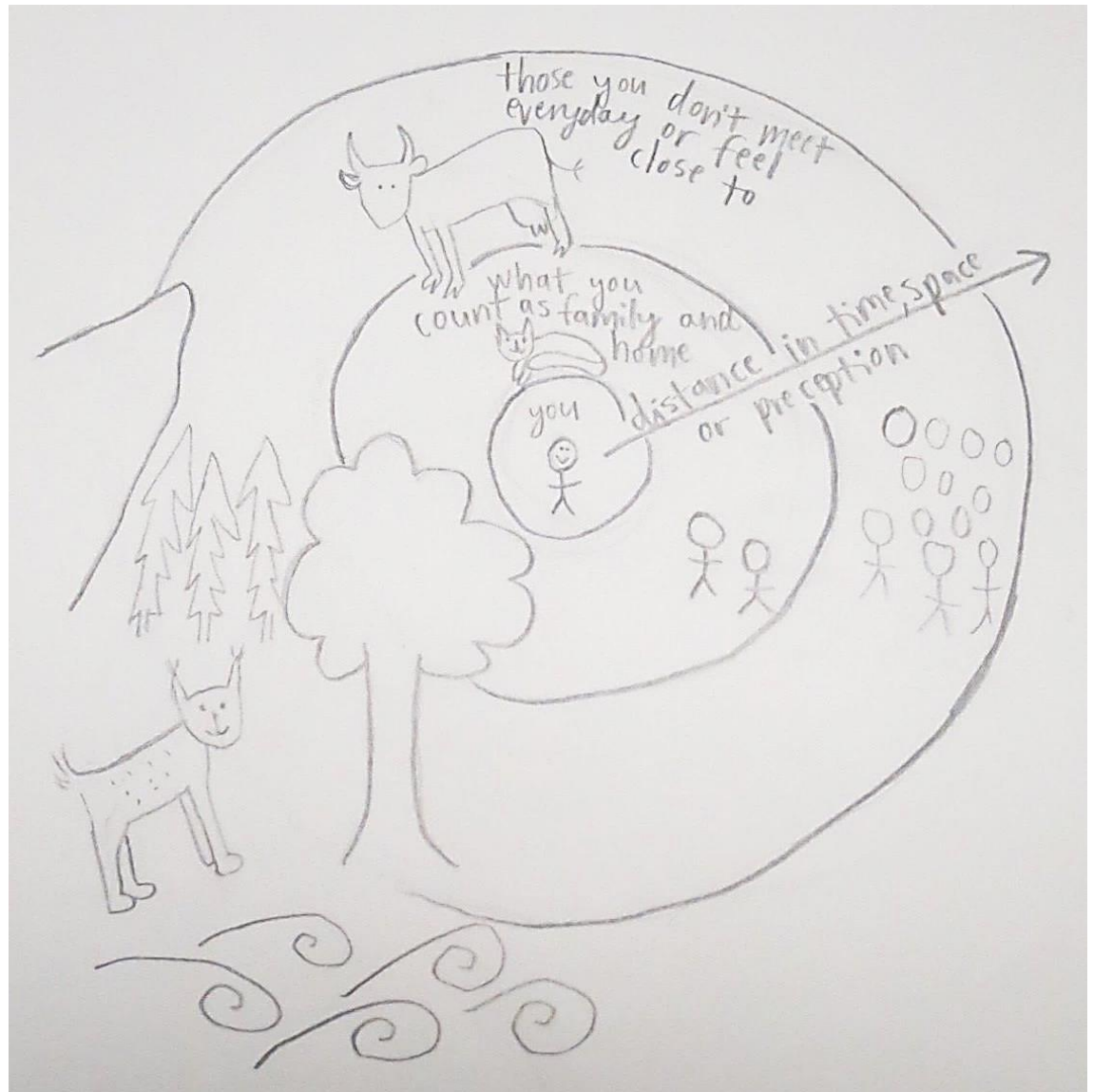


Figure 3. Circle of compassion

Placing the aspects in circles with different proximities can provide an easier way to map out what a person might consider being close and far in time, scale, space and their own perceptions. The proximity to the perceiver depends on how much compassion he/she has towards the different aspects, and how this affects wellbeing and willingness to give support. For example, someone who lives far away or someone with a different sociological background to ours, can remain distant to us and therefore might not be included in our circle of compassion. The globe as

an entity might seem too big for one person to care for or the ecosystem of our own gut flora too small. Distance in time can be for either in the past or in the future. (Bardy & Salonen 2015, 8–9.)

Compassion to the different aspects can be expressed in different ways by different people in different situations. According to Bardy & Salonen (2015, 8–9) there is some correlation between caring and having compassion for other people and caring and having compassion for the environment. However it is very difficult to measure and quantify the reach of the circle of compassion and a compassionate intent and the actual action of a person do not necessarily correlate; this is why openness and reflection should also be included when processing with the circle of compassion.

## 2.3 Adults as a target group

Adult education offers perspectives on how to encourage the aimed processes in the target group. In this chapter concrete principles are presented to be used as a basis for an easily approachable and effective project and product targeting adults.

### 2.3.1 Improvement of everyday life

Adults will start and persist with processes best when they think it can improve their everyday lives right now (Canadian Literacy and Learning Network 2014; 30, Kurki 2014, 120, Meyer 2015, 2–3). Getting support to move onto the next stages of change (Figure 1) can also improve the everyday life of a person, so all the emotional stages should be accepted and reflected upon, as this can affect their self-esteem.

According to France (2015) an important part of our wellbeing is understanding our own place in the wide range of what can be considered as environment in the landscapes, ecosystems, communities. Wellbeing is increased when having respect and compassion for ourselves, a sense of meaning in our own life, and discovering what it is one really needs in life instead of being continuously in the state of not being enough and not having enough (Bardy & Salonen 2015, 10–13).

When finding mutually beneficial and compassionate practices with the environmental dimensions or mutually pleasant relationships between people or other living creatures, our everyday life gets more meaningful and the experience of wellbeing increases (Bardy & Salonen 2015, 10; Brown & Macy 2014).

### 2.3.2 Informal and participatory community setting

Adults learn best in an informal setting and they want to be a part of a community. They should be involved in the learning process and be encouraged to interact with others, discuss issues and ideas and decide on possible solutions. The atmosphere should be relaxed, informal and inviting, not judgmental or elitist. So the language used should be easily approachable, conversational, and personal. These aspects encourage the educators to use their own way of talking and humor and to be sincere and reflective. Change is best supported by offering experiential, creative and fun ways of communication and interaction. (Bardy & Salonen 2015, 10; Canadian Literacy and Learning Network 2014; North American Association for Environmental Education 2009, 36; Pirinen 2014, 142–143.)

There should be opportunities for the viewer to have an easy access to the shared information and combine this with diversity and new ideas. By sharing of similar values or experiences and the sense of belonging, being a part of the community, are factors that increase the wellbeing. There should also be openness to diversity and variety of ideas, people and experiences so that everyone can feel welcome and everyone can find something new, interesting and inspiring in the project. Environmental education should be available also to people who do not actively choose to learn about sustainability. (Bardy & Salonen 2015, 10; Canadian Literacy and Learning Network 2014; North American Association for Environmental Education 2009, 36.)

### 2.3.3 Support, reflection and choices

Adults want to be heard and seen as they are and sense that they are respected and can learn and reflect freely (Bardy & Salonen 2015, 9; The North American Association for Environmental Education 2009, 36). This means that they should be met as equals and not looked down on. Reflection supports them to find long-termed motivation and creativity for sustainable solutions of different kinds. (Brown & Macy 2014.)

Adults do not want to be told what to do; they want to choose options based on their individual needs and the permission to be puzzled and curious (Canadian Literacy and Learning Network 2014). As shown in Figure 1 in the first emotional stages of change (shock, denial, anger, bargaining, and depression) the person might have low self-esteem or they might actively deny the idea of needing to change and actively ignore the need for more sustainable everyday life (Murthy 2007, 42–43).

Adults have more experience and background than children, which can be an asset and a challenge. If a product or project clearly states that it has an environmental agenda, those people who do not consider themselves as environmentalists might choose not to participate (Meyer 2015). The learners' own experience should be used to build a positive future by

making sure that negative experiences are not part of their experience in the project. (Canadian Literacy and Learning Network 2014.)

If too much negative feedback about an unsustainable behavior is given, adults might ignore the message. Feedback should be encouraging, not judgmental, as negative or insufficient feedback about behavior can act as a barrier for environmental behavior (Figure 2). If too much or too little is expected of the person, the motivation for action might not seem desirable. (Agyeman & Kollmyss 2002.)

For some adults a big motivator can be the legacy they leave after themselves; this can make them feel more close to problems that would otherwise feel distant (Zaval, Markowitz & Weber 2015, 231), especially adults who have children are willing to learn new things to help them (Canadian Literacy and Learning Network n.d.). Caring about the quality of air your grandchildren are going to breathe might change their view of air-polluting practices. Also reflecting on which way and how much they themselves are contributing, rather than what they get from doing something, supports long-termed change, as they feel that what they do has a bigger meaning (Dutton & Grant 2012).

Motivation to awake interest towards environmental issues can be provoked by strengthening the feeling that something can be done and by sharing the idea that anyone can contribute to environmental problems and solutions and for a more sustainable future. This can be supported by helping to see cause and effect, and understanding how the future of different people and environments are interconnected. (Sauvé 2002, 1–3.)

#### **2.4 Art as a means of inspiring and reflective environmental education**

Art can help imagine or understand different human and non-human objects and their interrelatedness. Art in its abstraction does not define truths or cast judgements about how these objects are and how they should be thought about and related to, how a life should be led, and what practices should be applied in everyday lives. Instead, as art highlights the aesthetic and experiential dimension of the environmental crisis and of one's own life, it can open up possibilities to reflect and explore even practical ways on how to see the everyday life from a new viewpoint. Art can also remind about infinite amount of possibilities and the interdependence of everything, no matter the different shapes, thoughts and practices compared with "others", as well as the similarities of hopes and needs. (Järvensivu 2012, 14; York 2014, 37.)

York understands art as an intimate and embodied activity to bring a person's attention to the things that matter in life, which can be expressed in any medium (2014, 37). In this way, art can help explore personal priorities and interests. York suggests that arts are a means for negotiating the boundaries between nature and culture in order to "re-

imagine” a connection with the natural world and develop deeper environmental sensitivity (2014, 44).

Art can offer a sanctuary and a mirror, where the beauty of all dimensions of life and all shades of feelings can be experienced. Art can help come alive and find more meaning in everyday life, give perspectives that have been previously denied or not imagined as relevant to oneself. Even only experiencing art gives space to new possibilities and can inspire a person to welcome the compassion to flourish from inside. (Järvensivu 2012, 15; Majava 2012, 4.)

Art should not only offer a completely separate sanctuary from the reality, but always inspire to take this sense of peace and curiosity reflected in everyday living, which is also one of the aims Wild Earth Farm and Sanctuary to achieve. Art can be seen as a way of facing reality and a way of challenging our existing worldviews and practices, while entertainment can be defined as bare distraction that hides reality from us. This distinction between art and entertainment is not definite and exclusive. (Mäki 2005, 117–118).

#### 2.4.1 Possibilities

Throughout her doctoral thesis *Re-connecting With Nature: Transformative Environmental Education through the Arts* (2014) York describes how art and creativity can be used for environmental education, and she separates two categories: Making art or experiencing art about environment.

Making art in any medium would help the participants to find emotions and motivation from within as they actively participate, they have the freedom to choose viewpoints, depth and subjects they are interested and willing to reflect and express (York 2014). This method requires the participant to actively participate, so it is mostly applicable in settings as schools or courses where the participants have chosen to take part, as in they probably already are quite interested in the topics and wish to go deeper.

Experiencing art can be more easily accessible than making art, as this can occur in any setting and it does not set any direct expectations of activity to the viewer. Experiencing art can encourage the participants to reflect upon the content that is offered to them, by themselves or with others. Narrative content offers the viewer a relatable and interesting point of view to reflect upon. (York 2014.)

Jansson (2014) describes in her research on the effectiveness of art, the challenge of defining and measuring the effects, impact and effectiveness of art, as the effects and impact can vary, manifest in unpredictable ways or only after a long time, and there are not commonly used methods for

this. Not even the participant can necessarily define the processes inspired or encouraged by a specific art piece or a project, as the processes can be very subtle and unconscious by nature (Shouse 2005).

#### 2.4.2 Examples

Art projects that clearly seem to seek the goals of environmental education by encouraging the processes as described in Chapter 2 (appreciation and wonder of nature and life, understanding of interdependence, and critical but empowering reflection and thinking) are presented to offer insight on different applications and use of the principles described in Chapter 2.3 (improvement of everyday life, informal and participatory setting, and support, reflection and choices). The presented projects encourage widening the circle of compassion to the different aspects of environment, but none of them touch upon the aspect of domesticated animals that is included in the goals of Wild Earth Farm and Sanctuary.

The work of musical band Rising Appalachia, based in the United States of America, who create music about our relationship to the environment and each other, weave permaculture action days to their tours, where they work together with the locals on practical projects to reinforce, deepen and celebrate the relationship to that particular environment and community. (Keyframe 2017.)

Beehive Design Collective creates drawn story posters to be used in education about how communities have solved local environmental issues and how they are intertwined with social issues and in the global context, these posters are available and shown at events and can be told as stories that explain all the smallest details in the drawings. The posters include the passing of time as you “read” the story, and even represent the possibilities for the future. The collective is based in Maine, United States of America. (Beehive Design Collective n.d.)

Mustarinda Association is a collaboration project offering artists and researchers residencies, based in Kainuu, Finland, hoping to promote and experiment with the ecological rebuilding of society, the diversity of culture and nature, and the connection between art and science. They also organize workshops and exhibitions, locally and nationwide. (Mustarinda Association n.d.)

In her book *Belonging: Remembering Ourselves Home* (2017) Toko-Pa Turner reframes the estrangement, feeling of lack and loneliness with yourself, in your community and the whole world, as an invitation and initiation to find authentic belonging in the whole of life. She uses dreams, myths and stories to illustrate the possible ways to finding the appreciation and openness to see ourselves as whole in our all of our shades. (Turner 2017.)



### 3 ART EXHIBITION FOR KUSTAVI LIBRARY

The project plan presented in Table 2 was based on conversations with Patrick (2015–2017) and was refined to the specific setting with Autio (2018). The main stakeholders for the project were Wild Earth Farm and Sanctuary, Kustavi local library and the visitors of the exhibition. Kustavi local library has monthly exhibitions in different mediums and on different topics.

Table 2. Project plan

Goal	<ul style="list-style-type: none"> <li>• Encourage interest, inspiration and openness for a wider circle of compassion and more sustainable and abundant everyday life</li> <li>• More outreach for Wild Earth Farm and Sanctuary</li> <li>• At least the average amount of people visit the Kustavi library and sign the guest book</li> </ul>
Content	<ul style="list-style-type: none"> <li>• Art in different forms of the process of widening the circle of compassion, narrative rather than informative</li> <li>• Input to be as little work, cost, and environmental effect as possible</li> <li>• Output made based on the goals and is reusable</li> </ul>
Target group	<ul style="list-style-type: none"> <li>• Adults</li> </ul>
Location/forum	<ul style="list-style-type: none"> <li>• Informal, open space; Kustavi local library</li> </ul>
Measuring and evaluating the effects	<p>Quantitative:</p> <ul style="list-style-type: none"> <li>• Number of people who saw the exhibition as explained in the goals</li> </ul> <p>Qualitative:</p> <ul style="list-style-type: none"> <li>• Evaluation of the content based on the theoretical framework</li> <li>• Open-ended survey to viewers to ensure that the external setting was easily approachable</li> <li>• Open-ended survey to the librarian about the attitudes, interest and behavior of the viewers during the exhibition</li> </ul>

The project goals are based on the goals of this thesis; encourage interest, inspiration and openness for a wider circle of compassion and more

sustainable and abundant everyday life, meaning that the viewers start or continue their processes towards environmental consciousness and integration of the pro-environmental behavior, and having more outreach for Wild Earth Farm and Sanctuary. The goal of Kustavi local library is to offer reflective experiences with the exhibitions they host. A quantitative goal was set to measure that the exhibition gets at least the average amount of visits to the library (700) and people signing the guestbook for the art exhibition (about 20). (Autio 2018; Patrick 2015–2017.)

The content was chosen to include different mediums to offer a versatile and interesting content and to offer several ways of approaching the topic, the specific mediums were chosen based on their availability (Autio 2018; Patrick 2015–2017). The intent was to use reused or reusable materials and content, to keep the costs and environmental impacts as low as possible.

Promotion and information material as well as structures to set up the contents on were offered by Kustavi local library. There was no cost for the project to use the location. The content was produced primarily for this specific exhibition, but can be presented also elsewhere, and developed into a book; a product that would have the same goals as this project and could also be sold for the benefit of Wild Earth Farm and Sanctuary. (Autio 2018; Patrick 2015–2017.)

The target group is adults, but as the space is open and informal, also other groups could see the exhibition. The location was defined by the invitation to have the exhibition at the Kustavi local library, which suits well with the principle of having an informal, participatory community setting. (Autio 2018; Patrick 2015–2017.)

Jansson (2014) suggests that a new method could be developed for measuring the specific effects and effectiveness of art, but for this exhibition and project it was considered enough to ensure that the content reflects the processes the project aims for, and survey if the viewers find any of these emotional processes as a result (Jansson 2014; Patrick 2015–2017). An open-ended survey was chosen to evaluate how easily approachable the exhibition was to gather detailed responses and descriptions by the viewers and the reactions the librarian observed in the viewers (Focht & Segovia 2014, 13).

Measuring the quantity of visits to the library and people who sign the guest book makes it easy to evaluate if the exhibition gets the average amount of visitors, which is the aim of Kustavi local library to measure if the exhibitions they host reach people. The average amount of visits to the library in a month is about 700, which counts the amount of people entering the library. This number does not tell the exact amount of people seeing the library, as some people might enter the library several times. At the exhibition there is also a guest book that is signed by the average of 20

people in the previous exhibitions. The number does not correlate with the amount of visitors of the exhibition, as many people who look through an exhibition at the library do not sign the book. (Autio 2018.)

The strengths, weaknesses, threats and opportunities of the project plan are assessed in Table 3, based on the theoretical framework presented on the previous chapters to specify the weaknesses and possibilities of this project (Pirinen 2014, 124, 133).

Table 3. SWOT analysis of the project plan

<p>Strengths:</p> <p>Goals and content:</p> <ul style="list-style-type: none"> <li>- Art can be an easily accessible informal medium to communicate that encourages reflection and emotional processes</li> <li>- There is already made art content available for use, and it can also be used again in future exhibitions and projects</li> </ul> <p>Location:</p> <ul style="list-style-type: none"> <li>- Library is an open, informal, communal environment, where the exhibition will reach different kind of people where they can process the content individually or discuss it with other people</li> </ul>	<p>Opportunities:</p> <p>Goals and target group:</p> <ul style="list-style-type: none"> <li>- The project can encourage many processes in the target group that has not before been approach with a similar art project</li> </ul>
<p>Weaknesses:</p> <p>Evaluation:</p> <ul style="list-style-type: none"> <li>- Difficulty of measuring and defining the effects, impact and effectiveness of the project → open-ended survey to the librarian who is by the art exhibition when it is open; open-ended survey to viewers to ensure that the exhibition is easily approachable; ensure the content is developed based on the theoretical framework; develop more evaluation methods and tools in the future</li> </ul>	<p>Threats:</p> <p>Goals and content:</p> <ul style="list-style-type: none"> <li>- As the processes people go through when impacted by art cannot be controlled, there is a threat that the process brings the circle of compassion of the viewer smaller, rather than wider → understanding and appreciating the different phases of emotional processes can support the process of change by encouraging to accept and handle different emotions and thereby even the “negative” processes could be passed through</li> </ul>

As shown in Table 3, the SWOT analysis indicates that art can be easily accessible for everyone provided that it is not too complicated, but interesting and intriguing, and that the library facility is open and informal. The opportunity aspect lies in the possibility to reach a very wide range of different kinds of people and thus redirect their attitudes towards a more sustainable and compassionate world.

The SWOT analysis shows that the weakness and threat aspects of the project refer to the difficulty of measuring effects, impact and effectiveness. The challenge of using art in an open space for environmental education is that there is no guarantee of the interest or level of engagement of the viewers. On the other hand, this can also be seen as a possibility, because the space is very easily approachable and non-threatening.

To overcome the weaknesses presented in the SWOT analysis the content for the project was chosen based on the theoretical framework presented earlier in this thesis to ensure its effectiveness. In addition open-ended survey was made for the viewers to ensure that the exhibition was easily approachable and to the librarian to get detailed answers to the successfulness of the exhibition.

The threat for this project could be that the process of the viewer leads to negative effects in everyday life, for example a more narrow circle of compassion and less interest and openness for sustainable life. The personal processes the viewers get from the project cannot be controlled, and it can be unpredictable. The solution for this is to convey the possibilities of change and acceptance of even negative processes, when they can be moved beyond more easily, as explained in Chapter 2.

Based on the SWOT analysis the evaluation of effects, impact and effectiveness should be developed in the future. The amount of both quantitative and qualitative evaluation could be increased to get more results on what kind of processes the art exhibition awoke in people and on its influence in their minds. In addition, a more structured and detailed survey could be made to evaluate and analyse the effects on the reflection if the feedback from the viewers correlates with the affects that have been transmitted.

### **3.1 Content and display**

The content of the art exhibition as presented in Appendix 4 was based on the personal experiences of the artist in Kustavi and in Wild Earth Farm and Sanctuary in Kentucky. Processes towards a wider circle of compassion were displayed by reflecting upon questions about what should belong to circle of compassion and responsibility of an individual person, and by presenting the example of Wild Earth Farm and Sanctuary. All the three aspects of environment as presented in Chapter 2.2 were included in the

content, but main focus was mainly on the aspects of oneself, domesticated and wild animals and the nature.

The photographs taken by the author of the thesis are either from Kustavi or Kentucky, to make it familiar and relatable to the viewer but also to use the distance between them as a way of helping to see the familiar in a new way. The use of differences and similarities acted as an inspiration to blend the familiar and “unknown” from a different but easily approachable point of view. This supports the aim of encouraging the process of understanding of the interdependency of different “homes”, and aspects of the life of an individual and of the possibly random connection between two faraway places, and the appreciation and wonder of nature and life in different places and forms.

The photographs are mostly about the nature, or small everyday moments with animals. This and combining Kentucky and Kustavi together for the exhibition was very suitable and fruitful, and brought the idea of having the topic of “home” clearly in the exhibition. This would be a more easily approachable and informal topic, compared with naming it as an “environmentalist exhibition”. However, it still offers the aspect of reflection.

The name for the exhibition “Home of Life in Kentucky, Kustavi, Oneself and the World” was based on the topic of home and the feeling of safety in different scales; in your own body and mind, in your close surroundings, and in the world as a whole. “Home of life” is also the term used by Sauvé when talking about the goals of environmental education and the name of one of the paintings included in the exhibition.

The aspect of “oneself” comes through the open personal reflection of the artist in the texts and by reflecting on how to invite life to express through the artist herself and the viewers in unique ways. The viewer is invited to see the love and compassion for what is in and around every human being as an individual, as a part of different communities and the community of the whole world.

Four A4 sized photographs with forest views are windows to the treasures that can be found around and within the self, when just daring to relax and look within and around. The views weave the inner reflections and emotions to this physical, natural world. They encourage appreciation and wonder of life, understanding about interdependency, and empowering reflection, small and big aspects found in nature and in own lives close and far to self. These photographs support the emotions of acceptance, experimentation and discovery by offering hopeful, comforting and positively surprising views.

The first photograph of the exhibition is “Paradise of Grace the Duck”, which brings the domesticated, once abandoned creature that has been

domesticated for many generations forth as a being who now has found a safe haven, home, and enjoys life in all range of colors and emotions as the colorful leaves on the landscape frame her. It encourages seeing the world from her viewpoint, yet reminding of the differences. Although people cannot ever fully understand her experience, they can still appreciate her nonetheless, and that there are things they can learn from her.

The next photograph "The Small Treasures of the Forest" shows the colorfulness of even the grey lichen. It encourages seeing even the varied micro level processes happening all around and in oneself, yet reminds the viewers of the world opening also beyond this to an unfocused landscape of possibilities.

In the third photograph "Bed and Pegs" the icicles are hanging on the mossy wall, contrasting softness with harshness, comfort and timelessness with piercing coldness and the passing of seasons. The mossy wall also offers a bed to rest in or structure to lean against, a limit and boarder to what might be considered home.

The fourth photograph "Big Chanterelle Treasures" reminds the viewer of the endless bounty found in the natural world and the cycle of life and seasons. It also is in conversation with the second photograph that is "Small Treasures of the Forest", where big and small, edible (directly useful for humans) and inedible (indirectly useful for humans as a part of the living biosphere) treasures are appreciated and seen.

Being framed by old windows the photographs bring an unusual element to the display and goes well together with the topic of the exhibition, as through a window one looks out of their home to the wider world or into the home of another.

The photographs bind the exhibition to the physical real world as representations of places, creatures and landscapes that can be revisited, and reminds of the beauty of what is already around us. The drawings and paintings deepen the personal approach as they showcase more abstract and internal landscape that can only be revisited at the emotional level. The different levels of experience might be easier to delve into with the combination of these.

The first pencil drawing "In a Dream or Maybe I Already Am", displays the acceptance and surrendering to finding the place of belonging, setting roots and flourishing in. Together with the second drawing "The Loveliness of Seeing" it encourages to see, appreciate and care for the most obvious and unexpected things with wonder and curiosity. Their nakedness represents the feeling of home and tender vulnerability within, being enough as oneself. They also display emotions of naïve denial and overwhelming depression, a desire to shut out from and forget about the surrounding world by focusing only on oneself.

The pencil drawing with walnut ink “Protect, Open, Create But Not Destruct, Survive and Thrive” displays the opening of a pine cone, and leaves of a holly and ginkgo. All of the displayed plant species have survived a long time on this planet, and encourage reflecting the impact people are making to the survival of others as well as their own. This art piece reflects upon the emotions of bargaining by seeking the balance of sustainable living, and integration by reminding to spread the seeds of life.

In the walnut ink painting “Home of Life” a bear is holding a sleeping human in her arms with tenderness, encouraging embracing but letting go of emotions of shock, denial, depression and anger. Calmness and comfort of the piece support the emotion of acceptance. The painting also reflects upon the relationship between humans, animals and nature, where usually the human is considered the guardian.

The smaller photographs and texts invite to delve deeper to the feeling of home and to a spectrum of emotions, page by page, without always being certain which pictures are from Kentucky and which from Kustavi. The viewer is invited to interact and guess the location of each picture. The texts are few and quite abstract yet relatable, to give space to the experience and personal processes of the viewer. At the end of the album, the viewers are asked to reflect on what “home” means for them. This gives the viewer an opportunity to be involved in creating content for the exhibition by writing it down for others to see.

Two iPads displayed the website of Wild Earth Farm and Sanctuary and the blog of poetry by the artist on similar topics as the art exhibition. The website of Wild Earth Farm and Sanctuary let people get more actual information on the organization, contact and donate to them. Both these websites offered more content and opportunities for reflection. Also seeing the websites might have encouraged viewers to visit the websites again at a later time.

The list of work (Appendix 2) lists the names of the art pieces, where each photograph is taken, and the medium used for the art piece. Each art piece had a number sticker next to it to connect the piece to the list of work. The introduction page (Appendix 3) explains the personal experiences of the artist that the content is based on.

In the planning and building phases of the exhibition the librarian of Kustavi local library helped to ensure that the content and the display of the exhibition were easy to approach and look through. The placement of the exhibition was right next to the information and service counter of the library very close to the entrance, so everyone who comes in would see the exhibition.

Four bigger (size A4) photographs were presented on the wall, framed by old windows. As a continuation for the wall a freestanding screen was placed for the paintings and drawings (size A4 and A3). The space on the wall was limited so the smaller photographs (10x13cm) and texts were put into an album instead. This gave more space to the bigger photographs as well as the drawings and paintings. Also the librarian recommended that this would make it easier for the viewers to focus easier on few pictures at a time; first the big photographs, then the drawings and paintings, and then finally the album, instead of having them all cramped together (Autio 2018). The content and display of the exhibition can be seen in Appendix 4.

The art exhibition was promoted in the communal information letter, social media of the library and the local community, and by setting up posters around the community by the library before and on the first days of the exhibition (Appendix 1). The local newspaper Vakka-Suomen Sanomat published an article about the exhibition on January 11<sup>th</sup> 2018 online and in the newspaper (Appendix 5).

In Table 4 supplies and their costs for this exhibition are listed. The photo album, old windows for frames, supplies for drawings and paintings were donated. Photographs were printed at a local photo printer to ensure the quality and the photos could be checked before printing them all. Printing the photographs was the only financial input and was covered by donations. The library printed all the paper documents; info sheets and posters. Also the space and the iPads were provided by the library. The produced content is flexible and mostly applicable for further art exhibitions in different locations.

Table 4. Supplies and their costs

Supply	Worth	Cost
Photographs	4€ for each A4 photograph, 0,35€ for each 10x13cm photograph, 3,5€ base fee, 4x4€ + 40x0,35€ + 3,5€ = 33,5€	33,5€
Photo album	5€	0€ (donated)
Frames for the big photographs	10€ each = 2x10€ = 20€	0€ (borrowed)
Supplies for drawings and paintings	about 6€	0€ (donated)
Paper document prints	about 3€	0€ (covered by the library)
Worth total	62,5€	
Money used total		33,5€



### 3.2 Evaluation

The quantitative goals of having about 700 visits and about 20 people signing the guest book for the exhibition were reached. According to the visitor calculator the library door was passed 1466 times during the time of the art exhibition. The amount of visits is calculated by dividing the amount of people passing by 2, which gives a total of 733 visits to the library. The calculator appliance does not ignore same people coming in several times. It is noteworthy that all people coming in to the library see the exhibition at least to some extent because of its proximity to the entrance and information and service desk of the library. The guest book for the exhibition was signed by 19 people; these are people who were very closely focused and looked through the whole exhibition. According to the librarian Autio some of the people who did not sign the guest book also looked closely through the exhibition. (Autio 2018.)

The qualitative goals of the viewers starting or continuing their processes towards environmental consciousness, integrating pro-environmental behavior and hearing about Wild Earth Farm and Sanctuary was evaluated with an open-ended survey to the viewers and to the librarian. The feedback of the viewers and the interview of the librarian (Appendix 6) suggest that these goals were reached. The seven random viewers who were asked to verbally describe what came into their minds from the exhibition while the author of this thesis or the librarian wrote it down the following feedback was received and translated from Finnish

- “Grounding and calming, reminds to see the small detailed beauty of life”
- “Lovely deep colors in the photographs”
- “Great with the drawings that courageously take the viewer closer to the experience of the artist and therefore closer to the experience, the opening crocus and fritillary flowers are very beautiful”
- “Comforting painting about the bear holding the human like the Earth Mother always takes care of us”
- “Lovely to be reminded of the “magic and feeling of home” we do indeed have here in Kustavi!”
- “Very interesting to read about this place in Kentucky!”
- “The poems in the blog are very lovely; a lot said with few words.”

Based on the interview from the librarian Autio’s local viewpoint, variety of different mediums, the big photographs in window frames, invitations for interaction and reflection of one’s own relationship with nature were appreciated (Appendix 6). According to her, the display was otherwise functional but the placement of the photo album was awkward for some people as it was so low. As the answers are based on her observations, they do not give the full specific picture on how the viewers experienced the exhibition.

## 4 CONCLUSIONS

The purpose of this thesis was to develop an art exhibition that informs about Wild Earth Farm and Sanctuary and encourages adults to have interest, inspiration and openness for a more sustainable and compassionate everyday life. Wild Earth Farm and Sanctuary was pleased with the end product of this thesis and is looking forward to developing the pattern. Furthermore, Kustavi local library was satisfied with having the community getting to enjoy the designed art exhibition.

In the future, the exhibition will be shown in different locations, for example in the cultural house of Salo in Finland during the summer or autumn of 2018. Libraries, even hospitals, elderly homes and refugee centers could be possible locations to bring the exhibition more easily available to different audiences, both in Finland, United States of America and possibly even elsewhere.

Some development ideas and suggestions for future exhibitions emphasize the amount of interactivity in the exhibition. Consequently, practical workshops on permaculture and veganic gardening, body awareness and creating art or non-violent communication, not to mention talking circles and discussions about the different meanings of home to the participants, intergenerational experiences on nature-human relationship or travelling, could be arranged. Also presentations, for example on vegan permaculture, could be implemented as a part of the exhibition. By and large, the exhibition can be an example of how art can be a part of the social, environmental and economic sustainability.

The artwork of the exhibition will be developed into a book that Wild Earth Farm and Sanctuary can present and sell at events, online and even in bookstores, cafés and local shops. The book will be an easily approachable way for people to get more information about and inspiration from Wild Earth Farm and Sanctuary. Creating the book is an opportunity for the author of this thesis to apply and work further with the information and experience gained during this thesis project.

The frameworks presented in this thesis can be applied to other projects of holistic environmental education and outreach by Wild Earth and Sanctuary, other organizations (for example animal sanctuaries and environmental organizations), artists and projects. Further surveys, observations and research could be done to evaluate and define the effects of the exhibition and the experience of the viewers.

## REFERENCES

Aaltola, E. (2015). The dangers of empathy: from egoistic projection to reflections on otherness. Open lecture May 6<sup>th</sup> 2015. University of Milan. Retrieved April 28<sup>th</sup> 2016 from

<https://www.youtube.com/watch?v=n72t3tZMhWU>

Bardy, M. & Salonen, A. (2015). Ekososiaalinen sivistys herättää luottamusta tulevaisuuteen. *Aikuiskasvatus* 35(1), 4–15.

Beehive Design Collective (n.d.). Who we are. Retrieved January 20<sup>th</sup> 2018 from <http://beehivecollective.org/about-the-hive/who-we-are/>

Bhambri, R. (2014). Eco Logical Designs: Designing a sustainable lifestyle the permaculture way. Open lecture March 13<sup>th</sup> 2014, Turku University of Applied Sciences.

Brown, M. & Macy, J. (2014). *Coming back to life*. Gabriola Island, Canada: New Society. Retrieved May 5<sup>th</sup> 2016 from

[http://www.newsociety.com/var/storage/blurbs/9780865717756\\_excerpt.pdf](http://www.newsociety.com/var/storage/blurbs/9780865717756_excerpt.pdf)

Canadian Literacy and Learning Network (2014). Principles of Adult Learning. Retrieved April 28<sup>th</sup> 2016 from

<https://web.archive.org/web/20140217103828/http://www.literacy.ca/professionals/professional-development-2/principles-of-adult-learning/>

Dutton, J. & Grant, A. (2012). Beneficiary or Benefactor. *Psychological Science* vol. 23 no. 9, 1033-1039. Retrieved May 7<sup>th</sup> 2017 from <http://pss.sagepub.com/content/23/9/1033.short>

Focht, S. & Segovia R. (2014). Qualitative and quantitative approaches. In Russ, A. *Measuring Environmental Education Outcomes*. Ithaca, NY and Washington, DC: EECapacity project, Cornell University, Civic Ecology Lab, and NAAEE, 12–16. Retrieved January 20<sup>th</sup> 2018 from

<https://cdn.naaee.org/sites/default/files/eepro/resource/files/meeo-2014v2.pdf>

France, R. (2015). Watershed ecology and management. Lectures on the course during winter 2015, Dalhousie University.

Jansson, S. (2014). Mittaamattoman arvokasta? Taiteen ja kulttuurin vaikutustutkimuksia ja -metologioita. Helsinki: University of Arts. Retrieved January 20<sup>th</sup> 2018 from

<https://helda.helsinki.fi/handle/10138/135814>

Järvensivu, P. (2012). Tools for fixing Human-Nature Relations. *Mustarinda: Art and Ecological Transition*, 11–15. Retrieved April 17<sup>th</sup> 2018 from <http://mustarinda.fi/magazine/art-and-ecological-transition/tools-for-fixing-human-nature-relations>

Keyframe (2017). Interview with Rising Appalachia and Permaculture Action Network. Retrieved January 20<sup>th</sup> 2018 from <http://realitysandwich.com/319718/interview-with-rising-appalachia-and-permaculture-action-network/>

Kollmuss, A. & Agyeman J. (2002). Mind the Gap: Why do people act environmentally and what are the barriers to pro-environmental behavior? *Environmental Education Research*, 8:3, 239–260. Retrieved May 5<sup>th</sup> 2018 from <https://www.tandfonline.com/doi/pdf/10.1080/13504620220145401>

Kurki, L. (2014). Sosiaalipedagogisen osallistamisen näkökulma aikuiskasvatukseen. In Heikkinen, A. & Kallio, E. *Aikuisten kasvu ja aktiivointi*. Tampere: Tampere University Press. 117–137.

Majava, A. (2012). Polterzeitgeist – Thoughts on the supernatural of our culture. *Mustarinda: Art and Ecological Transition*, 2–10. Retrieved April 17<sup>th</sup> 2018 from <http://mustarinda.fi/magazine/art-and-ecological-transition/tools-for-fixing-human-nature-relations>

Meadows, D. (2009). *Thinking in Systems*. London: Earthscan. Retrieved May 5<sup>th</sup> 2018 from <http://wtf.tw/ref/meadows.pdf>

Murthy, C. S. V. (2007). *Change Management*. New Delhi: Himalaya Publishing House.

Mustarinda Association. (n.d.). Info. Retrieved January 20<sup>th</sup> 2018 from <http://www.mustarinda.fi/info>

Mäki, T. (2005). *Näkyvä pimeys - esseitä taiteesta, filosofiasta ja politiikasta*. Helsinki: WSOY.

North American Association for Environmental Education. (2009). *Nonformal Environmental Education Programs: Guidelines for Excellence*. 2<sup>nd</sup> edition. Retrieved January 18<sup>th</sup> 2018 from <http://resources.spaces3.com/b85e2c0a-f321-40c2-9857-19a5f29d750b.pdf>

Pirinen, H. (2014). *Esimies muutoksen johtajana*. Helsinki: Alma Talent Oy.

Sauvé, L. (2002). Environmental education: possibilities and constraints. *Connect; Unesco International Science, Technology & Environmental Education Newsletter* vol. 27, no. 1-2, 1–3. Retrieved May 5<sup>th</sup> 2016 from <http://unesdoc.unesco.org/images/0014/001462/146295e.pdf>

Sauvé, L. & Orellana, I. (2004). Environmental Education: A Contribution to the Emergence of a Culture of Peace. In Wenden, A. *Educating for a Culture of Social and Ecological Peace*. Albany: State University of New York Press, 99-122. ).

Shouse, E. (2005). Feeling, Emotion, Affect. *M/C Journal* 8(6). Retrieved March 23<sup>rd</sup> 2018 from <http://journal.media-culture.org.au/0512/03-shouse.php>

Turner, T. (2017). *Belonging: Remembering Ourselves Home*. Salt Spring Island: Her Own Room Press.

UNESCO-UNEP. (1977). Tbilisi Declaration. Intergovernmental Conference on Environmental Education. Retrieved May 7<sup>th</sup> 2018 from <http://unesdoc.unesco.org/images/0003/000327/032763eo.pdf>

York, R. (2014). *Re-connecting with Nature: Transformative Environmental Education through the Arts*. Doctoral thesis. Department of Curriculum, Teaching, and Learning. University of Toronto. Retrieved May 7<sup>th</sup> 2016 <https://tspace.library.utoronto.ca/handle/1807/68404>

Zaval, L., Markowitz, E. & Weber, E. (2015). How Will I Be Remembered? Conserving the Environment for the Sake of One's Legacy. *Psychological Science* vol. 26 no. 2., 231-236. Retrieved May 7<sup>th</sup> 2016 from <http://pss.sagepub.com/content/26/2/231.abstract>

### **Interviews:**

Autio, M. (2018). Librarian of Kustavi local library. Interviews January 2<sup>nd</sup> 2018 and February 12<sup>th</sup> 2018.

Patrick, H. (2015–2017). Co-founder of Wild Earth Farm and Sanctuary. Presentations and conversations during years 2015-2017.



**List of work**

Paradise of Grace the Duck  
Wild Earth Farm and Sanctuary,  
Kentucky, United States of America  
Photograph

Small Treasures in the Forest  
Vartsala, Kustavi, Finland  
Photograph

Bed and Pegs  
Vartsala, Kustavi, Finland  
Photograph

Big Chanterelle Treasures  
Wild Earth Farm and Sanctuary,  
Kentucky, United States of America  
Photograph

In a Dream or Maybe I Already Am  
Pencil drawing

The Loveliness of Seeing  
Pencil drawing

Protect, Open, Create But Not Destruct, Survive and Thrive  
Pencil drawing, walnut ink, gingko and holly leaf

Home of Life  
Walnut ink

Home – where?  
Photographs and text in an album

In tablets:

[www.spark-atlas.com](http://www.spark-atlas.com)  
My blog with poems and pictures

[www.wildearthfarmandsanctuary.com](http://www.wildearthfarmandsanctuary.com)  
The website for Wild Earth Farm and Sanctuary

**Teosluettelo**

Grace-ankan paratiisi  
Wild Earth Farm and Sanctuary,  
Kentucky, Yhdysvallat  
Valokuva

Metsän pieniä aarteita  
Vartsala, Kustavi  
Valokuva

Peti ja puikot  
Vartsala, Kustavi  
Valokuva

Suuria kanttarelliaarteita  
Wild Earth Farm and Sanctuary,  
Kentucky, Yhdysvallat  
Valokuva

Unessa vai oikeasti olen jo  
Lyijykynäpiirros

Näkemisen ihanuus  
Lyijykynäpiirros

Suojautua, avautua, jättää jälki vain ei tuho, selvitä ja elää  
Lyijykynäpiirros, saksanpähkinämuste,  
neidonhiuspuun ja piikkipaatsaman lehti

Itseni, elämän sylissä  
Saksanpähkinämuste

Kotona – missä?  
Albumissa valokuvia ja tekstiä

Tableteilla:

[www.spark-atlas.com](http://www.spark-atlas.com)  
Blogissani runoja ja kuvia

[www.wildearthfarmandsanctuary.com](http://www.wildearthfarmandsanctuary.com)  
Wild Earth Farm and Sanctuary -kotisivut



**Home Of Life  
in Kentucky, Kustavi, Oneself and the World**

Kentucky and Kustavi are both magical places. Both of them have also felt like home to me, even though I only have gotten to live a quite short time from my life in them. They have been important environments to understand, accept, see and be.

Wild Earth Farm and Sanctuary is a permaculture farm and sanctuary for abandoned farm animals, situated in Kentucky, United States of America. They have 100 acres (80 hectares) of land, of which over half is protected forest. Otherwise the land consists of meadows and organic gardens. The open land used to be tobacco fields. Yearly they host courses and workshops about permaculture and sustainable living. Their goal is to live respectfully and in interaction with the surrounding nature and community. No animals are raised for food and the rescued animals (as well as people) are offered an environment that is as safe, interesting and close to nature as possible.

After spending the summer of 2015 at Wild Earth Farm and Sanctuary in Kentucky I returned to Finland and moved straight to Kustavi! All the photographs in this exhibition are from Kustavi and Kentucky. In a way I have gotten to continue growing and mature into life and settle into the world in these places I always return to.

Originally I am from the forests of Pertunmaa, Southern Savonia, in Finland, and now I live in Salo in eastern Finland Proper. Soon probably somewhere else.

Anja Hausen

**Elämän sylissä****- Kotona Kentuckyssa, Kustavissa, itsessä, maailmassa**

Kentucky ja Kustavi ovat molemmat taianomaisia paikkoja. Ne molemmat ovat myös tuntuneet minulle kodeilta, vaikka olenkin ajallisesti saanut vain pienen osan elämästäni niissä asua. Ne ovat olleet tärkeitä ympäristöjä ymmärtää, hyväksyä, nähdä ja olla.

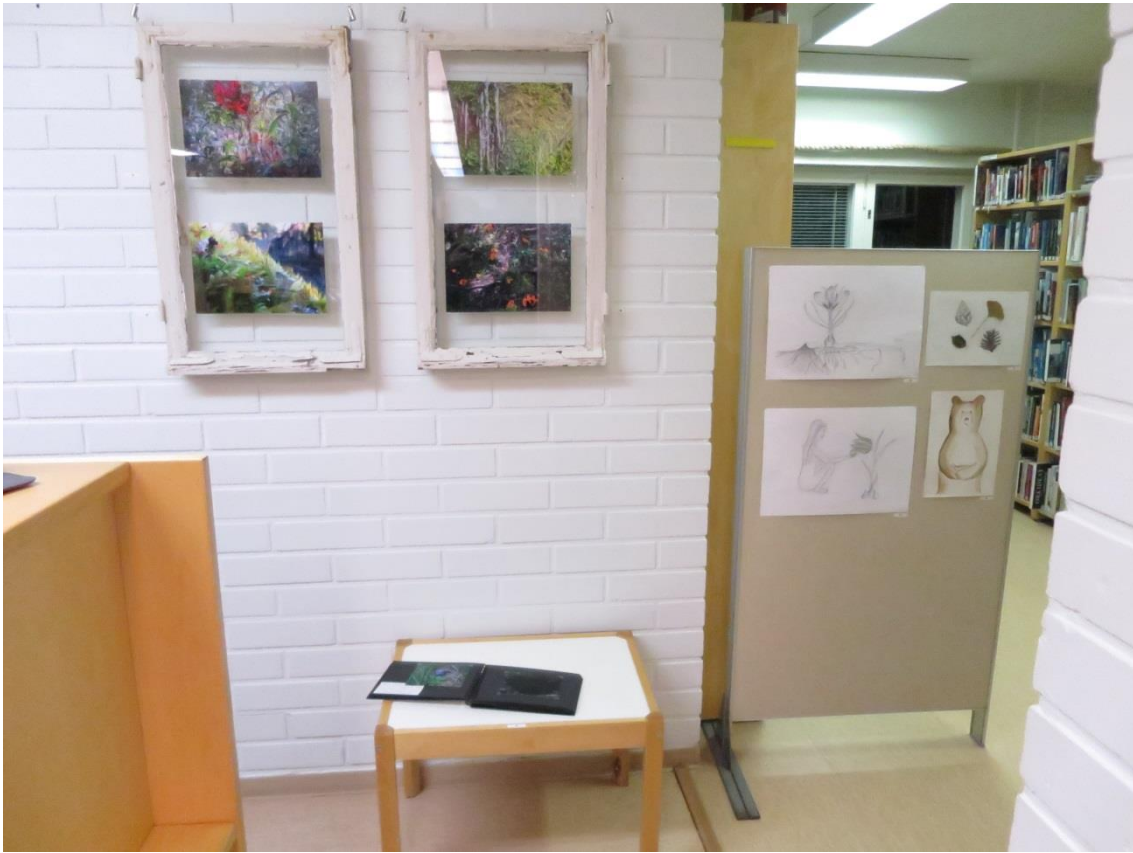
Wild Earth Farm and Sanctuary on Yhdysvalloissa Kentuckyssa sijaitseva permakulttuurimaatila ja hylättyjen kotieläinten turvakoti. Heillä on 80 hehtaaria maata, josta yli puolet on suojeltua metsää. Muutoin maa on niittyjä ja luonnonmukaisin menetelmin viljeltyjä puutarhoja. Aikoinaan näitä niittyjä käytettiin tupakan viljelyyn. Maatilalla pidetään vuosittain permakulttuuriin ja kestäväan elämäntapaan liittyviä kursseja ja tapahtumia. Tavoitteena on elää mahdollisimman kunnioittavassa ja vuorovaikutteisessa suhteessa ympäröivän luonnon sekä ihmisten kanssa. Tilalla ei kasvateta eläimiä kenenkään ruoaksi ja pelastetuille eläimille (samoin myös ihmisille) tarjotaan mahdollisimman turvallinen, mutta myöskin kiinnostava ja luonnonläheinen ympäristö.

Vietettyäni kesän 2015 Kentuckyssa kyseisellä maatilalla palasin Suomeen ja muutinkin suoraan vuodeksi Kustaviin! Kaikki näyttelyn valokuvat ovat Kustavista ja Kentuckysta. Olen tavallaan saanut omalla tavallani jatkaa kasvua ja aikuistumista elämään ja kotiutua maailmaan näissä paikoissa, joihin aina palaan.

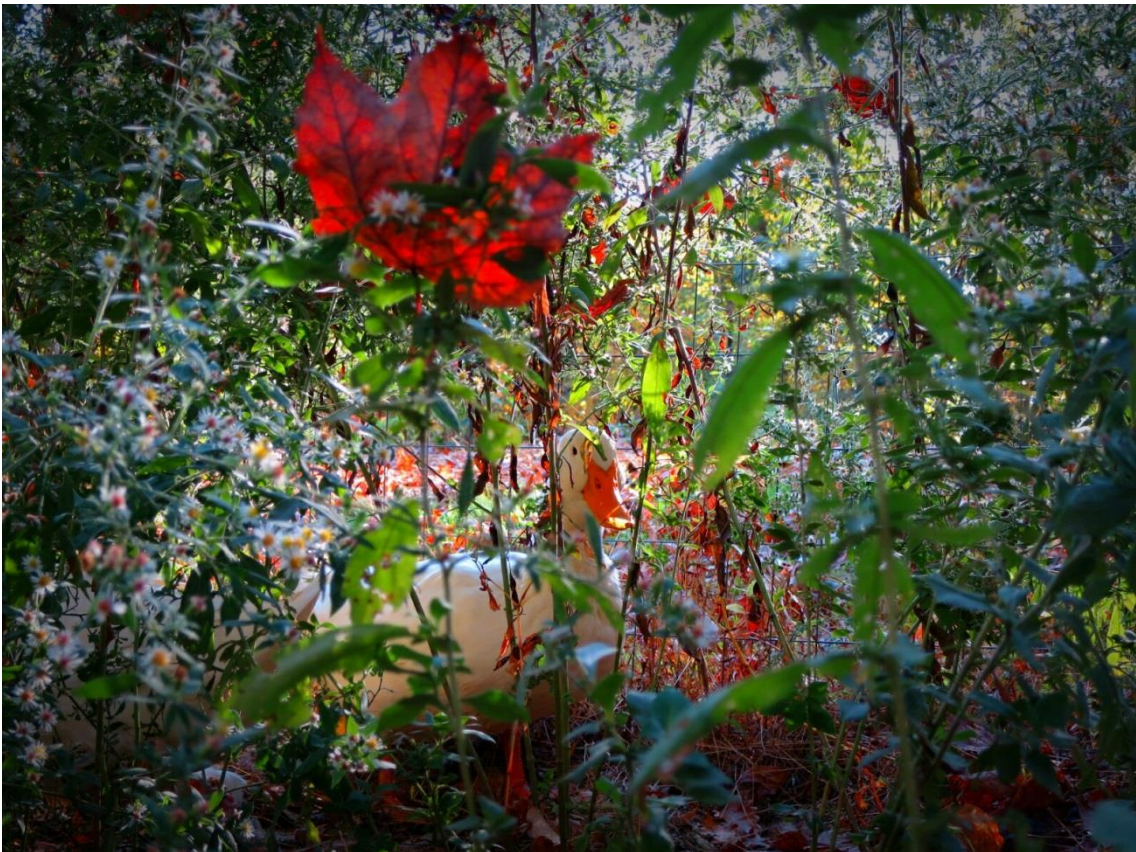
Alun perin olen kotoisin metsän keskeltä Pertunmaalta Etelä-Savosta, tällä hetkellä asun Salossa, ja pian varmaan taas vähän muualla.

Anja Hausen

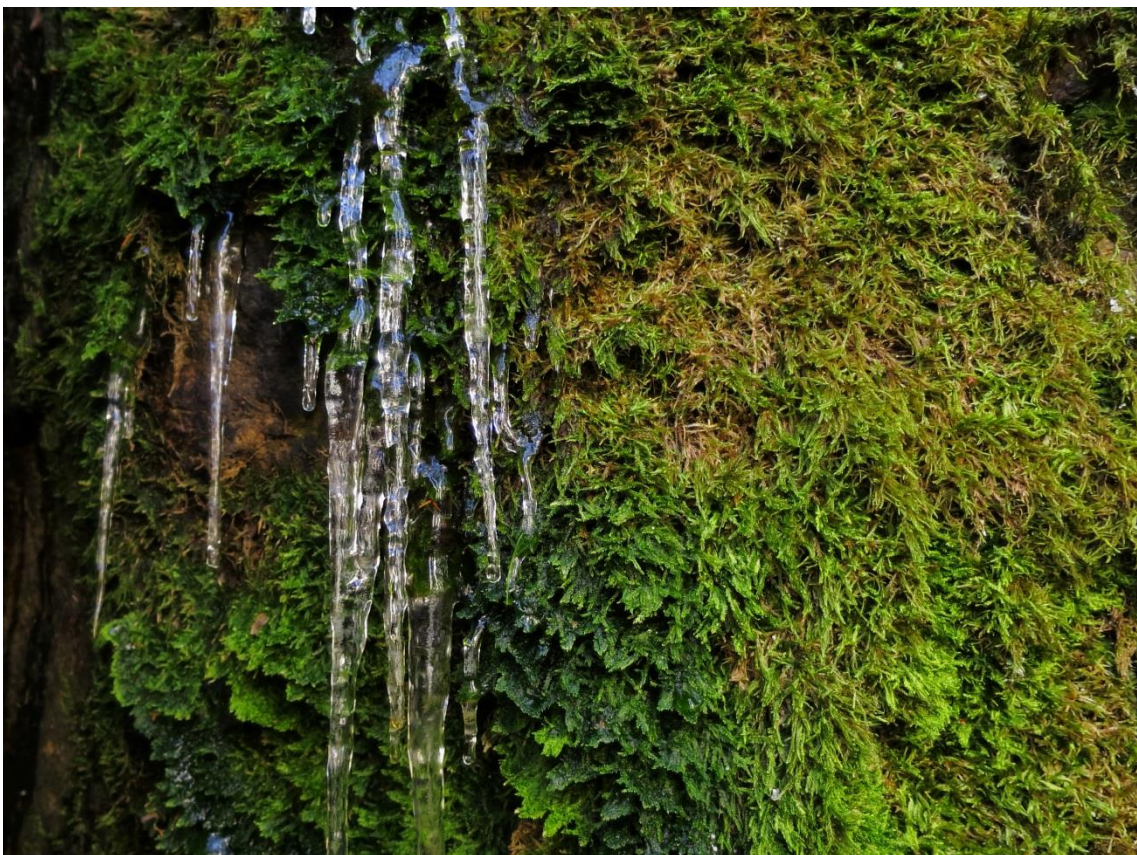
Pictures of the display and content of the art exhibition











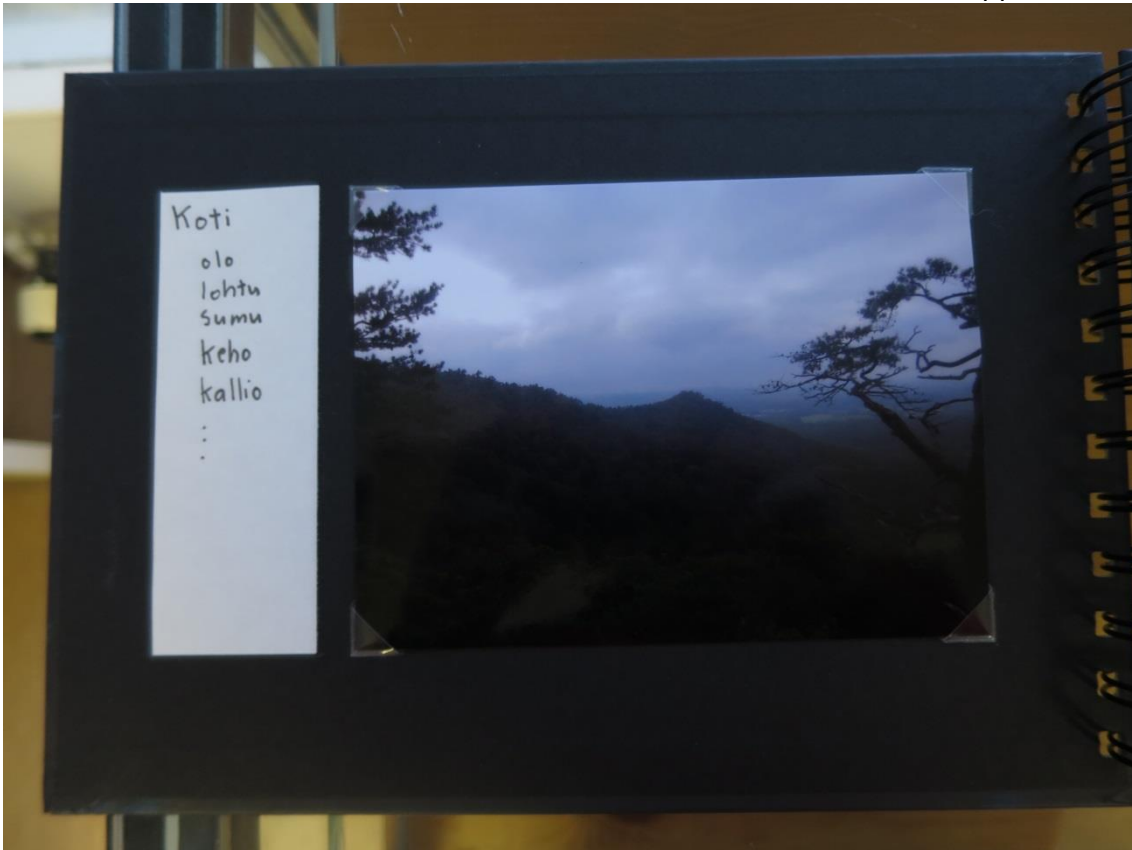




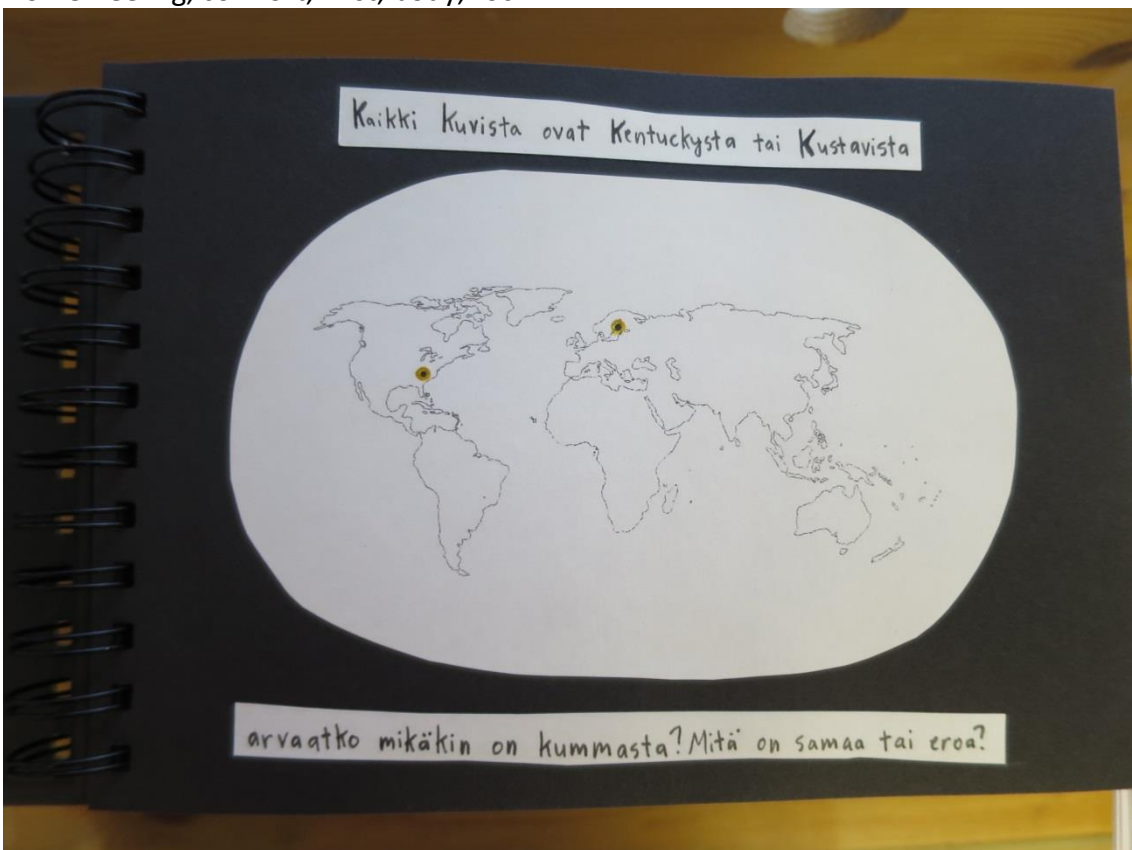


Home of life in Kentucky, Kustavi, oneself and the world





Home: feeling, comfort, mist, body, rock ...

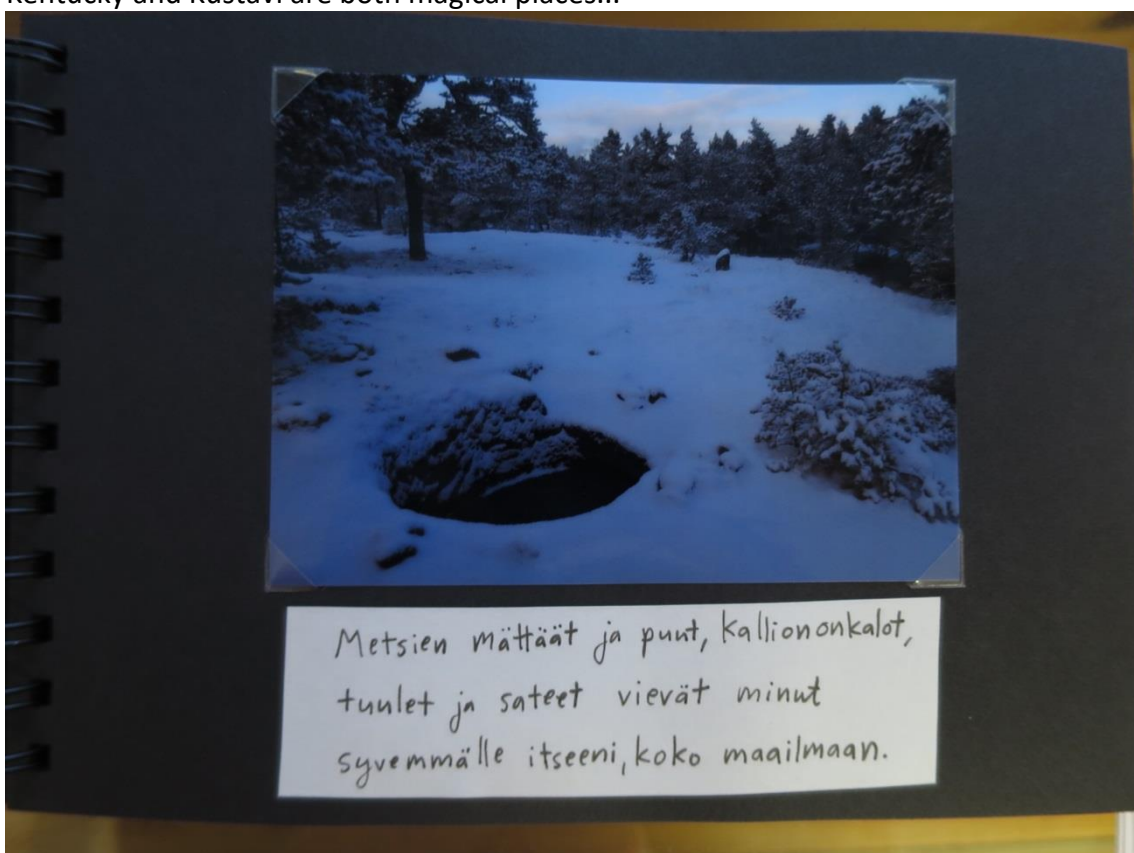


All the pictures are from Kentucky or Kustavi  
can you guess which is from which? Is there something similar or different?

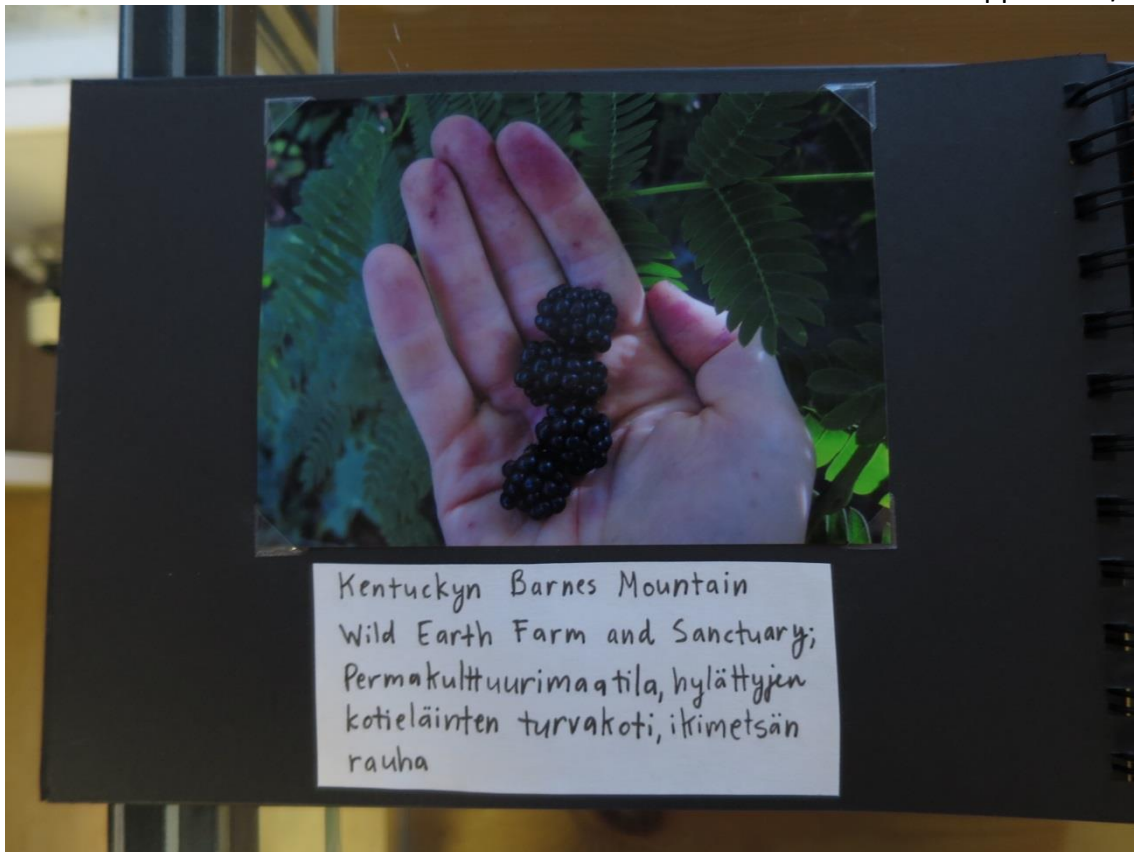




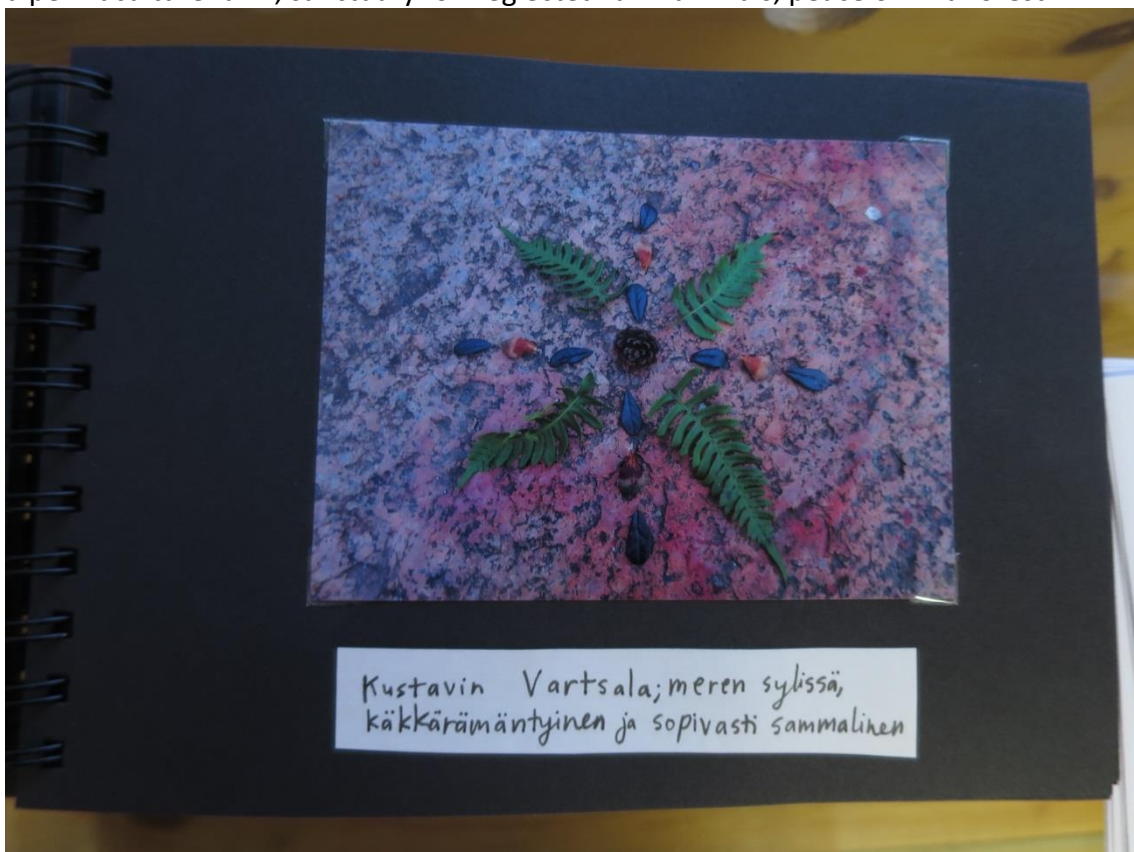
Kentucky and Kustavi are both magical places...



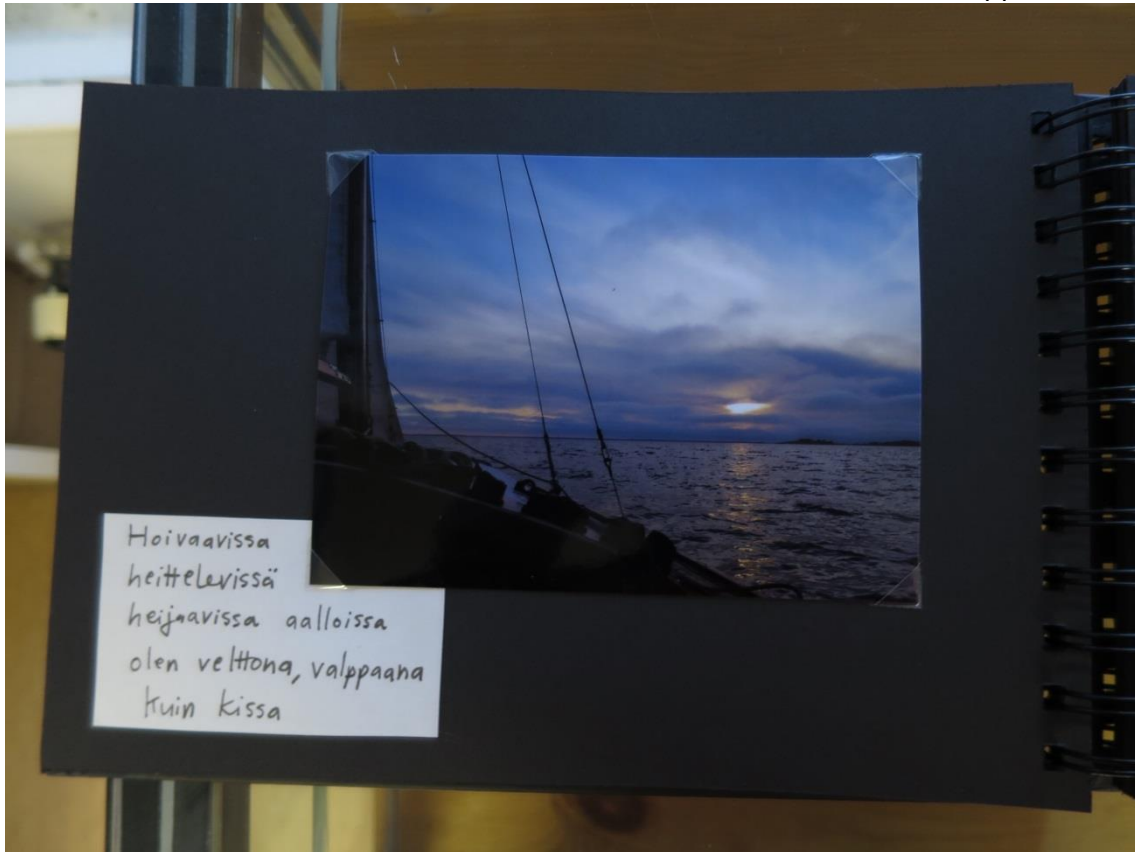
The trees and beds of moss in the forest, caves, winds and rains take me deeper into myself, to the whole world.



Barnes Mountain of Kentucky, Wild Earth Farm and Sanctuary;  
a permaculture farm, sanctuary for neglected farm animals, peace of wild forest.



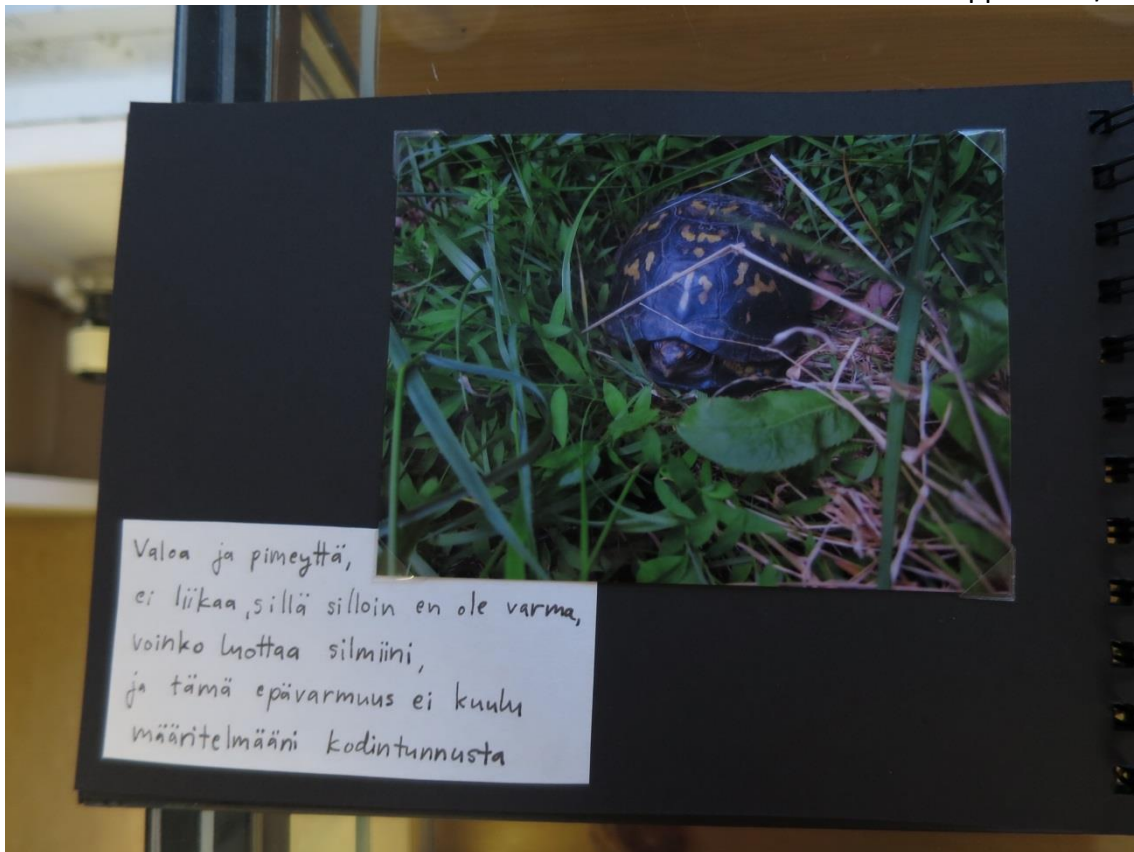
Vartsala Island of Kustavi; held by the sea,  
covered with crooked pines and mossy enough



Comforting, fluctuating waves,  
I am nonchalant, alert as a cat

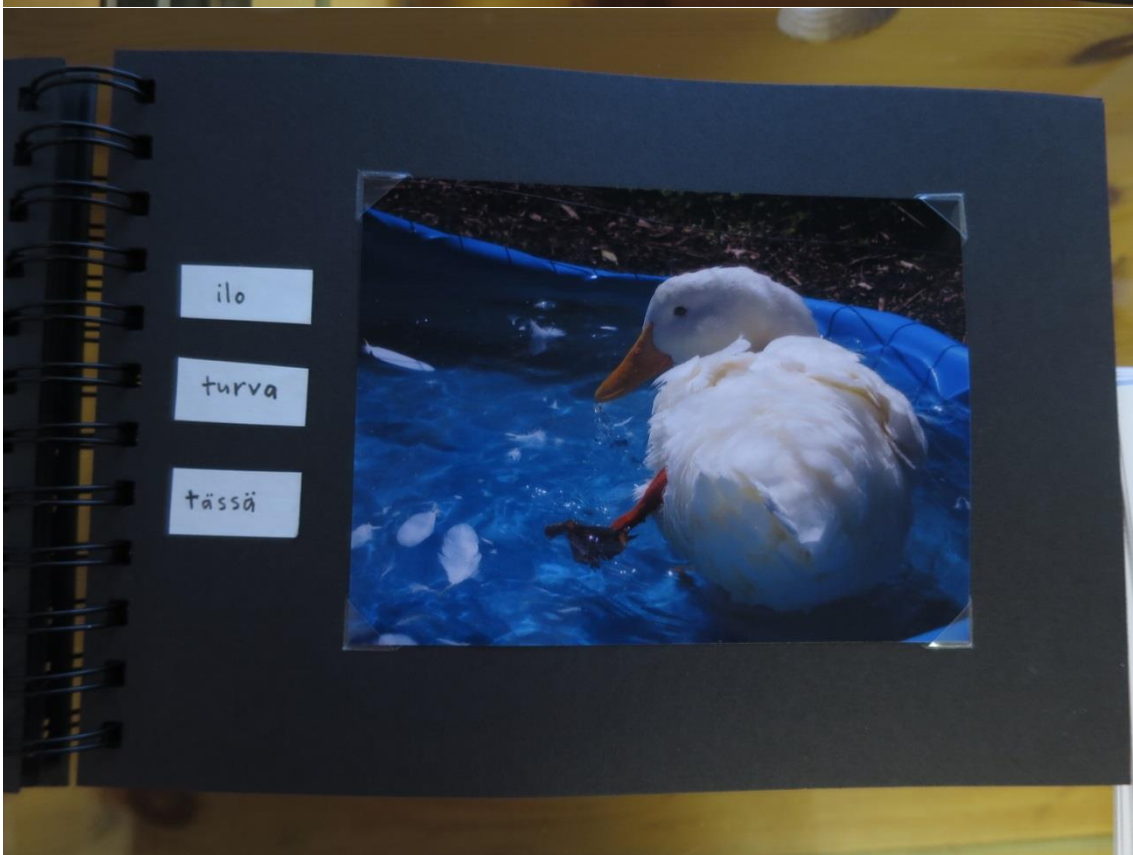






Light and darkness, not too much of either, because I have to be sure to trust my eyes to feel secure and at home

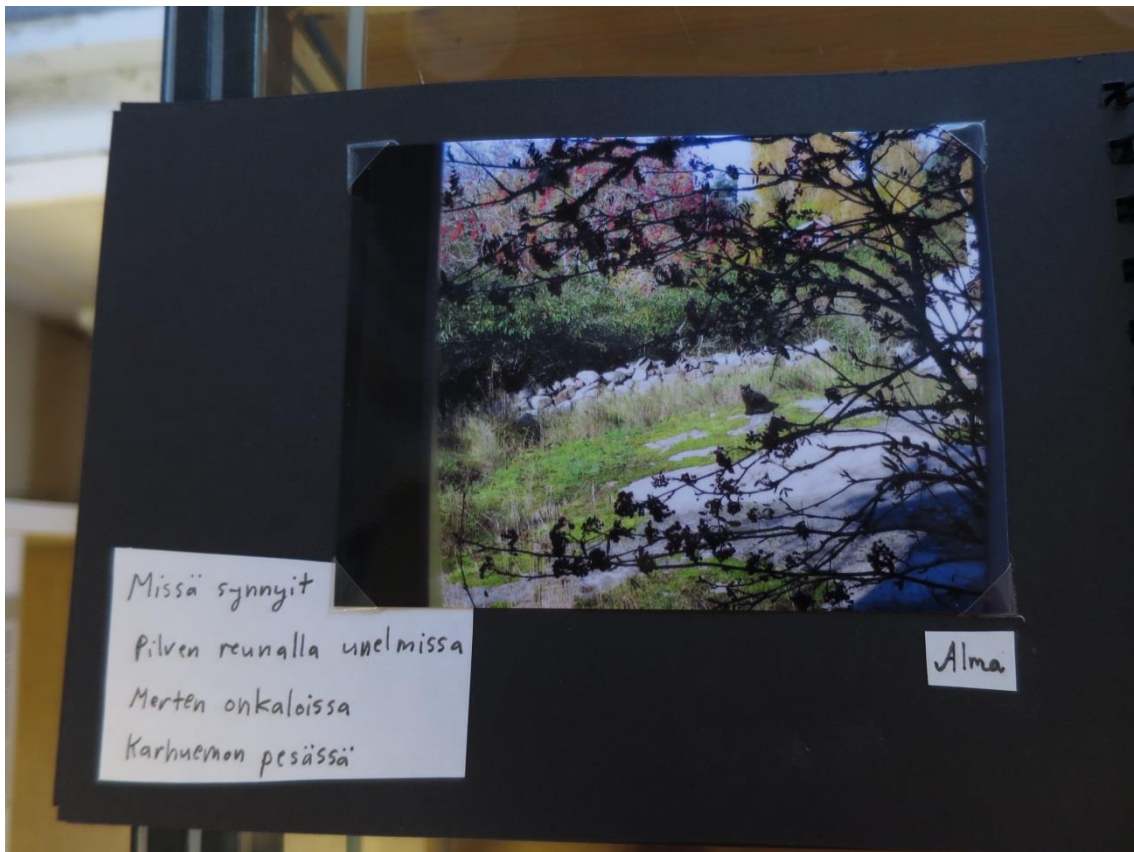




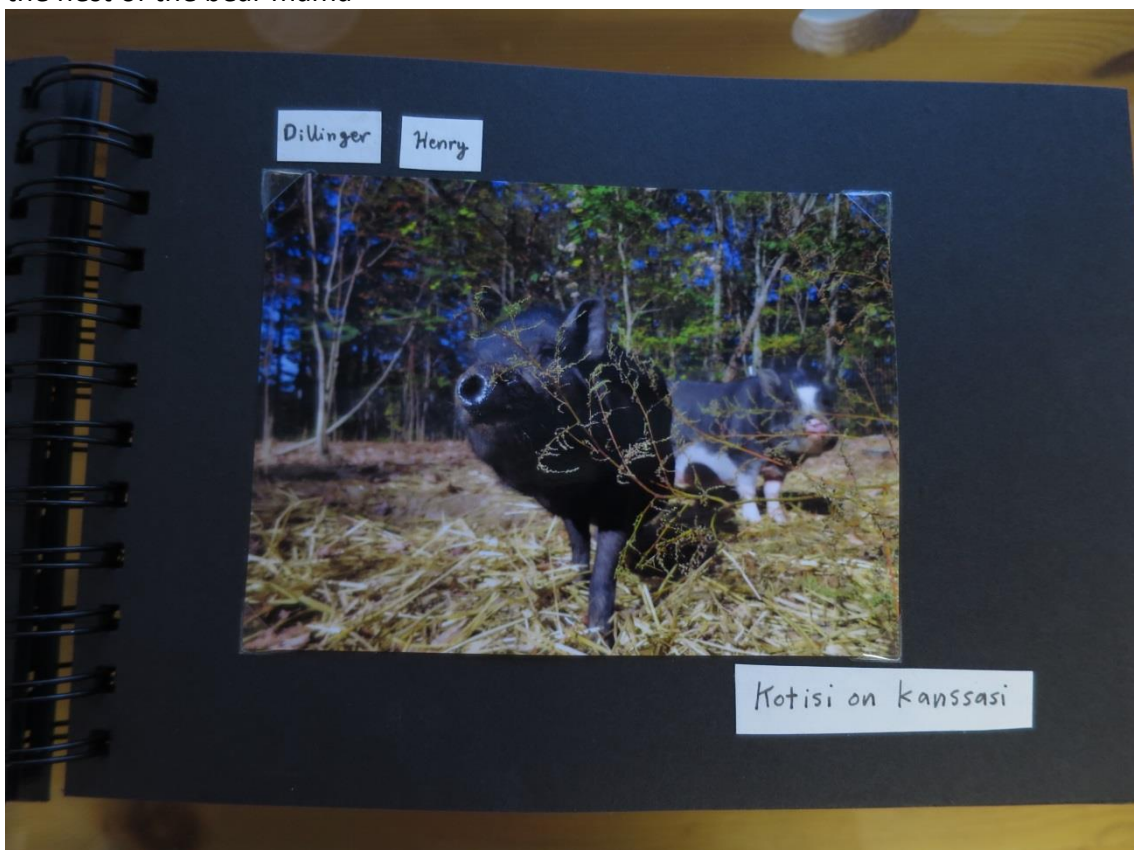
joy, safety, here







Where were you born; on the edge of a cloud in dreams, in the secrets of the ocean, in the nest of the bear mama



Your home is with me

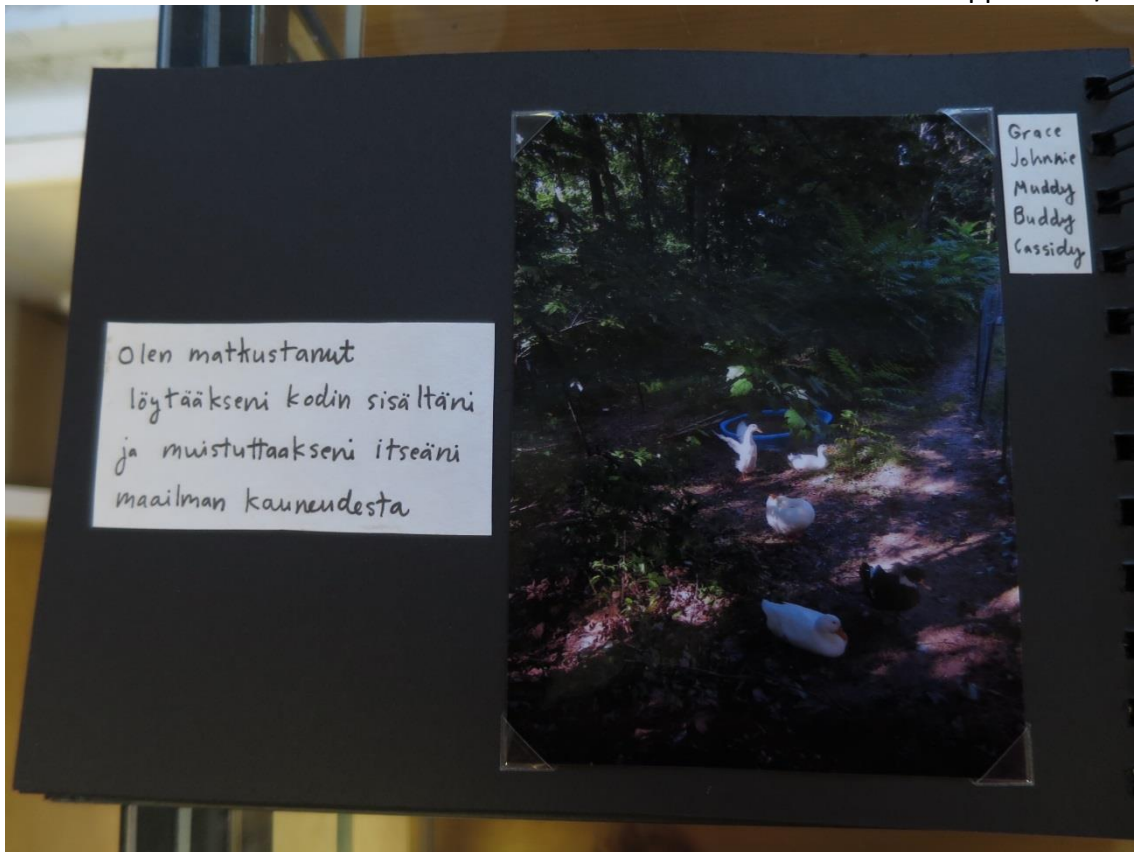


How do I know, that I am supposed to be here now, and not someone else?

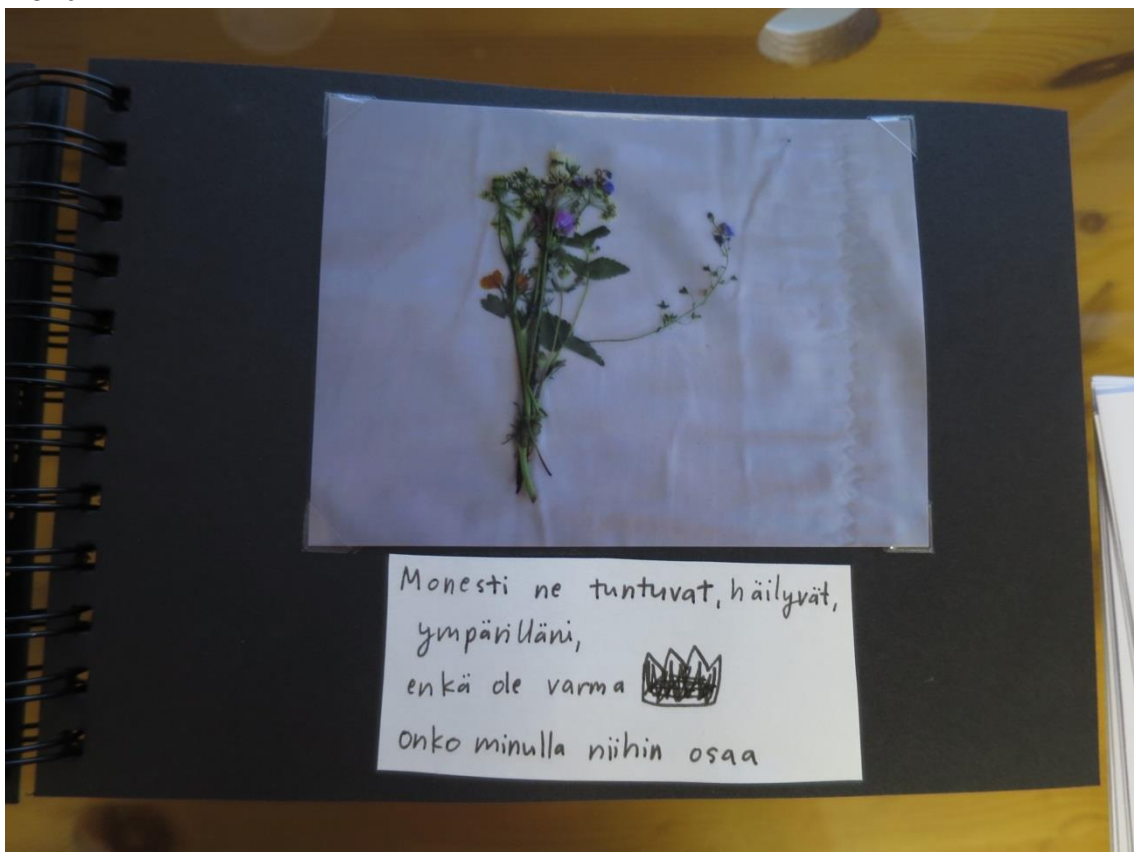




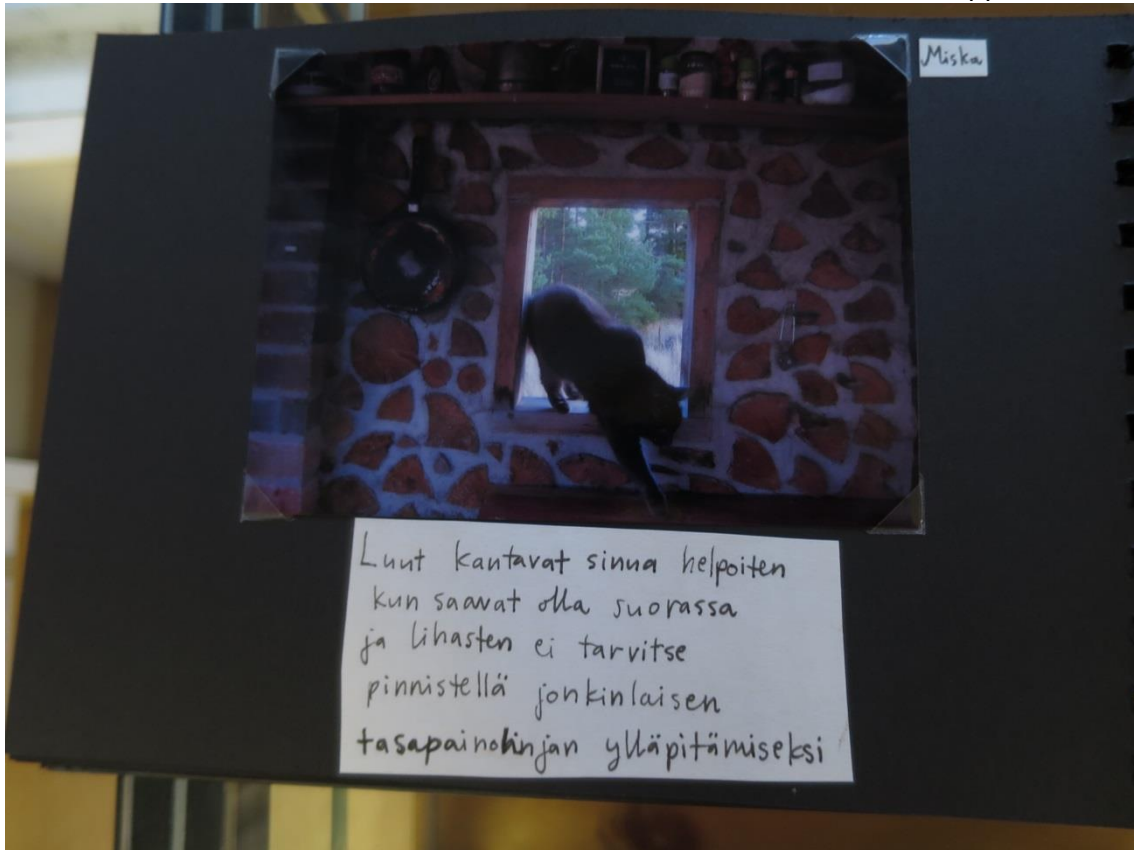
So many places, situations, that I've called my home, and maybe meant it  
(the sheep are chasing after a cat)



I've travelled, to find home within myself and to remind myself of the beauty of the world



Often they hover around me, yet I am not sure if they are for me to take part in



The bones carry you easiest, when they are balanced and aligned and the muscles do not need to be strained in order to keep it together



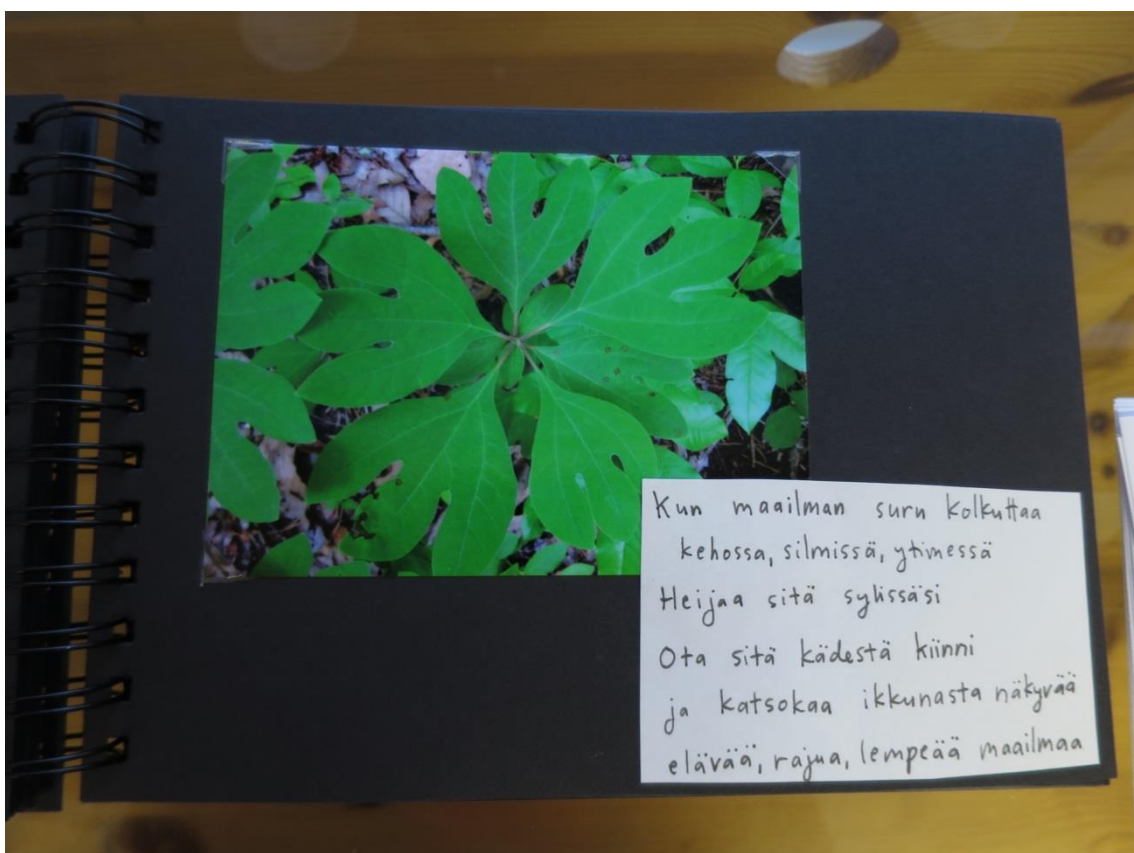








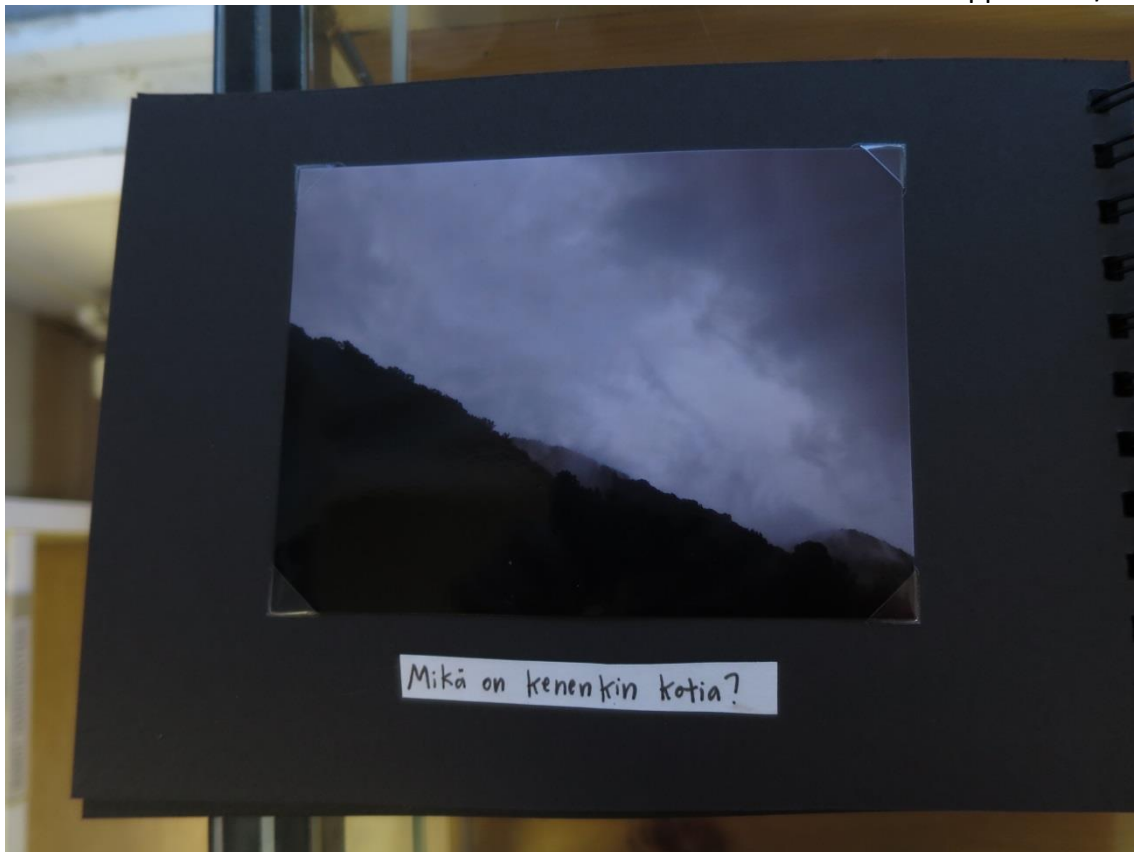




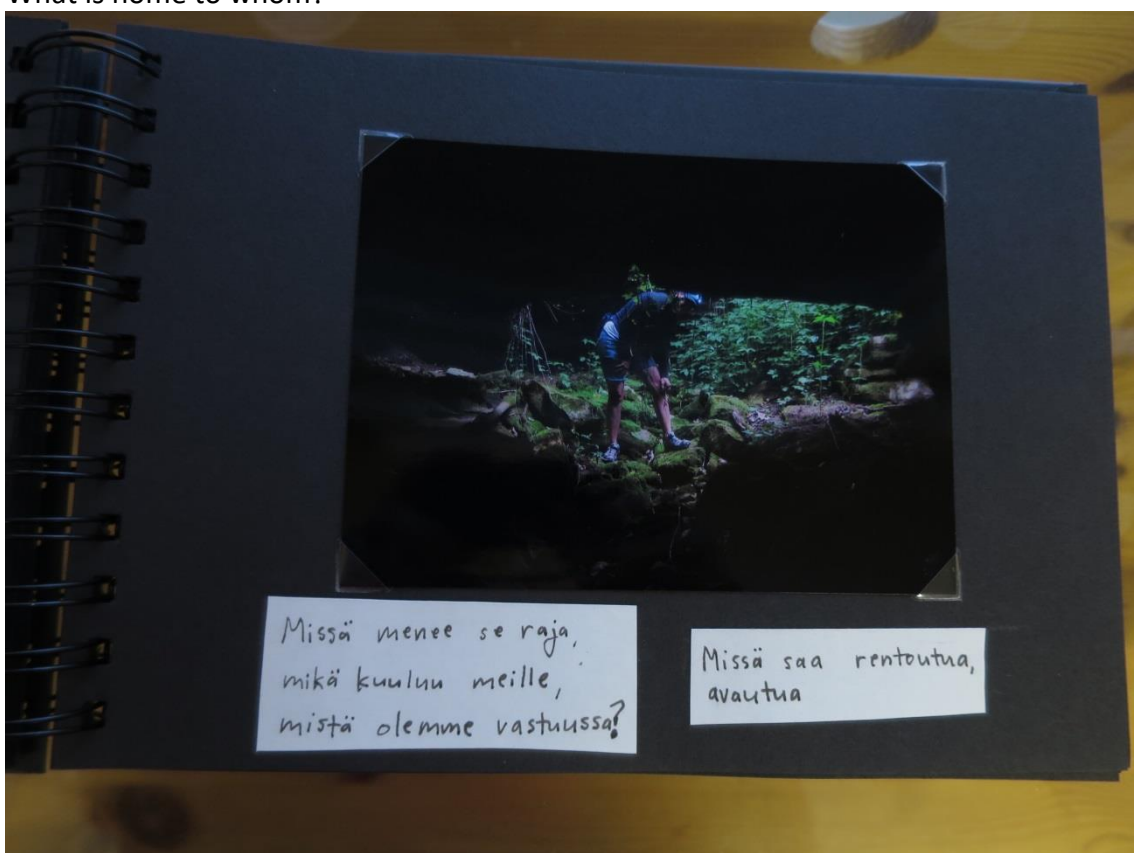
When the sorrow of the world knocks on your body, eyes, and your core  
Hold it gently in your arms, take by the hand and look outside to see the living, brutal,  
tender world behind the window





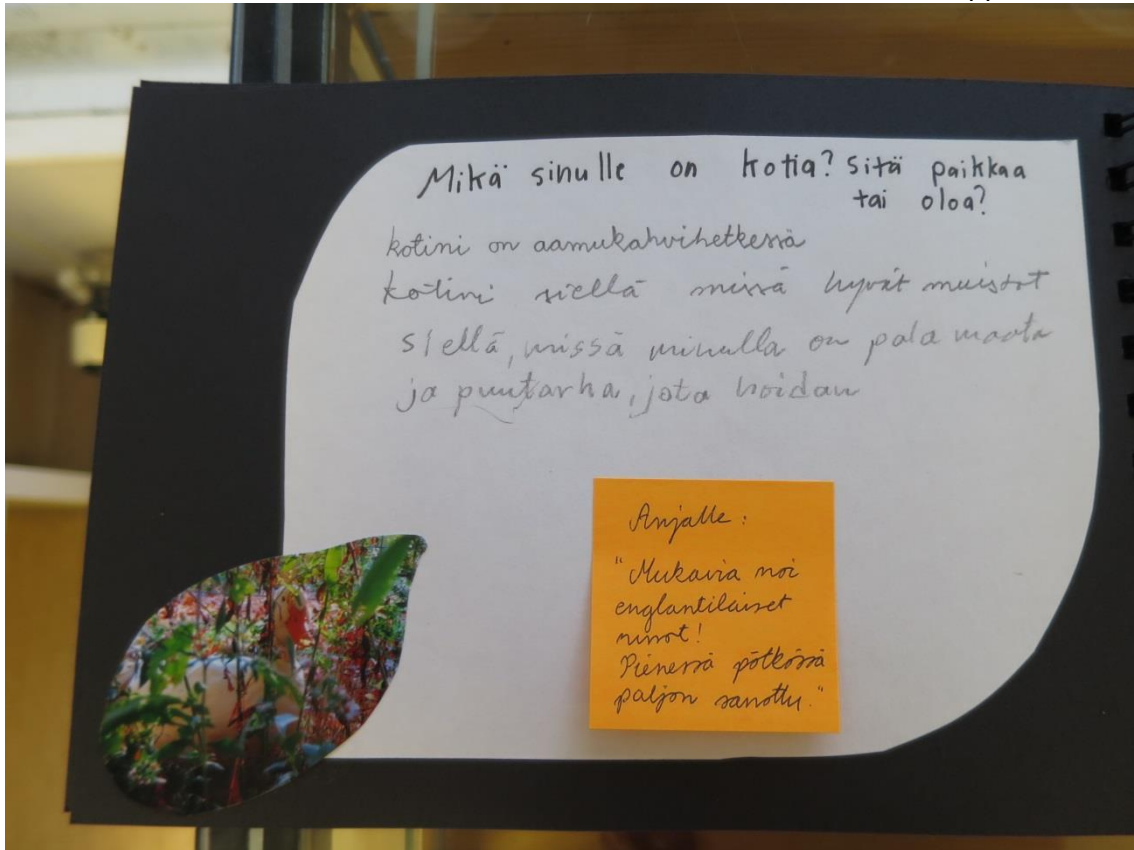


What is home to whom?

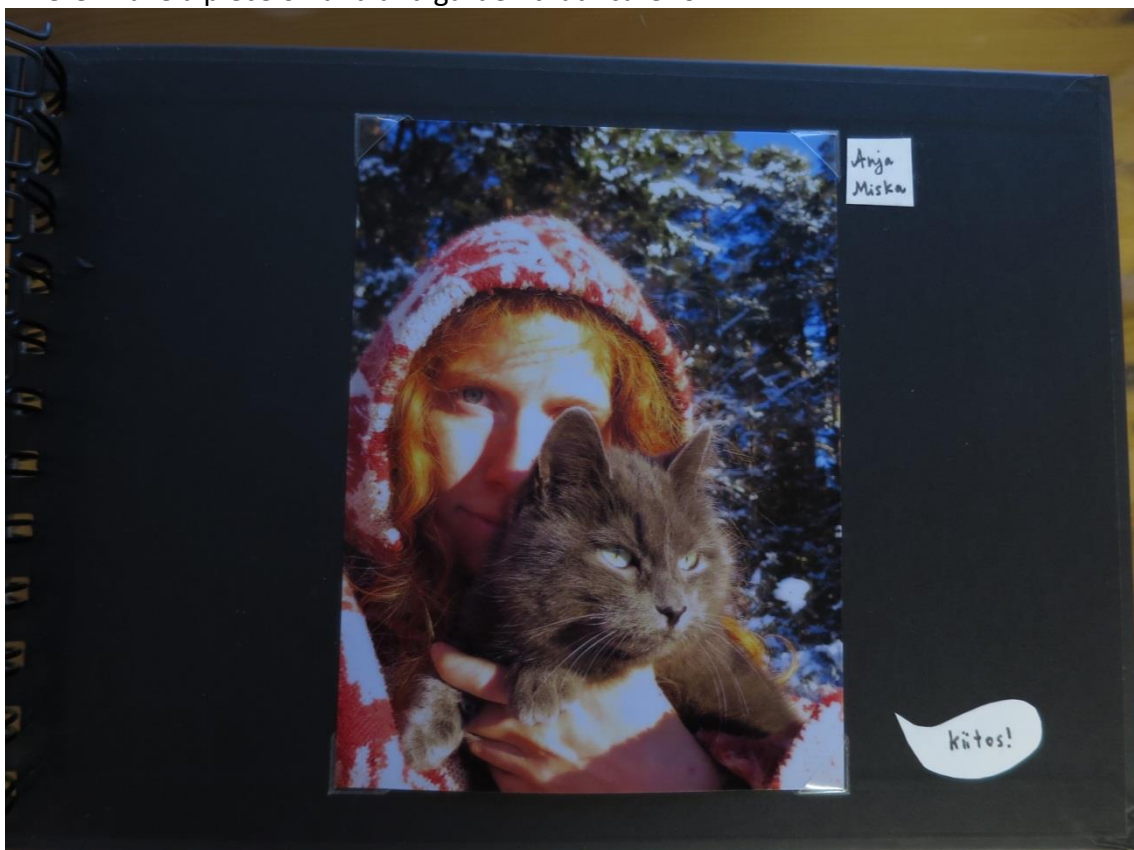


Is there a border, defining what is ours and what we are responsible for?  
Where can we relax, open





What is home to you? The place or the feeling?  
*my home is in the moment of morning coffee*  
 my home is where I made good memories  
 where I have a piece of land and garden that I care for





## Aarteita Kustavista ja Kentuckysta

### Harri Suomalainen

Kustavin kirjastossa on esillä **Anja Hausenin** näyttely *Elämän sylissä – kotona Kentuckyssa ja Kustavissa*. Kentuckyn ja Kustavin vehreät sammalseinämät ovat toimineet Hausenille ikkunoina maailmaan ja itsensä näkemiseen niiden kaikissa näkemiseen niiden kaikissa sävyissä.

–Avautuvina maisemina ne ovat mahdollistaneet rentoutumisen ja hyväksynnän, elämisen ja uskaltamisen.

Esillä on mielen syvyyksiin ja luonnon rauhaan katsovia valokuvia, oman kukoistuksen löytämisestä kertovia lyijykynäpiirroksia, saksanpähkinämustemalauksia sekä lempeitä, jopa haikeita tekstejä. Kaikki valokuvat ovat Kustavista tai Kentuckysta.

**Mikään ei ole vakavaa, mutta kaikki on merkittävää.**

Anja Hausen on 26-vuotias Hämeen ammattikorkeakoulusta valmistuva ympäristösuunnittelija. Yhdysvalloissa Kentuckyssa Hausen on viettänyt aikaa Wild Earth Farm and Sanctuaryssa, johon kuuluu permakulttuurimaatila, hyöttyjen kotieläinten turvakoti sekä yli 40 hehtaaria luonnontilaista metsää.

–Permakulttuuri on luontoa mukaileva ja matkiva



Anja Hausenin valokuvia, piirroksia, maalauksia ja tekstejä on esillä Kustavin kirjastossa teemalla *Elämän sylissä – kotona Kentuckyssa ja Kustavissa*.

tapa viljellä ruokaa ja suunnitella asuinympäristöstä mahdollisimman toimiva. Kustavissa olen asunut Vartalan saarella, kertoo Anja Hausen.

**NÄISTÄ MOLEMMISTA** paikoista Hausen on löytänyt kodintuntua, taikaa, rauhaa ja ymmärrystä. Sen, että elämä ja ihmiset eivät ole uhka tai taistelu, vaan jatkuva ja eläväinen aallokko.

Hausenin mukaan pohjimmitaan mikään ei ole vakavaa, mutta kaikki on

merkittävää.

Hän sanoo oppineensa, että maailmaa ei tarvitse paeta, vaan sen sylissä voi matkata syvemmälle, avautua elämään itselle oikealla tavalla.

–Sisältyi tähän sitten kodin perustamista tiettyyn taloon, tonttiin ja perheeseen, kilometrien matkaimista, uusien ihmisten kautta itsestä oppimista tai metsään ja tuulenvireisiin sukeltamista. Elämän sylissä kukaan ei ole herra eikä piika, vaan olemme kaikki

täällä kotona.

Kestävät ja elämää kunnioittavat elämäntavat kiinnostavat Hausenia. Tähän kuuluvat erottamattomasti myös oppiminen ja kunnioitus omaa kehoa ja toisia ihmisiä kohtaan

Näyttelyssä hän tutkii kodintuntua eri tasoilla, itsestä lähiympäristöön, naapureihin ja koko maailmaan.

Anja Hausenin *Elämän sylissä – kotona Kentuckyssa ja Kustavissa* -näyttely on esillä 2.2. asti.

Translation of the article in Vakka-Suomen Sanomat January 11<sup>th</sup> 2018, originally written by Harri Suomalainen

### **Treasures from Kustavi and Kentucky**

Kustavi local library presents the art exhibition *Home Of Life: In Kentucky, Kustavi, Oneself and the World* by Anja Hausen. The green lush mossy frames have been windows for Hausen to seeing the world and self in all shades. "The opening landscapes have enabled relaxing and welcoming the courage to live."

In the exhibition the photographs look into the depths of the mind and peace of nature, the drawings and walnut ink paintings portray finding the flourishing within, and the texts are tender and even melancholic. All of the photographs are from Kustavi or Kentucky.

Anja Hausen is 26-year-old graduating environmental planner from HAMK University of Applied Sciences. In Kentucky, of the United States of America, Hausen has been in Wild Earth Farm and Sanctuary, which consists of a permaculture farm, sanctuary for abandoned farm animals, and about 100 acres (80 hectares) of wild forest. "Permaculture is a way of growing food and planning environments in the most sufficient way by mimicking and adapting to the nature. In Kustavi I have lived on the Vartsala Island," tells Anja Hausen.

In both these places Hausen has found the feeling of home, magic, peace and understanding. That life and people are not a threat or a battle to fight against, but a constant lively ocean. Hausen thinks that ultimately nothing is serious, but everything is important. She tells how she has learned how the world does not need to be run away from, but in its embrace you can travel deeper, open to life in the way that is the right one for you.

"Whether this is making a building, property and family into a home, travelling distances, meeting new people to learn about yourself, or diving into the forest and breezes of the world. In the embrace of life no-one is a master or a servant, but we are all home here." Living in a sustainable life respecting way is important and interesting to Hausen. This includes inseparably also learning about and respecting your own body and other people.

In the exhibition she reflects upon the feeling of home in different dimensions, from self to close environment, neighbors and the whole world. The exhibition *Home Of Life: In Kentucky, Kustavi, Oneself and the World* by Anja Hausen can be seen until February 2<sup>nd</sup>.

Translation of the interview of Ms Autio, librarian of Kustavi local library, February 12<sup>th</sup> 2018

**Question 1.** Did the viewers seem to find inspiration for reflection, interaction, hope, comfort and action for a wider circle of compassion?

“The local viewpoint was appreciated and most of the viewers enjoyed guessing aloud or with each other which of the photos were from Kentucky and which from Kustavi. Combination of photographs and drawings was very much enjoyed, as the photographs presented the “realistic” environment and the drawings and paintings the experience in and with the environment. People seemed to find it interesting to ponder their relationship with nature with the inspiration from the drawings and paintings.”

**Question 2.** Did viewers seem find it interesting to hear about Wild Earth Farm and Sanctuary?

“Some of them found it very interesting and asked more about it, others did not say anything.”

**Question 3.** Do you have any comments or observations on the display of the exhibition?

“The big photographs in old window frames caught people’s attention best, and the drawings and paintings were a good continuation next to them. The album was maybe situated perhaps too low so some of the viewers were a bit hesitant to pick it up and look through. Maybe the small photographs could have also been on the wall if there were more wallspace.”

**Question 4.** What brought people to see the exhibition?

“Most of the viewers were regular visitors of the library, but some of the viewers came just to see the exhibition, based on the promotion and the article in the newspaper.”

The original interview of Ms Autio, librarian of Kustavi local library, February 12<sup>th</sup> 2018

**Kysymys 1.** Vaikuttiko siltä että katsojat saivat inspiraatiota pohtimiseen, vuorovaikutukseen, toivon and toimintaan suuremman myötätunnon piirin saavuttamiseksi?

“Paikallisesta näkökulmasta tykättiin ja suurin osa katsojista mielellään arvaili ääneen itsekseen tai muiden kanssa, että mitkä valokuvat olivat Kentuckysta ja mitkä Kustavista. Tykättiin paljon siitä että oli sekä valokuvia että piirroksia, kun valokuvat kuvasi “todellista” ympäristöä ja piirrokset ja maalaukset kokemusta ympäristössä ja sen kanssa. Ihmiset näyttivät tykkäävän pohtia suhdettaan luontoon piirrosten ja maalausten innostamana.”

**Kysymys 2.** Vaikuttiko siltä että katsojat olivat kiinnostuneita kuulemaan Wild Earth Farm and Sanctuarysta?

“Osa oli todella kiinnostuneita ja kyselivät siitä lisää, osa ei sanonut mitään.”

**Kysymys 3.** Onko sinulla mitään kommentteja tai havaintoja näyttelyn asettelusta?

“Isot valokuvat vanhoissa ikkunankehyksissä vangitsi ihmisten huomion parhaiten, ja piirrokset ja maalaukset jatkuivat hyvin niiden vieressä. Kuva-albumi oli ehkä vähän liian alhaalla kun jotkut katsojat olivat epävarmoja ottamaan sen ja katsomaan sitä kokonaan läpi. Ehkä nekin valokuvat olisivat voineet olla seinällä jos vaan olisi ollut enemmän seinätilaa.

**Kysymys 4.** Mikä toi ihmisiä katsomaan näyttelyä?

“Suurin osa katsojista oli kirjaston tavallisia asiakkaita, mutta osa tuli ihan vaan katsomaan näyttelyä mainosten tai lehtijutun ansiosta.”