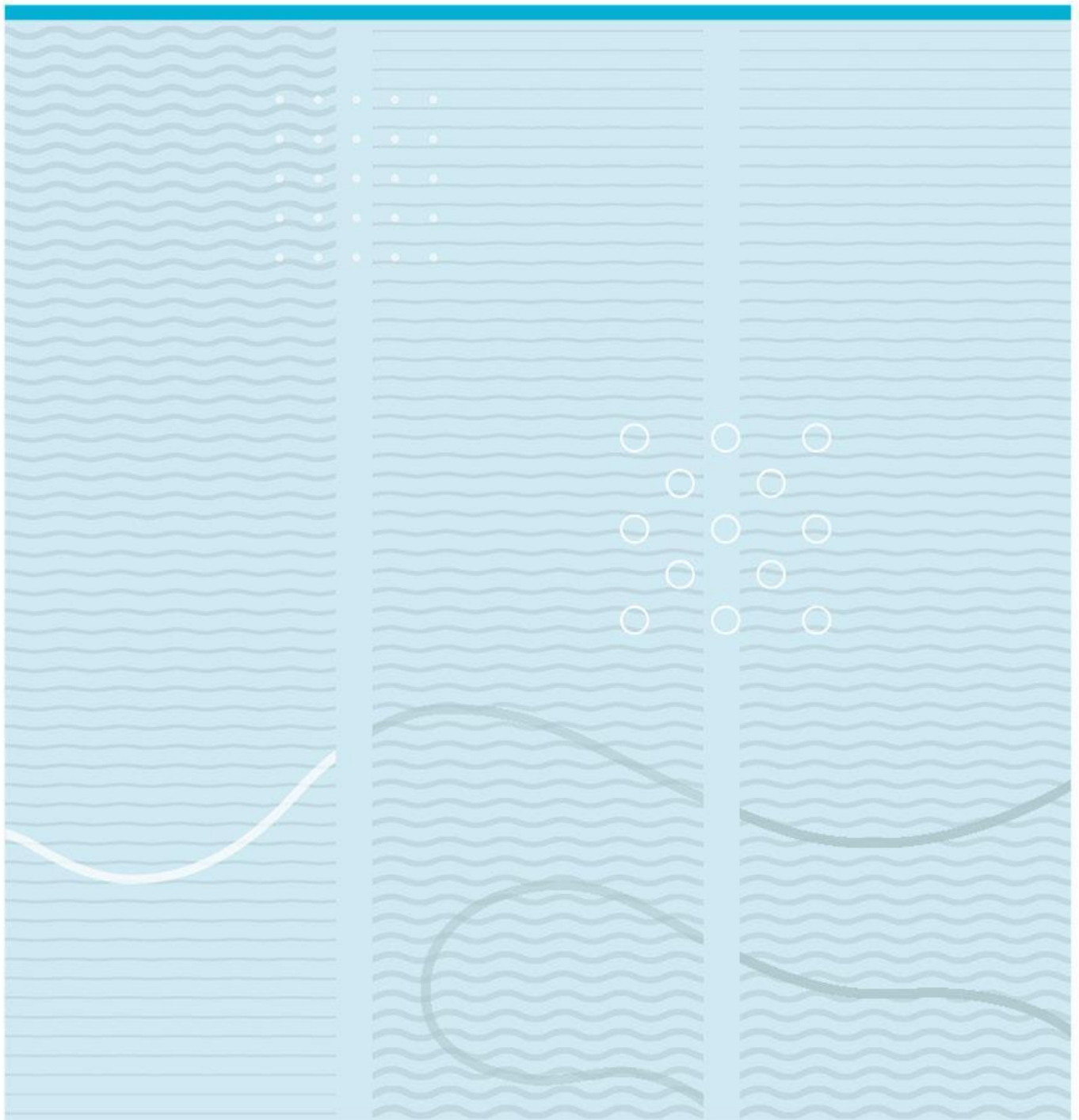


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Greenlandic seasonal knowledge as outdoor education

An ethnographic case study of a Greenlandic folk high school



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This thesis is worth 30 study points

SUMMARY

This master thesis aims to gain insight into outdoor education in Greenland and how seasonal knowledge is implemented through outdoor activities at a Greenlandic folk high school. In the context of globalization and a general mismatch between Greenlandic homes and Danish education systems, it gives rise to the importance of local, traditional practices and their current transformations. The research is carried out as an ethnographic case study conducted in the fall of 2022 and includes field observations and interviews with two teachers from the school. Working inductively, three themes have emerged from the data collection. Framing the findings with the concepts of substantive and scenic understandings of the landscape (Olwig, 2019) and tacit knowledge (Molander, 1992; van Manen, 2008), it is demonstrated how challenging it is for those raised within the traditional hunting culture to explain *why* nature is used the way it is because using it is implicit and normal.

Further, seasonal activities of picking berries, fishing, and hunting in the local landscape illustrate how nature is used as the seasonal kitchen, using the concepts of Knowledge-Practice-Belief (Berkes, 2018) and sense of place (Raffan, 1993). The seasonal activities are transferred into an outdoor class at a Greenlandic folk high school showing how teachers facilitate a place-based education with the elements of authenticity (Beames & Brown, 2016), correspondence (Sanderud, Gurholt, & Moe, 2021), and enskilment (Prins & Wattchow, 2020). Regarding the context of globalization, the thesis highlights aspects of traditional outdoor practices in Greenland that might stimulate a broader questioning and understanding of outdoor education, human-nature relationships, and sustainability. However, these latter aspects need to be studied further in practice by conducting a more profound and extended ethnographic fieldwork than what the frames of a master thesis allow.

Keywords: Greenland, seasonal knowledge, outdoor education, folk high school, globalization

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FOREWORD

When I applied for the Nordic Master in Friluftsliv Studies in the spring of 2021, I had a very inspiring conversation with my grandmother at a café in Denmark. She told me about her fieldwork in psychology in Greenland in the 1990s and all the excitement and challenges she encountered on her way. My very first idea of going to Greenland to study outdoor education arose from this conversation. The idea has developed throughout the master's program and finally led me to conduct fieldwork in the autumn of 2022. I am very grateful for this conversation and your support all the way.

... My supervisor Kirsti Pedersen Gurholt warmly approved my idea of going to Greenland and has been a major support throughout my research process. Thank you for every pep-talk and quick response all the way to the finish line. Thank you for being an important role model in the field of friluftsliv and for your great contribution regarding minority cultures and outdoor education.

... My two main informants turned my idea and thoughts into reality. Without their help and effort to offer me a stay at a Greenlandic folk high school, this research study could not have happened. I am eternally grateful for that and for all the personal experiences the stay has given me. Thanks to all the teachers and students at the school for inviting me into their daily life. Thanks to the locals in the town for showing and giving me insights into the culture – *qujanaq!* Thanks to the local Danish people for contributing to important conversations about the complexes in Greenland. Especially Per Søndergaard and his wife, who provided me with inspiration, insightful knowledge, and relevant literature.

...Sally Rosendahl and other researchers in this field have played a significant role during my research. Thank you for inspiring me with your work in Greenland and for contributing essential knowledge to a field that needs attention.

...The Nordic Master in Friluftsliv Studies has made it possible to study and work with a unique approach to friluftsliv. Thanks to my study-accountability partner Kris Ronning for motivating me throughout the process and for being a dear friend for life. Thanks to Ryan Brady for proofreading and for being a great support close to the finish line. Thanks to my classmates for supporting me, for giving me insight into their cultures, and for making two years of traveling a lot of fun. Thanks to the teachers for being inspiring and for showing me different understandings of friluftsliv.

...And a huge thanks to my dear family and friends for being there through thick and thin all the way. Your support means everything. Thank you very much.

Odense, Denmark, May 15, 2023

Louise Bergholdt

All photographs used in the thesis are taken by the author; otherwise, appropriate credit is given.

1. INTRODUCING GREENLAND

1.1 MEETING A GREENLANDIC FOLK HIGH SCHOOL

A new day is about to begin. The early sunrays increasingly dominate the landscape, painting the ground brown, orange, and grey and the sky blue and red. Besides the small bushes and shed, the land is open and barren. There are no trees in the area. Mostly rock formations and patches of moss define the ground. The landscape is silent except for the sound of a light wind dancing around the bushes. The fresh air makes the first breaths of this day alluring and satisfying. I am standing at the back of a folk high school in Greenland.



I go around the school to the front. Mountains on each side surround a red building with blue horizontal lists. I get closer to the main entrance. A few students stand in their morning slippers and smoke their day's first cigarette. Inside, the kitchen staff prepares the first meal of the day. Except for a few 'Good mornings,' no words are spoken. After breakfast, students and teachers begin to gather for the morning assembly. Some students have skipped breakfast and come directly from their rooms on the school's top floor or from separate buildings outside the school. Some students are still sleeping. The teachers arrive from their houses in the town – some by car, others by foot. Morning assembly begins, and the teachers call out students from a list sorted by the four major subjects: outdoor class, culture class, cleaning assistance, and janitor assistance. Attendance is noted, followed by a short introduction to the day. Morning assembly is over, and students and teachers prepare for the upcoming class. Some need a cigarette and a cup of coffee first.



The sun is now almost visible, and through the windows, I look right into one of the steep rocky sides of a great mountain. Only 50 meters outside the school, the broad side of the mountain

stands with its majesty and calm breath. The season of fall covers the mountain in brown, orange, and grey nuances. The brown and orange colors represent the soil, grass, and small bushes; the grey color represents cliffs, stones, and moss. No marked paths are along the mountainside, so I find my way through cliffs and bushes. This makes it both challenging and exciting to explore while climbing the mountain. At the bottom of the mountain, a great lake rests. There is a small beach on one side of the lake, and around the lake is a marked path, which makes walking easily accessible. The water in the lake is calm and reflects the mountains next to it. Blue dominates the lake but is slightly mixed with brown, grey, and white from the reflections. Small rock formations pop up in the middle of the lake and create small islands. Small waves are formed between the small islands and exchange fresh and new energy. This stimulates even more alluring and satisfying breaths when standing at the shore beside the lake.



The sun is now above me, creating a clear, blue sky. I move away from the lake and follow the road away from the school and down to the center of the town. The mountains surround the town with its tiny colored and square houses. Most of the houses are located on top of stone cliffs which shape the formation of street roads between the houses. A small river runs at the bottom of the valley through the town leading into the fjord. A fjord that has led me to this specific place to frame six weeks at a Greenlandic folk high school. Six weeks of new experiences. A new day has begun.



1.2 GLOBALIZED IMPACTS ON EDUCATION IN GREENLAND

From a description of the landscape around the Greenlandic folk high school representing the context of my research study, I present my conceptual framework and literature review. The concept of a *folk high school* has its roots in the Danish philosopher and politician N. F. S. Grundtvig from the early 1800s (Højskolerne, n.d.). The first folk high school opened in November 1844 in Denmark. The most prominent characteristics of this type of school were *dannelse* (a Folk education that seeks to form humans to live in a common society) and *frihed* (freedom of no entry requirements and no formal tests during school subjects) (Højskolerne, n.d.). Today these schools around Scandinavian are places where students can live, learn about personal interests, and explore new personal boundaries. The Greenlandic folk high school is part of an education system and a society that has undergone a globalized development that has affected the use of Greenlandic culture.

Hunting and capturing in the wild Arctic is something Greenland and the Inuit people are known for. In the early 1700s, in the east of Greenland, *umiakker* (kayaks) were used for hunting seals and whales and took up a great part of living (Lidegaard, 1991). In the village Sydprøven, the population depended on catching seals (Bak, 1980). The hunters used almost everything from the catch of seals, where the meat was eaten, the lard was used for lamps and bonfires, and the skin was used for clothing and equipment for hunting (DR1, 2022). Hunting defined daily life in the 18th century.

Danish-Norwegian colonization of Greenland began in 1721 (Høiris & Marquardt, 2011). Between the Greenlandic people and the foreigners, there was a great trade of selling materials made of the hunted animals (Lidegaard, 1991). There are very few sources on Greenlandic perspectives of themselves from the beginning of colonization. Still, there is a myth saying that the Greenlandic people considered themselves as *Inuits* (humans) while strangers coming from Denmark-Norway and the rest of Europe were *qallunaat* (creatures related to dogs) (Høiris & Marquardt, 2011). On the other hand, the general European perspective on the Greenlandic people was that Greenlanders were spiritual and cultural people that lived side by side with wild animals and were far from civilization.

In the early 1900s, warmer temperatures and a changing climate caused fewer seals and more fish, which developed the main occupation into fishing and, later on, the fishery of shrimps (Lidegaard, 1991). From being self-sufficient in clothing, warmth, and means of transport made from seals and whales, the locals were forced to access supplies elsewhere with the money they earned from fishing (Lidegaard, 1991). The lifestyle of hunting that had defined Greenland since the early 1700s was more and more threatened by colonization and a changing landscape that caused a deteriorating

standard of living in the 20th century. Fighting for equal rights and better living conditions went on for many years, and in 1953, Greenland became an equal part of Denmark (Goldbach, 2000). At that time, it had also been an option to apply for being an independent country according to the new organization, the United Nations (UN). However, the opportunity was down-prioritized due to economic support from Denmark, which made equality and citizenship more promising than being independent (DR1, 2022). The new equal position was celebrated in Greenland, but only for a short time. A huge transformation was ahead of them in the upcoming years.

Throughout the last 70 years, from equality to today, the Greenlanders have experienced a massive and rapid development from traditional living into a globalized society (Goldbach, 2000; Rosendahl, 2013). *Culture shock* and *alienation* filled the Greenlandic homes and their feeling of national identity. Today, hunting and capturing in the wild Arctic is still something Greenland and the Inuit people are known for through food habits and a strong relationship with nature (Alvestad, 2014). However, a study of 30 fishermen shows how it has become more and more difficult to pass on traditions about the lifestyle of hunting and fishing (Lynge, 2013). Globalization seems to have left the traditional knowledge and use of the landscape redundant.

When looking at education in Greenland, globalization has also left its marks. Dropping out of schools and education is a growing cultural problem in Greenland (Goldbach, 2000). One issue is that the school's language and culture barriers do not acknowledge the students' cultural identity because the education and language are Danish (Søndergaard, 2022). Not enough Greenlandic-speaking teachers at high schools are recruited, which forces the students to learn the content in their second language (Rosendahl, 2013). Also, most of the teachers recruited from outside of Greenland do not stay for more than a couple of years, leaving them with minimal knowledge of local culture to be able to incorporate culturally-based teaching (Rosendahl, 2013).

Lennert (2021) argues that it can be harmful not to consider the context in a learning environment when there is a need to build a nation and where it is essential to speak Greenlandic in the classroom to raise education among that nation. The result of more and more students dropping out of school can also be caused by a mismatch between home and school, where two different cultures collide and leave the students with conflicts and failures (Wyatt, 2012). Most importantly, it leaves the students questioning who they are and what is meaningful to learn.

1.3 HOW LEARNING ABOUT TRADITIONAL PRACTICES IS MEANINGFUL

“The Greenlandic worldview is fundamentally built on the consciousness of ‘everything’s relation’ - the unbreakable physical and spiritual relation of people to each other, to nature, the resources of nature, the universe - a relation that reaches far beyond any individual human being.” (Binderkrantz, 2011, p. 524). This quotation is a presentation of a coalition agreement stated by the Greenlandic government in 2009. In *the consciousness of ‘everything’s relation’* lies an essential value of all elements being equal and that everything is physically and spiritually related. Johannsen (2021) describes Inuit religion as a dualistic world in which everything has a soul and is about maintaining the balance between all living organisms. Søndergaard (2022) suggests how including an Inuit theology and multiple forms of knowledge in teaching could stimulate students to think creatively and independently. Embracing what Greenland is known for and including the culture of hunting in the local landscape involves more than just the ears listening; all the senses of touching, feeling, and moving the body are used through practical experiences.

A Hunting and Fishing School in North Greenland trains young adults in sealing, whaling, and fishing (Rosendahl, 2013). The students are offered traditional knowledge through practical experiences and guidance from local hunters and fishermen. Learning about traditional practices demonstrates how outdoor practices like sealing are used as practical alternatives to academic learning. The Hunting and Fishing School implements a *concrete* and *direct* way of acquiring traditional knowledge, which helps to give the students *comfort* and *self-confidence* (Rosendahl, 2013). This provides the students with skills that seem more meaningful to the culture they are raised in and the landscape they live and have a future in. Interviews with high school students show that they would like to do more practical activities, like sealing, because it is a huge part of who they are and what they identify themselves with (Rosendahl, 2013).

Maintaining the Sámi culture in Norway can also be difficult in a globalized world (Skogvang, 2021). The Riddu Riđđu festival has been created to honor and transmit traditional outdoor practices such as hunting, fishing, and harvesting. When hunting, fishing, and harvesting, young people are embodied with the cultural traditions, which helps them maintain the Sámi culture (Skogvang, 2021). The festival is growing and is being held each year, and more and more indigenous people from all around the world show up because it is meaningful to learn. Pedersen (1999) touches upon the importance of having older generations in society in Finnmark to pass cultural knowledge like harvesting and using nature as something natural onto new generations.

Woodward, Jackson, Finn, and McTaggart (2012, p. 58) describe traditional ecological knowledge as “a cumulative body of knowledge and beliefs handed down through generations by cultural transmission about the relationship of living beings (including humans) with one another and with their environment”. As the Greenlanders may move towards introducing modern equipment, Pedersen (1999) points out how outdoor education in Western societies looks towards indigenous culture to learn from traditional pre-modern ways of knowing and living to live more sustainable lives. Learning about traditional practices is also meaningful because it is passed on through generations and tells a story about a local place and its people. This can stimulate the identities of young people to be proud of coming from a traditional culture and thus find comfort in a confusing, globalized world.

1.4 WHY A GREENLANDIC PERSPECTIVE IS IMPORTANT IN EDUCATION

The definition of *friluftsliv* is open and dependent on each culture and individual. However, globalization seems to have led to a more specific understanding of using nature and being outdoors, one told by the majority cultures and not the minorities. Gurholt and Haukeland (2020) argue that global markets and experts replace local initiatives and self-organized outdoor practices. Friluftsliv is affected by global opinions and leaves the individual participant with unequal opportunities to participate regarding cultural beliefs and socio-economic status (Gurholt & Haukeland, 2020). To perform better, one must use expensive equipment and explore many different places. This can lead to a less place-responsive perspective where the place itself comes secondary. When the place comes secondary, there is less room to embrace the place’s history and original cultural use of the place. When minorities cannot unfold traditional ways of using nature and places because new, globalized trends dominate, inequality is created.

Ivanova, Filippova, and Vinokourova (2016) point out that Northern minorities have been seriously concerned about losing their language, culture, and traditions. Education in Greenland should not be standardized and adapted to Danish systems but *contextualized* to legitimize Native culture (Søndergaard, 2022; Wyatt, 2009). With the history between Greenland and Denmark, it is important to acknowledge the Greenlandic people in their home country and what is represented in Denmark. To create equality among Greenlanders, we must know more about their cultural norms and how to include that in a globalized society. When Greenland is known for their hunting culture, it is essential to learn from them in outdoor education and embrace their multiple understandings of *friluftsliv*. Outdoor education is also often measured and rated in quantifying what is learned through

tests and skills (Raffan, 1993). The outdoor experience and the many stories that have touched the students seem to be overruled by measurements. Learning new stories and places, as they have done in traditional and indigenous cultures, outdoor education should be centered around a more holistic understanding of being outdoors rather than just a quick guide to navigating and using the landscape.

Rosendahl (2013) suggests that further studies should focus on how non-indigenous youths can learn about indigenous people and their traditional knowledge even though they live in globalized and modern societies in Norway or Denmark. With my research, I also wish to highlight the importance of Greenlandic outdoor practices to be able to implement them elsewhere. When Greenland is influenced by globalized lifestyles and technologies developed in other places, it challenges the benefits of using traditional knowledge and practices. Therefore, it is important to highlight the Greenlandic perspective in a friluftsliv discussion, also for the benefit of the Greenlandic youths. The perspective of outdoor education in Greenland can be used to learn and understand how to use nature in a meaningful and sustainable way.

1.5 RESEARCH QUESTION

Based on my introduction, I was curious to explore the teachers' perspectives of Greenlandic culture and how they frame outdoor education in a Greenlandic folk high school.

How are seasonal outdoor activities defined, and how are they implemented in an outdoor class at a Greenlandic folk high school?

- What are the seasonal outdoor activities?
- How are the seasonal outdoor activities facilitated?
- How is the landscape used in the seasonal outdoor activities?
- What are the activities in the outdoor class?
- What are the goals of the outdoor class?
- How is the landscape used in the outdoor class?

I present my role as a researcher, my research design, and my chosen methods on the following pages to frame my research question. Afterward, I analyze and discuss my findings structured into three themes to answer my research question.

2. AN ETHNOGRAPHIC CASE STUDY

In this chapter, I describe the methodology of my ethnographic case study through my role as an outsider to the culture, how the research is socially constructed, how I implemented ethical considerations, how I structured and conducted my data collection, and how I used the methods of play participant observations and individual interviews.

2.1 AN OUTSIDER TO THE CULTURE

Since I finished my bachelor's degree in Sports Science in Denmark, I have been interested in identity development affected by outdoor education settings. My bachelor's thesis was centered around a boarding school in Denmark surrounded by nature and with outdoor subjects such as adventure, hunting, fishing, and horsing. I learned how the outdoor settings of the boarding school had a positive effect on the student's social skills and identities (Bergholdt, 2021). In the future, I am very interested in working with youth through outdoor education, focusing on identity and different cultures. When I chose to study the Nordic Master in Friluftsliv Studies, I aimed to expand my understanding of friluftsliv in different cultures to build up my backpack of pedagogic tools and concepts for a stimulating and inclusive outdoor education.

Despite a wish to expand my understanding in this field, I am still influenced by my Danish background and my education in Denmark. I have been a student at a folk high school in Denmark, and I have also been a student in outdoor education. The folk high school comprised mostly Danish students and a few Greenlandic and Icelandic students. I experienced that especially the Greenlandic students were not included very well. Since then, I have been curious about how the relationship between Denmark and Greenland can be more equal regarding culture and outdoor education.

Considering my preunderstandings before entering the field, I am an *outsider* to the Greenlandic culture. Thorpe and Olive (2017) point out the advantages of being an insider as one who gains access to sources and events in a culture, while an outsider can be critical when observing the field from a distance. The key is for both perspectives to consider specific possibilities, challenges, and limitations. An advantage of being an outsider to the Greenlandic culture was that I observed interactions between teachers and students from a distance and generated patterns. My challenges and limitations were a lack of cultural and linguistic understandings that might have prevented me from concluding valid cultural differences. Also, six weeks was a significant limitation when being an outsider. Wyatt (2012, p. 825) admit that her research in Greenlandic education would have been better suited if conducted by a member of the Greenlandic community “because of their cultural,

linguistic, political, and social placement in society”. Even though Wyatt was an outsider to the culture, she was invited and accepted into the community, well-knowing that her work was limited and would end at one point. To be invited into the culture at the folk high school, I showed respect and “exhibited” myself first. For this, I tried to be open to sharing as much as possible of myself during the six weeks.

The six weeks at the school were a combination of an internship through a course in the master’s program and data collection for this research. This was chosen due to time and economic limitations. My two roles as a trainee and a researcher have included many mixed ways of *feeling* during the six weeks. *Confused* because I could not observe in the back and teach in the front at the same time in the outdoor class. I was presented as the new trainee and was responsible for working and taking the initiative in student activities. Therefore, I chose to distinguish my observations from when I was teaching and when I was not. *Guilty* because of being a Dane and knowing the history between Denmark and Greenland, in which Denmark has dominated Greenland. *Embarrassed* because people around me were forced to speak their second language (Danish), and I wished I could speak a bit of Greenlandic to show my respect. *Grateful* because the school and locals I met on my way have welcomed me with big arms and warm smiles into their homes and lives.

Amazed because of the incredible landscape that I got to live side by side with. *Disappointed* because I expected the students in the outdoor class to participate with a greater engagement than they did. I can only compare my educational background from both the Danish folk high school and outdoor courses through my bachelor’s degree, in which there existed a culture of being very engaged and almost competing in who could engage the most. I have learned that it is not because the Greenlandic students were not interested in participating, but that they participated in a different way, which I elaborate on in the first theme of my findings. *Overwhelmed* because I experienced the place around the school in such a short and intense period and became strongly attached to it. And last, *excited* about new findings, but also *frustrated* when I realized how challenging it is to highlight cultural differences because they often are implicit.

2.2 SOCIALLY CONSTRUCTED RESEARCH

To consider my role as a researcher and to answer my research question, I have shaped a research design using an *inductive approach*. An inductive approach observes the field and its shown patterns, which determine which direction the research will go and which theories will be used for analyzing the findings (Tracy, 2020, p. 27). When entering the field, my research question only had the purpose

of guiding me to focus on shown behavioral patterns and interests of mine. After accessing the field and gaining more insights into the Greenlandic culture, my research question has been changed several times and adapted to my collected data and findings that stood out the most. In this way, I have worked inductively throughout the research process, shaping my final findings.

My research takes place in an *interpretive paradigm*. An interpretive paradigm defines a reality that is “constructed and reproduced through communication, interaction, and practice.” (Tracy, 2020, p. 51). From an interpretive perspective, the researcher enters the field with “complete openness” based on the participant’s point of view (Thorpe & Olive, 2017, p. 125). To be open to the culture around the school, the reality of the school needs to be understood through its communication and practices, which is why I have chosen the interpretive paradigm. When reality is understood through communication, everything is socially constructed based on personal experiences and interactions. My ontology and worldview are therefore based on social constructions. The research itself represents social constructions from the school and the social construction I, as a researcher, created during the research. My epistemology is based on qualitative methods, such as play participant observations and individual interviews, to achieve the social interactions between the school and its participants.

To structure my socially constructed research, I have chosen an *ethnographic case study*. An ethnographic study aims to observe questions that focus on behavioral patterns and values in a cultural group (Richards & Morse, 2013). Alongside the interpretive paradigm, the ethnographic method made it possible to study a specific culture, which the Greenlandic folk high school represents. Ethnographic observations are reproduced using thick descriptions, field notes, and a division of shown patterns and processes (Richards & Morse, 2013). I elaborate on my strategy and experiences with the ethnographic observations in subchapter 2.3. A case study describes transferability and naturalistic generalization (Tracy, 2020, p. 61-62). Making a case study using the method of ethnography made it possible to focus on the folk high school as a case and how the culture around the school was represented and constructed through an interpretive paradigm.

2.2.1 Access to the school and informants

As mentioned, the six weeks at the school were a combination of an internship through my master’s program and data collection for this research. I have contacts from my bachelor’s degree in Denmark who are employed at the folk high school and live in the town, so I reached out regarding an internship there. They gave me further contact information, and I got a position as a trainee in the outdoor class.

Along with my contract at the school, I asked for permission to use the school for my master's thesis. They agreed, and I booked my plane tickets for Greenland.

For my ethnographic case study, I included *informants from the school*. My plan for the first selection of informants was for the *students* in the outdoor class that consented to participate in the research and workshops related to the research. The second selection of informants was the outdoor class *teachers* who consented to be interviewed. The first selection strongly depended on students being confident in speaking Danish and participating in all outdoor classes. In the following, I present my ethical considerations, which I use to describe how the overall data collection went along with getting access to informants.

2.2.2 Ethical use of data and storage

Before collecting data, I received permission from the Norwegian Center for Research Data (NSD/SIKT - reference number: 665438). Applying for permission consisted of information letters regarding the research participants and a detailed description of the research's purpose. The information letters (see Appendix 7.1) describe the outcomes and consequences of participating in the research and the opportunity to withdraw from the research at any time. The information letters were shared with all informants, and their consent was given in writing or orally.

Humberstone and Riddick (2020) present ethical principles that guide research, and one of them is confidentiality and anonymity using pseudonyms or code names instead of the participants' real names. The name of the Greenlandic folk high school and the town of the school are kept anonymous. By doing this, the focus is instead on the information presented and discussed about outdoor education in a Greenlandic folk high school setting. The aim is to reveal knowledge, experiences, and reflections on the development of outdoor education as a formal subject during societal transformation. To keep the school even more anonymous, it could have been referred to as a Greenlandic school or Greenlandic outdoor education. In that case, it would not have been possible to contextualize the special school environment of a folk high school as described in the introduction. The informants used in the analysis and those prominent in the field observations are mentioned anonymously through cover names. The data contains opinions and personal experiences from the informants, which is not considered sensitive personal data, and neither does the presented data contain statements that can be used negatively against the participants if recognized.

Another principle is to share the data with the participants, which also allows the participants to withdraw from the study at any point (Humberstone & Riddick, 2020). This can make research

transparent. An example of transparency is shown in Broch's (2018) dissertation when she shares some of the empirical data with the participants during the research process to let them know what she will use for the dissertation. After finishing my analysis, I shared the selected quotes and interpretations with my two main informants and received approval. In the future, I aim to share the findings with the Greenlandic folk high school to acknowledge their participation and perspectives. All raw records and transcriptions will be deleted in July 2023. Only a publication of this thesis will be available afterward. To increase transparency in my research, I describe the challenges I encountered during the data collection that led me to adjust my selection of research informants.

2.2.3 Adapting research informants

To introduce the students to my research, I got help from teachers at the school to translate the information letter from Danish to Greenlandic (see Appendix 7.1.1.2). The information letter was printed and handed out to the students in the outdoor class. One of the teachers explained while the students could read it. They asked a few questions. Since all this was done in Greenlandic, I do not know how the research was formulated and understood in Greenlandic. Some students signed, and I began preparing workshops for them to do in the outdoor class. Due to practical circumstances, there was minimal time to implement these workshops, and when I planned to go through with one, all of the students that had given their consent were absent that day. The workshops consisted of exercises using the senses while exploring the landscape, planning a trip in small groups, and photographing the landscape individually. Quickly, I realized how it was very challenging to communicate my intentions with the exercises because of linguistic and cultural barriers. Therefore, I chose to remove the workshops from my research design and focused on observing when I did not teach in the outdoor class. I kept my exercise with the photographs to analyze the first theme of my findings.

The students were informed about my master's thesis and given my contact information if they wished to withdraw their consent. Despite this, I cannot know for sure if all of the students did, in fact, receive this information because of the language barrier, which is why I have chosen only to include general observations and conversations with the students and a few selected photographs in my analysis to respect the students. This means that my first selection of informants changed from doing observations and including the students' perspectives to only observing the students from a distance. Instead, I developed my second selection of informants from one to two teachers because it was possible to go more in-depth with the interviews. In the following, I describe how I planned my

research design, why I chose the methods of play participant observations and individual interviews, and how I collected the data of each method and afterward processed it for my findings.

2.3 PLAY PARTICIPANT OBSERVATIONS

I planned to do *play participant observations* for my six weeks at the school. Play participants search to be active members that participate in cultural activities while observing (Tracy, 2020). Participating in cultural activities requires learning and adapting to the cultural rules for behavior in the scene (Spradley, 1980 in Tracy, 2020). This method was chosen to learn about the Greenlandic culture, the locals around the school, and their way of practicing cultural and outdoor activities. When learning and adapting to their way of doing and practicing, I aimed to be an active member that experienced the cultural activities and different moments through my body. A participant observer must strive to become a “real” participant by deciding on his/her/their role in the observing environment (Richards & Morse, 2013). I prepared to be humble and curious about the everyday life of the students and the teachers to make my role a novice in the field. The Greenlanders were the experts, so I needed to prioritize their ways of doing over mine.

When doing participant observation, the researcher’s observations are made among people in their surroundings and with intense social interactions in this environment (Szulevicz, 2015). This can build a relationship with the observed actors in the research. As I observed the students and teachers at the school, they also observed me. The newly created relationships should be carefully respected while knowing that trust is the main element, which takes time to build and can easily be destroyed. Furthermore, it can open the field for the participant observer’s insider knowledge of the observed culture. Through this method, it may be possible to spot non-verbal and bodily conditions (Szulevicz, 2015). This I planned to obtain through social interactions with the students and teachers. I expected the language barrier to hinder getting insider knowledge, but at the same time, I hoped to spot body language while observing cultural practices.

In addition to the observations, I planned to do workshops with the students. As mentioned, I adapted my research informants and will not describe these workshops further except for the photograph exercise. A visual approach can contribute to qualitative research (Tracy, 2020). My aim was for the students to share their points of view by framing the Greenlandic landscape and then asking them about the perspectives. In that way, I wanted to retell their stories about the Greenlandic landscape. I expected communication to be difficult, which is why I planned for the students to take

individual photographs rather than interview them. Also, I planned to take photographs to portray my journey and experiences in Greenland.

2.3.1 Doing observations

I collected my play participant observations during everyday life at the school, during the outdoor class, during a handcraft course I joined three weeks in, during cultural activities in the town, and during personal experiences with exploring the landscape and meeting locals. My aim with the observations was to focus on the students and their use of the landscape when being outdoors, but this was limited since my role as a teacher and a trainee demanded more of me than expected. When I was in charge of creating activities in the outdoor class, my observations mainly consisted of the students' reactions and feedback regarding the chosen exercises. I could have decided to dig into this, but since I was more curious about the Greenlandic landscape and cultural way of being outdoors, I focused on my observations when I was *not* teaching. Here I could take a novice role and try to become an active member of the cultural scene because I observed what they did and learned from their way of doing. As the weeks developed, I had more and more interactions with both students and teachers. Despite this, my role as a trainee shaped my observations in which my teaching exercises and activities made my understanding of outdoor life explicit to the students and, as a result, I did not adapt as much to *their* understanding of outdoor life.

My photograph exercise with the students consisted of four students from the outdoor class that went outside with me. Four other students had given their consent to participate but were either ill or not at school that day. I had the exercise translated into Greenlandic by Line and explained it in Danish to the four students (see Appendix 7.2). The students went in two groups and used their phones to take the photographs. I collected the photographs through the app "Messenger". During the first theme, I analyzed how and why it did not go as planned based on my field notes.

2.3.2 Creating field notes

From my play participant observations, I created *head notes* written in Danish in a personal diary. Tracy (2020, p. 139) refers to Emerson et al.'s (2011) definition of head notes as "reimagining and replaying in one's mind scenes and events that marked the day, actively repicturing and reconstructing these witnessed events". On 28 out of 42 days, I sat in my room at the school at the end of the day and wrote these head notes. The head notes consisted of descriptions of replays in my mind about different activities and impressions. I have tried to write everything I could remember, well-knowing that the descriptions were written a couple of hours or days later than when the events originally took

place. Field notes will always be subjectively recreated, as field notes are presentations of previous narratives (Tracy, 2020). Field notes should *show* rather than *tell* by crafting detailed descriptions that fail to conclude but leave the reader to decide for themselves (Tracy, 2020). I have tried to focus on the use of showing when describing *what* happened during the activities at the school and through my interactions with students and teachers instead of *why* it happened. However, I did use telling through my emotions in specific situations and through my personal and subjective world.

Tracy (2020, p. 288) highlights ten lies of ethnography, where *unobtrusive* represents the idea that researchers influence the scene much more than stated, and *candid* represents that researchers often leave out personally embarrassing moments in the field notes. Being a Dane influenced the scene, which is why I have tried to embrace and be transparent about both my positive and negative feelings and experiences, as well as including interactions with students and teachers that did not go as expected or made me feel embarrassed as a researcher or a teacher. After exiting the field, the handwritten head notes have been digitalized into *formal field notes* and translated into English. Digitalization was chosen to create an overview of the interactions and social processes that have been most significant during my fieldwork. I included some of my photographs in my formal field notes to illustrate some of the activities and landscapes. I use some of the photographs to add visual information about cultural elements that I present in my analysis.

2.4 INDIVIDUAL INTERVIEWS

Along with the play participant observations and photographs, I planned *individual interviews* with the *teachers*. The approach to the interviews was of a *semi-structured* nature with a *conscious naivety*. A semi-structured interview is more flexible and stimulates a discussion rather than dictated questions in a structured interview (Tracy, 2020). The outcomes of the interviews thereby have the opportunity to go in several directions. This method was chosen to be open to the teachers' answers and what they chose to focus on in their answers, which also led to new directions than first expected. The interviewer with a conscious naivety opens up new interpretations and points of view (Tracy, 2020). With this approach, the teachers became the experts in answering the questions, as I naively acknowledged their views and thoughts. The interview was done individually to focus on the individual teacher and personal experiences rather than a shared and common understanding.

For the semi-structured interview, I created an *interview guide*. To adapt the interview guide to the chosen approach, the questions were based on observations and teacher experiences. This was chosen to form a common thread for how the answers could be used afterward, but also so that the teachers

could relate to what they were asked about. I started with generative and hypothetical questions, which were adapted to the individual teacher during the interview to aim for a good conversation with them. The interview guide was given to the teachers beforehand, so they knew the structure and were familiar with the topics.

2.4.1 Conducting interviews

First, I planned to conduct one interview with the teacher Line at the end of the fieldwork. After exiting the field, I chose to conduct one more interview with Line and one interview with the teacher Peter. The first interview with Line was conducted on December 2, 2022, at the folk high school in Greenland. The interview guide (see Appendix 7.3.1) was made before entering the field and as a part of the application for the ethical research approval board (NSD/SIKT). The second interview with Line was conducted on March 3, 2023, online via Messenger in Bø (Norway). This interview guide (see Appendix 7.3.2) was made based on interpretations and comments of the first interview from both my supervisor and me. The last and first interview with Peter was conducted on March 6, 2023, also online from Bø. The interview guide (see Appendix 7.3.3) was made based on observations and the interviews with Line. In general, the conductions of the three interviews were a combination of a discussion about goals and thoughts on the outdoor class at the school and then the teachers sharing their perspectives about the Greenlandic culture. I admit that I planned to interfere less than I did during the interviews; thus, sharing my reflections and experiences of my time at the school might have affected some of the outcomes of the interviews.

All interviews were held in Danish and were audio recorded. After exiting the field, the audio files were transcribed and translated into English to be read and processed in writing. The transcription was done by writing down all words heard in the audio file to produce a realistic picture of the situation during the individual interviews. Only words like “ehm” and repeated words that would otherwise disturb the coherence of the sentence have been removed from the transcription to make it more readable.

2.4.2 Coding transcriptions into themes

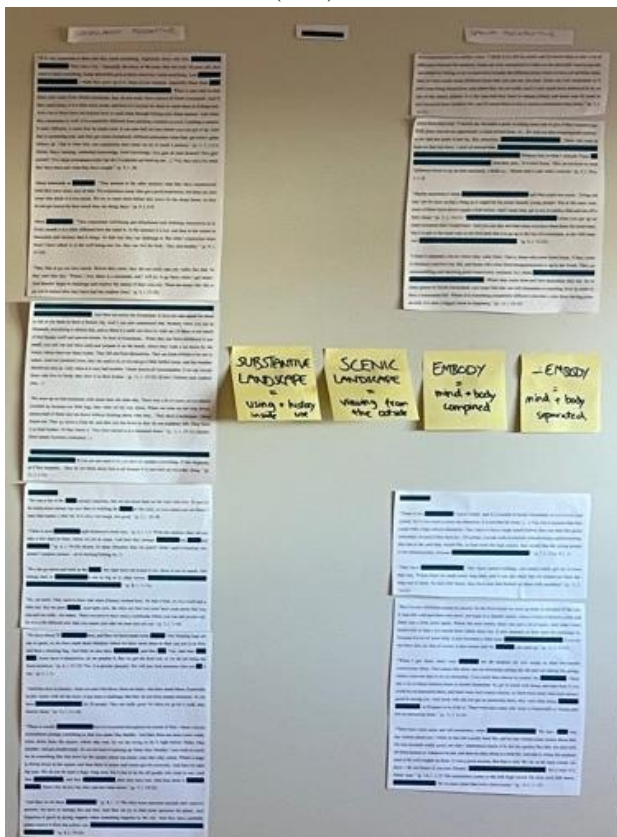
Coding of the transcriptions was used to select and process the empirical evidence for the analysis. The following photos show my coding system in practice, which is described in this section. Primary coding consists of an initial coding where the data is examined and assigned words or phrases that capture the essence (Tracy, 2020). The *primary coding* was used in the form of three overarching themes arising from the empirical work, which were coded according to the following color markings.

The first theme, “related to the landscape”, was coded with the color blue, the second theme, “local seasonal activities”, was coded with the color green, and the third theme, “activities in the outdoor class”, was coded with the color yellow. The three themes were each divided into two columns representing quotes from the two teachers.

Secondary coding consists of critically examining the primary coding, which is further organized (Tracy, 2020). The *secondary coding* was used in the form of selected theoretical concepts written on yellow sticky notes, which helped to sort the empirical evidence into possible interpretations for the analysis. The theoretical concepts were determined based on findings in the data and then added to each theme. In this way, the empirical evidence was illuminated based on an inductive approach while at the same time focusing on relevant theory to investigate the research question.

As with my coding of the interviews, I used the same themes to go through my field observations and photographs, but they were not sorted out as shown with the interview quotes. Since I adapted my research informants from the students to the teachers, I chose to present the findings primarily based on the interviews with the teachers and then added information from the field observations and photographs.

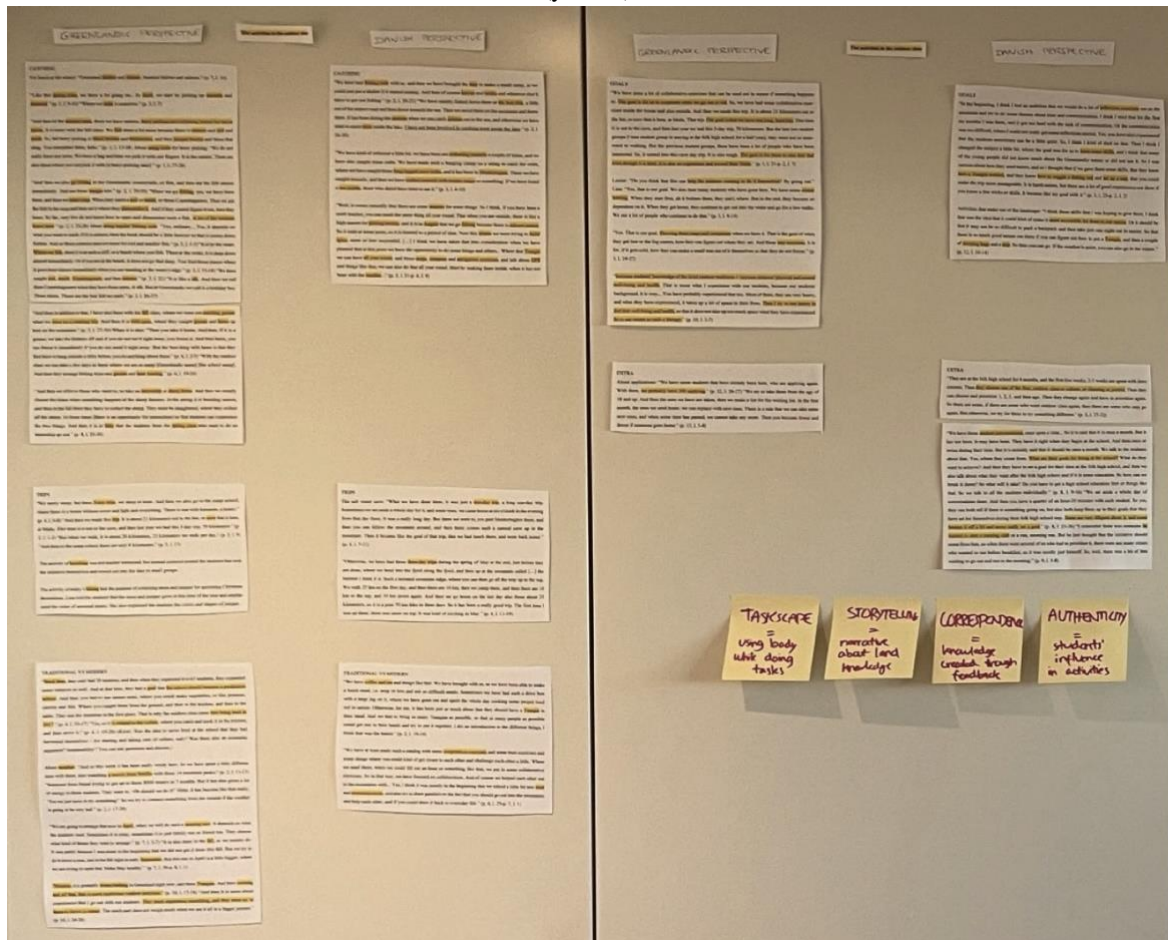
First (blue) theme



Second (green) theme



Third (yellow) theme



2.5 STRENGTHS AND LIMITATIONS

Framing this research study through an ethnographic case study may have had strengths and limitations. The strengths were the social constructions that made it possible to regenerate narratives and patterns based on the research participants' social world of interactions. The most significant narratives and patterns according to the specific field were highlighted when working inductively. Through participant observations, I, as a researcher, was visible in the field and could learn to be an active member, one in which the research participants were the experts. Conducting semi-structured individual interviews stimulated an insight into personal experiences and guided the research in a relevant direction. When reconstructing a social world, it was essential to listen to the members of it.

On the other side, the limitations were the cultural and linguistic barriers. Being an outsider to the culture and unable to speak the local language made the data from the research participants less accessible. The time frame of six weeks was also a limitation.

3. FINDINGS

Based on my ethnographic case study, I present the findings. Three themes stood out the most during my data collection: challenges of studying a different culture, nature as the seasonal kitchen, and seasonal knowledge as outdoor education. These three themes will be the frame of my analysis and are structured from what I met first in the field to what developed at the end of my stay in the field. At the beginning of each theme, I present a theoretical framework that will structure my analysis of excerpts from the field observations, quotes from the interviews, and photographs. I have tried to separate the Greenlandic from the Danish perspective to analyze the two views. Both because my two informants have two different backgrounds, but also because I am Dane in a Greenlandic field. In discussing each theme, I include relevant research and perspectives to discuss various meanings of my findings. In the following, I introduce my two main informants and their backgrounds.

Line was born in Greenland and speaks Greenlandic as her mother tongue and Danish as her second language. When she was younger, she went to a Danish folk high school. Afterward, she took a teacher's education in Greenland. *Line* has worked at the folk high school for some years, meaning she has experienced several student groups (there is a spring and a fall class each year). She describes her relationship to the Greenlandic landscape as follows:

I have always liked and been out in nature. I walk a lot in nature and run. [...] It is getting up on a high mountain and then experiencing how big our country is. It is only felt when you get up to the view, where you can see everything.
(*Line*, 1st interview)

Peter was born in Denmark and speaks Danish as his mother tongue and is now learning Greenlandic. He is educated in sports as a major in Denmark. *Peter* has taught at the folk high school for some years and has also experienced several student groups. He describes his relation to the Greenlandic landscape as follows:

I have been seized by going hunting [...] I just think there have been some good experiences. It is just the silence and the vast expanses, yes, you can get addicted to that.
(*Peter*, 1st interview)

Line and *Peter* live with their families in the town of the folk high school.

3.1 THEME 1: CHALLENGES OF STUDYING A DIFFERENT CULTURE

As I have described earlier, I experienced challenges during my data collection. I have chosen to focus on the challenges as one of my findings in this research because these experiences have affected my other findings and made visible distinct views of the local population and visitors of human-landscape relations having a broader relevance. I analyze chosen field observations and quotes from the two teachers to highlight the significant challenges in my research about using the landscape centered around the folk high school. I discuss my findings with research studies made at other indigenous places to highlight the significant challenges when studying cultural groups different from the researcher's culture and why it can be challenging.

3.1.1 Theoretical framework

To frame the first theme, I use the theory about *substantive* and *scenic landscape* from Olwig (2019), *phenomenology* from Tordsson (2014), *tacit knowledge* from Molander (1992) and van Manen (2008), and a *narrative-descriptive approach* from Raffan (1993).

Olwig (2019) presents two different understandings of the landscape. He identifies and compares *substantive* and *scenic* landscapes, arguing that the two represent extremes of a continuum relevant to local and visitor (tourist) views. A substantive landscape contains the history of changing conceptions and uses of the landscape that recognizes the “importance of community, culture, law, and human geographical existence in practice” (Olwig, 2019, p. 46). A scenic landscape is portrayed from a distance and does not include all the complexes mentioned above. Modern tendencies have partly removed the full complexity of the meanings of the landscape when nature is viewed as a scenic landscape. Olwig (2019, p. 46) argues that “it is not enough to study landscape as a scenic text. A more substantive understanding of landscape is required”, and the fact that it does not have to be *either* a substantive or a scenic understanding of landscape but can be a combination.

The Greenlandic landscape has been through a significant change while undergoing globalization. This has affected how the landscape is used and portrayed. Within the Danish colonization of Greenland lies a great history and relations to the landscape, but it is often defined more as a scenery than a territory for substantive culture. To understand the underlying traditions and culture practiced since early times, the Greenlandic landscape needs to be understood from both a substantive and a scenic landscape. To understand the full complexity of the substantive landscape in Greenland, one must gain access to the inside of the community, culture, law, and human geographical existence in

practice, which can be difficult when being on the outside. The two understandings of landscape describe *why* gaining this access to the inside can be challenging.

Tordsson (2014) presents Merleau-Ponty and his definition of *phenomenology*: The body is the fundamental source of perception and is not separated from the mind. When body and mind are seen as one, what the body does is not always explicit but rather implicit. Molander (1992, p. 11) defines *tacit knowledge* as knowledge developed through training and personal experience consisting of “abilities to *make judgements* and to *do things* in practice, skillfully and with insight” and is not formulated verbally. van Manen (2008) argues that tacit knowledge is *embodied* through practical skills. When exploring embodied knowledge and how the body and mind are combined as a unit, explain how and *why* it can be challenging to describe a practice because the knowledge is expressed through the practice itself. The embodied knowledge is not a closed definition but an open field of explorations and experiences that keep developing through practice. I use phenomenology and embodied experiences to analyze how it can be challenging for my local informants and me to explain how our bodies interact with the landscape when the body has always done a specific movement. I use the concept of tacit knowledge to analyze why the informants can have difficulty sharing words about their knowledge and experiences in the landscape.

Raffan (1993) presents a *narrative-descriptive approach* together with poetry and visual art in his research in a nature preserve in Canada’s Northwest Territories. He made an interpretive drawing based on “themes implicit in the lessons of life, travel, and conversation in Lutsel K’e.” (Raffan, 1993, p. 42). The drawing



illustrates a human involved with natural elements such as wood, fire, and snow in a landscape with mountains. Raffan’s approach shows an alternative to using words when interpreting another culture. I use his approach to analyze and discuss another way of showing elements implicit within the culture that cannot be gained through words. Also, I use his study of 20 months in the field to be critical towards my own six weeks at the folk high school. I believe that gaining cultural knowledge and understanding of a different culture during such a short time is severely challenging.

3.1.2 Greenlandic perspective

To dive into *why* collecting data about the cultural knowledge and use of the landscape at the folk high school has been challenging, I analyze my interactions with the students and my photography

workshop: what happened and why it happened. I introduced the photography workshop to the students with a presentation of three tasks: 1) *Take five photos of places in nature you like to visit*, 2) *Take two or three photos of things in nature you do not like*, and 3) *Take two photos of something you find characteristic to Greenland*. The presentation of the tasks was written in Greenlandic by Line, explained in Danish by me, and shown in my body language. The following quotation is an excerpt from my field observations during my photography workshop with four of the students from the outdoor class:

They asked if they could go around in two groups. I was torn about this because I wanted them to go separate ways to take photos individually, but at the same time, I also thought that there might be questions along the way. I ended up saying that they could go together two by two. Two went up toward the mountains near the school, and the other two went along the lake. I went with the last two. My presence may have affected the photos they took because I was with them. When I saw they were taking pictures together, I told them I would like them to take pictures separately. They used their phones to take pictures. Naja was one of the two, and she asked me before each picture if the place she had found was good enough. I tried to explain to her that it was her decision and pointed at her to show it with body language. She smiled and took the picture, but I wondered if she understood what I meant. (Field observation)

The fact that I am torn about what to answer the students and unsure whether they understand my instructions shows a clear difference in my *intentions* with the workshop and the *reality* of the workshop. To gain the students' perspectives and insider knowledge about the cultural use of the landscape failed. Instead, the workshop developed into adapted photographs containing scenic landscapes that the students thought *I* would like to see. This was not the students' mistake; they only did what they strongly believed they had to do. In my attempt to explain that I was curious about *their* opinions and point of view, the interpretation was colored by language and cultural understandings. When I asked them to frame places in nature they like to visit, I already assumed that they had places they like to go to. They may be familiar with certain places they frequently visit, but they may not have considered whether they enjoy going there or not. It could just be a habit.

I realize now how it can be challenging to translate a Danish/Scandinavian cultural task of portraying the landscape into a local Greenlandic task because it might not be the same, at least when it is "forced" upon someone who might not be familiar with framing meanings about landscape in that specific way. The following photographs on the next page are examples from the two students, Mads and Naja, I went with around the lake. Mads and Naja are students in the outdoor class.

Photographs “based on” the first task: *Take five photos of places in nature you like to visit.*



Photo taken by Mads.



Photo taken by Naja.

Photographs “based on” the third task: *Take two photos of something you find characteristic to Greenland.*



Photo taken by Mads.



Photo taken by Naja.

When I write “based on”, I refer to the language barriers and what I have described as my intentions of the tasks and how they went in practice. The photographs are examples of scenic landscapes seen from a distance. They could be portrayed as substantive landscapes with historical changes in the landscape, e.g., the tiny houses next to the shore, the humanmade path around the lake, and the shapes and cliffs in the mountain, but this kind of information I do not possess from Mads and Naja. If Mads and Naja were to describe a substantive landscape in Greenlandic, they might have been able to do so. However, since we conversed in Danish, it was challenging for them to translate and convey the details, given their limited Danish vocabulary. This was also why I chose to refrain from communicating with the students about their photographs after the workshop. The photographs show more or less the same point of view as Mads and Naja walked together, showing a landscape with snow, mountain peaks, rocks, and houses on one side of the lake. Even though the photographs are

taken from their eyes, it is difficult to know what they thought about the landscape when taking the photographs because I chose not to ask them. I can analyze with my thoughts and interpretation, but that will not describe *their* understanding of a substantive landscape from a cultural perspective. Instead, it will show a scenic landscape interpreted from a distance due to my point of view, and therefore I cannot retell their stories. But a story I *can* tell is from Line and what she said to me during my two interviews with her. I use the following quotation to analyze how the body is used in a different landscape and culture and why it can be challenging to express and make it clear in the research:

Here in Greenland, we use nature a lot from a very young age, so it sits a lot in their [the students'] nature this uneven terrain and the mountains. And then we notice the Europeans. It does not take much for them to fall or for them to have a broken leg. And I can also understand that, because when you are in Denmark, everything is almost flat, and so there is a path you have to walk on.

(Line, 2nd interview)

With her words: *Here in Greenland, we use nature a lot from a very young age*, Line describes how using nature is common and cultural knowledge in Greenland. Exploring nature in uneven terrain and on top of mountains indicates how the body plays an important role. Especially when she describes the view of Europeans and how they often fall because they are used to walking on marked paths. When comparing the two cultures, it becomes clear that one is accustomed to the Greenlandic environment while the other is not. However, there is no clear explanation of how the body interacts with nature and how to avoid falling. It demonstrates the tacit knowledge Greenlandic people have developed since they were very young and that their tacit knowledge is developed through training of repeated personal experience in the landscape. Another example is:

I think it is so much in their [the students'] everyday lives that they do not think about it. Or they prepare almost nothing when they go out. If you are not used to it, you have to prepare everything. If this happens, or if this happens... They do not think about that at all because it is just such an everyday thing.

(Line, 2nd interview)

Line describes how she thinks the students do not think much about what to prepare or do when they go outside because it is a daily routine. This shows how the body and the mind work together as one. Any movement is already calculated in the mind, so the body moves automatically without hesitating or adapting. The use of nature becomes embodied because it is the body that interacts, and *how* the body interacts is natural because it is done daily without thinking about it. Not thinking about how

the body moves and acts in the landscape indicates tacit and implicit knowledge. While Line acknowledged this fact during her interviews, the tacit knowledge became quite evident when I observed the students and tried to understand why they moved and interacted with the landscape the way they did. The tacit knowledge is embodied and has followed them their whole life through personal experience and is still developing through their practical skills. Also, explicitly preparing almost nothing for going outdoors might indicate that being in nature is not something unique but relatively normal. From a Danish perspective, I dive more into this.

3.1.3 Danish perspective

Whenever I joined the students for outdoor class hikes, I grabbed my hiking boots and Gore-Tex jacket from my room. Meanwhile, the students kept their everyday shoes on, such as sneakers and jackets they had nearby. In my interview with Peter, we talked about the students' clothing when being outdoors:

They just walk in Converse sneakers up, and jeans, through snow and scrub.
(Peter, 1st interview)

His description of the students wearing sneakers and jeans when they walk or climb through snow and scrub indicates that the students use their everyday clothing for being outside. This can also be connected to what Line describes as not preparing anything for going outdoors. When the students do not need specific clothing or equipment for outdoor activities, it indicates a greater focus on their embodied skills when they move through snow and scrub. Also, their embodied skills may allow them to operate efficiently without the need for any outdoor equipment. When I hiked with the students, they moved fast and elegantly compared to my clumsy moves even though I was the one wearing hiking boots. This shows a different use of the landscape and a different set of skills when using and experiencing the landscape. I also talked with Peter about the students' possible relationships with the landscape:

They may not have quite the same 'wow' effect when you get up on some mountain that I might have. And you can also feel that when you have been there for some time, it is not in the same way as the first time that you go up to the top of a mountain, as the 10th time. And if they have been there all their lives, you understand. (Peter, 1st interview)

The quotation demonstrates a Danish presumption about how the students experience the landscape, which is one of the main reasons behind the challenges during my research process: that I do not have valid information from the students themselves. However, when Peter describes that he experienced

how the same mountain peak does not have the same ‘wow’-effect seeing it for the 10th time, it shows how he has developed a new perspective of the Greenlandic landscape while living side by side with it. Peter’s portrayal of the students and their familiarity with the surrounding area also indicates their daily habits and routines. The students experience the landscape every day and might not have the same ‘wow’-effect as those who come from the outside and see it for the first time. The landscape appears as an embodied interaction: body and mind work as one when experiencing the landscape.

Knowing the landscape consists of tacit knowledge that is not told but shown and learned through personal experience. Understanding what is shown and what to notice demands embodied and personal experiences within the local landscape. Searching for the students’ perspectives would need to be organized differently and maybe be focused on their practical skills instead of asking them about their relationship with the landscape. Therefore, my “setup” of the photography workshop with the students was not optimal for gaining embodied and tacit knowledge about their use of the landscape. How one uses and relates to the landscape could be illustrated through what practical skills are performed within the landscape. When Peter’s perspective of the landscape has developed more, it can indicate a substantive understanding combined with the scenic. It is not only ‘wow’, but he knows information behind the scenes and has embodied personal experiences. Looking from my perspective, I can present a quotation demonstrating my first ‘wow’ experience:

I stand here and look out on the fjords. Wow. I cannot believe how beautiful it is. The mountain peaks stand incredibly still side by side against the calm water. It is a very calm and sunny day, but oh my, I am impressed with how silent the top is. Most mountain peaks are covered with snow and ice, including the ground we are standing on. (Field observation)

The Greenlandic landscape is very new to me, and my preunderstanding of what a landscape is is very different standing at a Greenlandic mountain peak. I experience the surrounding landscape from a distance, which gives me a scenic understanding of the landscape. Combined with the Greenlandic cultural understanding of standing at a mountain peak, it differs significantly from a Danish cultural perspective. Peter demonstrates how he has developed his perspective from both cultures, while I still only have the Danish perspective with me. As a researcher unfamiliar with the cultural understanding of the landscape in Greenland and unable to communicate with the students at the school, it is difficult to answer questions about the Greenlandic use of landscape. However, during the research process, I have learned and gained some insight into Greenlandic practices and values of the culture. Compared to my described findings of challenges from presumptions and research aims *before* entering the field,

the insight into Greenlandic practices originates from local elements I have met when *being* in the field. I use Raffan's (1993) narrative-descriptive approach to analyze two photographs I took in a small village on my way to the town of the folk high school.



The photographs show paintings on walls. Both paintings illustrate hunting scenes with both humans and animals. In the painting to the left, there is a whale, a walrus, a muskox, a killer whale, and fish like salmon and halibut. Other than the animals, groups of male hunters are gathered outside and sit close together, wearing clothes probably made of seal skin. The hunters are centered around the big animals and radiate a sense of community and cohesion between humans and animals. What is different in the painting to the right is the two polar bears, the women hunters, and the child. The hunters stand side by side with the polar bears and radiate a sense of great courage and will. Even though they stand with weapons to hunt the animals, it does not seem cruel or violent - more as a part of nature. It almost looks like the hunters and the polar bears are holding their arms around each other, which can illustrate respect between them.

Using Raffan's narrative-descriptive approach in the paintings makes it possible to create a narrative that can tell a story about the hunting culture in Greenland. From my stay in the area around the folk high school, I have learned that hunting and nature are key elements among the locals. I believe that the paintings illustrate old traditional ways of hunting, but compared with the locals in the town today, it is mostly clothes and equipment that are replaced. At least, the same belief about using nature as a seasonal kitchen exists. When studying a different culture, a narrative-descriptive approach and meeting locals indicate a more efficient and valid way to gain insight. I discuss and compare other indigenous studies to highlight the challenges I have described in this theme.

3.1.4 Discussion

When exploring the global market of outdoor stores, numerous types of expensive equipment and clothing are advertised to enhance the outdoor experience. Standing in my hiking boots next to the

students at the Greenlandic folk high school, it is clear that outdoor experiences seen from a Danish perspective include more material preparation and technology. Understanding why Greenlanders use and experience the landscape the way they do indicates a much simpler approach away from globalization. At the same time, understanding a substantive landscape demands multiple information behind the scenic. To receive and gain local understandings, one must develop embodied and tacit knowledge to recreate a fundamental understanding of the local landscape. How can this fundamental understanding of the landscape be defined?

Styres, Haig-Brown, and Blimkie (2013) refer to a pedagogy of land in their article about Canadian Aboriginals. They quote Basso (1996): “What we call the landscape is generally considered to be something ‘out there’. But, while some aspects of the landscape are clearly external to both our bodies and our minds, what each of us actually experiences is selected, shaped, and colored by what we know” (p. 51). What is understood and experienced in a landscape is based on what is known. What is known involves the complexity of different selections and shapes made by each individual. Besides a substantive landscape that must be gained from the inside, a fundamental understanding of the landscape gets even more complex regarding each individual’s knowledge of the landscape because it can be experienced differently. To understand how the local landscape is utilized, it is imperative to acknowledge that experiencing the landscape is something ‘out there’ which can be taken for granted and depends on the individual.

Raffan (1993, p. 39) states, “Unfortunately, there is very little empirical research having to do with *how* people of specific cultures are attached to specific pieces of land.” The major challenge is that we do not know or cannot describe how the landscape is experienced or how to define it because the culture is so much different. History and globalization have dominated the use of landscapes. This also affects the individual use of the landscape because each individual might be attached to land in various ways. Raffan (1993) underlines the importance of experiencing an insider point of view because words are rare when it comes to place knowledge. During his research, he stayed in the field for 20 months. A period of 20 months seems reasonable to gain an insider point of view, at least likely to *try* and understand the culture in Northern Canada and their use of the landscape. Still, he acknowledges the fact that words are difficult to come by. He uses a narrative-descriptive approach with a drawing of his interpretations of the culture in Northern Canada. Here, he illustrates how he tried to make their sense of place explicit through his drawings. He tells it with his understanding of the culture, and not the locals’. This approach can make it more transferable and easier accessible when mastering the local language is not an option. Still, the definitions are made from the outside.

If words were expressed from the inside, they would be in the local language. Raffan (1993, p. 41) refers to Tuan (1991) and says that his “main point is that language itself has built into it interpretive and explanatory categories delineated by the prose itself.” The quotation highlights how language defines cultural understandings of landscape and everything else. It is essential to speak the language to understand cultural meanings and each underlying category of each definition. This also affects how a landscape is understood in Greenlandic compared to Danish. Grenoble, McMahan, and Petrussen (2019, pp. 1-2) explain that “Kalaallisut exhibits a rich grammatical and lexical system for the encoding of spatial relations, embedded with environmental knowledge.”. This quotation shows the difficulty of implementing the students’ perspective when I, as the researcher, do not speak *Kalaallisut* (Greenlandic) and how speaking the language is so essential to understand cultural definitions of the landscape as well as environmental knowledge. To get a full insider position, mastering the local language would be necessary for defining the local landscape.

On the other hand, there might be no need for a definition. It might be enough to acknowledge that there are different understandings of landscape and ways of interacting within it. Styres, Haig-Brown, and Blimkie (2013) suggest looking into self-in-relation to land in which indigenous people are shaped by the environment and their different relationships to the land, such as spiritual, emotional, and physical. While it may be challenging to fully convey the locals’ connection to the land without being an insider or fluent in the language, gaining insight into their living environment is still possible. What elements do the landscape and environment consist of? What is natural and without human influence, and what is human-made? What are the local people doing? What do the local people tell stories about? The two paintings of hunters from my analysis tell a story about what local hunters looked like, what they hunted, and what nature could be. This is an example of self-in-relation to land in which the hunters are shaped by the environment; they adapt and use nature the way they can and have always done. Nature is equal to natural conditions.

Regarding the Greenlandic folk high school, this self-in-relation to land could be gaining insight into the school environment: what is done at the school and in the landscape surrounding the school? Mountains surround the school and are used for the outdoor class. When the students go outside, they do not bring any outdoor equipment with them; they go out as they are. Their tacit knowledge of how to move around in the landscape can also indicate a self-in-relation to land; they are shaped by the environment. Shaped by natural elements in the environment that have dictated the use of the landscape. What is done is natural. The natural often comes with no specific definition or framing because it is a skill shaped by tacit and embodied knowledge.

Pedersen (1999) titled her Ph.D. dissertation about friluftsliv, gender, and cultural conflicts in Finnmark with the following wording: “It was just natural”. Her research was based on ethnographic fieldwork conducted in the early 1990s. People she interviewed in Finnmark said that “Friluftsliv, we probably don’t mention that, no, I don’t think we ever have. It is just like we are going to the mountains [...] But surely that is a form of what we do?” (Pedersen, 1999, p. 142). Then they told detailed stories about seasonal hunting, fishing, berry picking, gathering firewood at the seashore, etc., as part of their everyday lives (Pedersen, 1999). Doing these things was experienced just as naturally. So was the socialization of children. They learned from their parents and grandparents by participating in daily outdoor activities and work. Defining the outdoor culture in Finnmark at that time with the word friluftsliv was new and unfamiliar to them because what they did was considered a taken-for-granted part of their daily life. Nature was not unique but an integrated part of life. This indicates a self-in-relation to land in which the local population in Finnmark was shaped by the environment and had adapted to and learned how to survive in nature.

Pedersen (1999) describes that men and women raised during the post-war period do not experience Finnmark’s ocean, mountains, and rivers as exotic. While younger people and tourists experience Finnmark as a place for recreation and the “last wilderness in Europe” (Pedersen, 1999, p. 307). The two different experiences suggest different relationships with the land, whereas one involves close relationships and a substantive understanding, and the other is more of a scenic and distanced understanding. One interesting point emphasized by Pedersen is the remarkable way the locals of Finnmark make use of their surrounding environment. They not only rely on it as a source of sustenance but also as a communal space; the pantry and living room (Pedersen, 1999).

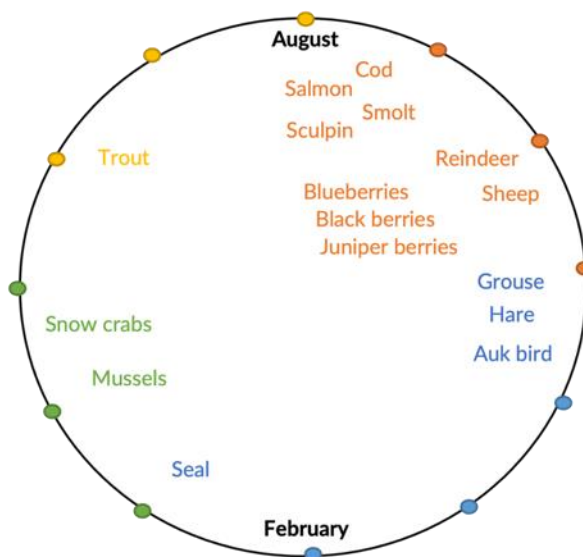
The way students and teachers use the landscape surrounding the Greenlandic folk high school is not unique but relatively normal and natural. Even though the landscape is used in a specific and unique way from an outsider’s perspective, it does not appear unique to them. This is also demonstrated when the locals in Finnmark are unfamiliar with framing their daily life as friluftsliv. It might be the same if other Danes or I were asked about our use of the local landscapes in Denmark because what we do is an integrated part of what we take for granted in our individual daily life. Therefore, explaining what sets the landscape apart and why it is used in a specific way is difficult because it might not usually be framed or discussed. Based on my analysis and discussion of the first theme, I cannot conclude *why* the Greenlandic students and locals use landscape and nature the way they do, but I can demonstrate *how* they use nature as a seasonal kitchen, which I explore further in the next theme.

3.2 THEME 2: NATURE AS THE SEASONAL KITCHEN

During my first week at the Greenlandic folk high school, I was introduced to the staff and their daily lives in the Greenlandic town. Following are some of my first impressions and meetings with them:

The other day, Line told me she went fishing with her father. They have also been hunting seals, and Line has shot a couple of seals with a rifle. Today, I noticed that Sanne wore sealskin boots at the school. I asked her about them, and she said they were expensive. She also told me that she had shot three seals. Later on, I noticed that Margrethe had a sealskin purse with her. Margrethe has also sailed with her husband, both fishing and hunting seals. At this time of year, her husband is hunting reindeer. At the school, old spears hang that were once used to hunt seals and whales. Today they mostly use rifles, Margrethe told me. She also told me you can catch cod, salmon, trout, halibut, and catfish in the lake next to the school and this area. She was very excited to tell me all of this, which I understand had a significant meaning to her and her culture. Margrethe and Line have expressed that it is a shame that I am not here during the summertime, as they each would have taken me out in their boat to fish or to experience the area here. (Field observation)

During my first week in Greenland, I noticed that hunting plays a significant role among the staff at the folk high school, who are also locals of the town. Going fishing and knowing what types of fish live in the local lake seems to be common knowledge. Also, having a boat to go fishing means a lot and is common. Sealskin on boots and purses indicates a symbolic value of hunting. Talking about hunting and fishing experiences is a frequently discussed topic. During my interviews, this was also something that stood out the most, which I elaborate on throughout this theme. To get an overview of the seasonal activities I analyze, I present a model showing an overview of the seasonal hunting and harvesting in this area in Greenland, which I have created based on information from my field observations and interviews (Model 1). The beginning of fall is the season for fishing and picking berries. Later, reindeer, sheep, grouse, hare, and auks are hunted. Early spring is the best time for hunting seals, while mussels, crabs, and trout are found closer to summer. I analyze chosen field observations and quotes from the two teachers to highlight the seasonal activities and how they are done in the area around the folk high school.



Model 1: An overview of seasonal hunting and harvesting.

3.2.1 Theoretical framework

To frame the second theme, I use the theory about the four levels of *Knowledge-Practice-Belief* from Berkes (2018) and the four components of *sense of place* from Raffan (1993).

Traditional knowledge systems tend to have a large moral and ethical context; there is no separation between nature and culture (Berkes, 2012, p. 12).

Berkes (2018) introduces the *Knowledge-Practice-Belief* framework, in which four levels of knowledge and how each level is practiced and viewed. Figure 1.1 (Berkes, 2018, p. 18) shows the four levels. Each level has its frame, but all levels are connected and can be understood as a continuous interaction. The first level represents “local and empirical knowledge of animals,

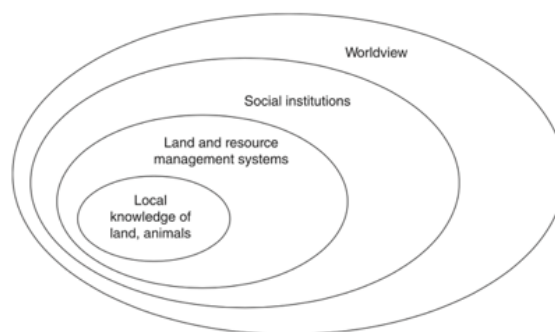


Figure 1.1 Levels of analysis in traditional knowledge and management systems.

plants, soils, and landscape” (Berkes, 2018, p. 18). Local knowledge can be seen as information to identify species and all their characteristics, and within that lies a survival value. The second level describes “a resource management system, one that uses local environmental knowledge and also includes an appropriate set of practices, tools, and techniques” (Berkes, 2012, p. 19). The third level is from an institutional perspective and includes “sets of rules-in-use, norms, and codes of social relationships” (Berkes, 2018, p. 19). The fourth level represents a “worldview, which shapes environmental perception and gives meaning to observations of the environment” (Berkes, 2012, p. 19). I use the different levels of traditional knowledge to analyze how the teachers can describe their use of local traditional practices in the area of the folk high school. It is not essential what level they operate on, but the most important is that they have traditional knowledge that can describe seasonal activities.

Raffan (1993) presents the concept of *sense of place* through his research in a nature preserve in Canada’s Northwest Territories in which four principal components exist: toponymic, narrative, experiential, and numinous. The *toponymic* component indicates place names and the process of naming places, and “that most of the names used by people were not to be found on any published map. They were names derived from personal or family or prior-community experience on the land.” (Raffan, 1993, p. 43). The *narrative* component demonstrates stories and communication about connections to land and survival, whereas place names and personal experiences told by elders are highly integrated into these narratives (Raffan, 1993). The *experiential* component focuses on the importance of having personal experience on the land itself to be able to understand the place on a

deeper level; however, personal experience is not guaranteed with “a deepening of sense of place” (Raffan, 1993, p. 44). To gain access to this, Raffan (1993) highlights the level of *dependence* on the land. A hunter who needs to survive in the landscape would know every detail of the land, while a canoeist who only needs to enjoy the landscape would depend less on the land. The *numinous* component is the spiritual bond between people and place, which “for the Inuit, the times of demons and fears of shamanic beliefs have passed from common cultural practice to the realm of mythology and art, but there remains a powerful belief in the sanctity of the land and all connected to it that can’t be explained.” (Raffan, 1993, p. 44). Besides the levels of traditional knowledge, I use the concept of sense of place to analyze how the teachers have gained the embodied knowledge they have. What the local and cultural knowledge and practices are based on to help define the seasonal activities and their importance.

3.2.2 Greenlandic perspective

We use nature a lot for what we can hunt during the seasons. (Line, 2nd interview)

During my two interviews with Line, she tells me about the different seasons and when to catch and hunt specific species. The following is her description of some of the various seasonal activities, which are also illustrated in Model 1:

Yes, here in Greenland, we hunt a lot of our own food. Just like we fish cod, and then we caught a catfish. And yes, you can also catch crabs. And then in July, there they open the trout season. There we have to hunt trout. Yes, July. So, from August, you can catch reindeer until the end of September. There is also hunting season. And then, from September, we catch grouse, hare. And then in November there, we catch auk that you have tasted. (Line, 1st interview)

Line describes how it is the season for trout in July, reindeer hunt in August, grouse and hare in September, and auk in November. What is hunted depends on the season - this, of course, is because various plants and animals live and thrive in different seasons. What is more interesting is how Line can describe the different seasons and how nature is used for hunting. Line’s description of seasonal activities shows Level 1 about local knowledge of land from Berkes’ Knowledge-Practice-Belief and the narrative component from Raffan’s sense of place. Her narrative is based on local knowledge and is told with the personal pronoun *we* in *we fish cod*, and *we catch grouse*. She also formulates that *here in Greenland, we hunt a lot of our own food*. The use of *we* refers to her collective cultural way of living in the harsh landscape.

Raffan (1993) argues that the experiential sense of place is based on whether you depend on the land. Today, Line and the locals in the town might be independent of what they can hunt in the land because they have supermarkets. Still, the way her narrative is described in detail about hunting seasons and what to hunt shows historical dependence on the need to hunt to procure food in Greenland. Line's sense of place and Greenlandic culture are closely interrelated, which is centered around nature used as a seasonal kitchen. This can also be seen in her worldview, which reflects Level 4 from Berkes (2012). Her local knowledge shapes her worldview and environmental perceptions of using nature in Greenland. It shows how culture and nature are united and not divided. Line also shared with me that it is easy to access grouse in the area around the school:

Otherwise, you can also come up here on the mountain [name of the mountain], and then you can try to find them. They are up here in the mountains. [A person's name] saw some here the other day right up here. Some grouse.

(Line, 2nd interview)

The information that Line shares demonstrate a forage for food and how it is common knowledge that grouse can be found in the mountains. Someone she knows recently saw grouse, and it indicates easy access to the local forage for food. Knowing someone and knowing where to find grouse strengthen her local knowledge. The knowledge of local rules and social norms for hunting grouse in the mountains illustrates her worldview. A worldview that is based on a sense of place through narratives and experiences in the local area. To dig further into her experiential sense of place, thus Level 2 about the resource management system and Level 3 about the institutional perspective from Berkes, she describes how to hunt seals and how to cook and eat the seal afterward:

And then we hunt seals. It is all year round, but when it gets hot, the seal gets so thin, so you have to be careful when hunting it. Then you have to get it up quickly, or it sinks. And then when it gets colder, it gets fatter. [...] We shoot seals. I have hunted my first seal this year. I shot it with one shot. Yes, and then I ripped it. [...] You eat the meat, and the liver you eat raw, and the kidneys it can be eaten raw. And the intestines are properly rinsed to suasa. Soup. Then there is meat and intestines with porridge rice and potatoes, onions. And then when you eat it, you can eat it with mustard too. (Line, 1st interview)

Line provides local knowledge of hunting seals when describing the characteristics of hunting the seal during the winter versus hunting the seal during the summer. This shows Level 1 and the use of the personal pronoun *we* again. She also describes that they shoot the seals and that she shot her first seal this year. From the earlier quotation of my first impressions, both Line and Margrethe say that

they use rifles to shoot seals. This shows something about the resources and tools they use for hunting - Level 2. Line also tells me that she has been fishing and hunting with her father. This indicates that she has gained local knowledge through her father, and now Line can share the knowledge with her kids. The local knowledge is passed on through generations. The fact that Line has shot a seal herself adds a new perspective to her experiential sense of place. Her expertise in hunting seals is based on narratives through generations and her own experiences.

Level 3 from Berkes (2012) is based on traditional knowledge practiced on an institutional level. After the seal is hunted, the meat is eaten with porridge rice, potatoes, and onions. What to eat with hunted seals can indicate social norms and codes that are well-known in the local town. Another description of what to eat together with hunted animals is told by one of the other Greenlandic teachers. Here it is a white hare and a red bird that live in the surrounding mountains:

The activity during morning assembly was to go outside and help taking down one of the school's flagpoles. While coordinating, I stand next to one of the teachers. He points out at some of the mountains in the horizon and says that a white hare lives here, which he sometimes hunts and eats with Greenland thyme, brown potatoes, and Waldorf salad. Besides the white hare, there is also a white and red bird, whose name I don't catch. (Field observation)

What is not described in this field observation is that the teacher also mentions the names of the mountains, but this I did not register due to the language barrier. Knowing the names of the mountains shows the teacher's toponymic sense of place and that he knows how the mountains are shaped and what to hunt in that specific area. The field observation is from November, adding hunting hares during the fall to the seasonal activities. He describes that he eats Greenlandic thyme with the hare, which indicates that the thyme is found in the Greenlandic landscape. Besides his narrative and experiential sense of place, the menu description illustrates a social norm of what to eat with hunted animals. It was not often that I talked with this teacher or other staff at the school other than the two teachers I interviewed, but when I did, it was usually centered around what they were going to hunt after work or on the weekends. Using nature to hunt and knowing what to eat with your hunted food shows local knowledge and resources: knowing where and how to hunt and social norms of eating it afterward, thus being a significant part of conversations during breaks at work. At least the part that was spoken in Danish. Speaking with the students was also limited because of the language barrier, but it did happen occasionally. The following is from a conversation about outdoor camping with one of the students during an outdoor class:

While decorating, we chit-chat about outdoor camping. One says that he does not think there is any reason to sleep outside if it is not necessary, as is the case when you are on a reindeer hunt. He has participated in this a few times with his family. Here they have rifles to shoot the reindeer. (Field observation)

The student tells about his experience with reindeer hunting and that there seems to be only one reason to sleep outside: when you go reindeer hunting. The student has learned the social norms of reindeer hunting through family and how to perceive the use of landscape while hunting, which indicates both Levels 3 and 4 from Berkes. The student's worldview is based on a narrative and an experiential sense of place because he can tell about how his family goes reindeer hunting and has experienced it himself. He uses the phrase *not necessary* about going to sleep outside, which also shows his relation to using nature and the landscape as something he interacts with when it is required, not to enjoy. He might enjoy going outdoors, but the main reason seems to be when it is about hunting. This can be related to the experiential component of being dependent on land and how sense of place is experienced through the level of dependence. In the student's story, the place is experienced when adapting to land to be able to hunt reindeer.

From the previously presented quotations from a Greenlandic perspective, I can begin to describe a pattern of using nature: what to hunt appears as one of the main reasons to go outdoors, where nature is used as a seasonal kitchen. They learn to hunt and live on, travel, and use the land through their families every day. Therefore, the skills they learn are adapted into their daily lives and shape their worldview on what is necessary to do and what is not. They have gained their experiences of hunting in nature in their daily lives, not during school classes. In the following, I present a Danish perspective on how seasonal activities in this area are done.

3.2.3 Danish perspective

During my interview with Peter, he tells me about his view on the Greenlandic culture and examples of seasonal activities. Following is one of his first experiences of fishing with locals:

So one thing is this collecting culture. There are many people who are out collecting berries [...] they collect a lot from nature, and otherwise, there are many who have boats. Then they sail out on weekends and go out on the mountain. I remember that right when I got up here, I was invited out fishing, and then we were out fishing cod. And then we just sailed into some random mountainside and made a bonfire. And then they had a big pot with them, and then we cooked the cod and just poured it out on the mountain, and then you just ate straight off the mountain. Well, it was very simple, but it was also very cozy. I

think there are many who live on or do not live on, but at least supplement a lot with what they catch. So of meat, fish and shooting reindeer, hares and grouse and things like that during the fall. And seals, of course. So it is my opinion that they are self-sufficient in a different way than we are at home [in Denmark]. Certainly." (Peter, 1st interview)

Peter describes a collecting culture in the local town, in which nature is used to pick berries, fish in private boats, and supplement the daily food with hunted food. During the fall, reindeer, hare, and grouse can be hunted, as illustrated in Model 1. He has gathered this knowledge while living in the town and meeting locals. Therefore, his sense of place is developed through narratives from locals and his own narratives, like the one above. In this narrative, he tells about his experience with fishing with locals and how it was done. He describes the experience as *simple* and *very cozy*. His experiential sense of place shows how his knowledge is based on a Greenlandic way of using the local landscape but seen from Danish eyes. Compared with Denmark, he calls the Greenlandic people *self-sufficient*, adding to the experiential component of dependence on the land. In Greenland, the land is used for food, and the relationship to nature is therefore shaped by knowing specific species in the different seasons. The knowledge is transmitted from generation to generation through participation supplied by older people telling stories about places, important hunts, and other events. Peter's narrative illustrates how he gained knowledge through fishing with locals. Another example of knowledge he has gained from locals is when and how to fish for salmon:

Salmon, it starts in the month of August. And then it is kind of, well, again. There are some fixed rules for when. There are some who put salmon nets out. And then you have to empty it every day. Then you put it out from a mountainside somewhere, and the salmon season ends at some point. You do not know when, you just have to report every time you catch a salmon, and then when the quota is used, they announce that the salmon season is over. (Peter, 1st interview)

In August, it is the season for salmon. Peter describes how salmon are captured through fishing nets and the local rules when the season ends. Besides the narrative and experiential components I described, this quotation shows how Peter has gained local knowledge and resources from Levels 1 and 2 from Berkes. He says *You do not know when* regarding when the salmon season ends, which indicates the local understanding and social norms of not having clear guidelines for when to catch salmon. He explains how the fishing net is put out from a mountainside, which describes how the local landscape is used and, again, how nature is used for hunting food. In my introduction to this chapter, I included a quotation from Peter where he says that he has been seized by going hunting. In

that way, he also uses nature to get food from the seasonal kitchen. At the folk high school, I experienced a “Greenlandic buffet” during lunch that was made of a seasonal kitchen:

At lunch, we are having a Greenlandic buffet along with the usual lunch of rye bread and topping. The Greenlandic buffet consists of dried cod, dried whale meat, seal liver, and seal blubber. Everything looks very interesting and a bit bloody with the raw seal liver. Some students have tried this food before, but some never have. I ask the staff how often they eat it, and it is only a few of them that consume it regularly. (Field observation)



When hunted food such as cod, whale, and seal is introduced to the students at the school, I believe there is a significant value in representing the culture and the social norms of eating traditional food. Even though students and teachers rarely eat this kind of food, they know it and recognize it as definitive Greenlandic food. Level 3 from Berkes (2012) represents traditional knowledge on an institutional level. The Greenlandic buffet shows the students traditional knowledge through social norms about eating hunted food. When I write hunted food, I am aware that all food is somehow hunted and harvested, but in the Greenlandic buffet, the hunted food is served raw and in a very natural state, despite other food elements like the soy sauce in the photo. When eating raw food, there is a stronger relation to how it exists in nature and therefore adds to Level 4 of environmental perceptions and worldview. For another example to highlight a worldview of traditional knowledge represented by hunted food, I present a field observation from the local Christmas market in the town:

Outside the Christmas market, tables are filled with fresh meat brought by local hunters. The meat is wrapped in plastic bags, and some are huge bags with whole legs and muscles together with the meat. To me, it looks a bit macabre to grab a big leg and bring it home, but the locals flock around it, so I assume it is very common, and since it is so popular, it must be high-quality and something the locals value highly. (Field observation)



The fresh meat wrapped in plastic bags represents what can be found in the local landscape and nature. Local hunters have brought it to the Christmas market, and it is very popular. When the locals are centered around fresh meat legs, it shows the local norms and values. It appears that their perspective is centered around the availability of natural food and to have access to it is associated with high status. I do not know the prices of the meat legs, so they could be popular because of a lower price

than in the supermarket. Still, using nature for food and having local resources that also use nature to hunt show how nature is used as a seasonal kitchen. I discuss my findings with the Sámi culture in Finnmark to compare the use of nature as a seasonal kitchen.

3.2.4 Discussion

The daily life around the folk high school is centered around what to hunt and how to hunt in the specific season. As presented in Model 1, some seasonal activities are fishing salmon in August, hunting grouse and picking berries in the fall, shooting seals in early spring, and collecting mussels in the summer. The fresh meat on the Christmas market, Line's description of finding grouse in the local mountains, and Peter's description of locals picking berries and having private boats show local resources and forage for food. Hunting and having private boats might not be something everyone can afford, but still, natural resources are available and seem to be valued highly. The forage of food from a Greenlandic and a Danish perspective shows that hunting food is generally easily accessible.

Pedersen (1999) describes the traditional harvesting culture in Alta in Finnmark and that the natural seasons for harvesting affect the daily interactions among the locals. Many are still self-sufficient from the harvesting: "People like to have three freezers - one for meat, one for fish, and one for berries." (Pedersen, 1999, p. 127). Having three freezers for various harvestings, such as meat, fish, and berries, illustrates a high priority of using nature for food. Nature is used "as a pantry and living room" (Pedersen, 1999, p. 307). It is simply natural to use nature. The indigenous culture in Finnmark represents some of the same traditional knowledge about harvesting as the one I met in Greenland. What shapes the day and daily activities depends on the season and access to the land. Pedersen (1999, p. 129) presents a model which illustrates the outdoor seasons and cycle that structures the distribution of everyday tasks. It is the season for picking mold in August, right before mature blueberries, lingonberries, and gooseberries. The season for grouse begins in September. The seasons are similar to the ones in Greenland, which can be due to the Arctic landscape.

One must adapt to harsh natural conditions when living in an Arctic landscape. Being a minority in Western societies, one must also adjust to modern and globalized tendencies. How to balance this? Locals in both Finnmark and Greenland have shown that it is possible to be self-sufficient from hunting and harvesting, and as mentioned in my introduction, the Inuits have done this since the early 1700s. Most indigenous Sámi people live in Finnmark and have lived there for thousands of years (Pedersen & Viken, 1996). Pedersen and Viken point out that Finnmark (called Sapmi by the Sámi) has become a playground for outsiders and tourists, taking away the landscape's primary use as a

home and living room. They argue how harvesting the land and traditional food in Sapmi are affected by globalization. The culture is about to be replaced by new attitudes to the land exemplified by modern adventure lifestyle activities such as sea-kayaking, fly fishing, alpine ski touring, dog sledding, and motorized expeditions using vehicles such as snowmobiles in the outdoors (Pedersen, 1999). Modern technologies and resources might help to make hunting and harvesting more efficient, but traditional knowledge passed on through generations is highly valued and must be remembered. The Riddu Riđđu festival in Norway aims to maintain this traditional knowledge because it is known that most indigenous Sámi people struggle to live a traditional life in a modern society (Skogvang, 2021).

In Greenland, the largest travel site, *Visit Greenland*, markets adventures and cultural experiences for visitors in “the world’s largest island” (Visit Greenland, 2023, 1. 2). On the outside, Greenland would like to be known as a unique place that attracts tourists. As of October 1, 2022, the population of Greenland was 56.619 (Grønlands Statistik, 2022). With a very small number of inhabitants and more visitors and tourists, it can be forgotten what actual Greenlandic culture is when it is represented through tourism that has an economic agenda. That might be necessary to give both jobs and a better economy. It might also be that traditional knowledge about Greenland’s culture can be shared and highlighted through tourism. Dog sledding, easy hiking, kayaking, biking, and trekking are among the experiences presented on the website of *Visit Greenland* (Visit Greenland, 2023). The presented activities illustrate some of the same new lifestyle attitudes as demonstrated in Finnmark. Tourism can positively strengthen the view on Greenland, but how to navigate new lifestyles as an inhabitant? How to secure the locals and future generations a good life that welcomes their needs and ways of practicing outdoor and cultural experiences?

The Greenlandic folk high school stands for outdoor and cultural experiences. The staff at the school is more or less Greenlandic, and the language spoken is Greenlandic. As an outsider, I consider the school a place where a local Greenlandic attitude is maintained. However, the concept of the school is from the Danish folk high school. The schedule is based on the Danish school system with a strict schedule for classes and breaks. As described in my introduction, only a few students show up for breakfast and morning assembly. The coffee breaks seem also to be valued higher than the actual teaching. It might be the same priority if I asked a Danish folk high school student. Still, in Denmark, modern society is all about accomplishing many things in minimal time. My impression of time in Greenland was rather the opposite: it was about doing as little as possible. I do not mean this in a negative way, but Greenlanders understand to enjoy the day and value the number of laughs more

than the number of accomplished things. Also, compared to how it used to be in the early 1700s, the Greenlandic Inuit would need to rest and save energy for hunting because the priority of time was centered around when to hunt. This can also be seen in what the student from the outdoor class expressed about sleeping outdoors and that it was only necessary when going reindeer hunting. So as this pertains to the schedule of the school day, it might benefit the teachers and the students to have another time format. A time format that is adapted and adjusted to the Greenlandic culture, and not the Danish culture.

The society, of which the Greenlandic folk high school is a part of, is already globalized with stores and supermarkets with a large assortment of Danish goods. The food served at the school is based on what the town offers. At lunch, Danish rye bread is served with different toppings. Occasionally, there is a Greenlandic buffet, which I presented earlier. The Greenlandic buffet of whale meat and seal liver demonstrates a much more Greenlandic culture than the Danish rye bread. Even though most of the teachers and the students seem to be more used to globalized food, there lies an essential factor in implementing it at the school, especially when nature is used as the seasonal kitchen. I dive into the contents of the school in my discussion of the third theme.

Another way to highlight the Greenlandic culture of using nature as the seasonal kitchen can be through symbolic elements. Next to the entrance to the room I stayed in hangs a piece of wood with seal skin shaped like a seal. Seal skin refers to hunting seals and using everything from the seals: the meat for eating and the skin for clothing. Combined with the observed seal boots and seal purses, the seal element is highly valued. The seal element can be seen as a symbol for using nature as the seasonal kitchen. From my field observation included in the beginning of this theme, it says: *At the school, old spears hang that were once used to hunt seals and whales.* This also demonstrates a symbol for the hunting culture. Symbolic elements might help to maintain traditional practices and culture in a globalized world. Another way to implement traditional knowledge that I would like to highlight is the role of outdoor education, which I present in the next and last theme.



3.3 THEME 3: SEASONAL KNOWLEDGE AS OUTDOOR EDUCATION

From learning how nature is viewed as a seasonal kitchen in the local area around the folk high school, the third theme that emerged explores how the seasonal activities are implemented in the outdoor class at the school. The findings are interpreted from a general teacher perspective and based on the following theoretical framework. I aim to highlight how seasonal knowledge is used as outdoor education in the outdoor class at the folk high school and what the *intentions* of my two interviewed teachers are. I have chosen to analyze the teachers' perspectives to learn a Greenlandic approach of using the local landscape and seasons to structure outdoor education to be meaningful.

3.3.1 Theoretical framework

To frame the third theme, I use the theory about *authenticity* and *place-based education* from Beames and Brown (2016), *correspondence* and *feedback* from Sanderud, Gurholt, and Moe (2021), and *enskilment* and *taskscape* from Prins and Wattchow (2020).

Beames and Brown (2016) present adventurous learning considering four dimensions: authenticity, agency, uncertainty, and mastery. All four dimensions are relevant when planning and performing meaningful and stimulating outdoor education. In my analysis of the outdoor class at the folk high school, I focus on the dimension of *authenticity*. Authenticity operates on contextualized learning with “a process that integrates academic content with situations or issues that are meaningful to students” (Imel, 2000, p. 1, as cited by Beames & Brown, 2016, p. 54). Incorporating authenticity in education can give the students a feeling of relating and making sense of new information in a setting that they are familiar with. A setting that is contextualized and adapted to the students' surrounding world. Beames and Brown (2016, p. 57) argue that “authentic learning contexts are inseparable from discourses on place-based, or place-responsive learning” when “*place-based education* is about exploring a place's inherent curriculum”. When students learn about a place's inherent curriculum in a familiar context, they learn about their world, which can give them meaningful experiences. I use the dimension of authenticity to analyze how the teachers use place-based education in the outdoor class and their goals and intentions for the student's learning outcomes.

In addition to place-based education, Sanderud, Gurholt, and Moe (2021) touch upon research about play-responsive teaching and the concept of *correspondence*. Correspondence includes how knowledge and meaning can be created through *feedback* (Ingold, 2018, as cited by Sanderud et al., 2021). Sanderud, Gurholt, and Moe (2021) also implement tacit knowledge and how it is used when

giving embodied feedback to the surrounding elements through play-responsive teaching. I use the concept of correspondence to analyze how the teachers use activities in which the students can use their bodies to interact and correspond with the landscape and its elements.

Prins and Wattchow (2020) focus on practical learning in outdoor education through the pedagogic concept of *enskilment*. Being enskiled “involves the whole person interacting with the social and natural environment” (Prins & Wattchow, 2020, p. 82). It is based on the context and not only knowing *what* to do but *how* to do a particular thing in practice. In *enskilment*, they present the tool *taskscape* (by anthropologist Tim Ingold), which is about using our body and its senses while doing tasks (Prins & Wattchow, 2020). I use *enskilment* and *taskscape* to analyze how the activities in the outdoor class involve the students’ interactions with the landscape and their use of body and senses.

3.3.2 Greenlandic perspective

In my interviews with Line, she tells me about activities according to the different seasons they have done in the outdoor class:

In April, we start by picking up mussels and seaweed. [...] And then in the autumn class, there we have salmon, berry picking, and collecting leaves for tea or spices. [...] I have also been with the fall class, where we were out catching grouse when we were on a camping trip. And then it is with guns, where they caught grouse and hares up here on the mountains.

(Line, 2nd interview)



Photo taken by Emma (outdoor student)

And then we also go fishing in the Greenlandic countryside, and then eat the fish almost immediately. And use those Trangia kits (Line, 1st interview)

When they catch a cod or smolt, or those Copenhageners. Then we put the fish in the soup and then eat it where they dismember it. And if they cannot figure it out, then they learn. So far, very few do not know how to open and dismember such a fish. A lot of the students know how. (Line, 2nd interview)

Line describes how the activities in the outdoor class are based on seasonal knowledge when collecting mussels and seaweed in April while picking berries, fishing for salmon, and catching grouse during the fall. These activities are also shown in Model 1 (Seasonal hunting and harvesting). She further describes how fish they have caught are prepared and cooked for eating. This is an example of using place-based education in the outdoor class because the students are experiencing the local seasons in the local area. They learn what can be found in nature during spring and autumn.

The activities in the outdoor class are centered around the seasons and what specific seasonal resources can be found. The outdoor class shows a level of authenticity because the Greenlandic countryside and mountains are used, which can be related to the countryside and mountains in different places around Greenland where the students come from. Line describes how many of the students know how to clean a fish, indicating that some are used to going fishing or at least fishing is similar to something they have experienced before. The outdoor class is authentic to the students' everyday lives because they can relate to and make sense of it. Line tells me about some of the students' backgrounds:

It is very important to them that they catch something. Especially those who fish. It means a lot to catch something. [...] And they already have it in their bodies, I think they grew up in it. Most of our students, especially those from North Greenland. After all, they are fishermen and come from fishing families. What is new here is that those who come from North Greenland, they do not really have salmon in North Greenland. And if they catch them, it is a little more south, and then it is normal to catch them in fishing nets. And a lot of them have not learned how to catch them through fishing rods, these salmon. (Line, 2nd interview)

Line describes that some of the students are from North Greenland and come from fishing families, which can indicate why catching something means a lot to them. This is her experience of the students' participation based on several student groups. She also describes how salmon is caught further south, and only some students have tried to catch salmon before. In a familiar context of fishing, the students try to fish new kinds of fish and can add that to their personal experiences and skills. In this case, both the seasonal activities and the students' worldview are used in the outdoor class, which indicates a high level of authenticity and place-based education because it is meaningful to the students. When the North Greenlandic students learn how to fish salmon, they can use their bodies to correspond with elements like the fishing rod, the sea, and the salmon. Feedback can be created through the interactions between these different elements, and it can stimulate positive learning because the learning is situated and takes place in a context that the students are familiar with. Through the correspondence, it is also possible to explore the tacit knowledge the students carry with them. Some students have traveled far from their homes to attend the folk high school, and they might not know what they *do* know and what they do *not* know. Most important is the possibility of developing tacit knowledge because the learning environment is authentic.

When adding new embodied fishing skills, the outdoor class shows an example of using the pedagogic tools of *enskilment* and *taskscape*. How to catch salmon is learned through the body and

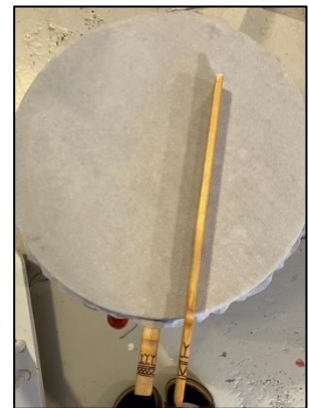
its senses in a social and natural environment. The environment is social because learning takes place in the outdoor class with other students, and the environment is natural because the class is held outside at the shore or on cliffs in the Greenlandic landscape. The learning environment is based on a familiar context in which the students can learn *how* to fish for salmon and not only *what* fishing salmon is. The new tasks can develop and increase the students' use of their tacit knowledge because they learn *how* it is done through their bodies. I dive into more activities that use the body and the concepts of enskilment and taskscape from a Danish perspective.

3.3.3 Danish perspective

In the middle of my stay at the school, I joined a handcrafting class and learned how to make a *qilaat* which is a Greenlandic frame drum:

In this class, the students get to create something traditional from Greenland, and they can bring it home. [...] I have experienced how concentrated the students are when they are handcrafting. They have their own little area to immerse themselves in while working. Except for a few words being said occasionally and noise from tools, the room is filled with a calming silence.

(Field observation)



In the handcraft class, the frame of the drum is made of wood that has been softened in water so that it can stretch into a round shape. The handle and drumstick can be made of reindeer antlers or wood. The photo shows a drum that I was lucky to learn how to make myself, where the handle is made of wood with Inuit symbols burned into it. The drum surface is made of sealskin. When the drum is made, the students can take it home with them. In the class, the students get to use their bodies and interact with elements such as reindeer antlers and sealskin, which are a part of the hunting culture discussed in Theme 2 (Nature as the seasonal kitchen). When handcrafting, fine motor skills are used, and it involves the body being present while adapting through the senses of touching and feeling the material. In this way, the student can be enskiled in a contextualized and cultural task. A *qilaat* is part of a long history from nomadic Inuit life to society today where the drum is associated with cultural dance and music (East Greenland, n.d.). The drum can transmit traditional knowledge and stories through its music and dance. In the same way as the seasonal activities, the drum represents something practical and situated. In my interview with Peter, he tells me about activities according to the different seasons they have done in the outdoor class:

We have been out collecting mussels a couple of times, and we have also caught some crabs. We have made such a hanging clamp on a string to catch the crabs, where we have caught those long-legged snow crabs, and it has been in [name of a bay]. There we caught mussels, and then we cooked mussels with tomato sauce or something. If we have found a sea urchin, those who dared have tried to eat it. [...] We have mainly fished down there at the [name of cliff spot], a little out of the airport road and then down towards the sea. Then we stood there on the mountain and cast there. It has been during the autumn when we can catch salmon out in the sea, and otherwise, we have tried to catch trout inside the lake.

(Peter, 1st interview)

Peter describes how they have been collecting mussels, crabs, and sea urchins, and how they have fished for salmon from the mountain and trout from the lake. According to Model 1 (Seasonal hunting and harvesting), mussels and crabs are from the spring and early- to mid-summer, while salmon are from late summer and fall. The descriptions of the seasonal activities in the outdoor class are similar to the ones Line told, which underline the focus they have in the outdoor class. In Peter's description, he mentions place names of a specific bay and cliff spot, which is left out to keep the place anonymous, when collecting mussels and fishing salmon. Both places are local areas close to the folk high school. When using local areas, the outdoor class is place-based and contextualized in the current place the students live in. Even though the students might not pick mussels or fish for salmon by themselves, they learn about a location they interact with in their daily life, and it can expand their tacit knowledge about how to use the landscape and nature. Mussels and salmons can also be found in Denmark and other places, but when it is done in the local area around the school, it becomes authentic to the students because that is where they live at the present moment. They get to explore and experience through their body in practice instead of being told about other places to go and find it.

Peter also describes how they have cooked the mussels with tomato sauce, and those who have dared have tried to taste a sea urchin. This shows how the sense of tasting has been included in the outdoor class. When tasting something, the body interacts with the natural environment. Besides tasting, the mussels are picked up, which consists of the sense of touching. Touching mussels gives an understanding of what it is when feeling the shape and the surface. Using the senses of taste and touch demonstrate elements of taskscape when tasks of exploring mussels and sea urchins are done through embodied experiences. Through the presented quotes from both Line and Peter, I have demonstrated how seasonal activities play a significant role in the outdoor class at the folk high school and how it can be seen as place-based education using pedagogic tools of enskilment and taskscape.

To get an understanding of the goals and intentions behind the outdoor class, I present excerpts from a teaching plan (see Appendix 7.4) that is made by Line and Peter:

Goal: Together, we will plan the routes of [name of a specific mountain], which the students will mark and make a route overview of.

Let the students work with the basic life needs in nature, including creating shelter using a tarp, cook at Trangia, navigate with a map/compass and GPS, basic first aid in the mountains.

(Appendix 7.4)

The excerpts from their teaching plan show how specific local mountains and skill training exercises are implemented as goals and intentions for the student's learning outcomes. First, getting to know a local mountain through mapping a route demonstrates a skill where the students will have to correspond with natural elements they see and learn about the mountain. Through the feedback they both give and get, they can begin to define specific parts of the mountain to plan routes. It will demand that they go out and correspond independently with the elements around the mountain to create feedback that can lead to their understanding and mapping of the mountain. If they do that, they can use their knowledge to use the mountain in their free time after the outdoor classes, and it can lead to a greater learning outcome outside of the class. This greater learning outcome could consist of the embodied skills they have learned when corresponding with the local mountain.

Line and Peter intend to teach students other skills based on modern equipment such as a tarp, Trangia, and GPS. During the interviews, Line and Peter tell how they have used tarps to keep warm and Trangias to cook the wildlife they caught for food. This can demonstrate a globalized perspective using modern equipment in the outdoors combined with knowledge about what kinds of seasonal food can be found locally and how to practice this form of friluftsliv from a Greenlandic perspective. These different tasks demand skills where the body is in focus, for example, when using the senses of taste and smell while cooking and the senses of sight and hearing while navigating. Line and Peter's teaching plan and their goals and intentions behind the outdoor class demonstrate both a local and a globalized perspective. To dive into a combination of the two perspectives, I present a quotation from Peter about his intentions for training skills:

I think those skills that I was hoping to give them, I think that was the idea that it could kind of make it more accessible for them to use nature. Or it should be that it may not be so difficult to pack a backpack and then take just one night out in nature. So that there is so much good nature out there if you can figure out how to

*put a Trangia, and then a couple of sleeping bags and a tarp. So then you can go.
If the weather is quiet, you can also go in the winter. (Peter, 1st interview)*

Peter describes how he intends to train the students' skills to make it *more* accessible for them to use the local landscape and its nature. Earlier, I included a quote from Line describing how the students do not need to prepare anything when they go out because they are used to the landscape. Even though the quote above from Peter is represented from a Danish perspective, it might indicate that not *all* students are used to going out and using the landscape. I cannot conclude whether the students are used to it, but including skill training can only give them more options and perspectives to decide on their way of doing and using the landscape. The activities I have described in this chapter are all contextualized in the local area of the school, which can make the skills training more relevant to the students. Also, if they already have the skills, then they can choose how they would like to interact based on previous personal experiences and the experiences from the outdoor class.

The quotation from Line about the students not having to prepare when going out was also based on their tacit knowledge. In this learning environment, exploring the local landscape while learning new skills can also indicate how the students' tacit knowledge develops. When tacit knowledge is something the body knows how to do, it can never be known for sure *when* the students learn a skill, but over time, the skill can be practiced through the body and interactions, and in that way, developing *enskilment*. Another way to practice skills can be through an internship. Peter tells about a previous class with an internship through the school:

When I got there, there were internships for all students for two weeks in their two-month class there. This means that there was an internship during the fall and one during the spring, where everyone had to do an internship. You could then choose to contact the sheep farmers. (Peter, 1st interview)

In this internship, the students can learn from sheep farmers and learn how to take care of sheep. The sheep are slaughtered during the fall and prepared for eating. This gives the students experiences with slaughtering and preparing sheep in the local area and adds to ways of being place-based and stimulating taskscape. The sheep farmer is the expert that can share his knowledge with the student. Knowledge is passed on and tried through a task in practice where the body is in focus. What is learned can be used in future settings in the student's life. In that way, the internship at the sheep farm is authentic to the student's world and can provide practical learning that is situated and meaningful, but can only be meaningful if the student wants to take the initiative and learn. That is always a risk in settings such as internships, but what is essential is that a place-based approach is available and

within reach. In the next section, I different ways of implementing traditional knowledge into outdoor education in light of globalization.

3.3.4 Discussion

Using the local area and local contacts is not groundbreaking or a new approach among outdoor education and schools. Most schools that go outside explore the surrounding areas, not least in part due to practical reasons. However, it is essential to highlight knowing *how* to use the local area and what it can give the student, making it a high priority in education. From Greenlandic and Danish perspectives, I demonstrated how seasonal knowledge, such as shooting grouse in the mountains or fishing for salmon from the edge of cliffs, frames the outdoor class and its activities. The students can get to know the local place through embodied experiences in an authentic scene contextualized in the students' everyday life.

Rosendahl's (2013) research study at the Hunting and Fishing School in North Greenland shows how meaningful the traditional knowledge and practical experiences are to the students at the school. Learning outcomes such as a "sense of belonging to one's locality" and a "booster of self-confidence" are some of the main findings associated with practical knowledge about sealing (Rosendahl, 2013, p. 90). The learning outcomes illustrate a place-based approach because the practical experiences are authentic and contextualized in the students' world. The learning environment is also authentic when the students are offered traditional knowledge through guidance from local hunters and fishermen. The local hunters and fishermen represent experts and can pass on the knowledge that they once learned. In this way, learning about traditional practices in the local area can be meaningful because it provides alternatives to academic content in schools that are not contextualized.

Internships at sheep farms through the Greenlandic folk high school also provide access to experts and practical experiences. Line and Peter have informed me that the internship is no longer a part of the stay at the school due to practical circumstances. However, I discussed with Peter that it might be possible to contact local hunters or fishermen in the town for the students to visit or work with. Along with the major subjects (outdoor class, culture class, cleaning assistance, and janitor assistance), the revival of an internship program could provide the school and the students with a different insight into the local culture and practical experiences. During my stay at the school, the school held a culture evening and invited the whole town. It was a great success, and Greenlandic songs and music were performed and celebrated. Would a similar event with hunters or fishermen have the same success?

At least, it could provide the students with multiple opportunities and ways to express the local culture and individual performances and embodied skills.

In the second theme, I touched upon Line and Peter's narrative and experiential components of Raffan's (1993) sense of place according to seasonal harvesting and hunting in the local area. In the same way, local hunters and fishermen might provide the students with their narratives and offer the students to create their own narratives about the place through practice. Within the practice, the students can also unfold new experiences. As Line described, there are students in the outdoor class who come from fishing families in North Greenland. This can bring a unique perspective on fishing and provide valuable professional knowledge exchange between the local fishermen in the town of the folk high school and the students coming from North Greenland. Besides developing the individual student's sense of place through narrative and experiential components, it also illustrates an authentic place-based education. In a folk high school, the students live close together and experience a very intense learning process with many new impressions and experiences. These are experiences that the students collect and carry with them throughout their life journey.

At least, what is based on my own experience from my time at a Danish folk high school, but how does a Danish model benefit the Greenlandic school and its students? As discussed in the second theme, the daily schedule might hinder a Greenlandic way of structuring daily life at the school. While I was there, there were days when students arrived a couple of hours late to class or did not show up at all. Absence was noted, and there were consequences if a student had too many absences. Even though the classes were "fun" lifestyle classes such as outdoor, music, or painting, they seemed more like regular school subjects that the students needed to attend and were instead looking forward to the breaks. As Søndergaard (2022) and Wyatt (2009) state, it is essential not to standardize and adapt education in Greenland into Danish systems but *contextualize* it to legitimize Native culture. If both the scheduling and the frames of the school subjects were adapted to a Greenlandic setting and contextualized to daily life in the local town, maybe it would engage the students more. The Arctic landscape is unlike the landscape in Denmark or other places outside the Arctic. When the landscape is different, it makes sense why society and culture have also adapted differently.

On the other hand, defining the local culture in Greenland as *different* than other places and cultures, such as the Danish, can seem condescending and degrading. Why can't Greenlanders live according to the same conditions and strive for modern knowledge as everyone else? In a conversation with Per Søndergaard and his wife during my stay in Greenland, they pointed out the conflicts of

defining Greenlanders as different and a culture that needs “special treatment” (Søndergaard, 2022). They told me about a new project regarding higher education for Greenlandic teachers that is about to take place in Nuuk called “Arctic Pedagogy”. When defining and naming the education “Arctic”, the education distances itself from the Western world, which leaves Greenlanders “special” and not on the same line as Western pedagogy. From my outsider’s perspective, an Arctic pedagogy is exciting and something the Western world can learn *from*, and not being the one setting the standard. But according to Søndergaard, not all Greenlanders agree with that.

Using modern equipment such as Trangia stoves for cooking and GPS for navigating are examples from the Western world. Peter told about his fishing experience, using natural elements, and eating the fish right off the mountain. It indicates that Greenlanders might use something other than modern equipment, and in fact, the Western world could look at Greenland and learn from them regarding sustainable ways of being in nature. However, the school has Trangias and uses them once in a while in the outdoor class. Maybe they are there because elements such as Trangias and GPS have become highly valued symbols when being outdoors - as seen from a global perspective. Living in a society affected by globalization, possessing these items may appear to hold some value. Also, not being different from everyone else. A combination of knowing traditional ways of performing outdoor activities and using modern equipment in the outdoor class can also be a way of adapting: adapting to the Arctic landscape and how it has been used since early times; and adapting to a modern society that provides equipment such as Trangias and GPS.

Today, the use of smartphones is highly involved in daily life. Having a job, communicating with the job and friends, sharing everyday moments through social media, and exploring new trends online, are all factors that influence daily life. This also applies in Greenland. These factors are impacts of globalization but are also tools to share and distribute Greenlandic culture. Greenlandic music has developed in the past few years, and at the Greenlandic folk high school, the students often played Greenlandic songs on YouTube out loud. When highlighting the importance of implementing traditional practices into outdoor education to maintain the culture does not mean that it cannot be incorporated into modern society. Symbolic elements such as hunting decorations and making a Greenlandic frame drum could illustrate an inclusion of traditional elements still highly valued in modern society. Outdoor education for Greenlandic students could be realized through work with local sheep farms, hunters, or fishermen, which would include exposure to traditional practices and today’s methods of these practices. In that way, daily life with technology such as smartphones can still consist of meaningful work and experiences contextualized in the local environment.

4. CONCLUSION

Based on my findings, I conclude my research question: How are seasonal outdoor activities defined, and how are they implemented in an outdoor class at a Greenlandic folk high school?

The Greenlandic folk high school is located in a society that has undergone globalized development, affecting the use of Greenlandic nature and culture. From hunting and capturing in the early 1700s to being colonized in 1721, adapting from sealing to fishing due to a changing climate in the 1900s, fighting for equal rights in 1953, and until today's modern society. Globalization has caused a mismatch between Greenlandic homes and Danish education systems, leaving students with complex identities and a higher dropout rate. Therefore, learning about traditional practices and valuing a Greenlandic outdoor education perspective seems meaningful and a possibility to reconnect with the history of the Inuit people and the land. When majority cultures have dominated the minorities, it is essential to break up this distribution to create balance and socio-cultural justice.

The findings demonstrated a Greenlandic and Danish perspective based on field observations and interviews with two teachers from a Greenlandic folk high school. The first theme touched upon the challenges of studying a different culture in which implicit cultural knowledge and language barriers were major obstacles to overcome. The gap between the intentions and the reality of a photography workshop with the students illustrated a difference in understanding the landscape as substantive *or* scenic. The use of the body in daily tasks indicated tacit knowledge when experiencing the local landscape. While using nature and the landscape was not regarded as unique but relatively normal, it was challenging to explain *why* the landscape around a Greenlandic folk high school was used the way it was and what significance it had for the local students.

In addition to this, the second theme demonstrated *how* the local landscape and nature were used for hunting, fishing, and collecting according to the seasons; nature was used as the seasonal kitchen. While July offers trout, and August is the month for hunting reindeer and fishing for salmon, the season for hunting grouse, hare, and auks begins in September. The local mountains are used for hunting grouse and the cliffs for fishing for salmon. It is best to hunt seals in the early spring because of the fat layer, where they are shot with riffles and afterward rinsed. When to hunt, how to hunt, and what can be eaten with the hunted food were a great part of the daily conversations at the school. Symbolic elements such as boots and purses with seal skin and hunting decorations on walls at a Greenlandic folk high school illustrated how valuing traditional outdoor practices is still maintained by trading and through new ways of local use and symbolization.

Another way to maintain traditional outdoor practices was analyzed in the third theme about seasonal knowledge as outdoor education. The activities in the outdoor class at the Greenlandic folk high school consisted of collecting mussels in April and picking berries, fishing salmon, and catching grouse during the fall. The seasonal activities used the local landscape by exploring specific mountain areas and lakes near the school. The activities in the outdoor class and how they were done demonstrated an authentic place-based education, which situated the learning activities in the students' everyday life. When exploring local places, the students corresponded with natural elements through embodied feedback. Using the body and its senses illustrated concepts of enskilment and taskscape when the students learned how to fish, prepare, and cook what was caught. Mapping the landscape and using modern equipment such as TrangiAs and GPS were some of the goals of the outdoor class, presented in a teaching plan made by the two teachers.

There is a need to contextualize Greenlandic culture in education, practice, and cultural theory. But will this cause a degrading view of differentiating Greenlandic Arctic pedagogy compared to the values communicated through the hegemonic outdoor pedagogy of the Western world? Whether to adapt to the Western world and use modern equipment and not be different from other cultures or maintain traditional lifestyles, I cannot tell from an outsider's perspective. It might as well be a combination that suits the Greenlanders. What is essential, though, is to highlight the value of implementing Greenlandic traditions and outdoor practices to create multiple understandings of ways to structure outdoor education as well as life in a globalized society. These are important perspectives outside of Greenland, and especially in Denmark. Since Greenland is a minority and still has significant imprints of the colonization in the 1700s, it is only reasonable for Denmark and other majorities to adapt and be the ones who now learn. Using Greenlandic seasonal knowledge as outdoor education through a place-based, authentic, and enskiled approach, as demonstrated at a Greenlandic folk high school, seems to be a good place to begin.

5. FURTHER RESEARCH

More research is needed to fully dive into implementing a Greenlandic perspective in outdoor education, especially from an insider's position with access to the local language. This can make it possible to highlight the students' perspectives in their mother tongue and, in that way, represent local narratives to discover what they find valuable in outdoor education. Also, spending more time in the field and exploring other places and outdoor schools in Greenland can make the findings more valid and transferrable.

There is also a need to try a Greenlandic approach in practice in non-indigenous places such as Denmark. This could include local seasonal activities or multicultural activities in outdoor education in which a holistic approach is prioritized. Much work still needs to be done to achieve equality and prioritize the needs of minority groups - I strongly recommend others to jump into this exciting and important field!

6. REFERENCES

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7. APPENDIX

7.1 INFORMATION LETTERS

The following information letters are originally made in English for the NSD application and then translated into Greenlandic for the students and Danish for the teachers.

7.1.1 Students

7.1.1.1 In English

Are you interested in taking part in the research project

”Identities of young Inuits and their views on Greenlandic landscape”?

This is an inquiry about participation in a research project where the main purpose is to generate knowledge about the Inuit culture in Greenland and to highlight the Inuit identity among young adults in an outdoor education setting. In this letter we will give you information about the purpose of the project and what your participation will involve.

Purpose of the project

To listen to the stories of Inuit students in an outdoor class through teaching activities, workshops with being in the landscape around the school, workshops with photographing places in the landscape, and informal discussions about key values and concepts of the outdoor teaching and learning. The project will focus on practices in the Greenlandic landscape and through practices collect knowledge about identities in the Inuit culture from an outdoor perspective.

The research question is: How do Greenlandic students use and experience the local landscape in an outdoor education setting?

The research master project within a joint Nordic Master in Outdoor/Friluftsliv Studies.

The anonymised results of the study will be open for public communication.

Who is responsible for the research project?

The Norwegian School of Sport Sciences (NIH), represented by Professor Kirsti Pedersen Gurholt is responsible for the project.

Louise Bergholdt is the student leading the project.

Why are you being asked to participate?

As an Inuit and a student of the outdoor class at the school your views and opinions are very important for this research project because your story will add more perspectives to the knowledge and understanding of being an Inuit in the world today.

What does participation involve for you?

As a student you will participate in workshops during the outdoor classes. The workshops will be a mix of being in and exploring nature and taking photographs of the places in nature you are visiting. I will collect all photographs and invite you to share your ideas of what the photographs show and also answer a few questions, asked by me, about your photographs. I will take notes while we talk into a notebook. When having outdoor classes with your teacher, I will learn by observing and taking notes on/of the activities completed in the class.

Participation is voluntary

Participation in the project is voluntary. There will be no negative consequences for you if you chose not to participate or later decide to withdraw. You can withdraw your consent at any time without giving a reason. All information about you will then be deleted.

How we will store and use your personal data

We will only use your personal data for the purpose(s) specified in this information letter. We will process your personal data confidentially and in accordance with the General Data Protection Regulation and Personal Data Act.

- I will be only one that have access to the personal data.
- I will give you a fake name and keep your real name and fake name apart from my computer in a secret place. I will be the only one knowing who you are. I will also use your fake name in all my notes, transcripts, texts on my computer, and in the final master thesis assignment.
- In the master thesis you will not be recognizable.

What will happen to your personal data at the end of the research project?

The project is scheduled to end July 1st, 2023. At the end of the project all personal data will be deleted from my computer and personal notes. Thus, information will only appear as anonymous data in general findings from the research project.

Your rights

As long as you can be identified in the collected data, you have the right to:

- access the personal data that is being processed about you
- request that your personal data is deleted
- request that incorrect personal data about you is corrected/rectified
- receive a copy of your personal data (data portability), and
- send a complaint to the Data Protection Officer or The Norwegian Data Protection Authority regarding the processing of your personal data.

What gives us the right to process your personal data?

We will process your personal data based on your consent.

Based on an agreement with Norwegian School of Sport Sciences, Data Protection Services has assessed that the processing of personal data in this project is in accordance with data protection legislation.

Where can I find out more?

If you have questions about the project, or want to exercise your rights, contact:

- Louise Bergholdt (student), by email louise_bergholdt@hotmail.com or by phone +45 24 21 37 33
- Professor Kirsti Pedersen Gurholt (supervisor), by email kirstipg@nih.no or by phone +47 23 26 24 97
- NIH's Data Protection Officer: kjustad@nih.no
- Norwegian Data Protection Services, by email: personverntjenester@sikt.no or by telephone: +47 53 21 15 00.

Yours sincerely,



Project Leader and Student
Louise Bergholdt



Supervisor
Kirsti Pedersen Gurholt

Consent form

I confirm that I have received and understood information about the project “Identities of young Inuits and their views on Greenlandic landscape” and have been given the opportunity to ask questions. I give consent:

- to participate in workshops
- to participate in photographing nature places, I visit
- to participate in a dialogue about my photographs
- that the information I give can be used anonymously in the master thesis
- to use my photographs in the master thesis in anonymised ways
- to use my photographs anonymised in a presentation or publication after the project has ended

I give consent for my personal data to be processed until July 1st, 2023.

Name and date

7.1.1.2 In Greenlandic

Misissuinermi peqataarusuppit

“Inuit inuusuttut kinaassusiat aamma isigeriaasiat nunaminnut tunngatillugu”

Una aperineruvoq misissuinermit peqataarusunnersutit, siunertarerpiarpaa Inuit kultuurianni Kalaallit Nunaanni ilisimasaqannerulernissaq aammalu Inuit kinaasusiinik inuusuttut akornanni silami atuartitseriaaseq pillugu. Uani allakkiami paasissutissanik atuarsinnaavutit suliaq pillugu aammalu illit peqataanerit qanoq ikkumaarnersoq.

Projektip siunertaa

Tusarnaarluni Inuit ilinniartut oqaluttuaannut atuartitsinermit silami, eqimattakkaartuni atuarfiup eqqaani. Eqimattakkaat assilinqarnerat sumiinnerannik aammalu iluamik oqaluunngikkaluarluni peqataaneq oqallinnerni silamiittarnerup naleqassusia siunertaalu. Projektip siunertaraa nunami sulinerni Kalaallit Nunanni aammalu sulinerni taakkunani paasissutissanik katersineq kinaassutimut Inuit kuultuurianneersunik silamiittarnerannik.

Misissuinerup apeqquertarisavaa: Qanoq atortarpaat aammalu misigisarpaat kalaallit ilinniartut nunartik silami atuartitaanerminni?

Misissuinermit projekti tassaavoq ilinniagaqarnermit suliaq ataatsimoortuni Nordisk Master i Friluftliv-meersumi.

Projektimi katersat kinaasuseq saqqummiunneqassanngilaq eqqartorneqarsinnaallutillu sumiluunniit.

Kina akisussaasuva misissuinermit projektimi?

Norges Idrettshøgskole (NIH), akisussaaffineqarluni Professor Kirsti Pedersen Gurholt.

Louise Bergholdt ilinniartuuvuq suliaralugulu projekti.

Sooq peqataatinneqarusuppit?

Illit Inuttut ilinniartutullu silamiittarnissinni isummatit isigeriaasitillu pingaaruteqarput uani misissuinermit projektimi, pissutigalugu oqaluttuarisatit arlalinnut ilisimasanut tunngassuteqarumaarmata aammalu Inuit nunarsuatinni inooriaasiannut ullumikkumut.

Ilinnut qanoq isumaqarpa peqataanerit?

Ilinniartutut peqataanerit eqimattakkaani silami atuartitaanermi peqataaffigissavatit. Eqimattakkaat suliaqartut assigiinngisitaarumarput nunami misissuinermit aammalu assiliinerni peqataaffigisanni. Assit assilinqartut katersussavakka qaaqqussallutillu isummatit tusarusullugit taakkunani assini suna takutinniarnerit tasanilu ataasiakkaanik apeqquteqarumarput. Oqaluunnertinni allattuissaanga. Silami atuarnermit peqataasassaanga allattuillunga sammineqartut allattorlugit.

Peqataaneq pinngitsaaliissutaanngilaq

Peqataarusunnerluni nammineq aalajangigassaavoq pinngitsaaliissutaananilu. Ilinnut sunnuteqarnerluutigianngilat peqataarusunngikkuit imaluunniit kingusinnerusukkat aalajangigassagut peqataarusunnak. Peqataanermit qaqugukkulluunniit peqataarusunnerit tunuartissinnaavat nassuiaanngikkaluarlutit. Taamaattoqassappallu paasissutissat ilinnut tunngasut tamarmik peerneqarumarput.

Qanoq toqqorneqassappat suliat aammalu paasissutissat ilinnut tunngasut.

Uani paasissutissiinermi ilinnut tunngasut allaqqasut kisimik atorneqassapput suliamut misissuinnermut. Paasissutissat ilinnut tunngasut allanut isertuunneqassapput kinaassutimut isertuussinnermut inatsit malillugu.

- Uanga kisima paasissutissanut katersanut takunnissinnaavunga
- Atimik eqqunngitsumik allaaserisami allaqqajumaarputit. Atit ilumoortoq eqqunngitsorlu suliami immikkoortinneqarumaarput qarasaasinni. Taakkulu isertugaataajumaarput sumiinnerini. Uanga kisima nalussanngilara kinaassutit. Atillu eqqunngitsooq atorneqarumaarpoq allattuinnerni aamma anisitani pappilissani qarasaasiannilu aammalu inaarutaasumik allatami.
- Inaarutaasumik suliami allatami ilisarineqarsinnaanaviannngilatit.

Paasissutissat ilinnut tunngasut projekti suliaq naammassippat suneqassappat?

Suliaq projekti naammassereersimassaaq 1. Juli 2023. Projektillu naammassereerneranni piarneqassapput tamarmik paasissutissat kinaassutimut tunngasut qarasaasimit aammalu allattukkani. Taamaasilluni kisimi allaqqalissapput kinaassutit eqqunngitsut toqqortani tamani inernerni.

Pisinnaatitaaffitit

Illit kinaassutit takuneqasinnaatillugu paasissutissani katersani pisinnaatitaaffigaatit:

- Paasissutissat ilinnut tunngasut takusinnaavatit
- Qinnuigisinnaavarma ilinnut tunngasut peerneqassasut
- Qinnuigisinnaavarma ilinnut tunngasut eqqunngitsut aaqinneqassasut
- Paasissutissat ilinnut tunngasut assinganik pisinnaavutit
- Naammagittaalliteqarsinnaavutit kinaassutimut illersuinnermut siunnersortimut imaluunniit norskit toqqortanut isumaginnittorqarfianut ilinnut tunngasut paasissutissat pillugit.

Suut uagut pisinnaatigaaffigaagut illit kinaassutit pillugu?

Kinaassutimut tunngassuteqartut suliarineqassapput illit akuersissutit najoqqutaralugu.

Kinaassutimut illersuinnermut suliallit isumaqatigiissuteqarput norgip Idrettshøgskole nalieeqatinerisigut kinaassutimut tunngassutillit uani projektimi malinneqartut toqqortanut allatanut inatsit malillugu.

Sumi paasisaqarnerusinnaavunga?

Apeqqutissaqaruit projektimut tunngatillugu imaluunniit illit pisinnaatitaaffitit pillugu attavigisinnaavatit:

- Louise Bergholdt (ilinniartooq) e-mail: louise_bergholdt@hotmail.com imaluunniit oqarasuaatikkut +45 24 21 37 33
- Professor Kirsti Pedersen Gurholt (aqutissiuisoq) e-mail: kirstipg@nih.no imaluunniit oqarasuaatikkut +47 23 26 24 97 Norge Idrettshøgskolimi toqqortanik paarsinermi akisussaasoq e-mail: kjustad@nih.no
- Norrsk center for forskningsdata e-mail: personverntjenester@sikt.no imaluunniit oqarasuaatikkut +47 53 21 15 00.

Inussiarnersumik inuulluaqqusilluta

Ilinniartooq projektimilu suliaqartoq

Louise Bergholdt

Professor aammalu aqutissiuisoq

Kirsti Pedersen Gurholt

Peqataanissamut akuersissut

Maanna uppersarsarpara paasisutissat projektimut "Identiter og unge inuitter og deres syn på det grønlandske landskab" tunngasut pisimallugit aammalu apeqquteqarnissannut periarfissinneqarsimallunga. Maanna peqataanissamut akuersivunga:

Eqimattakkaarluni sulineri peqataassasunga
Eqimattakkaarluni asimi sulineri assiliineri peqataassasunga
Peqataassasunga assilineqartuni eqqartueqatigiinneri
Paasisutissat tunniussakka isertuunneqarumaartut akuersissutigaa
Assiutikka atorneqarsinnaasut kinaasusera isertuullugu
Assiutikka saqqummiussinermi aammalu sulimut projektimut tunniussinermi atorneqarsinnaasut.

Peqataanissamut akuersissutera uannut kinaassutinnut tunngasut suliarineqarumaarput 1. Juli 2023 tikillugu.

Ateq aammalu ulloq

7.1.2 Teachers

7.1.2.1 In English

Are you interested in taking part in the research project ”Identities of young Inuits and their views on Greenlandic landscape”?

This is an inquiry about participation in a research project where the main purpose is to generate knowledge about the Inuit culture in Greenland and to highlight the Inuit identity among young adults in an outdoor education setting. In this letter we will give you information about the purpose of the project and what your participation will involve.

Purpose of the project

To listen to the stories of Inuit students in an outdoor class through teaching activities, workshops with being in the landscape around the school, workshops with photographing places in the landscape, and informal discussions about key values and concepts of the outdoor teaching and learning. The project will focus on practices in the Greenlandic landscape and through practices collect knowledge about identities in the Inuit culture from an outdoor perspective.

The research question is: How do Greenlandic students use and experience the local landscape in an outdoor education setting?

The research master project within a joint Nordic Master in Outdoor/Friluftsliv Studies.

The anonymised results of the study will be open for public communication.

Who is responsible for the research project?

The Norwegian School of Sport Sciences (NIH), represented by Professor Kirsti Pedersen Gurholt is responsible for the project.

Louise Bergholdt is the student leading the project.

Why are you being asked to participate?

As an Inuit and a student of the outdoor class at the school your views and opinions are very important for this research project because your story will add more perspectives to the knowledge and understanding of being an Inuit in the world today.

What does participation involve for you?

As a teacher you will participate in interviews about the teaching in the outdoor classes. The interviews will be sound recorded. Also, I will learn by observing and taking notes on/of the activities completed in the class.

Participation is voluntary

Participation in the project is voluntary. There will be no negative consequences for you if you chose not to participate or later decide to withdraw. You can withdraw your consent at any time without giving a reason. All information about you will then be deleted.

How we will store and use your personal data

We will only use your personal data for the purpose(s) specified in this information letter. We will process your personal data confidentially and in accordance with the General Data Protection Regulation and Personal Data Act.

- I will be only one that have access to the personal data.
- I will give you a fake name and keep your real name and fake name apart from my computer in a secret place. I will be the only one knowing who you are. I will also use your fake name in all my notes, transcripts, texts on my computer, and in the final master thesis assignment.
- In the master thesis you will not be recognizable.

What will happen to your personal data at the end of the research project?

The project is scheduled to end July 1st, 2023. At the end of the project all personal data will be deleted from my computer and personal notes. Thus, information will only appear as anonymous data in general findings from the research project.

Your rights

As long as you can be identified in the collected data, you have the right to:

- access the personal data that is being processed about you
- request that your personal data is deleted
- request that incorrect personal data about you is corrected/rectified
- receive a copy of your personal data (data portability), and
- send a complaint to the Data Protection Officer or The Norwegian Data Protection Authority regarding the processing of your personal data.

What gives us the right to process your personal data?

We will process your personal data based on your consent.

Based on an agreement with Norwegian School of Sport Sciences, Data Protection Services has assessed that the processing of personal data in this project is in accordance with data protection legislation.

Where can I find out more?

If you have questions about the project, or want to exercise your rights, contact:

- Louise Bergholdt (student), by email louise_bergholdt@hotmail.com or by phone +45 24 21 37 33
- Professor Kirsti Pedersen Gurholt (supervisor), by email kirstipg@nih.no or by phone +47 23 26 24 97
- NIH's Data Protection Officer: kjustad@nih.no
- Norwegian Data Protection Services, by email: personvermtjenester@sikt.no or by telephone: +47 53 21 15 00.

Yours sincerely,



Project Leader and Student
Louise Bergholdt



Supervisor
Kirsti Pedersen Gurholt

Consent form

I confirm that I have received and understood information about the project “Identities of young Inuits and their views on Greenlandic landscape” and have been given the opportunity to ask questions. I give consent:

- to participate in audio recorded interviews
- that the information I give can be used anonymously in the master thesis
- that the information I give can be used anonymously in a presentation or publication after the project has ended

I give consent for my personal data to be processed until July 1st, 2023.

Name and date

Vil du deltage i forskningsprojektet

” Unge inuitters identitet og deres syn på det grønlandske landskab ”?

Dette er en forespørgsel om deltagelse i et forskningsprojekt, hvor hovedformålet er at frembringe viden om inuitkulturen i Grønland og at fremhæve inuit-identiteten blandt unge voksne i et udendørs undervisningsmiljø. I dette brev vil vi give dig information om formålet med projektet, og hvad din deltagelse vil indebære.

Projektets formål

At lytte til inuit-elevers historier i faget udeliv gennem undervisningsaktiviteter, workshops med at være i naturen omkring skolen, workshops med fotografering af steder i naturen og uformelle diskussioner om udelivs centrale værdier og begreber. Projektet vil fokusere på praksisser i det grønlandske landskab og gennem praksis indsamle viden om identiteter i inuitkulturen fra et friluftsperspektiv.

Forskningsspørgsmålet er: Hvordan bruger og oplever grønlandske elever det lokale landskab i et udendørs undervisningsmiljø?

Forskningsprojektet er et speciale i en fælles Nordisk Master i Friluftsliv.

De anonymiserede resultater af projektet vil være åbne for offentlig kommunikation.

Hvem er ansvarlig for forskningsprojektet?

Norges Idrettshøgskole (NIH), repræsenteret af Professor Kirsti Pedersen Gurholt, er ansvarlig for projektet.

Louise Bergholdt er den studerende, der leder projektet.

Hvorfor bliver du bedt om at deltage?

Som inuit og elev i udeliv på skolen er dine synspunkter og meninger meget vigtige for dette forskningsprojekt, fordi din historie vil tilføje flere perspektiver til viden og forståelsen af at være inuit i verden i dag.

Hvad betyder det for dig at deltage?

Som lærer vil du deltage i interviews om undervisningen i faget udeliv. Interviews vil blive lydoptaget. Jeg vil også lære ved at observere og tage noter til/af de aktiviteter, der er gennemført i klassen.

Frivilligt at deltage

Deltagelse i projektet er frivillig. Det får ingen negative konsekvenser for dig, hvis du vælger ikke at deltage eller senere beslutter dig for at trække dig. Hvis du vælger at deltage, kan du til enhver tid trække dit samtykke tilbage uden at angive en grund. Alle oplysninger om dig vil herefter blive slettet.

Hvordan vi opbevarer og bruger dine personlige data

Vi vil kun bruge dine personoplysninger til de formål, der er angivet i dette informationsbrev. Vi behandler dine personoplysninger fortroligt og i overensstemmelse med databeskyttelseslovgivningen.

- Jeg vil være den eneste, der har adgang til datamaterialet.
- Jeg vil give dig et falsk navn og holde dit rigtige navn og falske navn adskilt fra min computer på et hemmeligt sted. Jeg vil være den eneste, der ved, hvem du er. Jeg vil også bruge dit falske navn i alle mine noter, udskrifter, tekster på min computer og i det afsluttende speciale.
- Du vil ikke kunne genkendes i specialet.

Hvad vil der ske med dine persondata ved afslutningen af forskningsprojektet?

Projektet er planlagt til at slutte den 1. juli 2023. Ved afslutningen af projektet slettes alle personlige data fra min computer og mine noter. Derudover vil informationen kun fremgå som anonyme data i generelle resultater fra forskningsprojektet.

Dine rettigheder

Så længe du kan identificeres i de indsamlede data, har du ret til at:

- få adgang til de personoplysninger, der behandles om dig
- anmode om, at dine personlige data slettes
- anmode om, at ukorrekte personoplysninger om dig bliver rettet
- modtage en kopi af dine personlige data
- sende en klage til databeskyttelsesrådgiveren eller det norske datatilsyn vedrørende behandlingen af dine personoplysninger

Hvad giver os ret til at behandle dine personoplysninger?

Vi behandler dine personoplysninger baseret på dit samtykke.

Databeskyttelsestjenester har på baggrund af en aftale med Norges Idrettshøgskole vurderet, at behandlingen af personoplysninger i dette projekt er i overensstemmelse med databeskyttelseslovgivningen.

Hvor kan jeg finde ud af mere?

Hvis du har spørgsmål til projektet, eller ønsker at udøve dine rettigheder, så kontakt:

- Louise Bergholdt (studerende), på e-mail: louise_bergholdt@hotmail.com eller på telefon: +45 24 21 37 33
- Professor Kirsti Pedersen Gurholt (vejleder), på e-mail: kirstipg@nih.no eller på telefon: +47 23 26 24 97
- Norge Idrettshøgskoles databeskyttelsesansvarlige, på e-mail: kjustad@nih.no
- Norrsk center for forskningsdata, på e-mail: personvermtjenester@sikt.no eller på telefon: +47 53 21 15 00.

Med venlig hilsen,



Studerende og Projektleder
Louise Bergholdt



Professor og Vejleder
Kirsti Pedersen Gurholt

Samtykkeerklæring

Jeg bekræfter, at jeg har modtaget og forstået information om projektet "Identiteter af unge inuitter og deres syn på det grønlandske landskab" og har fået mulighed for at stille spørgsmål. Jeg giver samtykke til at:

- deltage i lydoptagne interviews
- informationen, jeg giver, kan blive brugt anonymt i specialet
- informationen, jeg giver, kan blive brugt anonymt i en præsentation eller publikation efter projektet er slut

Jeg giver samtykke til, at mine personoplysninger behandles indtil d. 1. juli 2023.

Navn og dato

7.2 PHOTOGRAPHY WORKSHOP

The following is from a PowerPoint presentation I shared with the outdoor class. The words: "Tuesday. Workshop: Take photographs of places in nature" are translated into Greenlandic:

MARLUNNG

WORKSHOP: NUNA PINNGORTITAQ ASSILISAQATTAARLUGU



The following are the three tasks:

- 1) Take five photos of places in nature you like to visit.
- 2) Take two or three photos of things in nature you do not like.
- 3) Take two photos of something you find characteristic to Greenland.

7.3 INTERVIEW GUIDES

The following interview guides are translated from Danish to English.

7.3.1 Line, 1st interview

Interview guide, December 2nd, 2022

1. How long have you been a teacher at the folk high school?
2. Why did you want to be a teacher here?
3. Why did you become a teacher of outdoor life?
 - a. What do you like about it?
4. What activities have you done in outdoor life?
 - a. Why did it become just those activities?
5. What have been the main themes in outdoor life?
6. What do you think is special/unique about the Greenlandic landscape?
 - a. For example, in nature and the way it is used
7. How do you think the subject of outdoor life can help promote the use of the Greenlandic landscape?
8. What do you think it means for the folk high school students to be able to get out and try different activities in nature?
9. What is especially important to you that students bring along/learn in class?
10. Bonus question: How do you go seal hunting – or fishing?

7.3.2 Line, 2nd interview

Interview guide, March 3rd, 2023

1. What do you know about outdoor life in Greenlandic culture?
 - a. How do families and different groups in the city here use nature in their daily lives/everyday life?
 - b. What do they do on weekends and in different seasons?
 - c. What areas are being used?
 - d. What does nature mean to Greenlanders?
 - e. What is particularly important to you and your family regarding nature?
 - f. Have you experienced that there has been a change in how the locals here in the city use nature and outdoor life?

2. Do you know how many years the subject of outdoor life has been part of the school?
 - a. How and why did outdoor life become a part of the school in the first place?
3. In the first interview, we talked about how the activities of outdoor life are determined according to the seasons and what kinds of plants and fish you can find at different times of the year. You mentioned that you've been fishing, among other things. How do fishing activities take place?
 - a. Do you use boats? What kind of utensils? Who teaches?
 - b. Can you tell any episodes from having fished in class?
 - c. What has this meant for the students? What do they like to do?
4. What other activities have you done in the past regarding seasonal plants and animals? For example, have you picked berries or caught other animals?
 - a. What do you do? Where do you do it? And why?
 - b. How do students experience these kinds of activities?
 - c. What kind of experiences do students have before they start school?
 - d. Are students' experiences something you talk about when they start, and how is it adapted in class?
 - e. How do you collaborate with the locals in this city and older generations? If not, why not?
5. Last time, we also talked about the fact that when you meet “old” students, they tell us that they winter bathe because they did it at school. What do you think they experience when they winter bathe?
 - a. Are there any other outdoor activities that you know the old students continue to do after they finish school? For example, hiking or the like.
6. In the description you and Peter have made, it says that the goal of outdoor living is cooperation and community. And that the nature around the school will be experienced through social experiences. Is the goal made for either one or all of the following:
 - a. Increase students' knowledge of the local outdoor traditions? Culture and identity?
 - b. Increase students' physical and mental well-being and health?
 - c. Guide students to a potential job in tourism in the future?
 - d. Focus on sustainable development?
 - e. Or something else entirely?

7. How do you define the traditional outdoor activities versus the ‘modern activities’ of outdoor living?
 - a. For example, seasonal activities and the use of the local area as traditional outdoor activities.
 - b. For example, first aid, cooking with Trangia, and navigating with GPS as modern activities.
8. What do you think is the future direction of the profession of outdoor life?
 - a. For example, can the activities that you and Peter have written down so far develop into new activities in the future?
 - b. Is there anything you'd like to include more or less? And why is that?
9. How do you feel that the new student team is in outdoor life?
 - a. (What are your experiences teaching the outdoors?)

7.3.3 Peter, 1st interview

Interview guide, March 6th, 2023

1. How long were you a teacher at the Folk High School?
2. Why did you want to be a teacher here? And why outdoor life?

Line has given me the document you have made for the outdoor team January-June 2022. Here there are different activities such as several days hiking, making shelters with a tarp, cooking over Trangia, first aid in the mountains, winter bathing, and fishing.

3. Can you describe some of the activities based on how they have proceeded in practical terms?
 - a. For example, what tools have you used? What area have you used? Who planned it? How many students participated?
4. And what has come to take up the most space during these activities?
 - a. For example, how did the students participate? How did students express themselves? How did you experience it?
5. What do you think it means for the folk high school students to be able to get out and try different activities in nature?
6. How would you define the traditional outdoor activities versus the ‘modern activities’ of outdoor living?

- a. For example, seasonal activities and the use of the local area as traditional outdoor activities.
- b. For example, first aid, cooking with Trangia, and navigating with GPS as modern activities.

In the same document, I have also seen that you have emphasized cooperation and community as goals for teaching and social experiences in nature. I have thought about what it could give the students and made the following statements.

- 7. What do you think is the most important thing students take with them based on these goals?
 - a. Increase students' knowledge of the local outdoor traditions? Culture and identity?
 - b. Increase students' physical and mental well-being and health?
 - c. Guide students to a potential job in tourism in the future?
 - d. Focus on sustainable development?
 - e. Or something else entirely?

Regarding local outdoor traditions, I would like to delve more into the Greenlandic culture and landscape. First seen generally from the city and then seen from a teaching perspective.

- 8. What do you know about outdoor life in Greenlandic culture?
 - a. How do families and different groups in the city here use nature in their daily lives/everyday life?
 - b. What do they do on weekends and in different seasons?
 - c. What areas are being used?
 - d. What does nature mean to Greenlanders?
 - e. What is special meaning to you when you are in nature here?
 - f. In the time you have lived in the city, have you experienced that there has been a change in how the locals here in the town use nature and outdoor life?
- 9. How do you think the subject of outdoor life can help promote the use of the Greenlandic landscape? If it can?
- 10. What activities have you done that you think are typically Greenlandic or inspired by the season? For example, picking blueberries or catching certain types of fish at certain times of the year.
 - a. What have you done? Where have you done that? And why?
 - b. How have students experienced such activities?
 - c. How have you worked with locals in this city and older generations? If not, why not?

The following is just extra if that's something you know.

11. What kind of experiences do students have before they start school?

- a. Is the students' experience something you have talked about when they start, and how has it been adapted in class?

12. Is there anything you would like to supplement with here at the end?

7.4 TEACHING PLAN

The following teaching plan is translated from Danish to English.

Teaching plan - *udeliv* (outdoor class) for the schoolyear February-June 2022

Purpose: In the development of the outdoor class, we focus on community in nature's surroundings. We emphasize social experiences that promote collaboration, team spirit, and community. Regardless of wind and weather, we explore nature. The class also provides the opportunity for other activities such as walking in the mountains, climbing, winter swimming, fishing, skiing, and other experiences in nature that are a little exceptional from every day's repetitions and familiar framework.

Goal: Together, we will plan the routes of [name of a specific mountain], which the students will mark and make a route overview of. This will be of good use to citizens of [the town] as well as tourists in the future. They will also put lookout binoculars up on top of two mountains. In addition to working with the community and collaborating through the many practical activities, we focus on outdoor life in a theoretical and learning context. The development opportunities are many, but among other things, we take a closer look at the use of nature as a space for inner and decoupling as well as the development of oneself and the community.

The students will work with these:

- Let the students work with the basic life functions in nature, including:
 - Creating shelter using a tarp
 - Cook at Trangia
 - Navigate with a map/compass and GPS.
 - Basic first aid in the mountains

- The students learn to feel well-being and learn to stimulate the body's senses in connection with "saunagus" (a type of sauna therapy). As well as they get an insight into "saunagus" theory and method and get the opportunity to hold their own "saunagus".
- Plan and carry out a walk in nature, which lasts for 3 days
- Walk with elderly people from the old people's home, and experience making others happy through experiences.
- Nature experiences such as winter bathing, long trips in the mountains, fishing, etc.
- Arrange races for citizens.