The Role of Arts in Nordic Society: Health and Lifestyle

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The Role of Arts in Nordic Society: Health and Lifestyle

Thesis submitted for the degree of M.P. in Nordic Welfare - Health and Lifestyle

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Gracias
Tack så mycket
Þakka þér fyrir
Thank you
Kiitos
Tak
Abstract

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The role of arts in both formal and non-formal education has been scientifically demonstrated to create positive outcomes in people to deal with all kinds of social problems in daily life. At present, there are international public and private institutions that support this view, such as the International Arts Education Week, celebrated for the first time by UNESCO on 21-27 May 2012 when not only artists participated, but also educators, researchers, NGO actors, and international associations. This provides us with a wider perspective on how arts and education can play an interdisciplinary role in society.

The aim of this research is to study how arts (e.g., performative arts, literature, film) interact with and affect Nordic society; the kind of practices, contributions and challenges that exist within the cultural and educational sectors (based on three case studies) and their relationship between the government in the form of cultural policies in Denmark, Sweden and Finland in support of the well-being of the Nordic lifestyle whenever applying a wider perspective to the role of the arts in society.

This qualitative study is composed of three case studies, which explore the role of arts in three Nordic institutions (two public ones and a private one): 1) The Academy of Fine Arts in Helsinki, Finland; 2) Skissernas Museum - Museum of Artistic Process and Public Art in Lund, Sweden; and 3) Louisiana Museum of Modern Art in Humøbaek, Denmark. The empirical material collected has been done through the usage of the hermeneutics—texts, semi-structured interviews of professionals (two art educators with multidisciplinary backgrounds, two art historians, and a museum guide), publications, catalogues, and active participation in cultural/educational activities in Sweden, Denmark, and Finland. The data collected is analyzed within the framework of the reflexive methodology. “The Theory of Communicative Action” by Jürgen Habermas aims to understand the multidisciplinary relationship among the artistic/educational institutions, society, and government as support for the well-being and sustainability of Nordic society.

The results will reveal a multidisciplinary application of the arts as support to Nordic welfare, health and lifestyle. The results will also show how arts can be included in people’s lifestyles in an organic manner, being a benefit for the well-being of the society and supporting the sustainability of Nordic welfare when people have a wider understanding of the application of the arts in their lives, for instance, through literature, concerts, performances, but also, attending to festivals, arts and crafts activities, gardens, parks, and even experiencing architecture.
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Introduction

The purpose of this qualitative research is to study how arts (e.g., performative arts, literature, film) form part of the Nordic lifestyle, the routines and activities of people that are part of Nordic society. This society constitutes special features that make it unique, as Perinbanayagam expresses:

The knowledge that the individual uses to construct a social act includes whatever knowledge he or she has acquired as a member of a historically antecedent community. This community, through its various and multitudinous agencies, has provided the individual with what Alfred Schutz calls “recipes” (1964, p.73) and “stocks of knowledge” (1964, p. 29) with which to navigate through the daily grind. They become the stock from which an individual selects various elements that are relevant to the situation to prosecute his or her act, define his or her self. This knowledge and its manifestation in self and act impact on the others with whom he or she has to deal, just as their knowledge impacts on the individual in question. These stocks of knowledge, to the extent that they reach the individual and become accessible to him or her through various intermediaries, will bear their influences and angulations. (Perinbanayagam, 2000, p.6).

The routines and activities practiced by people in their every day are what generates experiences. If the arts (as part of the formal and informal education) are included in these daily experiences, then, as result they can enhance “creative recipes” or “new perspectives” in the individual’s lives. Thus, by linking the arts to the areas of health care, education, economy, environment, and politics, creative ways, and new perspectives can take place in the society; only, if they are included, actively and with a realistic assessment, in the cultural policies. By including the arts in new disciplines of knowledge, multiple benefits can be offered to the society in terms of health and well-being, which, at the same time, effect and affect social welfare.

However, the design, innovation, and implementation cultural policies is not a merely work from the government, authorities, public and private institutions. It also requires a modification in people’s minds and behaviors to contribute to an integral well-being. It should be a simultaneous and empathic task with fluent communication between three main elements: government, society, and environment. It is inevitable to generate a positive outcome in society if people do not contribute to their own well-being and if the authorities generate unrealistic and unpractical cultural policies.

To understand the relationship of the three elements mentioned above (government, society, and environment), “The Theory of Communicative Action” by Jürgen Habermas is suggested to support the research framework of this study. It aims to comprehend the broader perspective of the practice of the arts for the well-being and sustainability of Nordic society. This theory supports the argument about the positive outcome of a sustainable relationship between people, the institutions, the context through the usage of adequate communication and realistic implementation of cultural policies in society.

As example of sustainable Nordic institutions with realistic achievements in society, three case studies are presented within cultural and educational perspectives for the well-being of the Nordic society. These three cases are each unique samples of its kind, allowing one to explore the
roles of the arts as part of the Nordic lifestyle in Finland, Sweden and Denmark. First, the Academy of Fine Arts in Helsinki, Finland, an eminent Finnish institution with educational and artistic impact in Finland and an example for the world. Secondly, the Skissernas Museum-Museum of Artistic Process and Public Art in Lund, Sweden, a prominent Swedish institution founded by a devotee of art history and professor, Ragnar Josephson (1891-1966); a museum that addresses social issues through the practices of public art collection, exhibition and promotion with impact in Sweden and the rest of the world. Finally, Louisiana Museum of Modern Art in Humlebæk, Denmark, a museum that offers to its visitors a unique experience in a Danish house; a welcoming home that host visitors as guests, a cozy museum where one can enjoy the arts and nature, embrace new perspectives and have an inspiring picnic along with remarkable masterpieces.

This study represents one of the first examples of a multidisciplinary view and analysis of the Nordic Welfare – Health and Lifestyle. The results will reveal how cultural and educational institutions can support the well-being of the society by including the arts as part of people’s lifestyles. Thus, as result of the implementation of the arts in people’s lives is possible to contribute to the sustainability of the Nordic Welfare system despite the multiple challenges arising every day.

*The images used on the cover and case studies have been allowed to be used under permission from the artist and participant institutions respectively and ONLY for this research study. It is forbidden the copy or reproduction of this material without previous consent of the author.
Thesis Framework

The impact of the arts on society is presented in Chapter 3 (Background); it covers a general view about the impact of the arts and its practice in society. In addition to this, Chapter 4 (Literature Review) presents the application of the arts and their effects in a multidisciplinary perspective in the areas of: health care, education, economy and politics, and; the support of societal welfare through these disciplines, as well as the challenges to the arts. Chapter 5 (Problem Definition) presents an introduction to the problems, aims, and research questions of this study. It also addresses the definition of terms to be used in this study.

Chapter 6 (Theoretical Framework) comprises an overview of the role of arts in Nordic society, its benefits and challenges. It presents and defines the concept of cultural policies and how they are applied through government, organizations and institutions in Nordic countries. These elements are studied within the philosophical view of Jürgen Habermas stating that: “communicative action contains the possibility of dialogue aiming to arrive at mutual understanding and agreement.” (Alvesson, 2009:150). The reflexive methodology used for this research contributes to a self-critical position and a wider view of the outcomes of this research.

Chapter 7 (Research Methodology) is divided into: design, data gathering, data processing, and analysis. The reflexive methodology and hermeneutics are used as an aim to interpret, gather, and analyze printed and electronic material collected from different resources: the Nordregio publications by the Nordic Council of Ministers, information from the governmental and official websites of the arts and culture in Denmark, Sweden, and Finland, catalogues, brochures, articles, institutional publications, and texts. Additionally, ethics and research limitations are included in this chapter.

Chapter 8 (Results and Analysis) presents the results of the research, the research questions and the three case studies. The three Nordic cases studies are presented, described and illustrated with photos taken by the researcher and supported with the results from the interviews and printed material from the institutions. Finally, a general analysis of the study is written.

Finally, Chapter 9 (Discussion) and Chapter 10 (Conclusion) are the closing parts of this interdisciplinary study, offering insights and interpretations of the research,
Background

The impact of the arts in society

All societies rely on the power of the arts to more strongly get our message across. According to a previous study of the arts by Bamford (2006), she considered that the arts are an intrinsic part of the way humans operate in the world. They are found in all cultures and throughout history. There is evidence of the arts existing long before writing. An example of arts having been dated to prehistory is found in the case of Australian Aboriginal art. People participate in the arts all over the world. All cultures sing, dance, recite, listen to tales, and put on performances. The arts have always been part of humanity’s most vital concerns.

The arts are practiced from different perspectives throughout society, going from cave paintings to art history, color management to chemistry, abstractionism to math, minimalism to architecture, artisans and craftsmen to design. Today, the arts play relevant roles in health care, education, innovation, and even economy. In addition to this, they also promote social interactions, support local economies, contribute to lesser social inequalities and increase the well-being of people from children to elderly.

The benefits and positive elements of the arts are often delimited by geographical points, linguistic features, socio-cultural and economic structures, environmental characteristics, and political issues. At the same time, these elements depend upon the daily habits practiced by the individuals (the lifestyle), who conform to a group or community (the society), are regulated by an institution (the government) which designs, creates, and implements plans and rules (the policies) to fulfill the individual’s needs and provide them with services for a better life quality (the welfare). The provision of these services faces continuous challenges depending on the country, government, economy and even their own people’s lifestyles.

“The arts support the well-being of a society because the arts directly contribute to positive self-perceptions and identity, vital to effective educational achievement and the pursuit of lifelong learning. The arts may assist in developing cultural awareness and the acceptance of self and others. Recent technological changes have also sparked considerable interest in the impact of the arts on students’ learning in relation to emerging multimodal literacies”. (Bamford, 2006, p.20).

Additionally, the arts support the well-being of the elderly in society as proven by the inclusion of arts activities in and outside of the nursing homes. These activities provide a more harmonic way of living for people with often age-related cognitive or behavioral disorders; the activities provide social interaction among this group and contribute to the larger societal well-being.

A recent study done by Curtis, Gibson, O’Brien & Roe (2018) focused on studying populations with a mean age of 60 years or above and the impact of the arts on health; activities included performing arts, creative arts, visual arts and/or recreational activities. The arts activity could include active or passive engagement and be delivered individually or as a group. Study designs were qualitative, quantitative or mixed methods. For quantitative studies, there had to be a clear comparison between usual care and a comparison activity. However, uncontrolled pre- and post-test studies were also eligible for inclusion where clear pre- and post-measures were reported. The final results showed a positive outcome for the quality of life and general well-being, but
these results depended on the advancement of the illnesses, the state of the patient or person, and the own personality.

In another study developed by a Mexican researcher and founder of the first Mexican School of Down Art in Latin America, Sylvia Escamilla, she has obtained positive results in the application and daily practice of the arts in children, teenagers, and adults with Down Syndrome. According to Escamilla (2005), three are the main goals of the Down Syndrome foundation:

1) Fostering the development of a personal mode of artistic expression through visual art education.
2) Motivating creative development and inventiveness by means of art work
3) Fostering artists' integration in the field through their participation in exhibitions, conferences and other art events. (See Escamilla, 2005)

In addition to these artistic elements part of the lifestyles of the members of the John Langdon Down Foundation Mexico, an outstanding health care is also provided by high qualified professionals.

Today, there are elements that one should consider a requirement for dealing with life, elements that imply psychological, social and economic health that help allow young people cope with the complexity of this world. For example, as Bamford considers the present times, in today's economy, inventiveness, design, and innovation are necessary for survival. Innovation demands that ideas are free flowing, which in turn requires that people be educated creatively and well. The young people of today will be the inventors of the new cultural patterns and social philosophies of tomorrow. They will need to be able to design the materials, conditions, and community to fit this new world. To achieve this, young people require sustained and sequential learning within and through the arts. Aligned with this, school reform will see the reconfiguration of schools to become less bound by the physical walls of school and increasingly become centers for connecting the child with a range of learning resources. (Bamford, 2006, p.19).

In the Nordic countries (Denmark, Sweden, Norway, Finland, and Iceland), the Ministers of Culture of the Nordic countries, the Faroe Islands, Greenland, and Åland have overall responsibility for cultural cooperation within the Nordic Council of Ministers. The overall objective of Nordic cultural cooperation is to promote the diversity of the region's cultural expressions, to promote the region's artists and their work, and to improve the quality and competitiveness of Nordic culture. It is also designed to enhance and develop the international profile of the Nordic countries in, for example, film, design, and children's culture. Art and culture are central elements to the Nordic cooperation. Since 2007 the structure of cultural cooperation has undergone considerable changes and they adapt to the present social circumstances in the Nordic countries and the global perspective. (Norden.org, 2018).

The Ministers for Culture of the Nordic countries (norden.org, 2018) counts on an annual budget of approximately DKK 170 million. This budget is distributed through a wide number of Nordic institutions, partners, individual artists, programs, and folk associations. To distribute the annual budget, there are five theme priorities as follows: sustainability, creativity, interculturality, youth, and digitalization. The committee meets four times a year and prepares ministerial meetings and manages the practicalities of implementing the cultural policy. The Secretariat to the Nordic Council of Ministers in Copenhagen is responsible for the day-to-day operations of Nordic cooperation. The Department for Culture and Resources (KR) prepares the questions to be discussed by the Nordic Council of Ministers and associated committee of senior officials. In
addition, the Secretariat ensures the implementation of all decisions taken. In 2016, the Nordic Centre for Cultural Policy Analysis was created by the Nordic Council of Ministers aiming to cope more accurately with the current cultural issues and challenges in the Nordic region. (Norden.org, 2018).

In another study, Kangas & Vestheim (2010) make an analysis about the resistance to follow global trends and neoliberalism in the Nordic cultural policies despite of the economic crisis of the 1990s. The Nordic model has been changed in a liberal direction, but the changes are not significant enough to replace the original model. For example, more public funding is targeted to support instrumentalization of art and culture (cultural industries, creative industries, innovation) to strengthen national economic competitiveness.

These issues about the arts will be addressed in this research aiming to understand the relationships between the organizations, institutions, environment, and society through the philosophical view of Jürgen Habermas and his Theory of Communicative Action. As Alvesson (2009, p. 150) describes: “‘Communication’ in Habermas’s terminology is something reciprocal”. Thus, not every transmission of messages or information is included. Communicative action contains the possibility of dialogue aiming to arrive at mutual understanding and agreement. Habermas starts from the opportunities offered by language. Here he is greatly influenced by Gadamer’s hermeneutics, which stresses the possibility of achieving understanding in the meeting between individuals, through the merging of their initial – but flexible – horizons, ascending to a higher generality, which surmounts not only the individual’s own particularity but also that of others (Gadamer, 1989a) see Alvesson (2005).

Habermas’ Theory of Communicative Action has a practical application for this research and provides a theoretical framework for the mutual understanding of the relationship between society, the cultural policies, and the way they are interconnected as part of the Nordic lifestyle. The goal is not to analyze which areas is more powerful, but rather simply the strength of the good, well-founded argument. In the context of communicative rationality, Alvesson (2009) considers that “arguments claiming to be founded on rational connections can in principle be inquired into and discussed until consensus is achieved that a particular view is the right one (or at least acceptable), in the sense of being either true or appropriate in terms of certain well-considered needs and preferences”. (p. 151).
The practice of the arts in society

When discussing the practice of the arts in society and considering them part of people’s lifestyles, it is necessary to look at how institutions and organizations promote and support the arts, especially in Finland, Sweden, and Denmark (the countries of the three case studies), and how these entities create a positive effect on the wellness of the society. Thus, it is necessary to recall the cultural policies applied to the fields of the arts and education in these Nordic countries.

According to the description of Mulcahy (2006), the term cultural policy entails a broader view than only visiting museums, keeping a narrow and conventional perspective of activities related to the arts policy. Then, he continues, “the latter typically involved public support for museums, the visual arts (painting, sculpture, and pottery), the performing arts (symphonic, chamber and choral music; jazz, modern dance, opera and musical theater, and “serious” theater), historic preservation, and humanities programs (such as creative writing and poetry). A cultural policy would involve support for all the aforementioned activities, but also other publicly supported institutions such as libraries and archives; battlefield sites, zoos, botanical gardens, arboreta, aquariums, parks; as well as community celebrations, fairs, and festivals; folklore activities such as quilting, “country” music, folk dancing, crafts; perhaps certain varieties of circus performances, rodeos, and marching bands”. (p. 321)

The Ministry of Education and Culture in Finland is a public institution and divided into eleven sections as follows: the National Archives of Finland; the National Audiovisual Institute; the Institute for the Languages of Finland; the National Board of Antiquities; the Finnish Library for the Visually Impaired; the Finnish National Agency for Education and (under its charge) the Finnish Education Evaluation Centre and Matriculation Examination Board; the Student Financial Aid Appeal Board; the Academy of Finland (promoting academic research projects in culture and society); the Governing Body of Soumenlinna; the Arts Promotion Centre Finland, Central Arts Council, National Arts Councils, and Regional Arts Councils; and the National Repository Library. (minedu.fi, 2018).

The institution in charge of Finnish education is the Finnish National Agency for Education (EDUFI). It is responsible for developing education and training, early childhood education, care and lifelong learning, and the promoting of internationalization. EDUFI assists the Ministry of Education and Culture in establishing education policy, and its members hold a political status for decision-making, are local authorities, teachers, and social partners. This institution promotes the internationalization in education and training, working life, cultural areas for young people through international cooperation and mobility programs, and a range of other activities. The operations of the Finnish National Agency for Education are organized into six departments: General Education and Early Childhood Education and Care; Vocational Education and Training; Internationalization Services; Services for the Education Sector; Administrative Services; and Education in Swedish. (oph.fi, 2018).

More generally, the Finnish education system can be divided into these seven areas: early childhood education; pre-primary and basic education; general upper secondary education; vocational education; higher education; liberal adult education; and basic education in the arts. The last area listed is a core piece of Finnish education as conceived by the Act on Basic Education in the Arts (1998), stating that basic education in the arts is a goal-oriented and progressive education in different fields of art contributing to the development of different skills and the self-expression of children and young people to cope with vocational and higher education in the arts elected. (karvi.fi, 2018).
Regarding the arts in Finland, the institution in charge of arts issues is the Arts Promotion Centre Finland (Taike). This center makes the pertinent decisions regarding the number of national arts councils, their names, and their roles. It also appoints the members of the national and regional arts councils for two-year terms, and has the function of an advisory body to the Ministry of Education and Culture in policymaking regarding the arts. The Central Arts Council is appointed by the Ministry of Education and Culture for a three-year term. All members of the Central Arts Council are recognized experts in the fields of the arts and culture. The objective of Taike's development programs is to promote the status and working conditions of artists, as well as to enhance the impact of the arts within society. These goals are realized within projects in which Taike’s regional artists play a central role. (taike.fi, 2018).

The Central Arts Council has specific departments that deal with the different art forms as described below:

<table>
<thead>
<tr>
<th>Art forms</th>
<th>National Council of Arts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Architecture &amp; Design</td>
<td>National Council for Architecture and Design</td>
</tr>
<tr>
<td>Art-Journalism &amp; Literature</td>
<td>National Council for Literature</td>
</tr>
<tr>
<td>Cinema &amp; Media Art</td>
<td>National Council for Audiovisual Art</td>
</tr>
<tr>
<td>Illustrations &amp; Comics</td>
<td></td>
</tr>
<tr>
<td>Visual Arts &amp; Photographic Art</td>
<td>National Council for Visual Arts</td>
</tr>
<tr>
<td>Circus, Dance &amp; Theatre</td>
<td>National Council for the Performing Arts</td>
</tr>
<tr>
<td>Music</td>
<td>National Council for Music</td>
</tr>
<tr>
<td>Multidisciplinary Art</td>
<td>National Council for Mobility and Diversity in the Arts</td>
</tr>
</tbody>
</table>

Table 3.1 The Central Arts Council Departments.

As for Sweden, there are two main organizations that regulate the arts in this country: the Swedish Arts Council (kulturradet.se, 2015) and the Swedish Ministry of Culture (government.se, 2015) and according to the information published by these public authorities, they provide the following information.

The Swedish Arts Council is a public authority under the Swedish Ministry of Culture. This institution is in charge of promoting cultural development and access, based on the National Cultural policy objectives. Moreover, it also has the responsibility to establish the National Cultural Policy objectives decided by the Parliament and the Swedish Government. Furthermore, The Swedish Arts Council can reach its objectives by allocating and monitoring state funding and other promotional activities. This institution focuses on artistic and cultural activities such as: independent cultural activities in the performing arts and music, literature, arts periodicals, reading promotion and public libraries, graphic art and design, plus museums and exhibitions, regional cultural activities, the culture of the Sami people and other national minority groups, and other cultural areas.

In Sweden, the institutions and organizations responsible for the promotion, funding, and preservation of the arts are as presented in the next chart, based on the public information by the Swedish Arts Council (kulturradet.se, 2015) and the Swedish Ministry of Culture (government.se,2015), the last of which is directed by the Minister for Culture and Democracy, Alice Bah Kuhnke, who works along with 120 other people, mostly non-political officials who remain in their posts even in the event of a change of government or minister. The Swedish
Ministry of Culture is divided into the following areas that address diverse matters related to the arts, culture, and Swedish society: The Division of Arts, The Division of Cultural Heritage and Living Environment, The Division of Media and Film, The Division of Democracy and Civil Society, Division of Discrimination Issues, Legal Secretariat, and the Secretariat of Leadership Support and Management. (See kulturradet.se, 2015).

<table>
<thead>
<tr>
<th>Cultural Organization</th>
<th>Support / Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arts Grants</td>
<td>Development for practicing artists and their international contacts. Designation of individual grants and monitoring of financial issues related to the artists.</td>
</tr>
<tr>
<td>Royal Library</td>
<td>Collections and publications of printed and published material in Sweden and abroad.</td>
</tr>
<tr>
<td>The National Archives</td>
<td>Promotion of sound archive material and heraldry.</td>
</tr>
<tr>
<td>National Heritage Board</td>
<td>Cultural heritage, knowledge and expertise, archeological excavations and information.</td>
</tr>
<tr>
<td>The National Music Agency</td>
<td>Promotes and preserves live theater, dance and music heritage.</td>
</tr>
<tr>
<td>The Swedish Film Institute</td>
<td>Cinematic heritage, production, distribution and screening of Swedish films in Sweden and abroad.</td>
</tr>
<tr>
<td>Swedish Institute</td>
<td>International promotion of Swedish culture, education, research, and society.</td>
</tr>
<tr>
<td>State Art Council</td>
<td>The governmental usage of buildings housing quality contemporary art, plus the promotion of Swedish Public Art.</td>
</tr>
</tbody>
</table>

Table 3.2 Cultural Organization and Activities for Swedish Governmental Departments.

In Denmark, the Danish Arts Foundation oversees promoting the arts within Denmark and the promotion of Danish art abroad. According to its public information, the Danish Arts Foundation is divided in 12 specialist committees and a coordinating board of directors. The first six committees are as it follows: The Committee for Visual Arts Project Funding; Committee for Literary Project Funding; Committee for Music Project Funding; Committee for Crafts and Design Project Funding; Committee for Performing Arts Project Funding; and the Committee for Architecture Grants and Project Funding. The rest of the committees deal only with the allocation of working grants to Danish artists working in these art forms considered by the Danish criteria: architecture, crafts and design, film, literature, music, performing arts, and visual arts. (See Danisharts.dk, 2018).

In addition to these division of the governmental institutions and departments to oversee the practice of arts and education in the Nordic countries (Denmark, Sweden, Norway, Finland and Iceland), the Ministers for Culture of the Nordic countries, the Faroe Islands, Greenland, and Åland have overall responsibility for cultural cooperation within the Nordic Council of Ministers. Thus, both parts, the local and national governments promote the diversity of the region’s cultural expressions, to promote the region’s artists and their work, and to improve the quality and competitiveness of Nordic culture. Cultural polices are also designed to enhance and develop the international profile of the Nordic countries, establishing art and culture the central elements of Nordic cooperation. Since 2007 the structure of cultural cooperation has undergone
considerable changes to adapt to the current global challenges affecting the Nordic countries. (Norden.org, 2018).

In the Nordic society, the cultural and educational policies support Mulcahy’s view and offer a vast array of activities and choices for the Nordic society. For instance, the role of libraries is changing in the Nordic Region. Public libraries are increasingly turning into community centers and public spaces offering additional services other than book lending; and recently, other types of activities have become more common such as: reading and writing groups for immigrants, education in Internet and digital media use for the elderly and “makerspaces” encouraging the sharing of knowledge, tools and ideas across a wide range of activities. Moreover, professional museums are not located in all municipalities. In the Faroe Islands, professional museums are entirely limited to the capital region. In Sweden, Norway, and Finland there are numerous municipalities without a museum. In parts of Denmark, Norway and Sweden where rural municipalities have museums, they do in many cases experience a substantial number of visits. The capital city regions have both the highest number of museums and the most museum visits such as the Greater Copenhagen region, which includes Copenhagen, Malmö, Fredensborg, Helsingborg, and Helsingør, with more than 500,000 visits each year to museums. (Norden.org, 2018).

As for Nordic cultural collaboration, “it is fundamentally facts, research, and knowledge that can reveal changes in culture and arts relating, for example, to demographical or technological shifts. Nordic cooperation on culture does not, therefore, only call for the exchange of skills and experiences, but also for information about the state of the Nordic cultural sector – that can shed light on social inequalities and barriers for cultural participation”. (Norden.org, 2018, p. 184).

One example of these Nordic partnerships is a recent project called The Baltic Urban Lab-Integrated Planning and Partnership Model of Brownfield Development INTERREG, Central Baltic 2014–2020. The Baltic Urban Lab is a project with economic, political, environmental, and social impact for the people living in these areas. The aim of this project is to find innovative and ways of collaboration and mutual development in a sustainable manner; replacing the industrial areas with neighborhoods and urban spaces full of life and spirit. The Baltic Urban Lab pilot sites include the Inner Harbour in Norrköping, where port activities, warehouses and heavy traffic will share the area with an attractive and dynamic area; places that have been affected by the creation of railways and industrial areas are also part of this project. The Project Coordinator in the Municipality Norrköping, Fredrik Wallin, expresses that: “Building apartments is easy, but planning for a successful mixed-use area is more complicated and requires close collaboration between the city, public and private companies, NGOs, and local residents.” See Nordregio Magazine 3, 2018 - Developing Green Cities, publication by Páll Tómas. (Nordregio.org, 2018).

This project is one of the most recent Nordic projects created within a strong relationship of work and collaboration among society, institutions, professionals, and the government, showing the possibility of producing dynamic collaborative projects with sustainable development that contribute to the wellness of the locals and that can still have a positive effect on the economy and politics.

Finally, it has been possible to get a brief look at a broader perspective of the role of the arts in Nordic society; a role that comes as the result of daily practices through multiples cultural/educational institutes and organizations contributing to a more sustainable society and enhancing active participation from the citizens in matters that might affect and effect their lives and lifestyles; without leaving behind economic, environmental, and political interests.
Literature Review

Introduction

This literature review examines the functional, holistic, and social impact of the application of the arts in society. First, Arts in health care is addressed; followed by Arts in education; and finally, Arts in the social development. This section concludes with a discussion of the challenges in arts.

For the purposed of this research, arts in health care refers to the application of arts in the field of mental and cognitive problems, learning or physical disabilities, emotional or behavioral problems, and life-limiting conditions, all part of the field called ‘art therapy.’

When arts are applied in education positive results are reached in the behavior, social ability, freedom, and self-stem of the individual; benefits found among children and youth include better ways of dealing with frustration, empathy toward others, self-identity, freedom, confidence, and linguistic and analytical skills, all of which contribute, in turn, to better human and social development. It is important to remark that these benefits can only be reached when the practices are developed with high quality, with frequency, and when there is consistency and follow-up with the individuals as time goes on to preserve the benefits of the arts in education for the well-being in the society.

Arts in social development refers to the arts as tools for generating economic growth, at both the personal and community levels, including the social benefits of the inclusion of creative industries as part of the urban landscape in the society. This relationship between the cultural entities, the creatives and artists, the society, and the community where these cultural institutions are established to create a local impact, while providing major social development that can be inclusive. This inclusiveness does not necessarily depend on the state institutions, nor is their participation and collaboration wholly rejected.

Finally, challenges in the arts discusses a series of social issues that are confronting the practice and development of the arts today.
Arts in health care

To give a clear definition of arts in health care is complicated by the myriad of aspects of this topic one might analyze. However, it is possible to study the impact and progress of the application of arts in health, but how much does it help? Do these disciplines help to cure people with dementia, Down syndrome or Alzheimer’s disease? Do the arts and education play an important role in the health and lifestyle of societies? Is it effective to apply the arts to improve general well-being? Do the arts and education contribute significantly to improve our society?

The history of art therapy in the Nordic countries originates in the UK. According to Dalley (1984) in Edwards 2005, art therapy, or art psychotherapy as it is increasingly referred to, has changed considerably since she entered the profession in 1982. At that time, most art therapists worked in the large asylums located on the fringes of our major cities and art therapy training was in its relative infancy. Furthermore, art therapy had yet to become a fully recognized NHS profession in the UK, there were no published codes of ethics to guide art therapists in their work, access to appropriate clinical supervision was often problematic, while continuing professional development and evidence based practice had yet to exert the influence they now do. In the early 1980s the published literature on the subject was also sparse, with what books there were on art therapy being primarily North American in origin and often difficult to obtain. Indeed, it was not until 1984 that the first book to provide a contemporary perspective on art therapy in the UK was published.

Nevertheless, a clear definition from the application of creative tools of the arts as a therapeutic practice did not come until the existence of The British Association of Art Therapists BAAT. “In the UK, Adrian Hill and Edward Adamson helped to pioneer art therapy in the 1940s and 50s. Strongly anchored in visual art practice, the art therapy profession has since developed and evolved from a primarily psychoanalytic, psychodynamic model to include other approaches such as mentalization-based treatment, mindfulness, dyadic parent/child, cognitive analytic art therapy, etc.” (BAAT 2018). But the movement of the Art therapy is not only part of Europe, it also has been developed in North America through the American Art Association AATA in Virginia, U.S.; the Canadian Art Therapy CATA in Ontario, Vancouver, Quebec and the Winnipeg Holistic Expressive Arts Therapy Institute in Winnipeg, Canada; the Irish Association of Creative Arts Therapies (Art Therapy component only); and the Arts Therapy Association in Australia and New Zealand. Regarding the standards of The British Association of Art Therapists BAAT, its core elements are as it follows:

<table>
<thead>
<tr>
<th>Directed toward?</th>
<th>Problems to overcome?</th>
<th>Special features?</th>
<th>Relevance?</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Children</td>
<td>• Emotional, behavioral</td>
<td>• Art therapy is inclusive</td>
<td>• Art therapy practice enhances the cultural and social diversity of the people who engage in it</td>
</tr>
<tr>
<td>• Young people</td>
<td>• Mental health problems</td>
<td>• Art therapy can be provided to individuals or groups</td>
<td>• Art therapy supports the relationship between the arts and neuroscience.</td>
</tr>
<tr>
<td>• Adults</td>
<td>• Learning or physical disabilities</td>
<td>• Art therapy is distinct from an art lesson or recreational activity</td>
<td>Source: baat.org (UK, 2018)</td>
</tr>
<tr>
<td>• Elderly</td>
<td>• Life-limiting conditions</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Neurological conditions</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>• Physical illnesses</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 4.1 Arts Therapy Standards According to The British Association of Art Therapists BAAT.
According to the Canadian Art Therapy CATA, art therapy benefits people of any age, anyone who is in need of the therapeutic services that this organization provides. The main CATA characteristics are illustrated in the chart below.

<table>
<thead>
<tr>
<th>Benefit toward?</th>
<th>Problems to overcome?</th>
<th>Special features?</th>
<th>Relevance?</th>
</tr>
</thead>
<tbody>
<tr>
<td>• People of any age</td>
<td>• Emotional, behavioral problems</td>
<td>• Art therapy can be provided to individuals, couples, families, or groups</td>
<td>• Art therapists must hold a Master degree in Art Therapy as a minimum requirement</td>
</tr>
<tr>
<td></td>
<td>• Mental health problems</td>
<td>• Art therapy includes a wider range of application in agencies, schools, treatment centers, rehabilitation facilities, hospitals, correctional institutes, and elder care locations</td>
<td>• The creative process and psychotherapy combine to make the difficult processes easier to articulate and understand</td>
</tr>
<tr>
<td></td>
<td>• Learning or physical disabilities</td>
<td></td>
<td>Source: canadianarttherapy.org (Canada, 2017)</td>
</tr>
<tr>
<td></td>
<td>• Life-limiting conditions</td>
<td></td>
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</tr>
<tr>
<td></td>
<td>• Neurological conditions</td>
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<td></td>
<td>• Physical illnesses</td>
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</tr>
</tbody>
</table>

Table 4.2 Arts Therapy Benefits According to The Canadian Art Therapy CATA.

Despite the diversification and range of specializations within the full realm of arts in health care, for the purposes of this research this topic, arts in health care, is defined as all activities that aim to use arts-based approaches to improve individual and community health, to promote health and healthcare, or to enhance the healthcare environment through provision of artworks or performances. It differs from arts therapies in that the artists involved are not trained therapists, but rather they are artists. A view from the relationship between arts in health care is represented in 4 dimensions in the following figure based on the Key Dimensions of Arts & Health by Clift.

![Health Services](image)

Figure 4.1 The Key Dimensions of Arts & Health (Clift, 2005, p. 337).

According to Clift (2005) it is relevant to evaluate the goals of the arts in health care, and to do so, he suggests analyzing the arts and health benefits using four concepts. Accordingly, the key dimensions of arts/health are: unity is health; engaging groups; creativity and well-being; and supporting care. These dimensions present close relationships in a vertical way between art and health services and in a horizontal way between the society and individual. These four key points apply to the two dimensions, social and individual. The social dimension encompasses: unity is
health and engaging groups; while the individual dimension includes: creativity and well-being and supporting care.

As Doris (2005) states “the broadening of the ‘Arts and Health Care’ movement to ‘Arts and Health’ signifies a move beyond the acceptance that arts can have individual therapeutic value and contribute to the aesthetic quality of healthcare and other environments. Indeed, it is now widely recognized that arts can, more generally, promote health and well-being.” (p. 355).

Despite the continuous efforts to apply arts and education to wider fields within welfare, such as health services and social impact, these areas often struggle when talking about numbers and statistics. Since the social implications require a process with steady work, it represents a challenge when institutions and organizations working in these fields are asked to present the ‘successful stories,’ ‘the cured people,’ and ‘the healthy population’ in graphics and statistics that represent big numbers to politicians and the government. As a result of this, the government and politicians abandon the support of these projects and even cut funding. If they could and would support these projects, however, a new economy could emerge from the lack of labor needed for treating sick people.

Including the arts as part of health care does not imply forgetting about the welfare and health care. On the contrary, it offers an innovative path to contribute to stress release, reduction of psychological problems in youth and adults, and psychosomatic symptom alleviation for the staff who work long hours. The elderly can benefit as well by enjoying more meaningful lives with less anxiety. This means that as the demand for more cultural and artistic activities grows, then artists, creatives, designers, musicians, cultural institutions, and organizations would consider the inclusion of the arts and education more broadly, creating more jobs and expanding arts everywhere, while still supporting the welfare. Taking this one step further, assuming these artists and educators are making a positive contribution to the well-being of society, would they then be entitled to employment? or social benefits such as a pension, health insurance, and/or overtime pay? Would these creative people become an important factor in the labor force? This and other issues, such as gender inequalities among artists, should be a topic of interest for further research and the government as well.
Arts in education

Arts in education includes “lessons” that do not only take place in classrooms, universities or lectures, but also in museums, cultural centers, open community workshops, and more. But how is it that the arts and education provide special positive effects for the cohesion of the society? Why is it worthy to make the arts part of education? What are the benefits for the well-being of children and the youth?

It is relevant to bear in mind the difference between ‘arts education’ and ‘education in art’. According to the study of Bamford (2006), she expressed that:

“arts education aims to pass on cultural heritage to young people, to enable them to create their own artistic language and contribute to their global development (emotional and cognitive). Arts education therefore affects the child on both academic and personal levels. There are two different approaches to arts education. Education in art, on the other hand, implies teaching the pupils the practices and principles of the various art disciplines, to stimulate their critical awareness and sensitiveness and to enable them to construct cultural identities. Education through art implies that art is a vehicle for learning other subject content and a means for teaching more general educational outcomes. Other subjects should hence be infused into arts education, especially social or cultural issues”. Bamford (2006, p. 21).

Nowadays, there is a sustained interest in applying the arts to health care, social development, and education. Moreover, if we look to the future, the growing importance of technology has led to a renaissance of interest in the arts. Contemporary aesthetic culture goes beyond what we would previously have termed “art” or the “arts.” As the impact of the arts on communication, technology and meaning making grows, our schools need to focus on arts-rich education that encourages critical thinking, problem solving, and reflection. The new reality is the critical and aesthetic realm of learning. Bamford (2006:19).

Holloway & Krenzy (2001) present a compelling research on education and urban society, which explores the transformative nature of the arts from theoretical to empirical perspectives to produce a complex portrait of personal and social transformation through arts education encountered in school and community settings. Later in the same issue, Weitz suggests that: art education owns a social justice component, which allows students to develop skills and learn about how to be engaged with their communities through art-making and as result, practicing the democracy among their own contexts Weitz (1996) in Holloway & Kenzy (2001).

Further supporting this view are Gretchen & Tonkin (2018), who share the results of their study about how and why these positive impacts of the arts on youth is less well understood. Some argue that the possibility of creating and/or co-authoring stories is a key element of transformative youth arts projects. In youth arts, there is potential for relationships between power, authority and voice to be exposed and utilized in identity formation and re-formation through story. Projects that open space for meaningful, creative expression and that incorporate ‘re-authoring and co-authoring of alternative stories and preferred identities with the potential power of audience as witness,’ can change the way young people see themselves and others. (Stiles 2004 in Houbolt 2010, p. 48).
Arts in social development

Are the arts and education part of everybody’s lifestyle? In other words, are they included in those daily activities that are part of people’s routines, habits, and lives? How many people can afford to pay a museum entrance fee or be part of the arts workshops offered in the cultural institutions? Is culture available to everyone? Does everybody care? Does everybody attend cultural or artistic activities? What about the artists, do they have a lifestyle that allows them to afford visiting museums and attending cultural activities as part of their formal and informal education? Does becoming an artist or art educator permit them to an economically sustainable lifestyle? Are the arts part of economic growth? Do they support the development of the society or are they just hobbies, a way for some people to spend their free time?

Regarding the impact of the arts on the economy, Rushton (2013) states that “culture in general and the arts in particular have been viewed increasingly as tools for generating economic growth through the creation of cultural districts and institutions as well for economic development through the attraction of high-quality labour and large corporations”. (See in Breznitz, & Noonan, 2018, p.1050)

This refers to the creative economy, which, “originated at the intersection of left-field policy development, economic consultancy and inter-disciplinarian academia. The concept has acquired claimed descriptive and predictive power in the hands of policy-makers around the world, reworking priorities and guiding investments, particularly in the areas of regional and urban development. Although the concept has drawn significant academic attention, its specific explanatory power, however, is far from clear.” (Taylor, 2015, p.65). Thus, according to the explanations by Taylor (2015), the advantages of the creative economy, the cultural–political economy approach, offers a better interaction between the local economies, the government and the intermediaries or external agents, which generate a fluid economy and balanced society. In conclusion, the arts and education can be applied to foster a more sustainable development, uniting the institutions, government, people, and social values. Supporting the arts and education can contribute to mutual collaboration and local economic growth in parallel with help from the ‘intermediary agents’ if “including consultants, academics, policy advisors, music industry leaders, gallery owners, club managers, journalists, designers, architects, and a newly enfranchised entrepreneurial group straddling activities, such as property developers, urban designers, public art and festival promoters”. (Taylor, 2015, p.366)

Regarding local arts development, Grodach emphasizes the fact that the public and the private entities have supported arts and cultural activities as an innovative perspective of urban design in rural or forgotten areas. “A now common strategy is the development and promotion of flagship cultural projects. These high-profile, multi-use, and often large-scale arts facilities are typically designed by world-renowned architects and endorsed as among a city’s most spectacular attractions. Governments around the world have invested in these projects believing that their presence will enhance the city image and ignite a catalytic process that boosts tourism and localized commercial activity. Such efforts have accelerated in the decade following the widely-publicized success of the Frank Gehry-designed Guggenheim Museum Bilbao in jumpstarting urban redevelopment in the former port city in northern Spain.” Grodach (2008, p.495)

In other words, once the state and the local governmental institutions support the arts and cultural activities for the development of the society and growth of the economy, then these projects do not only fulfill their political or economic purposes, but they also generate social and cultural interaction, stimulate economies in forgotten and neglected locations, and promote the flow and growth of the arts. Subsequently, Grodach (2008) asserts that:
“cultural flagships may not only attract tourists, but also function as a catalyst for arts-related activity, ranging from galleries and other arts-oriented businesses to artist studios. In addition to the physical and economic development implications of this clustering dynamic, cultural flagships may serve as a support center for local artists and arts organizations by providing a space to meet and exchange ideas, creating opportunities for career growth through programs and exhibitions, and partnering with local non-profit, community, and commercial arts organizations.” (p.496).

However, before concluding anything, one must also look at the effects of the gentrification and urbanization once these cultural flagships become part of the urban landscape.
Challenges in the arts

As one can see in the previous studies described in the first three parts of the literature review, there are unavoidable challenges that come with the inclusion and practice of the arts in the different areas of society, specifically health care, education, and social development.

In the case of the arts in health care, the lack of statistics and measures for the factual benefits of the arts/health projects represent a sensitive point when presenting evidence to the governmental institutions and health organizations for further use and application of art therapy with a therapeutic value, formal recognition, and structural promotion for the health and well-being of people.

Regarding the arts in education, the field looks more promising due to the frequent and/or easier application of the arts as a contribution to the emotional and cognitive level in a variety of projects and activities at schools. However, there remains much to do for making the arts accessible to all the students and all the institutions as part of an equal and democratic society. Moreover, it is necessary to bear in mind that the inclusion of the arts in all school levels does not necessarily imply that people would acquire the arts as part of the lifestyles, but it would be, at least, be a key part of the education for a more sensitive and critically aware society.

Furthermore, in the case of the arts in social development, if the area of economics has been presented as an asset for the state and local government, and even private companies, then it would be essential that the growth of the economy and the development of the society be socially equitable, and not only for political interests or the economic benefits of a few.

Here it will be valuable to look at one of the most recent studies on cultural policy in the Nordic countries as it relates to challenges in the arts; these countries face the North Pole, but their citizens still have a voice and a vote to elect their governors, though some may say the democracy is starting to melt with the glaciers.

This recent study on cultural policy and cultural diversity based on four of the Nordic countries (Denmark, Sweden, Norway, and Finland), developed by Saukkonen and presented in January 2018 in Stockholm, Sweden, addresses the importance of integration and inclusion in the Nordic cultural life as follows: “We definitely need more research-based knowledge about, firstly, ethnic and cultural diversity in and the impact of immigration to our societies; secondly, about the reflection and consequences of these circumstances and developments in the artistic and cultural life; and thirdly, about the response of public cultural policies to what is actually taking place. In particular, there is a severe shortage of analyses based on quantitative data, but rigorous qualitative studies and close-to-action explorations are also needed in order to understand better.” (Saukkonen, 2018).

As part of Saukkonen’s analysis, he considers migration, integration and the development of cultural policies a symbiosis to solve the problem of static cultural policies in the Nordic countries, especially since the massive arrival of not only asylum seekers, but also immigrants with other purposes and different status. He points out the hardly active response of the government to the problem of newcomers being excluded, marginalized, and rejected from the host society. Further stating, that when immigration started to change the ethnic and cultural landscape of the Nordic countries, cultural policy and arts policy were not the most eager policy sectors to accommodate policy principles and practices according to new realities. Only after a certain delay, a need to adapt was recognized in some countries, such as Sweden and Finland. However, much of what has been done has rather been lip service than concrete action.
In addition, little of that action that has been taken has been institutionalized or properly financed. Many, if not most, activities have been based on small-scale and short-lived project funding. The diversity policy landscape looks like a very fragmented whole. Moreover, there is a huge difference between the multiculturalist in Sweden (or Finland, later, also in Norway) and the resolute nationalist in Denmark. In real life, however, the difference between these countries is much smaller than how it appears in policy documents because of the modest implementation of cultural policy multiculturalism. One can also add that despite the Danish state-level nationalism and assimilation policy, there have been many interesting initiatives and successful practices at the local level. (Saukkonen, 2018).

In addition to this, Saukkonen considers the complexity of the current situation due to the big challenge that massive migration to the Nordic countries has caused. He presents a realistic and tangible perspective by expressing that instead of a handful of minorities, we now have tens or even hundreds of different kinds of ethnic, linguistic, religious and/or otherwise cultural groups and communities. This ethno-cultural diversity also has become more and more fluid and complex. It is getting increasingly difficult to be certain which institutions or organizations represent which people, to what extent, and for how long. Moreover, the situation has been rendered more problematic by the increasing popularity of neo-nationalist ideas and opinions, longing nostalgically for a culturally homogeneous society that never was there. Celebration of diversity started waning already some time ago, now we can see forces overtly hostile to pluralism and tolerance in powerful positions. It might be unfounded optimism to think that these forces are going to disappear soon.

Finally, Saukkonen strongly emphasizes that in addition to providing high-quality aesthetic experiences, arts and culture can provide valuable contributions to the reflection of diversity in the public sphere(s), to the realization of equality between individuals, groups and communities, and to the development and maintenance of a sufficient sense of unity among all members of the society irrespective of their identity or background. However, to meet these expectations, and to make full use of possibilities, there is a lot of work to be done.
Problem Definition

There is evidence and research about the benefits of the arts and education in societies and the multiple efforts by both public and private organizations to support the arts and education, but there are challenges in terms of reaching all kinds of cultures, social positions, and audiences (children, young adults, adults, and seniors) to create an egalitarian and inclusive interaction that promotes health and well-being for everybody.

Aims

The aim of this research is to study how arts (e.g., performative arts, literature, film) interact with and effect Nordic society; the kind of practices, contributions and challenges that exist within the cultural and educational perspective (based on three case studies); and the relationship of these practices with the government in the form of cultural policies in Denmark, Sweden, and Finland, in support of the well-being of the Nordic lifestyle whenever applying a wider perspective of the role of the arts in society.

The original idea for this research was to design a “lifestyle guide”, a guide to experience the arts in a simpler everyday way, to encourage citizens to think of arts and education as “a fun experience to enjoy,” “an activity to add to my calendar,” “a MUST DO for my children,” or “the first choice in people’s free time activities.” Halmstad, Sweden was chosen as the city to develop this pilot project with the goal of it spreading to bigger cities and including more people. Due to the lack of interest of public cultural entities to have collaborations with foreigners or external agents and develop collaborative projects. The idea ultimately evolved into a mere individual interest in studying and showing a multidisciplinary perspective of the arts in the fields of health and lifestyle in support of Nordic welfare when the arts play a meaningful role in society.

Research questions:

1) How are the arts/education performed by the institutions in the three case studies in Nordic society?
2) How does the public or private cultural institutions in the case studies contribute to the egalitarian well-being of Nordic society?
3) How are the institutions in the case studies supported by the governments for the well-being of Nordic society?
4) What challenges face the institutions in the case studies in current Nordic society?

The empirical material has been collected using the qualitative and reflexive approach—texts, semi-structured interviews of professionals (two art educators with multidisciplinary backgrounds, two art historians, and a museum guide), publications, catalogues, and active participation in cultural/educational activities in Finland, Sweden, and Denmark. The data is analyzed within the framework of the reflexive methodology. This qualitative study explores the role of arts in three Nordic institutions (two public and one private); first, the University of the Arts Helsinki in Helsinki, Finland; secondly, the Skissernas Museum- Museum of Artistic Process and Public Art in Lund, Sweden; and thirdly, Louisiana Museum of Modern Art in Humlebaek, Denmark.
Definition of Terms

Arts

This study will be focused on arts (in plural) as an entire entity, with a wider approach and collectively applied, as Richardson (1999, p.25) expresses in Bamford (2006, p. 20), his concept of “art is broadly and simply as being anything made by humans”.

Another definition, from the Merriam-Webster Dictionary (2018) states that “Arts” (in plural), refers to “liberal arts”, understanding with this that are intellectual abilities developed by humans.

Education

According to Jackson (2011) “education is a socially facilitated process of cultural transmission whose explicit goal is to effect an enduring change for the better in the character and psychological well-being (the personhood) of its recipients and, indirectly, in their broader social environment, which ultimately extends to the world at large”. (p.95),

On the other hand, Bamford (2006) suggests that:

“while primarily examining arts-rich activities that occur within schools, education should be considered as any form of systematic instruction that involves teaching and learning. It is acknowledged that education can occur in many locations and involves more than (but not excluding) the acquisition of numeracy and literacy. Under this definition of education, wisdom is engendered through skills, concepts, understanding, and knowledge. Education is acknowledged to be a force in cultural development and to involve an understanding of tradition and contemporary and future society and practices”. (p. 22)

Lifestyle

Lifestyle is the personal practices, routines or habits of every day, or more simply put, individual ways of living. According to Chaney (1996), lifestyles “are patterns of action that differentiate people. In everyday interactions, we can employ a notion of lifestyle without needing to explain what we mean; and indeed, were we to be challenged we might find it difficult to go beyond a halting and very general description of the sorts of things lifestyle refers to. Lifestyles therefore help to make sense of (that is explain but not necessarily justify) what people do, and why they do it, and what doing it means to them and others”. (p. 4)

The Nordic lifestyle means the daily practices, routines, and ways of daily living in the Nordic countries, the ones located in Northern Europe. These daily practices are part of specific cultures, languages, and societies, specifically for this study: Denmark, Finland, Iceland, Norway, Sweden, The Faroe Islands, Greenland, and the Åland1.

These routines or daily practices shape the society as May (2013, p.5) addresses: “thus, we find ourselves in the domain of everyday life and people’s everyday interactions, habits and practices, which help (re-) create social order, that is, a particular way of doing things and thinking about the world”.

1. Names of countries
People’s habits and interactions make empathic perspectives, differences, alliances or rejections; therefore, health for some can be a way they live, how they eat, dress, work, express, socialize, and even think. Lifestyles go beyond only routines and habits, lifestyle refers to the way people choose their friends, how they interact with their families and society, food preferences, dress codes, school preferences, jobs choices, exercise routines, hobbies, behavior at home, school or work; the way people look at themselves, communication or non-communication, body language and expression, family backgrounds, political views, religious beliefs and practices or no religion and no political views, and so on. Lifestyle, therefore, is a matter of actions and reactions to oneself and others, which creates an effect and affect on the society as a complete unit. However, the truth is that the way these routines and habits are practiced, depending on the geographical location, culture, religion, social status or race, leaves a remarkable trace in people’s lives, minds, and bodies. As a result, these collective practices become part of a prevailing or questionable society, which people are immersed in and where they act upon another. Consequently, to promote a healthier society, it would be advisable to rethink, review and remake people’s habits to create more awareness among people that each can re-structure their own environments, health, and society by changing their actions and attitudes.

Society

The collective noun, society, is described in five categories (although presented in its simplest definition) according to the Merriam-Webster Dictionary (2018):

First category: “companionship or association with one's fellows: friendly or intimate intercourse: company”;

Second category, “a voluntary association of individuals for common end especially: an organized group working together or periodically meeting because of common interests, beliefs, or profession”;

Third category: “an enduring and cooperating social group whose members have developed organized patterns of relationships through interaction with one another; (b): a community, nation, or broad grouping of people having common traditions, institutions, and collective activities and interests”;

Fourth category: “a part of a community that is a unit distinguishable by particular aims or standards of living or conduct: a social circle or a group of social circles having a clearly marked identity literary society; (b): a part of the community that sets itself apart as a leisure class and that regards itself as the arbiter of fashion and manners; and Fifth: a natural group of plants usually of a single species or habit within an association”. (see merriam-webster.com, 2018).

Although the definitions are clearly written, it is possible to see the complexity of the word by merely looking at the five categories from the fact of just have some “company” from someone, the voluntary association of individuals for a common interest, to the most fundamental belonging, the biological association. People group themselves with a common sense, goal or biological tie; therefore, ‘society’ is a result of identity looking for a common, finding “a people” to follow and belong with, a group to share ideals, companionship to achieve similar or “equal” goals in common, fighting for a common good and well-being.
On the other hand, Durkheim (1964) in Turner (1999, p. 92) argues that: ‘society’ is ontologically prior to the ‘individual.’ For example, in *The Rules of Sociological Method* (Durkheim, 1964), Durkheim defined sociology as “the scientific study of social facts which are to be treated as things, that is social phenomena which exist independently of the subjective appraisal of individuals. Social facts are *sui generis*”. But from the point of view of Durkheim the individual is independent from the “society,” so it would be possible to argue that every individual owns unique characteristics independently to the social phenomena.

**Sustainable development**

According to Sachs (2015) sustainable development, can be studied in an ethical or normative sense as it follows:

“calls for a world in which economic progress is widespread; extreme poverty is eliminated; social trust is encouraged through policies that strengthen the community; and the environment is protected from human-induced degradation. Notice that sustainable development recommends a holistic framework, in which society aims for economic, social, and environmental goals” (p.3).

Then, if we make clear that sustainable development is not merely environment and landscape, but a balance between three main entities: economy, world and society; therefore, it is possible to say that arts, education and lifestyle are organically enclosed in a multicultural context, which allows a wider and more positive interaction of these fields as a way of enrichment and sustainable development for the whole society without depending on political views or cultural practices, but only being inclusive among them to benefit all.

**Welfare**

In the case of the word, *Welfare*, it is possible to find the word with two grammatical categories, one is, as a noun; while the other is, an adjective. The formal definitions from the Merriam-Webster Dictionary (2018) are as following:

As a noun, it means:

a) the state of doing well especially in respect to good fortune, happiness, well-being, or prosperity, e.g. must look out for your own *welfare.*

b) aid in the form of money or necessities for those in need; an agency or program through which such aid is distributed.

As an adjective, it means:

a) of, relating to, or concerned with welfare and especially with improvement of the welfare of disadvantaged social groups, e.g. *welfare* legislation receiving public welfare benefits, e.g. *welfare* families. (see merriam-webster.com, 2018).

A more uncommon view of the meaning of welfare is presented by the sociological perspective of Franz- Xaver Kaufmann (2002). Kauffmann in Rieger (2013) states that “it is possible to make a distinction between a cultural or ideational side of the welfare state – the welfare state as a cultural idea – and the institutional, social engineering or outcome side – the welfare state as an arrangement of social services that aim to change the life situation of individuals for the better” (p.127-28). Thus, it is possible to understand welfare in positive light, a welfare that contributes to the life.
The “Theory of Communicative Action” by Jürgen Habermas is used in this thesis to understand the communication and interaction among the arts and education institutions, the society, and the government for the well-being in the Nordic society. Thus, this theory supports the application of effective communication in the “lifeworld,” in other words, the daily life. This with the objective to build a bridge of dialogue between the citizens, the institutions, and the contexts to cope with societal issues in an equalitarian way. Habermas (1987) argues that “it is not “organic” to force people to support a mechanism that goes against their beliefs or community”.

In the case of the artistic/ educational institutions offer activities that are open to everyone (the society), but not everyone owns the opportunity to attend to these activities due to lack of interest, economic sources or time. Then, the mechanism (the government) tries to compensate these needs with activities that lack quality or relevance to the community, the citizens. Thus, if the government does not support people’s needs and interests with high-quality cultural-educational activities; as a result, it is impossible to get people immersed in the world of arts and education because the offers lack of meaning to people. Supporting this idea, Habermas (1987) expresses: “in contrast, from the observer’s perspective of someone not involved, society can be conceived only as a system of actions such that each action has a functional significance according to its contribution to the maintenance of the system.” (p.117). Thus, if this observer claims no awareness of action, as a default, it cannot be considered as an acting subject in the lifeworld of a social group.

Likewise, part of the awareness and consciousness is to recognize the restrictions and limitations of the communication theory as his consideration in the continuous moving communicative actions; thus, he implies that “every theory of society that is restricted to communication theory is subject to limitations that must be observed. The concept of the lifeworld that emerges from the conceptual perspective of communicative action has only limited analytical and empirical range. I would like therefore to propose (1) that we conceive of societies simultaneously as systems and life worlds. This concept proves itself in (2) a theory of social evolution that separates the rationalization of the lifeworld from the growing complexity of societal systems so as to make the connection Durkheim envisaged between forms of social integration and stages of system differentiation tangible, that is, susceptible to empirical analysis.” (Habermas, 1987, p. 118).

According to the Theory of Communicative Action by Habermas (Habermas, 1984), there are three main elements important for the validity of the speech, which the participants in communicative action are required to fulfill to reach understanding with the actors of this communicative act. These elements are:

a) That the statement made is true (or that the existential presuppositions of the propositional content mentioned are in fact satisfied);
b) That the speech act is right with respect to the existing normative context (or that the normative context that is supposed to satisfy is itself legitimate); and
c) That the manifest intention of the speaker is meant as it is expressed. (p.99).

According to these three validity statements, it is possible to reach a linguistic interaction only if the actors, part of the communicative action, act upon terms of honesty, respect, and coherence; factors that are essential to complete the cycle of the Theory of Communicative Action. Thus, if this communication outline is meant to be practiced between the state and the society, most of
the misunderstandings between both entities could reach a solution to the societal issues, which is not the ejection of the power over the society, but rather the mutual respectful and honest communication to reach a rational outcome. Moreover, the context or environment is another pertinent aspect that cannot be taken for granted in matters of communication, as the communication is also regulated by the context and the experiences of the subjects. Therefore, the participants of this communication act are the ones who set the foundations of either miscommunication or fruitful communication within a specific context; furthermore, not only the communicative entities play a role, but the relationship between the speech and the contexts as Habermas (1984) contemplated in “three worlds,” as follows: “The objective world; The social world; and The subjective world.” (p. 100).

The objective world refers to the objectivity of the speech between the actors, statements stated with coherence, honesty, and accuracy to avoid misunderstandings and let the communication flow. However, the objectivity of the communication depends on the capacity of understanding, comprehension and ability of expression from each of the actors. The social world addresses the social relationships owned by each of the actors and how these relationships can have strong effects in terms of validity. The social world has a strong impact on how the communication act can be developed or addressed, and this frequently depends on social interactions and personal interests, giving as a result either total acceptance or lack of legitimacy of the speech. Finally, the subjective world, undoubtedly the most dominant element in the communicative act since it depends on the actors’ previous experiences, the way of acting towards these previous experiences and the individual’s background.

By applying the Theory of Communicative Action in this study, it is possible to obtain a wider perspective, to comprehend the way the state creates and implements cultural policies and how these policies can be applied in the society through valid elements. However, the actors in the society, citizens, have no choice or voice in the design of these cultural policies. But if the communicative actions infer a mutual understanding between the society, the environment, and the state; yet they can be an aid to properly address the problems and inequalities in the determined society. Although, there is always a risk of taking words or statements for granted, using non-valid statements, or making statements out of convenience; hence the origin of the societal problems are not only actions, but also invalid statements, misunderstandings, misperceptions, and how much experience has been obtained previously to understand priorities for a sustainable and balanced change in society.
Research Methods

Design

The research design for this work was done following a preliminary academic presentation exercise as part of the Spring course, Cross-cultural Perspectives in Research and Evaluation Work, presented on February 9, 2018 in the form of a PowerPoint presentation titled: “How to Develop Sustainable Cultural Projects in a Multicultural Society as Part of the Lifestyle in the Nordic Welfare?” Subsequently, complementary parts of the research design, a timeline and a Gant chart, were presented in the form of a PowerPoint presentation as part of a research design exercise, during the second Spring course, Theory of Science and Research Methods, presented on March 19, 2018.

This research work is based on a qualitative approach, which Bryman (2012) explains as a “research strategy that usually emphasizes words rather than quantification in the collection and analysis of data” (p. 380). Besides the relevance of this research strategy to compile data, structure topics and collect information to create a whole with all the research elements, the qualitative research tends to view social life in terms of processes. This tendency reveals itself in several different ways. One of the main ways is that there is often a concern to show how events and patterns unfold over time. Bryman (2012) considers it: “as a result, qualitative evidence often conveys a strong sense of change and flux” (p. 402). In words of Rubin & Rubin, “qualitative work is judged more on its freshness—its ability to discover new themes and new explanations—than on its generalizability. It is also evaluated for its richness, vividness, and accuracy in describing complex situations or cultures. The quality of evidence that supports the conclusions is important, as are the soundness of the design and the thoroughness of the data collection and analysis” (Rubin & Rubin, 2015, p. 16).

In this study, three case studies (from three different cultural/educational Nordic institutions) are included to present, explain and understand the role of the arts in Nordic society. According to Bryman (2012), “the case study research frequently includes a longitudinal element. The researcher is often a participant of an organization or member of a community for many months or years. Alternatively, he or she may conduct interviews with individuals over a lengthy period” (p.72). Moreover, the researcher may be able to inject an additional longitudinal element by analyzing archival information and by retrospective interviewing.

As one part of the data collection and compilation, one-on-one semi-structured interviews with open-ended questions, either on-site or via Skype (if necessary) were chosen to collect data. Furthermore, it was necessary to attend cultural/educational activities in Sweden, Denmark, and Finland with the aim of collecting tangible and up-to-date data, such as brochures, catalogues, and texts from the institutions of study. It was important to attend visit and explore the institutions of study to find out about specific details, such as location, accessibility, costs, audience, cultural/educational offers, practices, environment, and facilities.

The language issues were not a problem to develop this study, for instance, in Finland, Finnish, Swedish, and English are common languages in Helsinki, so it was not a problem to establish contact and communicate with people at the Academy of Fine Arts in Helsinki; in Sweden, people at the Skissernas Museum- Museum of Artistic Process and Public Art speak both Swedish and English, so the communication was fluent and could be done in both languages, to first establish contact, switching then to English to conduct the interviews; finally, in Denmark,
the first contact was in English, so it was not a requirement to speak Danish to develop the interviews at the Louisiana Museum of Modern Art, though of course it would certainly be a benefit to obtain a deeper understanding of the Danish culture and society.

To address the cultural and societal matters of this study, the qualitative reflexive methodology is used to cope with the ethics and bias when studying three cultural entities in Nordic region: Sweden, Denmark, and Finland. In fact, “the aim may be to seek explanations for similarities and differences or to gain a greater awareness and a deeper understanding of social reality in different national contexts” (Bryman, 2012, p. 72).

Sampling

The aim of the sampling in this study was to choose cultural / educational institutions with a multidisciplinary perspective within the arts in three different Nordic institutions. It was relevant to present public and private institutions to explore how these institutions support the welfare from their own practices. The purpose of this research study is not to make any generalizations, but to present a qualitative research focused on arts professionals and three outstanding Nordic organizations that provide meaningfulness to people’s lives through their own work and perspective of the arts and education.

The sampling chosen for this study was a purposive sampling. In fact, “the purposive sampling is a non-probability form of sampling. The researcher does not seek to sample research participants on a random basis. The goal of purposive sampling is to sample cases/participants in a strategic way, so that those sampled are relevant to the research questions that are being posed” (Bryman, 2012, p.418). Thus, the criteria for selecting the institutions for the part of the case studies were as following: being part of the Nordic countries; developing education programs, research, and activities for children, young people, adults, and seniors; being an innovative institution; supporting the Nordic welfare; addressing both local and global issues through its current practice; being and advocate of a multicultural society (without exclusions of race, sex, age or cultural background); and embracing the Nordic lifestyle.

It was a lengthy process to make contact and get permission to interview people from three different cultural institutions in the Nordic countries. However, after the first contact, it became a snowball sampling. As in Bryman (2012), “snowball sampling is a sampling technique in which the researcher samples initially a small group of people relevant to the research questions, and these sampled participants propose other participants who have had the experience or characteristics relevant to the research” (p. 424). The communication used was direct, respectful and concrete asking for interest in being a participant for a research study on the field of the arts and education as part of the Nordic lifestyle and Nordic welfare (See Appendix A and B). These e-mails were sent beginning in early 2017 based on a preliminary list of institutions interested in participating. In all, 21 places in Sweden, Denmark, Norway, Finland and Iceland were contacted, resulting in the final three shown in the study cases. Additionally, throughout the process of the Master’s studies, the research included active participation in events at museums, art galleries, and cultural institutions (both public and private), with Sweden, Norway, and Denmark as the most visited countries.

As result of the lack of initial contacts in the Nordic countries, the time to establish the participation of institutions was longer and more arduous than expected; some institutions never replied to e-mails sent, while other e-mails were answered only to later decline participation in this study.
The final participation was narrowed to a total of 5 participants (interviewees) from both genders, female and male, and with different ages and positions within the following organizations:

- Academy of Fine Arts at the Helsinki University. Helsinki, Finland.

Importantly, the final participant institutions proved of high quality as they are each: open to international contact and participation; committed to promoting multiculturalism in their daily practice; in full support of innovation; and hold a liberal vision of the practice of the arts rather than a narrow and bureaucratic one; therefore, it is possible to say that the first contact with these three institutions of study was organic from the beginning.

The first contact with the Academy of Fine Arts in Helsinki, Finland and the Skissernas Museum-Museum of Artistic Process and Public Art in Lund, Sweden was done simply by sending e-mails to the International Relations Department and Arts Education Department, respectively. In Finland, I was directed to my interviewee from the International Relations Department and I asked the interviewee for her consent before the interview. Then, I visited the Academy of Arts in Helsinki and I was offered a tour around the university, welcomed to a special student social activity on held weekly, and given brochures and printed information from the university. While visiting the first interviewee at the Skissernas Museum, I also booked a guided tour; it was after this activity that I became interested in interviewing the tour guide because of her experience and knowledge. Then, I asked for printed information about the museum and I was sent samples of two catalogues from two special projects with Mexican artists, Beyond the Borders – Mexican Public Art (2011) and Skissernas Museum and Mexico (2010). On November 2-3, 2017 I attended a Symposium on Globalism in Post War Art at the Louisiana Museum of Modern Art and had attended a few exhibitions and activities there previously in 2016. I was after those visits that I became more interested in the way the museum develops its activities and supports not only Danish artists, but also well-known international artists through enhancing research and multiple education activities. So, I established contact with the museum after participating in this symposium. It was possible to interview an art historian first and later a very positive art educator. I did not have any intermediaries or recommendations before contacting the first participants, it was simply constant search, effort, and personal interest to complete this research study. I found the institutions of study to be innovative, open to questions, and professional.

Strengths: This study represents specifically a multidisciplinary view of the arts for the health and well-being in the Nordic society and welfare.

Weaknesses: The weaknesses of this study reflect the lack of time, contacts, and budget to obtain a broader sample and present a deeper cultural/educational immersion in Denmark and Finland. A specific weak point is that this research does not draw any generalizations. It only represents three specific case studies that are unique in its kind since it is a qualitative study. A possible option of further study would be to obtain an opinion from the society (citizens, families, participants, politicians) about how they experience these cultural/educational institutions and if they consider them as an essential element in their lifestyles.

Data gathering

A questionnaire was designed with open-ended questions for semi-structured interviews both on-site and via skype (used only for the interview in Finland due to time concerns).
The steps followed in designing the interview questionnaires were as it follows:

- Asking for general advice from a university professor about the important elements for an interview.
- Looking for literature and detailed examples of kinds of interviews (structured, semi-structured, open-ended questions or focus groups).
- Reading textbooks on social research and qualitative methods to structure the literature review, create the questionnaires and clarify doubts and questions about the chosen topics.

The questionnaire was proposed to include six themes of study in the areas of the arts and education and related to the Nordic welfare with a link to health and lifestyle, an example of this structure is shown below:

<table>
<thead>
<tr>
<th>Lifestyle + Culture</th>
<th>People</th>
<th>Social Issues</th>
<th>Education</th>
<th>Cultural Policy</th>
<th>Others</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Activities</td>
<td>• Children • Youth • Adults • Family • Seniors</td>
<td>• Environment (nature) • Health (food) • Integration (multicultural society) • Language • Equality (prices, access, special abilities/needs)</td>
<td>• Creativity • Innovation • Research • Support other institutions • Communication</td>
<td>• Rules • Regulations • Sponsors • Grants • Relationships btw institutions • Political institutions • Nordic Ministers of Culture</td>
<td>• Challenges for the museums • Global challenges • Social contributions • Future projects</td>
</tr>
</tbody>
</table>

Table 7.1 The Questionnaire Structure Divided into Six Themes.

The interview questionnaire consists of open-ended questions with a semi-structure interview structure to taking place on-site or via Skype (if required, as before mentioned). In this case, according to Davies & Hughes, in the study context, conducting semi-structured reflective interviews might involve a sample ranging between six and twenty. The basic tool will be an interview prompt sheet containing a carefully selected list of topics. The questions should not be of a kind that invite simple yes/no or similarly closed answers. The aim is to stimulate reflection and exploration. (2014, p. 28)

Subsequently, the topics for the semi-structured interviews with open-ended questions were selected and used to write the semi-structured interviews. To study the reality of the interviewees the interpretive constructionist philosophy was used since the aim is to analyze people’s experiences and integrate these experiences as elements of an entire context in the arts and education in the Nordic lifestyle.

Furthermore, the topics for the semi-structured interviews with open-ended questions were selected and the research questions oriented following the advice of Rubin & Rubin “research questions can be about understanding important concepts —that is, learning about the ideas that define a culture or how people understand their world. Researchers might ask what people mean when they call someone sexist or inquire how people define success or failure or what a bug means in computing. What do young people mean when they call someone a loser, how does one get that designation, and what are the consequences of being so labeled? In ordinary conversations, people rarely spend much time, much less hold multiple conversations, to ascertain how people understand a particular concept” (2011, p. 24).

Lastly, the final interview questionnaire was written and used, as presented in Appendix A.
Disadvantages: The questionnaire suffered changes due to the positions, knowledge and experience of each interviewee. Not all the institutions present the same characteristics and each participant has a different professional profile; therefore, slight adjustments to the questionnaires were needed. One interview was done via Skype due to time limitations for both the interviewee and the researcher.

Data processing and analysis

A transcription of the audio-recorded interviews has been done for each of the interviews and a categorization of the data into themes according to the research questions. The face-to-face interviews took place in the installations of the Skissernas Museum – Museum of Artistic Process and Public Art and the Louisiana Museum of Modern Art during working days and open hours to the public, respectively; an electronic interview was done (via Skype) to Professor Koivunen from the Academy of Arts in Finland, which was also conducted during working days and hours. The duration of each interview was from 45 minutes to one hour, approximately. The following chart provides more details about the samples.

<table>
<thead>
<tr>
<th>Country</th>
<th>Name of institution</th>
<th>Public/Private institution</th>
<th>Profession(s)</th>
<th>Male/Female</th>
<th>Name and Title</th>
<th>Interview date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Helsinki, Finland</td>
<td>Academy of Fine Arts at the Helsinki University</td>
<td>Public/State institution</td>
<td>Professor and Art Historian</td>
<td>Female</td>
<td>Koivunen Professor</td>
<td>April 27th, 2018 (via Skype)</td>
</tr>
<tr>
<td>Lund, Sweden</td>
<td>Skissernas Museum – Museum of Artistic Process and Public Art</td>
<td>Public institution/Department of the Lund University</td>
<td>Art Educator with Museum Studies and Art History</td>
<td>Female</td>
<td>Freja Art Educator</td>
<td>April 13th, 2018</td>
</tr>
<tr>
<td>Lund, Sweden</td>
<td>Skissernas Museum – Museum of Artistic Process and Public Art</td>
<td>Public institution/Department of the Lund University</td>
<td>Tour guide, public relations, translator, and administrative background</td>
<td>Female</td>
<td>Maja Guide</td>
<td>July 7th, 2018</td>
</tr>
<tr>
<td>Humlebæk, Denmark</td>
<td>Louisiana Museum of Modern Art</td>
<td>Private/Independent</td>
<td>Art Historian and Researcher</td>
<td>Male</td>
<td>Gustav Art Historian</td>
<td>April 5th, 2018</td>
</tr>
<tr>
<td>Humlebæk, Denmark</td>
<td>Louisiana Museum of Modern Art</td>
<td>Private/Independent</td>
<td>Art Educator / The Real Academy of Finance</td>
<td>Male</td>
<td>Lars Art Educator</td>
<td>April 5th, 2018</td>
</tr>
</tbody>
</table>

Table 7.2 Sampling Process and Data Organization.

The data was analyzed according to the frequent themes found on the transcriptions from the interviews as follows:

1) Equality—arts for everyone with different activities and topics.
2) Well-being in the society—empathy, communication, social interaction, and wider perspective through the practice of the arts in people’s lives.
3) Innovation and education—international perspective and openness to continuous learning.
4) Threats—prejudices from the society and political views.

Reliability and Validity: The themes frequently encountered in the transcripts from the five interviews done were proven to be related to the research questions when analyzing the themes and the information related to the case studies found in printed material, official websites from the institutions, and brochures. Each case study is considered depending on their own social contexts and independent circumstances of their reality. The reflexive methodology has been applied as a technique to reflect upon the process of the research study and its elements as a whole within an active and changing social context.
Ethics

With the aim of respecting the participant's integrity and developing interviews within a professional and trustful environment, the interviews took place after completing the following process:

» Contact the interviewees by email (using the student university e-mail) clearly expressing the purpose of interview.

» Verify the language used to contact the interviewees was clear and respectful. (See Appendix B: E-mail examples and CV)

» Send a letter of consent for participants to sign after agreeing to be in the research study as an interviewee. (See Appendix A: Formats)

The communication used was direct, respectful and concrete when asking potential participants about their interest in being interviewed for a research study of the arts and education as part of the Nordic lifestyle and welfare. Once the interviews were set, the interviewees were informed about their right to decline their participation at any point in the interview or in response to any question they consider inappropriate to answer. The interviewees had the option to participate anonymously in the study, therefore, all participants were given other Nordic names to protect their integrity (See Table 7.2 Sampling Process and Data Organizational). The interviewees were selected for their experience and knowledge in the fields of the arts and education. The interviewees represent a natural balance in gender without having deliberately controlled the participation in terms of gender, nationality, age or language.

Regarding the photos and images used in this research, seeking and receiving permission to publish such images was compulsory. The permission was asked via e-mail. The photos have been taken by the researcher and the credits are written below each image (special details were given to write the titles in the case of Sweden and Finland). The images used in the three Case Studies have been granted to use before their publication. Permission has been given by each participant institution ONLY for purposes of this research. Therefore, it is forbidden the copy or of reproduction of this material without previous consent of the author.

Moreover, the photo presented on the cover is used with granted permission (via e-mail) from the Icelandic artist, Páll Sólnes, whom the researcher met during the arts festival Konstrundan 2018 in Tomellila, Skåne, Sweden.
Three Nordic Case Studies

These cases are three unique samples and allow the reader to explore the roles of the arts as part of the Nordic lifestyle. First, the Academy of Fine Arts, established in 1848 as the first Finnish Art Society’s Drawing School, is an eminent institution in the Finnish Art Education and the History of Art in Helsinki, Finland. Secondly, the Skissernas Museum- Museum of Artistic Process and Public Art in Lund, Sweden, is a prominent Swedish institution founded in 1934 by a university professor and devotee to the arts and history, Ragnar Josephson (1891-1966). Finally, the Louisiana Museum of Modern Art in Humlebaek, Denmark, was founded in 1958 by a Danish entrepreneur passionate for the arts and culture, Knud W. Jensen (1916-2000); he transformed a traditional Danish home into a place to experience the arts in a natural and welcoming environment.

Each of these case studies will be used to investigate the aforementioned research questions. Specifically:

1) How are the arts/education performed by the institutions in the three case studies in Nordic society?
2) How does the public or private cultural institutions in the case studies contribute to the egalitarian well-being of Nordic society?
3) How are the institutions in the case studies supported by the governments for the well-being of Nordic society?
4) What challenges face the institutions in the case studies in current Nordic society?

*NOTE: The images used in the three Case Studies have been granted to use before their publication. Permission has been given by each participant institution ONLY for purposes of this research. Therefore, it is forbidden the copy or reproduction of this material without previous consent of the author.
The Academy of Fine Arts of the University of the Arts  
(Helsinki, Finland) 

This first case study is an example of an art institute of higher education, the Academy of Fine Arts of the University of the Arts Helsinki in Finland. In this section, will be addressed the role of the Academy of Fine Arts as part of the Nordic lifestyle in Helsinki, Finland. This section is divided into two parts: a description of the institution and the following four themes that emerged from the data analysis and data collection:

1) Innovation and education—international perspective and openness to continuous learning.
2) Well-being in society—empathy, communication, social interaction, and a wider perspective through the practice of the arts.
3) Lifestyle in the arts—artists lacking job opportunities and employment benefits after their education.
4) Threats—Poor interest from government and society into arts.

The University of the Arts Helsinki was established in 1848 as the first Finnish Art Society’s Drawing School in Finland and it has been playing an essential role in the innovation of education of the arts in Finland since then. The University of the Arts Helsinki has been denominated Uniarts Helsinki since reforming its structure in 2013. According to information on the institutional catalogue, About the Academy of Fine Arts of Uniarts Helsinki (2018), the University of the Arts Helsinki (Uniarts Helsinki) embraces three schools that form an exceptional university of free arts in Finland, being these: The Academy of Fine Arts, the Sibelius Academy and the Theatre Academy.

The primary focus areas of the University of the Arts Helsinki are the high quality of education, research, continuous learning, and contemporary practice. According to the data from the institutional website of the Uniarts (Uniarts.fi, 2018), the University of the Arts Helsinki considers three important values for its practice: skills, courage, and inclusivity. These values,
along with the three other essential concepts listed below, shape the core of the academic excellence of the University of the Arts Helsinki: 1) Fulfilling Uniarts Helsinki's strategy and vision, in accordance with the agreed-upon values; 2) Ensuring that the core operations of Uniarts Helsinki in learning, teaching, artistic activities, and research, are of high quality; and 3) Making Uniarts Helsinki's services clearly-defined and functional. (See uniarts.fi, 2018 for more detailed information).

These values along with high-quality education, research, continuous learning, and contemporary practice allow the community to obtain optimal results in the daily work with the students, professors and staff. One of the most recent efforts in education excellence from the Uniarts Helsinki is to give special priority to continuous research projects that address contemporary educational, cultural, and social challenges. These projects are developed by shared efforts between the Academy of Fine Arts, the Sibelius Academy, and the Theatre Academy, each supporting each other to make the University of Arts Helsinki, a Finnish institution with high standards of education and an international perspective.

Recent statistics (see University catalogue 2018) show that there are 2100 students enrolled in the university; 250 of those students are enrolled at the Academy of Fine Arts; 20 percent of them are from abroad including the 30 exchange students. Additionally, The Academy of Fine Arts supports approximately 100 public events a year for its students, including exhibitions, public lectures, and others.

The Academy of Fine Arts offers three study degrees: Bachelor of Fine Arts; Master of Fine Arts and The Praxis Master’s programme; and Doctor of Fine Arts. These degrees are described as it follows:

a) Bachelor of Fine Arts provides with a set of basic elements between cognitive skills and theoretical framework to become a visual artist. It consists of 210 ECTS credits and it requires 3.5 years to complete the program.

b) Master of Fine Arts provides with excellent resources to become an independent artist with rational and logical tools to deal with the local and global context. This program masters the application of the arts, its meaning, and history within a current context. It consists of 120 ECTS credits and it requires 2 years to complete the program. This program offers the possibility to continue with Doctoral studies.

c) The Praxis Master’s programme instructs professionals to pursue a career as a mediator of art, curator, and artist; moreover, these elements are combined to reproduce their work and ideas in the public exhibition of art. It consists of 120 ECTS credits and it requires 2 years to complete the program.

d) Doctor of Fine Arts offers an intense program that enhances an artistically high-level and solid work with independent and innovative research to explore the artist’s own field of interest and study. It consists of 240 ECTS credits and it requires 4 years to complete the program.

All students from all the degree levels are given a studio or working place (for BA students- 3,5 years; and for Master students- 2 years) for their artwork projects. These working places are assigned depending on the scale of the artwork requirements; therefore, students get these studios or working places based on their artwork projects. Thus, the Academy of Fine Arts enhances the students to focus on their theoretical and practical work aiming to create high-level artists with innovative, analytical skills and awareness of the history and traditions in the art.
In this section are addressed four themes which emerged from the data analysis and data collection.

1) Innovation and education—international perspective and openness to continuous learning.

Innovation starts when traditional materials and new methods merge to become part of the innovation formula. At the Academy of Fine Arts Helsinki, the traditional methods are not part of the past; on the contrary, they are part of the innovation. The traditional methods play as relevant a role as the new technologies do. Working and studying successfully in this era of digitalization does not imply focusing only on new technologies, but rather to have a “smart” practice utilizing traditional practices and modern tools for a continuous learning and better preparation to the future.

“It is very important to use any kind of methods like for example, fresco painting […] and then, use those new digital and artificial intelligence tools and mediums to create something really interesting.” (Professor Koivunen, April 27, 2018).

As part of the innovation formula, there are 4 subject areas as part of the programme of Fine Arts: Time and Space Arts, Painting, Sculpture and Printmaking. Time and Space Arts, however, includes three focus areas: Photography, Moving image, and Site Specific Arts. Additionally, there is another area at the Open Campus called Sound Art (a separate area not part of the Academy of Fine Arts), open to students of all three academies. This demonstrates that high quality in education does not only depend on a well-structured syllabus or program, but it also requires a daily practice embracing values, work, knowledge, and people. Moreover, it also requires that students, teachers and people perform real interactions through communication, mutual and constant learning-understanding without leaving behind a constructive impact on the society. In addition to all the facilities, the students also have the opportunity of being exposed to the publications field since the Academy of Fine Arts has an editorial department.

Finally, it is possible to argue that innovation in the arts is not only limited to technology and materials. It also takes place within the field of research and communication, providing new knowledge and giving stronger basis to meaningful visual arts projects, thus, contributing to speak out the voices and messages of the artists with a high-quality level in society.
2) Well-being in the society—empathy, communication, social interaction, and wider perspective through the practice of the arts.

The relevant point here is that education is not static, but it rather follows the daily movement of Finnish society. Thus, students obtain not only “standard qualifications,” but also a wider perspective during their studies, starting with the daily interaction with exchange students from the neighbor Nordic countries (Sweden, Norway, and Denmark) and other parts of the world who study here. The simple fact that three languages are spoken daily (Finish, English and Swedish) makes a great difference in the perception of their worldview and in creating empathy toward others. Thus, the application of the arts in the society is not only at the university level, but also applies to the general Finnish lifestyle. As Professor Koivunen remarked about the positive impact of people from other countries:

“It is good [also] for Finnish students to have this practice of meeting people coming from other countries already during their studies and that kind of openness is part of educational policies.” (Professor Koivunen, April 27, 2018).

Thus, the interaction with international students from different cultures and backgrounds enhance mutual understanding in the community. New perspectives and interactions with people and the arts from other parts of the world, continuous learning, and the encouragement to critical thinking are core elements to foster and practice equality in the society; at the same time, these are key to offering and obtaining academic excellence in the Finnish society with an international perspective. In addition to the work of the students, the Academy of Fine Arts enhances extracurricular activities off campus, such as exhibitions, workshops, lectures, and other performative activities that allow permanent nourishment in the students’ lives with genuine professional practice in the contemporary society.

These academic practices and daily actions could not effectively contribute to educational excellence if they were not also performed within contemporary society timeline. It is vital that the students, teachers, and staff take part in continuous research, exhibitions, and other activities with awareness of the historical and present events in society; thus, these academic and theoretical activities plus the practice of arts is not only in the classrooms or art studios, but they also take place in public spaces like project rooms, exhibition laboratories, collective galleries, or museums where the students, professors, and staff can interact with society. Likewise, mutual respect, social interaction, and equality play a strong role in the student-teacher-staff environment. To enhance the positive working-studying environment and optimal
communication at the facilities at the Academy of Fine Arts, there is a room, where high-skilled and experienced art professionals provide continuous assistance to the students and teachers to develop their artistic projects. The assistance and support from members of the staff and technicians play an important role, especially, in the areas of Print Making and Sculpture. Moreover, access to traditional machinery as well as to the most up-to-date technology is available to students and professors to support their studies-work and research. Additionally, there are collective areas where the students, teachers, and staff can take a break from their duties and interact with each other if desired. The environment in these places is welcoming and open to everybody. Finally, it is important to mention that to enhance the well-being in a community, it is needed to be open, respectful, and use active communication for an optimal interaction (avoiding bias), and cultivating a better learning-working and collaborative environment instead.

Figure 8.4. Doctoral Studies Division of the Academy of Fine Arts at the University of the Arts Helsinki, Finland. Photo: Soledad Zamora/ Helsinki, Finland 2018.

3) Lifestyle in the arts—artists lacking job opportunities and employment benefits after their education.

The premise of the Academy of Fine Arts is to ensure that their students obtain a high-quality education, and continuous practice in the arts with an innovative and safe atmosphere for teachers, students, and staff. The way the students express themselves to show these values are through their artworks; being these, strong messages with views about the world, reflections on the global problems, emotions or concerns about their own issues, and universal perspectives that might represent the contemporaneity. But they also represent an important part of the society, the creative and innovative sector of the society that has the freedom to express concerns, thoughts, believes and messages with freedom.

The maturity that the students get after completing their studies at the Academy of Fine Arts is developed continuously by dedicating time to theoretical, historical, and innovative elements; but also, social and personal aspects as part of their student activities. These elements make mature, genuine and critical artists with awareness of social and global issues. However, when it comes the time to graduate, go out to the job market, and find a job as artists; tough challenges come. Additionally, the fact of getting such enriching and high-level study degrees makes their possibilities harder since the society and the economy are not prepared to include high-quality artists into the labor market. Regarding this issue, Professor Koivunen makes a comment on the challenge to live as an artist:

“It is [also] true that many artists do not manage to get the living just by doing art.” (Professor Koivunen, April 27, 2018).
On the other hand, some graduate students work as teachers; others run collective galleries (although the art market and collectors in Finland are not precisely large); other artists receive grants for a year or longer periods from different trusts and foundations; and ultimately, few artists go abroad and find new artistic perspectives. However, employment opportunities and job benefits are still a matter of concern for many artists.

4) **Threats—Government and society lacking interest in the arts.**
The possible threat for this Case study might be found in the opposition from the government and official authorities do not support the creative and cultural fields. The persistent negation to continue subsiding generous arts grants and social welfare benefits for artists is still a matter of discussion in the government and ministries of culture and education in Finland. Moreover, since the social perspective towards artists is continuously harmed by traditional narrowed thinking about the arts and artists, society cultivates a lack of interest in the arts, too. Therefore, it is a matter of importance that the governments support the arts and creative practices with quality since society dismiss its attention and importance to the arts as a reflection of the institutional reforms and actions.
Skissernas Museum - Museum of Artistic Process and Public Art  
(Lund, Sweden)

This second case study is of a Swedish museum dedicated to the study, support, and promotion of the artistic process and the impact of the arts in society, the Skissernas Museum - Museum of Artistic Process and Public Art, part of Lund University. In this section, the role of this museum as part of the Nordic Lifestyle in Lund, Sweden will be discussed. This section is divided into two parts: a description of the institution and the following four themes that emerged from the data analysis and data collection:

1) Equality—arts for everyone with different activities and topics.
2) Well-being in the society—empathy, communication, social interaction, and wider perspective through the practice of the arts in people’s lives.
3) Innovation and education—international perspective and openness to continuous learning.
4) Threats—prejudices from the society and political views.

The Skissernas Museum - Museum of Artistic Process and Public Art was founded by Swedish art historian and professor Ragnar Josephson (1891-1966) in 1934. Josephson had a special interest in studying the artistic process of works of art and the implications of this process on society. His strong interest and passion to discover the nature of the creative process took him to coin this process, “The birth of the work of art.” According to Professor Josephson, the study of the creative process has various levels, among which, to him, there were three that were the most relevant: the intellectual, the intuitive, and the experimental. Since these levels are the vital parts of the creative process, according to his ideal, he also considered that: “the artist may be relating to a poetic vision which must be adapted to the space, to the commissioner and not least to the material in which the work is to be realized” (Skissernas Museum, 2018).
The ideas from which the artwork manifests are illustrated in drawings (sketches), then they are built in different materials (models), finally, the final draft of the artwork is presented (a cartoon), which is a step before the final creation of the art piece. Therefore, this is the reason why it is possible to find drawings, models and cartoons in the exhibition rooms and collection of the Skissernas Museum.

On the other hand, the “Public Art” part of the museum, refers to the complete interaction and dialogue of the artworks with the public space, with people, with the surrounding landscape, and their effects on the society. In a simpler way, the Public Art is open to everybody, is for everybody, and is present all the time in the society. This is what the Skissernas Museum - Museum of Artistic Process and Public Art means in a more descriptive sense.

Regarding the collection of the Skissernas Museum, it consists of numerous artworks by Swedish and international artists bought or donated to the museum, and collected during the 1900’s. Among the most remarkable artists presented in this collection are: Henri Matisse, Sonia Delaunay, Henry Moore, and Fernand Léger. In addition to this, the collection has some of the most outstanding artworks by the Mexican muralists, Diego Rivera and David Alfaro Siqueiros. Not only did Ragnar Josephson himself passionately seek wide horizons in his pursuit for discovering and acquiring art for the museum, but his colleagues and other people interested in the art world also contributed to the expansion of this museum. (See Skissernas Museum Collection, 2018).

In addition to the exhibitions, the Skissernas Museum houses images and clip archives on public art and including a collection of newspapers and magazines from the 1930’s until today, both from Sweden and different parts of the world.

In this section are addressed four themes which emerged from the data analysis and data collection.

1) Equality—arts for everyone with different activities and topics.
Equality, arts for everybody, is applied to every activity developed and offered at the Skissernas Museum. As the official brochures above presents (see Figure 8.6 & 8.7), the consideration and inclusion of different segments of society are present in all museum practices. The museum engages diverse audiences including children, young people, adults, and people with different abilities; in addition to this, there are
special prices for retired people and employees of Lund University; students and young people under 25 years old get free entrance, and lastly, groups of a minimum of 10 people get a special price, too.

Equality is also achieved through the variation of activities during different seasons of the year, especially during the summer, when the museum goes out and interacts with the society. This direct interaction may take the form of a pop-up store or a stand at a public festival or participation in one of the other outdoor activities offered in the south of Sweden in the warm months.

Multiple, inclusive activities are offered with the presence of international artists as well; among these activities, there are guided public and private tours in Swedish and English (both guided by professional and experienced guides and Lund University students from different disciplines); summer art school programs (offered to children from 7 to 12 years old); artists talks, lectures, concerts, and performances. These activities are committed to opening a space for free dialogue between people and the artworks. This provides an opportunity for people to be aware and perhaps more critical about the matters confronting contemporary society. During one of the workshops and tours offered to children from a variety of schools, art educator Freja shared this:

“I also use art to talk about different themes like the structures in the society, gender, and norms. I think it’s important. So, I hope that people can get perspective on those things that they find in the art.” (Art Educator Freja, April 13, 2018).

Arts can only influence and widen people’s perspective when people have contact with artworks. This contact and interaction is essential for all ages of individuals in society, children, youth, students, adults, and elderly. Therefore, it is vital to enhance the practice of the arts and related activities in the society. Ultimately, this can be done in formal ways (attending to museums, going to performances, participating in workshops) or informal ways (collecting art, reading books and catalogues); the important detail is simply to participate.

2) Well-being in the society—empathy, communication, social interaction, and wider perspective through the practice of the arts in people’s lives.

In addition to the activities it offers, the Skissernas Museum also creates continuous collaborations with artists, institutions, and Lund University as part of its social responsibility. For instance, the collaborations with Lund University take place when the students from other disciplines share their knowledge as tour guides at the museum and make connections between the arts and their disciplines (architecture, history,
engineering, etc.) of study. This enables the museum to have an open interaction with other kinds of audiences, to create empathy towards other sciences, and to generate more interest from the society. In addition to this, the regular tours are offered mainly in Swedish and English, but also in Danish, sometimes; these tours have been offered one time in Arabic as well.

Another way of direct interaction with the society is when the museum converts into a portable store, a pop-up shop in the Big City Festival in Malmö, Sweden, for example, fostering contact and connection between artists and the public and the museum. Another example of open and free collaboration between the museum and the society takes place in the Botanical Garden of Lund University during the summer. In this activity, a 4 day-summer art class is taught two days at the museum and two days in the Botanical Garden, creating a lively contact between the arts and nature.

The museum offers exhibitions that bring social and critical thinking forward by featuring artworks with contemporary subjects and themes. Along with the relevance of its collection and artists, the exhibitions permit global issues and challenges to be revealed, such as: migration, social inequality, racism, global warming, and violence. The fact that the museum is open to address these controversial issues allows the audience to be aware of the current social issues and be more thoughtful or empathic towards them. If people do not face the problems or talk about them, a wider more critical or comprehensive perspective about the social concerns is impossible. So the museum is a leader of the promotion of the well-being in society at all levels.

In addition to this, the artists play an essential role for the museum and for society, just like the guide Maja commented about a special exhibition by two Swedish artists:

“I think it is becoming more obvious that artist’s role in society is giving us information about society using other methods like this climate exhibition that we have now ‘The Weather War’ by the Swedish artists Biggert & Bergström, 2018. Here you can study a very burning issue that people are so used to talk about.” (Guide Maja, July 7, 2018)

The Skissernas Museum- Museum of Public and Social Art supports artists with similar broad vision; this can be positive and controversial. For example, the American street artist, Caledonia Curry (known as Swoon) developed an artistic project for the museum, “Swoon: Haven” (exhibited from January 2017- November 2018) where she portrayed a smiling girl from Syria, “Maram.” Her pieces generated positive, supportive, and disrespectful reactions from people, but the main goal of making people aware of the social issues was always present and that is the main path to the solution of these issues.

3) Innovation and education—international perspective and openness to continuous learning.

Among the international collaborations and social interaction for a wider perspective with empathy and communication to a more aware society; the Skissernas Museum- Museum of Artistic Process and Public Art has contributed to raise the voice by addressing international social issues through the presence of Social and Public Art in other countries, in this case, Mexico. A bilateral collaboration between the Skissernas Museum, the Mexican Government and the participation of both Mexican artists and professionals emerged into two artistic projects, represented in the catalogues below (See Figure 8.9 and 8.10) as the result of two international partnerships between Mexico and Sweden within the Artistic Processes and Public Art. In addition to the exhibitions, workshops, lectures, guided tours, and conferences; the Skissernas museum supports innovation through international research and collaborations.

The first one on the left side, Skissernas Museum and Mexico (2010) comprises the history of the muralist movement in Mexico. It also details the early contact of Gunnar Bråhammar, director of the Skissernas Museum and his three visits to Mexico (in 1966, 1967 and 1974) to the most prominent Mexican muralists and assemble the collection of artworks with help of the Swedish artist, Rosa Lie Johansson, which are
part of the present museum’s collection. In this research project is likewise covered the socio-political disputes along an artistic activism performed mainly by David Alfaro Siqueiros, Diego Rivera and José Clemente Orozco during the muralist movement (1920-1950) in the Mexican society led to new approaches in the Mexican arts, education, and society with a solid international influence. On the right side, the catalogue *Beyond the Borders* (2010-2011), represents a project, likewise, developed between Sweden and Mexico; but in this example, the socio-political and geographical issues in the Mexican border with the U.S. are addressed; national identity; the impact of the capitalism and globalization; among other themes. *Beyond the Borders* represents artworks of exceptional Mexican contemporary artists like Minerva Cuevas, Teresa Margolles, Betsabe Romero, Silvia Gruner, Marcos Ramirez Erre, Tercerunquinto, Torolab/Raúl Cárdenas Osuna; Judi Werthein (Argentina) and Francis Alÿs (Belgium). Through the support of these research projects is possible to acknowledge turbulent social scenes from an artistic expression.

![Beyond the Borders](image)

**4) Threats—prejudices from the society and political views.**

On the contrary to children and the youth, adults keep forgetting their sense of awareness and empathy towards other humans. But fortunately, the artists and their artworks raise their voices to activate a constructive view in the society by addressing current issues that others would avoid talking about. It is discouraging how adults narrow their perspectives as they grow, rather than the opposite, as the guide Maja commented on one of her experiences during one of the guided tours. An experience that was unpleasant and uncomfortable for a man that could not stand looking at the artwork, “Haven” by the American artist Swoon. Maja described this experience as follows:

>“I know that there has been somebody who thought it was completely wrong to have this enormous portrait of the Syrian girl [Maram] because she’s covered her hair (and I haven’t even noticed that she’s covered her hair) because she is laughing and you think of that positiveness and what she is expressing. [Thus] there visitor objected, very specifically, to that piece of art and maundered right, instead”. (Guide Maja, July 07, 2018).

Then, if there are some adults who reject to other people and their cultures just through an expression of art, so, what can we wait from these people in the reality? How positively can these people lead the young generations? What is true is the fact that children and the youth are the reflection of parents and old generations. Thus, it is a matter of importance to learn how the adults and older generations address the present social problems in the society because it is the example they are inheriting to the next generations.
In the third Case study will be presented a Danish museum, the Louisiana Museum of Modern Art. In this section, it will be addressed the role of this museum as part of the Nordic Lifestyle in Humlebæk, Denmark. This section is divided into two parts: a description of the institution and the following four themes that emerged from the data analysis and data collection:

1) Equality—arts for everyone with different activities and topics.
2) Well-being in the society—empathy, communication, social interaction, and wider perspective through the practice of the arts in people’s lives.
3) Innovation and education—international perspective and openness to continuous learning.
4) Threats—prejudices from the society and political views.

The Louisiana Museum of Modern Art is part of the Danish tradition and holds important values for the Danish culture, two on these main principles are: equality and democracy. The core of Louisiana Museum of Modern Art is to be a welcoming place where people can experience the arts in an unusual way, a welcoming home full of knowledge, art, and new perspectives. This museum goes beyond the common standards of a cultural institution. According to the definition of museum “is an institution devoted to the procurement, care, study, and display of objects of lasting interest or value” (Merriam-Webster.com, 2018). However, in the case of Louisiana Museum of Modern Art, it is not only a usual museum that cares, study and display objects, but an institution founded with love, passion, constant learning, and solid work. It has constantly provided with an enriching blend of the arts, culture, and knowledge to artists and visitors; it has also cultivated the fields of research and permanent learning-education; plus, the formation of an international perspective towards the arts and society. The Louisiana museum is a place open to everybody and with no restrictions of age, race, sex, or believes. This is a home for all the ones who want to visit it and experience the arts in a Nordic environment and culture.

Figure 8.11 Detail of the main Entrance to Louisiana Museum of Modern Art. Humlebæk, Denmark. Photo: Soledad Zamora. Humlebæk, Denmark. 2018.
The Louisiana Museum of Modern Art was founded in 1958 by Knud W. Jensen (1916-2000). Jensen developed multiple collaborations with designers, architects, companies and people interested in creating an extraordinary place for the Nordic arts in Humlebæk, Denmark. One of the most remarkable values from Jensen's perspective was, according to Tojner (2015) that:

“It was essential that the general public had access to art and culture. Jensen, you might say, was an ‘aristocratic social democrat’, the best and most responsible a dawning welfare society could produce when it came to culture. For the Louisiana, it has always been about maintaining the elite as a benchmark of quality without becoming elitist just as the museum wishes to be popular without being populist.” Tojner (2015, p.14).

The Louisiana Museum of Modern Art is always creating innovative alternatives to experience the arts, especially to the young audience like children and the youth, but also to the art lovers, educators, and researchers. The first part, The Louisiana Collection embraces a wide collection of art going from the Pop Art, Picasso, Giacommetti, Danish Artists, Contemporary Painters, Photography, Asger John, Per Kirkerby, German Art, American Painters to Constructive Art and Video. These collections are not only part of a basement or storage, but they also play a vital role in the exhibitions and workshops (offered by the Louisiana Learning department). See Louisiana Museum of Modern Art (2018).

In this section are addressed four themes which emerged from the data analysis and data collection.

1) Equality—arts for everyone with different activities and topics.

The way Louisiana supports the arts in diverse ways, these go from temporary to permanent exhibitions, concerts, workshops, and other activities that show the importance of being an innovative entity with uninterrupted activities; providing benefits to its visitors and generating a life experience. Moreover, the museum provides high standards of quality in every sense; it applies to its staff, innovation, facilities, access to people, options for different kind of budgets and, of course, its artistic and cultural activities.
The main values promoted and practiced by Louisiana Museum of Modern Art are: freedom, democracy, and innovation.

The Louisiana Museum of Modern Art generates an empathic and welcoming environment to everybody instead; rather than making rigid differences in terms of race, sex, economic status, and cultural background. The sense of empathy and mutual understanding, create a bridge, rather than building high walls to not seeing neither interact with the others; but instead, learning together in a mutual exchange means to getting to know what is not “common”. As part of the practice of the value of equality, the Louisiana Museum of Modern Art offers extra workshops that support other audiences such as children with physical and mental learning disabilities. Additionally, there is an educational and research program created in collaboration with the Red Cross School in Jelling called Travelling with Art. This program receives the support of generous donators like Ole Kirk and Knud Hojgaard Foundation, which allow the museum to expand the generosity of collaborative programs to refugee children and young people, generating with this, an opportunity to new audiences to experience the arts and get their confidence back to perform better in their new environment.

2) Well-being in the society—empathy, communication, social interaction, and wider perspective through the practice of the arts in people’s lives.

“The experience of art supports the development of the young people’s linguistic skills and ability to concentrate.” (Louisiana collaborations, 2018).

In this way, the Louisiana Museum of Modern Art supports and enhance the development of the young generations through a welcoming experience in the arts, either at the museum or out in the collaborative projects. The possibility to impact children’s lives through the practice of the arts is a great responsibility, therefore, the arts an education should be for everybody and a museum should not be static. Since the Louisiana Museum is a living place, children come every morning from the local schools and neighborhoods to take workshops or get a guided tour, but the most important thing is that these children feel welcome and have fun; and because of this, children become interested in the arts in a dynamic way. Due to the mutual communication and interaction between the museum and its audience through multiple activities and learning, the well-being of the youngest segment of the society build constructive outcomes in their lives; being this, an experience that marks children’s lives in the most optimistic and confident way. Consequently, it is possible to state that a person cannot be an art or culture lover if the person does not have any kind of contact with these entities and neither can make any sense in his or her life. In the case of Knud W. Jensen, the Louisiana Museum founder, the arts and culture played a relevant role in his life. In fact, Sheridan (2017) makes emphasis on Jensen’s view:

“My schooldays were of huge importance for the development of my own interests. The schoolmasters Rue and Jacobaeus, who had organized the institution ‘Art in the School’, made sure that we worked through the year among works of art of high quality. The demand for art at that time was minimal, and the initiative of the two teachers was so unique that it was met with good will from all the important artists, who gladly lent their works to the society for years. Sitting through a long winter and looking at a Giersning portrait or a Søndergaard landscape became important to many of us.” (See Sheridan and Louisiana Museum of Modern Art, 2017:32).

This is a great example of the importance of the arts and education in children’s lifestyles. The early years at school can impact children and the youth greatly, therefore it is mandatory that children and the youth get access to the arts and culture as part of school programs in public education (since these areas foster critical thinking, empathy, socialization and self-confidence). However, it is also important that children and the youth practice the arts and culture as part of their lifestyles, among their families, and parents are also aware of their own responsibilities to guide and educate their children.
3) Innovation and Education—international perspective and openness to continuous learning.

Louisiana Research, Louisiana Channel, Louisiana Music, Louisiana Literature, Louisiana Publications, the Children’s Wing, Open Workshops, and The Louisiana Architecture are among the remarkable departments at Louisiana Museum of Modern Art that enhance persistent efforts in education and innovation. In the case of Louisiana Research, this department develops a research project called *Multiple Modernisms*, in which researchers, critics, artists, and educators attend to seminars and symposiums to study the influence and distress of the arts through the history in different parts of the world. This is an enriching practice of the research in the arts because it also stimulates the dialogue, critical thinking, and mutual interaction among the participants. Likewise, it is palpable that purpose of the museum is not only study the history and process of the arts, but also to contribute to the well-being in the society through the arts. Despite of being an exceptionally intellectual practice, the essence of this project is to welcome new researchers and people interested in study the arts in an inventive way.

Regarding to Louisiana Channel, it presents interviews from artists with presence in the museum. These interviews are uploaded in the platform of *Louisiana Channel*, but they are also possible to view on *YouTube*, so these videos are open to the public. This project allows to reach audiences over the world. The interviews are done to a wide range of exceptional creatives from the fields of art, design, architecture, literature, music, and more. These artists and creatives are people who share significant fragments in the practice of the arts through their own work and perspective. Additionally, Louisiana Music offers a melodic opportunity to attend to concerts of classical music and new musical creations world with distinguished Danish and international musicians. These concerts take place in the electronic scenes of the website and allow access to world-wide audiences. Moreover, the Louisiana Literature celebrates a festival the presence of distinguished guests from around the world; this festival is celebrated every year with multiple activities in
the natural and welcoming facilities of the museum. The next festival will be held from 22-25 August, 2019 in Humlebæk, Denmark. For more information see Louisiana Museum of Modern Art (2018).

The Louisiana Butik represents a window to preserve the experience of the museum in a book, catalogue, poster, prints or design. This shop located in the museum, displays a special section dedicated to Louisiana Publications. The publications section plays a significant role since Louisiana Publications is one of the major publishing houses in Denmark. Then, the butik, works both as a store, but also as a bookshop where captivating editions can be found. Moreover, the area dedicated to the young guests, the Children’s Wing, is distributed in three levels where dynamic and educational workshops are taught; some of these workshops are based on the current exhibitions, architecture and landscape, and origami, just to mention some. These workshops are taught by means of simplicity and critical thinking, at the same time. For instance, one of the main elements to use in the workshops are scissors and from the Lars’s own experience teaching these workshops to children must be an activity that both, the learner and the teacher enjoys without being a hard goal to reach, but the opposite. As he explains further,

“we have workshops for school classes and it is the same kind of principal that the experience we talk about the works [from current exhibitions] and they try having it in their own hands afterwards. We try to have it in a quite playful way, so that they have fun dealing with the art, so it’s not something scary of something that is hard to define, but something that you can learn.” (Lars, Art educator, April 05, 2018).

Thus, is visible that the innovation does not always deals with technology, but it gets support from traditional and regular materials that allow the participants to use their hands and brain as part of the innovative and creative process. The autonomy to design, build and offer new opportunities in the performance of the arts, makes the Louisiana Museum of Modern Art, an institution with a unique voice in addressing social problems with new perspectives for the well-being in the society with essential components such as freedom and innovation. Finally, The Louisiana Architecture is one of the elemental pieces in the creation of the Louisiana Museum of Modern Art. The dedication of the architects, Jørgen Bo (1919–99) and Vilhelm Wohlert (1920–2007) since 1956, has converted the Louisiana village into a welcoming home of the arts. The living and warm welcoming museum of today has been created in seven levels since its opening in 1958. The functionality, design, landscape and materials are the essence of the magic of the architectural work that allow the museum to be so multifaceted every season from any peculiar angle of its construction. Finally, it is possible to appreciate the diverse angles of innovation and education at Louisiana, but mostly, the committed work and unceasing learning that makes the Louisiana Museum of Modern Art being a pioneer in the cultural institutions with a warm-hearted touch.
4) Threats—prejudices from the society and political views.

It is fascinating to see how the “normativity” and “tradition of a museum” is not the motto of the Louisiana Museum of Modern Art, but its practices are mostly translated life experiences in the arts where the visitors can feel free, learn, take a break, and feeling welcome. To reach this welcoming experience among the visitors, the museum has made a big effort supporting the arts and culture and in a variety of expressions and keep on developing innovative lines despite of the emerging challenges present in the contemporary society.

One of the risky elements in the humanity are the social prejudices and misconceptions about the others, especially, when people are not familiar with interaction with other people from a different culture or background. Frequently, these social prejudices are fed by strong political views that affect the development of the society and its citizens. In the case of Louisiana, the freedom, independence and democracy that are applied to each of its activities contribute to a fundamental support in generating the well-being of the society and the sustainability of the welfare. Thus, the Louisiana Museum of Modern Art keeps up with the progress in the Danish community and international scene by enhancing the practice of the arts and culture within a welcoming, democratic, innovative and natural environment.
Discussion

It is important to bear in mind that even if there are many possible ways how people can get simple and free access to artistic and cultural activities, it is a matter of urgent call to the governments, administrators of arts and culture, educators, and culture policy makers to design multicultural and sustainable programs that benefit people without limiting this to activities lacking quality and equality. Neither with labeling programs only for ‘refugees’, ‘integration’, or ‘immigrants’, or ‘non-born in any specific country’ due to the way the social problems are addressed through the language and practice, have a higher and stronger impact in people and their lives. It is important that these labels are not regularly used as part of the “integration programs or projects” through the arts and culture as a mean to solve lack of migration policies and other political issues. Instead of these poor quality social programs, it should be prioritized to put into practice cultural policies that allow a meaningful contribution to the society with the participation of public, private, NGO’s, local community, immigrants, and people from the dominant culture to avoid the barriers of ignorance and fear to the others. It is important to remark that the government should not generalize the immigrant populations by making the dominant culture afraid to accept the participation of immigrants (especially highly educated people with energy and motivation to work and collaborate) and being excluded from the dominant culture rather than contributing to the Nordic welfare. This, is not only a dream or a utopia, but a possible achievement since it has been revealed with three remarkable Case studies (part of this research). In the case of the University of Helsinki, is an educational institution that is currently developing up-to dated educational and socio-cultural projects for the well-being in the society, and still contributing to the local and global economy. In the case of Skissernas museum, develops projects indoors and outdoors to face the community with local and global issues through the eyes of the arts. And in the case of Louisiana Museum of Modern Art, it addresses the social problems with constructive actions that are local applied with a global perspective in a simple and equal approach. Moreover, it has been also possible to study recent examples of collaborative and inclusive projects developed by the Nordic Council of Ministers, which include public and private entities, communities and local contexts to contribute with local development, economy and urban impact such as the Baltic Urban Lab.

On the other hand, it is vital that social prejudices are not fed at home and parents address the “uncomfortable” topics with their children. Since, the roots of the prejudices and tags come mainly from the family, parents, and practice at home; but on the other hand, they are also fed by the sometimes, archaic and restrictive rules and regulations from the government. Thus, if these two currents feed the prejudices in society, how would it be possible to overcome them and when? One of the recommendations to survive in this fast track society is to make children and people more empathic to each other. The only way to support equality, health, and freedom is by learning continuously, being realistic about the simple things in life and not depending all the time from the technological devices.

By making usage of the critical theory is not with the ambition to establish a negative perspective on the state-cultural institutions, but to reflect upon their roles that they play in the society. Whether the state-cultural institutions, most of the time, lean toward the benefits translated in numbers, rather than real and constructive benefits for a healthier society. On the other hand, these state-cultural institutions limit the participation to new people, especially those with different backgrounds, creating segregation and building a non-participative neither inclusive society. However, if “the others” or “the immigrants” are included or called to participate in state-cultural activities, these activities become more inclusive, collaborative and make people more empathic, both the immigrants and the host culture.
If these state-cultural activities continue being created in the same way, without caring about the inclusion and quality, the well-being of the modern Nordic Welfare will continue to be a utopia and the political system would continue complaining about the lack of interest of newcomers to participate in the society. Everything that is created with a specific purpose would have an effect in the society, therefore, the state should re-think, re-design and apply fresh cultural policies based on real people and experiences. Only in this way, the state and the host culture will be able to understand that to maintain the sustainability of the welfare and health in the society is possible. Then, it could be possible to talk about meaningful activities, the interaction between the newcomers and the host culture, and the active participation of the state for the democracy.

Results and Analysis

Aims
The aim of this research is to study how arts (performative arts, literature, film, etc.) interact with and affect the Nordic society; the kind of practices, contributions and challenges that exist within the cultural and educational perspective (based on three case studies) and their relationship between the government in the form of cultural policies in Denmark, Sweden and Finland as support of the well-being of the Nordic lifestyle whenever applying wider perspective of the role of the arts in society.

The Aim of the research was mostly covered in the way the three institutions interact with the Nordic society through their own practices and activities. In the case of the Skissernas Museum and the Louisiana Museum of Modern Art, they seemed to have a wider cover of their activities reaching different audiences and people, as well as artists and professionals. Thus, the contributions to the society continues growing everyday as they become more open to the international scene and offer. In both cases, the most recurrent activities are those that permeate in the society by being dynamic and mindset learning promoting the awareness of social/global problems and critical thinking that generate citizens in action for the well-being of the society; rather than supporting activities attached to strict rules and monotonous requirements. Regarding their relationships between the government, it seems to be that the policies appear in form of sponsors or contacts for developing collaborations in their neighborhood and international sphere. In the case of Skissernas Museum- Museum of Artistic Process and Public Art, it was extraordinary to find out about the importance of establishing and creating “contacts” with others (the artists) and generating and impressive project with basis in self-interest and motivation (from its founder) to create a collection that now, is part of the Swedish heritage.

On the other hand, in the case of Louisiana Museum of Modern Art, it was remarkable to find in the ground of its creation a mixture of passion and self-motivation (from its founder) to transform a Danish styled house into a welcoming arts home. Both museums, unique projects established in the era of the progress of the Nordic Welfare required more elements than merely passion, self-interest, and motivation to become the remarkable examples of today. However, these ingredients are the ones that make these spaces, unique of their kind.

Concerning to the case of the Academy of Fine Arts Helsinki, it was found out that it is possible to develop high standards in the education system and become the pioneers in the creation of not only educational structures, but a curriculum that is part of the Finnish culture, education, and daily practice. The fact that cultural and educational policies are part of the impact in the society, raise the probability of communicative interaction and balance between the three entities: society, the government, and the institutions. It is also notable to consider that the educational development is created with specific purposes, the Finnish environment with an international
perspective. Thus, when designing goals for a current environment (the Finnish university), the possibilities of tangible achievement are stronger and more assessable. Finally, a further study in the field of the Health and Lifestyle would be to analyze the constructive outcome in people’s lifestyles after the first experience activities/studies in the Case study institutions.

Research questions:

The research questions were answered in its totality as it follows:

1) How are the arts/education performed by the institutions in the Case study in the Nordic society?
   In the case of the three institutions, two public and one private, was unexpected to see their constructive performance of their daily practice through a wide variety of activities offered to different kinds of people and audiences without limiting themselves to linguistic walls or cross-cultural boundaries. In the case of the Skissernas Museum- Museum of Artistic Process and Public Art and Louisiana Museum of Modern Art, they deal with open practices of the arts by addressing issues such as environmental catastrophes, cross-cultural issues, migration, boundaries between humans and technology and so on; issues that might be controversial, create political or social tensions or even distress to deal with the reality in the present society. However, the purpose of these museums go beyond the limits of walls, silence, etiquette, codes, and rules; the museums are places of current learning, continuous thinking and action.

2) How does the public or private cultural institutions in the Case study contribute to the egalitarian well-being of the Nordic society?

   The inequalities in the contemporary Nordic society are not only presented in gender gaps, but also in terms of environment deterioration, violence, multi-racial and cultural problems plus extreme political views in the fast-moving every day. It seems like the inequalities in the present Nordic countries are not mainly economic, but mostly racial and multi-cultural. These problems are mostly fed through historical settings, stereotypes and social prejudices causing a perilous impact on the present and future generation. The lack of information, empathy, and poor interaction have made the society more dispersed, careless, and segregated; thus, creating passive citizens with any common interest to work for the well-being in the society, but increasing extreme socio-political views and lack of democracy. Then, a dilemma comes out, how the state can provide with social benefits to people with almost nothing or zero social interaction and tolerance? How the “others” (immigrants) can contribute to the sustainability of the Nordic Welfare if the inequalities in society depend mostly on racial and cultural backgrounds? What a dilemma between equality and social well-being. As a result, people who were ready to offer positive outcomes to the Nordic society, end up becoming a heavy load of health and psychological problems and ceasing the sustainability cycle of the welfare system. However, these negative encounters can be solved from the main roots, the social values and family depending from the work of both, the host culture residents and the new comers. If the social values such as respect, honesty and love are promoted and practiced at home; then, it is highly probable that families can contribute to dismiss these social inequalities in their surroundings and generate a more positive environment. To overcome these differences among multi-
cultural groups and the host Nordic cultures it is necessary to be more empathic (learning from each other), respectful (by not feeding stereotypes or social prejudices), and sociable (interacting with people before judging them). If these simple elements are enhanced in the present Nordic society, the citizens can create a better environment for themselves and consequently, a better society along with the state.

One of the best ways to create awareness in people is by obtaining knowledge, experiencing the new knowledge; then, thinking critically (processing the new knowledge); and finally, understanding other contexts. In these matters, the cultural institutions provide with new experiences, enable people to connect with other contexts, understand different situations, and as an organic result, being more thoughtful and empathic. Therefore, the importance of providing the society with egalitarian opportunities to attend to cultural activities and make them part of their lifestyles; so, by making the arts and culture available to everybody would allow the society to create different approaches to their daily activities, consequently, more fluency of people in the cultural contexts and at the same time, people interacting in a natural way in the every day. In the case of this study, these cultural-educational institutions provide with the option to the society for getting to know the “others” and understanding them from a very simple way, the interaction. While this interaction is provided by means of exhibitions, workshops, guided tours, conferences, lectures or seminars, the main objective in still, to provide with new knowledge, fresh perspectives. Perspectives that allow people (no matter the cultural backgrounds, colors of skin, race, sex or age) to create a new way of interaction (directly or indirectly) and contribute to a more reflective way of living and acting. Therefore, the state institutions have the responsibility to increase the access to cultural offers (special costs for seniors, students, the youth, people with special needs, special days with free access); widening the opening hours (be more flexible for people after work and family weekends); increasing the participation of multicultural groups, artists, and new audiences; and creating open places for cultural activities with meaning to people (places to socialize and hang out, shared living spaces). If the sustainability of the welfare is a matter of importance, then the cultural sector is one of the best ways to create an inclusive, sustainable, and educated society to preserve the well-being of the Nordic society.

3) How are these institutions in the Case study supported by the government for the well-being of the Nordic society?

The way these three institutions in study are supported by the government depend a lot if the institution is public or private. In the case of the public institutions have a more direct approach towards a close relationship with the government and state institutions. However, they also get benefits from private donors or sponsors. In the case of Louisiana, most of the approach is independent from the government due to its core, freedom of practice, and most of the support is from private companies and entities. However, it still develops close collaborations with state museums, schools in the neighborhood, and other public institutions.

4) What kind of challenges face the institutions in the Case study in the present Nordic society?

In the case of the Academy of Fine Arts, the challenges were not clear established, but it might be the impact on the mental and physical health of the students when fulfilling such demands of high quality studies. The challenges might not be for the institution itself, but rather in the continuation of the lives of the artists after their studies when being faced to
get a formal job, establish a gallery, or being more independent from the grants and support that the government offers to the artists in case they wish to have mobility as a result of the international exchange experience.

In the case of the Skissernas Museum, it seems that the challenges are more with physical and technological. On one hand, dealing with all the storage of artworks and implementation of new technologies for coping with the digital area, although it might change the perception of the museum since it seems to support important values such as: the communication, the dialogue and social interaction. Values that are worthy to keep rather than being substituted but the media. On the other hand, the space since the display of the artworks seem to compete with the visitors, but maybe the ways the works are displayed and its structure are only part of its lifestyle.

Regarding the Louisiana Museum of Modern Art, it seems that due to its great importance in the development of its activities and continuous growth, even in the field of education and research, the museum faces threats from the socio-politics issues, external to the institution, but might affecting them indirectly by prejudices from people with narrow views of the arts and their practices.

**Methods Discussion**

The data analysis was done by following categorization of frequent themes and these emerging themes were structured as it follows.

- **5) Equality**: arts for everyone with different activities and topics.
- **6) Well-being in the society**: empathy, communication, social interaction, and wider perspective through the practice of the arts in people’s lives.
- **7) Innovation and Education**: international perspective and openness to continuous learning.
- **8) Threats**: prejudices from the society and political views.

On one side, it was very satisfactory to see the long process of this research study after trying to get samples to study. Along with this, this study is a self-product of the positive effects of the arts, one by creating social contacts and networks, experiencing the social dimension of the arts through my own process as a researcher; then creating new ways of solving the design and research framework of this study, and finally by understanding the importance of working on something with happiness, passion, and intention until see the final product.

Thus, it was interesting to understand the empathy and the perspective that arts offer to people through the collection and analysis of data. Then, when doing the interview transcripts is was a world of ideas, concepts, and theories that did not make sense until the last part of the structure. The social issues that came up from the interviews were a sign of warning to reflect in the way the words as: wider perspective through the arts, empathy, social interaction, communication, migration and prejudices are playing a role in the researcher perspective and analyze new ways to interact with the Swedish society and promote more equality and well-being as a citizen.

It was possible to relate the theme categories from the data analysis to the research questions since they appeared to have a close relationship and interact with the Theory of Communicative Action by Habermas. Although it was not possible to make any generalizations due to the
A qualitative approach of this research. It is important to bear in mind that the perspective of validity and reliability depend on social interactions and continuous changes in the society, being possibly affected due to the approach based on experiences rather than numbers and statistics.

The weaknesses of this study rely on the lack of time, contacts, and budget to obtain a broader sample and present a deeper cultural/educational immersion in Denmark and Finland. Another weak point is that this research does not draw any generalizations. It only represents three specific Case studies that are unique in its kind since it is a qualitative study, but they are only narrowed to their contextual situations and continuous movement.

**Conclusion**

Since the results of this study have only presented a multidisciplinary view of the Nordic Welfare-Health and Lifestyle in the Nordic society, is it possible to conclude that positive practices of the arts for the inclusion of a multicultural society in the Nordic countries are continuously performed by each institution in their own way. However, the latent problem that might affect the eventual practice of the arts in a wider perspective might be the prejudices from people and the society. Being these prejudices, the result of the ignorance about other cultures and fear to other people. Moreover, the interaction among the subcultures in the dominant culture lack of the same empathy and interaction that they do with the dominant culture. Thus, these latent components constitute a passive threat in the contemporary Nordic society. Additionally, the problem with these general prejudices and tags generate wider and wider gaps between the equality and democracy, making the society more vulnerable to less participative citizens and as result, a heavier weight to the instability of the Nordic welfare. However, if new ways of open communication and mutual interaction as Habermas has suggested, there can be, eventually, a prolific result for a balanced and healthy Nordic Welfare. Since this research study has being only a multidisciplinary view of the application of the Nordic Welfare-Health and Lifestyle, it could be interesting to develop the continuity of these studies with the study of the interaction of the sub-cultures in the dominant culture and how the arts could open new perspectives for newcomers to get access to the society without feeling underestimated and uncomfortable to interact with the dominant culture. Finally, it would be interesting to study the society’s perception (children, the young, adults, elderly, and politicians) to find out about their positive perspective and/or lack of experiences-interest in the arts as part of their lifestyles; hoping that the arts in people’s lives is not a mere utopia of us, the social makers and arts lovers.
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Appendix A: Formats

LETTER OF CONSENT TO PARTICIPATE IN INTERVIEW.

You have been asked to participate in a research study conducted by María Soledad Montaño Zamora from the Master program in Nordic Welfare at the School of Health and Welfare from Halmstad University. The purpose of the study: How to develop sustainable cultural projects in a multicultural society as part of the lifestyle in the Nordic Welfare. The results of this study will be included in María Soledad Montaño Zamora Master’s thesis. You were selected as a possible participant in this study because of the importance of your work in the fields of art, culture, and education at the Museum of Louisiana, Denmark. You should read the information below, and ask questions about anything you do not understand, before deciding whether or not to participate.

- This interview is voluntary. You have the right not to answer any question, and to stop the interview at any time or for any reason. The interview will take about one hour long.

- The participation in this study will not be a subject of costs or payments to you.

- Unless you give us permission to use your name, title, and / or quote you in any publications that may result from this research, the information you tell us will be confidential.

- I agree to participate in one or more electronically recorded interviews for this project and use it for reference while proceeding with this study. I will not record this interview without your permission. If you do grant permission for this conversation to be recorded, you have the right to revoke recording permission and/or end the interview at any time.

- This project will be completed by Thursday, April 5th, 2018 at 11:00 a.m. at the installations of the Louisiana Museum of Modern Art located on Gammel Strandvej 13, 3050 Humlebæk, Denmark.

- All the interview recordings will be stored in a secure work space until the exam boards confirm the positive results of the dissertation. Then, the material may be released once corrections and approval have been made by the examiners.

I understand the procedures described above. My questions have been answered to my satisfaction, and I agree to participate in this study. I have been given a copy of this form.

Signature of participant ____________________________ Date __________________

Signature of researcher ___________________________ Date __________________

I believe the participant is giving informed consent to participate in this study

Please contact María Soledad Montaño Zamora / Mobile: +46703336574 / E-mail: marmon17@student.hh.se Halmstad University- School of Health and Welfare with any questions or concerns.
INTERVIEW QUESTIONNAIRE – THE ACADEMY OF FINE ARTS. HELSINKI, FINLAND

1. What is your name and position?

2. How would you describe the Academy of Fine Arts in Finland?

3. What are the special characteristics of the Finish culture? Can you explain, please?

4. How are the educational programs developed in Finland?

5. How are financed the educational programs (for the artists)?

6. Does the University of Helsinki/ Academy of Fine Arts have any kind of cooperation with other Nordic countries? How are these collaborations developed?

7. What is your opinion about the cultural policies in Finland?

8. What is your opinion about the importance of art and education?

9. How Arts and education contribute to the Finish society?

10. Do you think that there might be any (social/local/global) problems/threats that affect the development of art and education in Finland?

11. How does the Finish education at the university deal with the digitalization? Does it create any conflicts or problems? How?

12. How does the Finish education support their students to cope with social and global issues?

13. Can you give any advice in terms of art, education and culture?
INTERVIEW QUESTIONNAIRE - LOUISIANA MUSEUM OF MODERN ART

1. How would you describe the Louisiana Museum of Modern Art?

2. What are the special features that make Louisiana part of the Danish culture? Can you explain, please?

3. Is Louisiana a place for everybody? How does Louisiana support their visitors?

4. How are the educational programs developed? How are financed these programs? Whom are they offered to?

5. How do you reach your audience? What kind of communication strategies do you use?

6. Does Louisiana have any kind of cooperation with the Danish government or any other international private or public institutions?

7. What are the requirements for artists to show in Louisiana? How often are the exhibitions changed? Do the artists receive any sponsorship to deal with the exhibition expenses?

8. What is your opinion about the importance of art and education? What about in the Danish culture?

9. Do you think that there might be any (social/local/global) threats that affect the development of art and culture in Denmark?

10. How does Louisiana deal with the digitalization? What about social or global issues?

11. Can you give any advice in terms of art, education and culture?
Appendix B: E-mail examples and CV

E-mail Example.

To: The Louisiana Museum of Modern Art in Humlebæk, Denmark.
Title: Master Nordic Welfare- Halmstad University, Sweden.

Dear (name and last name of the expected participant),

My name is Soledad Zamora (Mexico). I have lived in Halmstad, Sweden for 1 year now. I am currently studying a Master program in Nordic Welfare at Högskolan Halmstad. I am going to write my Master thesis on Health and Lifestyle in the Nordic Welfare countries this year (between April and May 2018).

Therefore, I wonder if there could be any possibility to interview you and/or any other directors or curators who could help me answer some questions as part of my research on Culture and Society in the Nordic Lifestyle? I also would be interested in contributing to Louisiana Museum of Modern Art with my research.

In November, last year, I was a participant in the Symposium on globalism in post-war art organized by Louisiana Research. I also have been at the Louisiana Museum of Modern Art a couple times. I am always fascinated with the experience there. I have learned a lot!

I attach my CV in case you might want to look at my previous experience.

Thank you in advance.
Looking forward to hearing from you.

Sincerely,
Soledad Zamora

E-mail Example.

To: Academy of Fine Arts, University of the Arts Helsinki, Finland.
Title: Master Thesis Health and Lifestyle/ Halmstad University Sweden

Dear (name and last name of the expected participant),

My name is Soledad Zamora (Mexico) and I am currently studying a one-year Master program in Nordic Welfare at Halmstad University, Halmstad, Sweden. I am doing my Research on Culture, Education, and Society in the Nordic countries. I would like to ask if it would be possible to interview you or any of the art-education professors (during April) since I am very interested how the activities, exhibitions, and educational programs are developed in a Finnish University and how these are part of its society.

I have not been in Finland yet. But the closest relationship I have is from one of my classmates who comes from Finland and one colleague at the University of Arizona, who studied in Finland some years ago. I would love to visit if possible and develop my interview on-site if possible.

I also attach my CV in case you might want to look at my previous experience. I can speak communicative Swedish, but my research is going to be written in English.

Thank you in advance.
Looking forward to hearing from you.

Sincerely,
Soledad Zamora
E-mail Example.


Title: Master Thesis Health and Lifestyle/ Halmstad University Sweden

Hi,

My name is Soledad Zamora and I am currently studying a Master program in Nordic Welfare at Halmstad University. I am doing my Research on Culture, Education, and Society in the Nordic countries.

I would like to ask if it would be possible to interview one of the Education Coordinators from the museum since I am very interested how the activities and educational programs are developed at the Skissernas Museum and how the artistic process is part of the Swedish society.

I also would like to book two places for a guided tour this week or one place for next week if possible.

Thank you in advance.
Looking forward to hearing from you.

Sincerely,
Soledad Zamora

NOTE: It is important to say that due to other e-mails sent to different institutions were not replied at all. It was necessary to get contact through the general Info e-mail as sending an e-mail to people I was interested in interviewing. Once I got the first answer, I was redirected to write to the person who might participate in the research study.
CV

MARIA SOLEDAD MONTAÑO ZAMORA
Hederstiernas gata 24,030247 Halmstad, Sweden. Mobil: +46 70 333 6574 E-mail:solzamora@gmail.com

EDUCATION


**Louisiana Museum of Modern Art, Denmark.** Multiple Modernisms: A symposium on globalism in Post-war art.


July 2009 - March 2010. Oaxaca, Mexico. **Intensive course in History of Art in Mexico.** Instituto de Investigación de Artes Estéticas UNAM Campus Oaxaca.

October 2007 – April 2008. Oaxaca, Mexico. **Promotion and Cultural Management to develop projects in art culture.** Museo de los Pintores Oaxaqueños MUPO and the Mexican Ministry of Culture CONACULTA MEXICO.

Dissertation: “Perception and Experience of Learning English in a Non-English Speaking Country Versus Learning in a Native English Setting”.


WORK EXPERIENCE

**Ocean Stage and Gatuteatern. General assistant. Volunteer (June 30th- July 2nd) The Tall Ship Races Halmstad 2017.** Helping with general assistance for artists, stage and scene.

May 2017- June 2017. Mexico City, Mexico. 
**Generosity intervention by Dulce Pinzón.** Spanish-English translation. **Generosity** is an artistic and environmental project designed to create awareness in the society to stop using foam products such cups, plates and other derived products. 
http://www.dulcepinzon.com
August 2013 - December 2016, Mexico City.
**University English Teacher. Facultad de Artes y Diseño (School of Arts and Design) FAD UNAM.** English Teacher for the B.A. in Arts and Design, Visual Arts, and Design and Communication. Developing critical thinking and free teaching methods in Arts and Design students through different activities and English projects. [http://fad.unam.mx/](http://fad.unam.mx/)

June - September 2016, Mexico City.

April 2016, Mexico City.

June - December 2015, San Martín Tilcajete, Oaxaca and Mexico City.
**Branding and Culture Project Manager. Ikal Arte Contemporáneo for Dioses de México.** Culture Promoter in Mexico and abroad. Cultural marketing. Working with the artisans in San Martín Tilcajete, Oaxaca and designers in Mexico City to make innovations of art and design in handcrafts by keeping the traditional patterns. Developing the new shop brand, first handcraft-design shop by Oaxacan handcrafters in Mexico city. [http://diosesdemexico.com](http://diosesdemexico.com)

June 2011 - July 2014, Mexico City, Oaxaca, Chiapas, Yucatán, Mexico.
**Läs och Res. Study and Travel. Tour Leader Director in Mexico-Sweden. Culture and Tourism.** Working and supporting local markets and economy in Mexico. Travelling 2 times a year for 24 days in summer and winter time. Reporting and writing budgets, tour activities, travel plan, comments from the group and needs for the tour to the main office in Stockholm in Sweden. [http://lasochres.se/Resor/Latinamerika/Mexiko/Mexiko](http://lasochres.se/Resor/Latinamerika/Mexiko/Mexiko)

February 2014, Mexico City.
**Expositor. ZONA MACO MÉXICO Arte Contemporáneo.** Reporting sales and visits to the General Director during the weekly session of the most important Latin America Art Fair in Mexico City. New Galerie, Paris. Florian Schmidt. [https://zsonamaco.com](https://zsonamaco.com)

December 2009 - December 2011, Oaxaca, Mexico
**Sol Education Abroad. University Study Abroad. Program Director in Oaxaca, Mexico. Education, Culture and Tourism.** Working with American students (High school and College) to offer meaningful workshops and make their stay a wonderful experience while learning Spanish and staying for short or long term study abroad program in Oaxaca, Mexico. [http://www.soleducation.com/mexico/](http://www.soleducation.com/mexico/)
PROJECTS

Founder and Administrator. Ikal Arte Contemporáneo. Developing art and culture projects to support emergent artists, designers and local business in Oaxaca, Mexico with international perspective. We develop international festival with artists, museums and art galleries by activating local economies. 
https://www.facebook.com/IkalArteContemporaneo/

January 2014- April 2017. Oaxaca, Mexico
https://www.facebook.com/diamundialdelarteoaxaca

LANGUAGE

Spanish (Good writing and communicative skills) English (Good writing and communicative skills)
Swedish (Communicative skills and learning) German (Basic skills)

July- August 2006. Summer Program Immersion and Promotion. Bremen Universität, Bremen Alemania- Language


PUBLICATIONS


http://www.aiap-iaa.org/children.violence.htm
The Faroe Islands and Greenland are part of Denmark, but self-governed; and the Åland Islands are part of Finland, but with extensive autonomy. See further information the publication *State of the Nordic Region 2018*. 

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1 The Faroe Islands and Greenland are part of Denmark, but self-governed; and the Åland Islands are part of Finland, but with extensive autonomy. See further information the publication *State of the Nordic Region 2018*. 

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Soledad Zamora (Mexico) believes in change as a true social maker with positive communication, honest work, passion, and creativity. Zamora is part of the publication *Makers, crafters, educators: Working for cultural change* (2018).