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THE NEGOTIATED CULTURAL ENVIRONMENT

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The Master's Programme in Cultural Environment Studies (KUOMA), *at the University of Jyväskylä's Department of Music, Art, Culture Studies, is an educational innovation founded upon 'cultural environment' as a concept and as a framework (as a concept of agency), as well as analysis of the current state of the field of cultural environments.*

This article takes a look at some of the starting points and foundations for the research within the Master's Programme in Cultural Environment Studies, as well as expounding teaching and research practices using two case examples. The Mätäsvaara project was created for developing multidisciplinary, interdisciplinary pedagogy for the university setting by making use of the possibilities of phenomena-based, practical, multi-discipline expertise learning. The project made concrete the breadth of expertise in cultural environments and the dynamic use of the concept of 'cultural environment' itself. The multidisciplinary metrics of sustainably growing tourism (MAMOMI) consortium project examine the junctures of cultural sustainability and cultural environments through case studies.

The most significant outcome of the article is a snapshot of cultural environments and sustainable development. A particular goal is to point out the meaning of cultural sustainability in the discourse relating to sustainable development. Thus conceptualized, the 'cultural environment' can be seen — like the broader concept of culture — as a flexible and multifaceted framework that allows for egalitarian interaction between different areas of administration, academic discourse, and various societal agents.

Introduction

Within the context of Finnish administrative function, the concept of 'cultural environment' is holistic and integrative. Put briefly, 'cultural environment' has evolved from a concept for confining and classifying environments into a framework, and over the past two decades, its impact as a collative concept for diverse viewpoints has become more prominent.

The concept of 'cultural environment' entered the Finnish administrative language in the 1990s as an almost-synonym of 'built environment', and in the 2000s expanded to cover regional bodies once the policy work on cultural environments progressed. It was around this time that the integrated whole of landscape, archaeological heritage, and 'built environment' became the fabric of cultural environment policies.[1]

In the latest national glossary project (2020) for the advancement of shared usage of digital information resources, project *eRaksu*, the given definition for 'cultural environment' is:

"an environment embodying stages of culture and the interaction of humans and nature"[2]. The definition comes with a clarification that includes a broader description of the concept:

"Cultural environments are born and shaped by human activity. In addition to built environments, they can include for instance material prehistoric remains, other archaeological subjects of different ages, cultural landscapes, and heritage biotopes. Cultural environments are also tied to the past and present-day relationship between people and their environment, the meaning attributed to it, its interpretations and different nomenclature."[3]

The Finnish interpretation of the concept of 'cultural environment' is rooted in both Nordic cooperation and in the European and global treaties on cultural and natural heritage, landscapes, and sustainable development. Within the Nordic Countries' cooperative efforts, the contemporary discussions on sustainable development have affected the choice and content of the concept.[4]

Finland has signed several international treaties that have influenced the interpretation and use of the concept of 'cultural environment'. The UNESCO Convention Concerning the Protection of the World Cultural and Natural Heritage[5] was the first to integrate the protection of cultural and natural heritage. The goal of this convention is to identify and secure the world's central natural and cultural heritage sites including their values and preservation to future generations through international cooperation.

The UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage[6] (2003, ratified by Finland in 2013) has expanded the meaning of 'cultural environment'

to cover regional immaterial tradition, e.g., habitus and manners. Alongside the aforementioned treaties, the citizen and society-founded approach to cultural heritage articulated by the Council of Europe Framework Convention on the Value of Cultural Heritage for Society[7] — the Faro Convention for short — (2011), ratified by Finland in 2017) has had an impact on the interpretation of cultural heritage. At the heart of the Convention lies the strengthening of the interconnection between cultural heritage, quality of life, identity, and sustainable development in society. The Faro Convention highlights the rights and responsibilities of societies and individuals toward their own cultural heritage, as well as that of others. As one effect of this convention, the concept of cultural heritage cooperation has established itself, and in the spirit of this, communities are encouraged to act for the benefit of their experienced cultural environment. It is also important to note that the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage and the Faro Convention both place emphasis on communities, civic society, and sustainable development, and regard cultural heritage as part of everyday life and its functions.

From the standpoint of advancing the integration of different sectors of administration, as well as sustainable development, one important treaty is the European Landscape Convention[8] (2000, ratified in Finland in 2006). The treaty forms a backdrop for the holistic nature of the concept of 'cultural environment' by underlining the meaning of landscape from the point of view of culture, ecology, environment, economy, and society. It accentuates, in addition, the meaning of landscape in the securing of an individual's meaningful life, local culture, and identity. It seeks to dismantle the (imagined) dichotomous juxtaposition of man and nature by accepting, under a single banner, natural and cultural environments, nature areas, as well as ordinary environments. The Convention

covers a multitude of landscapes. Included are natural spaces, agricultural, urban and suburban milieus, and land-, freshwater-, and sea areas.

The tourism industry plays a large role in the utilisation of cultural environments. The cultural heritage organisations within UNESCO, for instance, the professional association focusing on monuments and sites — ICOMOS, has given instructions on cultural tourism. According to the ICOMOS International Cultural Tourism Charter (1999), 'heritage' is a broad concept which belongs to everyone and one for which all people share responsibility.[9]

Fundamental statutes and the international strategy for cultural environments

As stated in Section 20 of the Finnish Constitution[10], all citizens hold responsibility for nature and its diversity, the environment, and cultural heritage. The process of preservation is governed by several laws and decrees, the most important of which are the Land Use and Building Act (132/1999), the Act on the Protection of the Built Heritage (498/2010), Antiquities Act (295/1963), the Nature Conservation Act (1096/1996), as well as a few special laws such the Church Act (1054/1993), and the Act on the Orthodox Church (985/2006). On top of these, the Decree on Environmental Impact Assessment Procedure (252/2017) also governs the impact assessments related to cultural environments[11].

In 2014, the Finnish Government passed the Cultural Environment Strategy (2014–2020), an implementation plan for this was drawn up (2015).[12] This strategy was based on an up-to-date national foundation of statutes as well as on the international effort to integrate tangible and intangible cultural and natural heritage into the growth consistent with sustainable development. The foreword states the aim of the strategy

as being: "…the creation of a holistic policy on cultural environments, which strengthens the value of cultural environments, as well as their preservation and the management of change and risk."[13]

The core goal of the Cultural Environment Strategy and its implementation plan is to recognise cultural environments as a cultural, economic, social, and ecological asset, as well as an enabler of new functions. The strategy supports sustainable development in that cultural environments are seen as being dynamic; a whole that is renewing and adapting itself while retaining its central and multi-aged features.

The objectives of the Cultural Environment Strategy are divided into three positions: significant asset, sustainable development, and good administration. In the strategy, cultural environments are seen as opportunities around which the founding of well-being, identity politics, and business is possible. The strategy also delegates responsibility for the care of cultural environments to the citizens themselves.

According to the strategy, cultural environments are a competitive feature; the positive associations created can be utilised as a symbol for the environmental consciousness of businesses. The defined strengths of Finnish tourism — landscapes and their natural and cultural values — are regarded as opportunities for developing cultural tourism.

The field of cultural environment actors

The cultural environment is a framework which binds together cultural heritage values and the environment, and their capability to function as ecological, economic, social, and cultural resources within their respective regions.

The Cultural Environment Strategy and its implementation plan seeks to expand the cultural environment process conceptualised as being administration-oriented, as well as

raising cultural heritage associations and local residents up as important actors in the process.

The field of actors in the cultural environment is diverse. It covers official, national, regional, and municipal actors as well as various organisations and associations, owners of land and property, and residents. Actors at the national level are, for instance, the Finnish Heritage Agency operating under the Ministry of Education and Culture, the Finnish Environment Institute operating under the Ministry of the Environment, and *Metsähallitus*, operating under the Ministry of Agriculture and Forestry and the Ministry of the Environment.

At the regional level, the responsibility of cultural environment matters lies with regional councils, Centres for Economic Development, Transport, and the Environment, and beginning in the year 2020, Regional Liability Museums for this specialised field. The prominent actors at the municipal level are civil servants, public administration, and local museums. Again, the non-governmental domain is made up of residents, organisations, and associations.[14]

THE CITIZEN LEVEL
Responsibility of one's own environment

Residents, organizations, associations, communities, entrepreneurs, real estate and land owners

THE MUNCIPAL LEVEL
Responsibility of the local environment

Municipalities, shop stewards, office holders, local museums, schools, educational establishments

THE REGIONAL LEVEL
Responsibility of advancing regional environmental management

Regional councils, Regional Liability Museums

THE NATIONAL LEVEL
Responsibility of prerequisites for the preservation of Finnish cultural environments

Ministry of the Environment
- SYKE (Finnish Environment Institute), Metsähallitus (A state-owned forestry company)
Ministry of Culture and Education
- The Finnish Heritage Agency, universities
Ministry of Agriculture and Forestry
- LUKE (Natural Resources Institute Finland)
Ministry of Transport and Communication
- Finnish Transport Infrastructure Agency
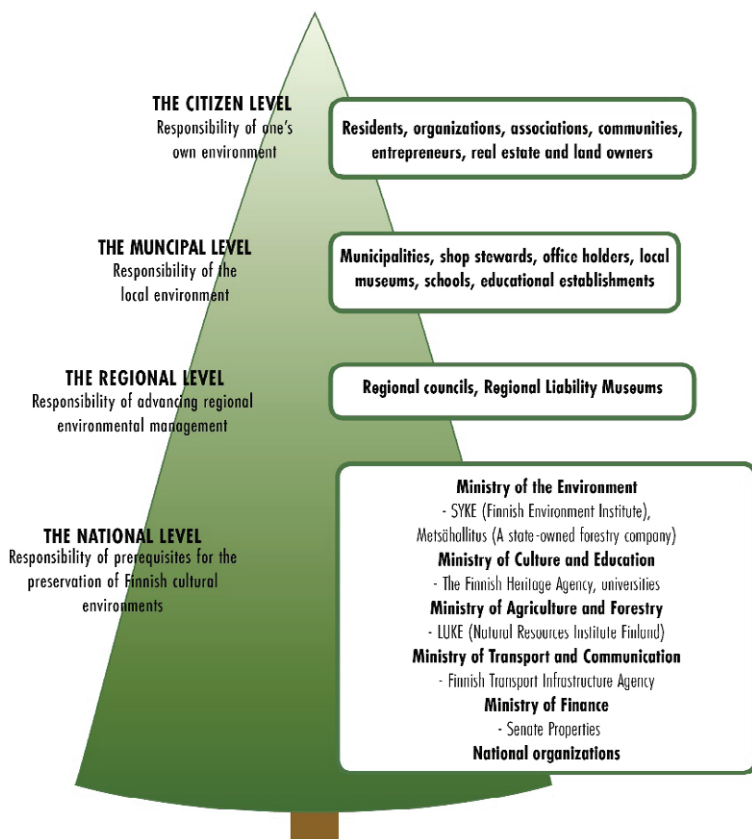Ministry of Finance
- Senate Properties
National organizations

Fig. 1. The field of cultural environment actors. Source: Vitality and well-being to the regions from Cultural Environments. Reports from the Ministry of the Environment 15/2018, page 21. Image has been modified to match the new Museums Act of January 2020. Layout by Saana Tammisto[15]

Research in the field of cultural environments

As a concept within the Finnish research field, 'cultural environment' is a fairly recent acquisition, and its full scope is still being established. It is for this reason that there is critical discourse taking place concerning either the concept itself, or the administration-oriented background, its contents, or its overlapping interdisciplinary nature. The wealth of viewpoints has proven a challenge especially to the research tradition of landscape research (*kulturlandschaft*) which originated in the 1830s.[16]

In the 1990s and early 2000s, the study of cultural environments was largely focused on processes of management and decision-making, meaning that the angles of architecture, archaeology, museology, folkloristics, conservation, and art history featured prominently. Today, cultural environments and its theoretical and conceptual foundations are researched from the viewpoints of several research fields and disciplines. Its themes are present in, for instance, architectural and urban planning research, archaeology, aesthetics, research into different cultures, cultural geography, rural research, landscape architecture, landscape ecology, landscape research, tourism research, museology, art pedagogy, art history, environmental psychology, environmental aesthetics, and environmental history. The Society of Culture Environment Research was launched in 2014 to develop a common platform of diverse scientific approaches.[17]

The Jyväskylä University has not established a separate discipline for the study of cultural environment since its research and education are founded on interdisciplinary cooperation between museology, contemporary cultural research, literature, art history, and art pedagogy.

Instead of a partitioning of disciplines, the basis for the curriculum and research programme of *KUOMA* is the understanding of the principles of the ways cultural environments take shape in the interactions of man and nature. The traditional values of cultural heritage and natural environments, which emphasise age, authenticity, pristineness, purity, and diversity no longer suffice because research also needs to be interested in environments in which these values are no longer present. An unappealing environment born of human activity is just as important an object of research as untouched nature.[18]

CULTURAL ENVIRONMENT *human factor*

CULTURE HERITAGE   NATURE HERITAGE

Culture   Nature

+	−	−	+
age/ old	new	human involvement	untouched
authenticity	copy/ imitation	cultivated	purity
		economically exploited	diversity

Fig. 2. The formation of cultural environment as a result of interaction between the human factor and nature. Layout by Saana Tammisto[19]

Fig. 3. Mätäsvaara molybden mine in the 1940s. Juha Tolvanen photo collection

In its Finnish context, research into the field of cultural environments is defined broadly. It is the study of human action and the spaces and environments it creates. Regardless of its diversity, some of the aggregating themes are, for instance, the relationship between man and nature, the planning of urban areas, regions, and land use, the cultural, social, and ecological effects of human action, as well as the cultural environment from the point of view of well-being and processes of administration.

The breadth and scope of cultural environment studies show that the concept of 'cultural environment' has proven useful and topical as a framework in several contexts: in the inclusion of citizens in the planning of their own environments, in questions of appraisal, in land use planning, in identity politics, in cultural environment programmes, in education, in perceiving the relationship between man and nature, and in assessing sustainable growth in tourism.[20]

The layered cultural environment of Mätäsvaara

A multilayered cultural environment of the mining industry was an object of a pedagogical development project of the Master's Programme in Cultural Environment Studies at the University of Jyväskylä in the years 2018 and 2019. All cultural environments, including those of industry, speak of the interaction of human and nature, but what happens once the original industrial function ceases. Can a milieu left behind by the mining industry remain a meaningful place of residence and cultural environment?

In North-Karelia, near the Russian border, lies Mätäsvaara, nowadays part of the city of Lieksa. During the Second World War, Mätäsvaara was the second-biggest mine in Finland, a modern work environment of over a thousand people, and a significant producer of the molybdenum required for the German arms industry. The built environment of the area came into being in only a few months in

the year 1939. A town plan was then drawn up, under the supervision of Alvar Aalto, to construct a production plant for a great mine as well as housing in modernist buildings following the 'type house' principles, in scenery of forested hills previously shaped by forestry and agriculture. This exceptionally swiftly built environment withered away just as quickly. The demand for molybdenum ended after the war and thus molybdenum mining was run down. Forestry kept the area alive for a little while but eventually, urbanisation left Mätäsvaara nearly deserted.

Regardless of its largely uninhabited state, Mätäsvaara is subject to land use regulation and procedures for assessing the environment. The foundation for land use planning and zoning lie in regional land use objectives ratified by the Finnish Government. These objectives state that from the standpoints of trade and occupation, population well-being, and regional identity, taking care of nature and cultural environments are essential. The decision states:

"Regional land use is a key factor in the preservation of natural and cultural environments and archaeological values, as well as the implementation of international treaties pertaining to them. Regional land use also impacts the sustainable use of natural resources. Sustainable utilization of natural and cultural environments can be realized by safeguarding their regional diversity and multilayered temporality".[21]

According to the decision, the body of Finnish cultural environments is grounded in administrative work. On the one hand, cultural environments rest on an inventory of nationally valuable landscapes, nationally significant built cultural environments, and nationally significant archaeological sites. On the other hand, regional land use needs to recognise these areas and take them into consideration in such a way as to secure their values.[22]

Current-day Mätäsvaara is a nationally significant built environment (RKY) according to the National Land Use Guidelines' given definition. The vibrant industrial history of the mining milieu, its buildings of significant architectural value, and its unique settlement history are recognised as heritage of national significance. The old town road remains quiet, business has mostly died down, and according to residents, and it is often only the experts who can recognise the locale's special meaning.[23] Mätäsvaara is not forgotten and the website recounting its history — http://matasvaarankaivos.fi/ — is constantly being updated.

Shared expertise

The choice of Mätäsvaara as a research and learning environment was based on the interwoven processes of learning and research, and the diverse shared expertise. This pedagogical choice is in line with the educational development programme of the University of Jyväskylä, which seeks to support work-life orientation as well as enhance the students' work-life relationship, accumulate knowledge and skill, as well as improve their chances of employment.[24]

The Council of Europe Faro Convention underlines the commitment of regional and local actors to the preservation of cultural and natural environments. In this preservation work, it is integral that those property owners, entrepreneurs, communities, and other volunteers identify these cultural and natural environments as their own, and that they partake in the maintaining and development of them. This is a principle that the *KUOMA* tuition seeks to support. The research and learning environment of Mätäsvaara was created as multidisciplinary, and the undertaking was shared by cultural environment actors from citizens to experts as well as researchers of cultural environment processes from multiple disciplines.

In its first year of execution, the core group of the project was made up of students and teachers from the University of Jyväskylä's

Master's Programme in Cultural Environment Studies, the Tampere University of Technology's advanced course in the history of architecture and theory[25], as well as from their applied course in the history of architecture, along with some staff members of the Alvar Aalto Foundation and museum. In the second spring, all the students were from the University of Jyväskylä.

In addition to the thirty-strong fieldwork team, the teaching and research side of the project involved cultural environment experts from the North Karelia Centre for Economic Development, Transport, and the Environment and the Finnish National Board of Antiquities, researchers from the University of Eastern Finland, civil servants from the city of Lieksa's administration, land use, and culture departments, members of a local village association and hunting club, local residents, fellow researchers, and carriers of tradition.

The project consisted of two courses: Practical Processes of Cultural Environments, and Cultural Environment as an Information Resource, which together made up a module spanning the spring semester. The work began with lectures and group work meetings, which through expert analyses and archival materials served to engage the students with the different contexts and phases of Mätäsvaara, beginning with the geopolitical circumstances of the Second World War and ending with the current state of the place as a partially abandoned and secluded village.
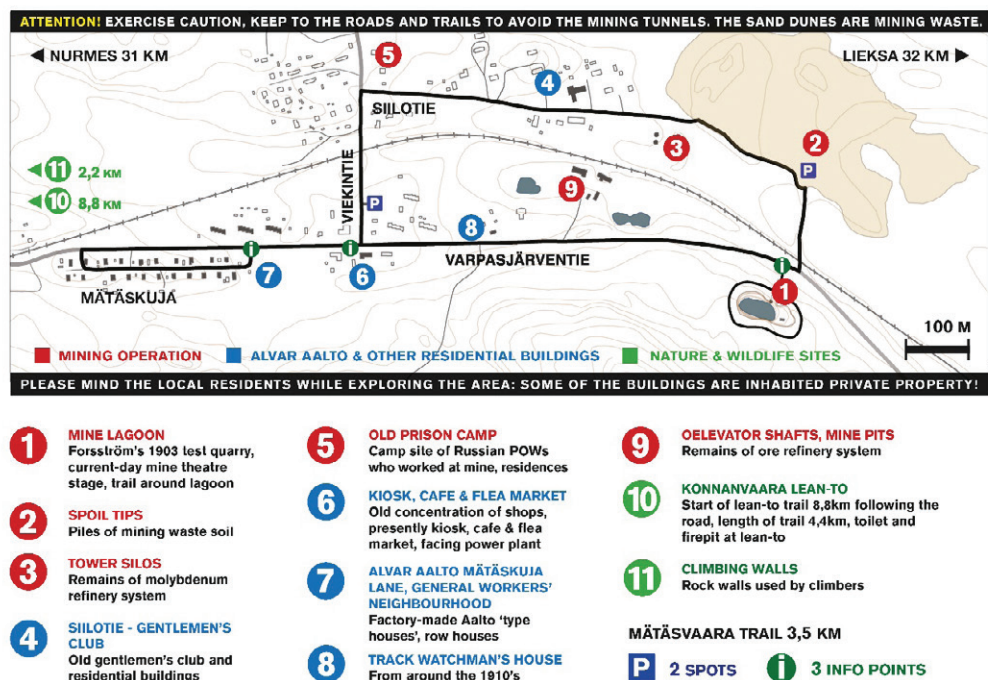

Fig. 4. The KUOMA students divided the cultural environment of Mätäsvaara into three complementary groups: mining (marked in red), Alvar Aalto and housing (in blue), and nature and wildlife sites (in green). This grouping reflects how the diverse themes of the materials and interactions with the villagers affect interpretations of a cultural environment. Layout by Anna Suuronen

Fig. 5. Mätäsvaara mine silos in 2019. Photo by Heikki Hanka

Research plans were also drawn up for the groups during the spring. The climax of the effort was the fieldwork days and the following closing seminar, at which the findings of the groups were presented. The nexus of the fieldwork of 2018 was Alvar Aalto's 'type houses' as targets of renovation and the future of Mätäsvaara, the mining and war history of the region, and the relationship between the villagers and their unique milieu. In the spring of 2019, we returned to Mätäsvaara. This time groups worked on updating the inventory of the environment and making plans for the future of the area in cooperation with the locals.

A shared cultural environment

The perception of the cultural environment of Mätäsvaara and the ongoing process was built within the interaction of the local people, the municipality, memory organisations, as well as the actors of the practical cultural environment processes.

The students and teachers of cultural environment studies participated in this process through obtaining, providing, and producing up-to-date information and expertise for collective use. The theoretical and administrative questions were made concrete in practical action and dialogue. From the point of view of the enrichment of cultural heritage and the strengthening of values included in the cultural environment, it was of particular importance to open the fieldwork materials and results up for the use and evaluation of the local cultural environment community.[26] Reflections from a student on the learning experience:

"The key network from the point of view of our research was obviously the former

and current residents of Mätäsvaara. It deepened and strengthened my impression that an understanding of a lived and inhabited environment and its genius loci, grasping it, is not possible to a crucial depth unless the human being is placed at the centre of it."

"My experience is that by being interested, by listening, and by making meanings visible we can affirm something of significance to them at least momentarily. In this sense, the academic world formed a connection with things I consider important to me: nongovernmental advocacy and the importance of being seen and heard." [27]

A central takeaway from this project is a model of action for research and teaching in which expertise, side-by-side research, and inclusivity are considered essential. To the students, this approach opens doors into interdisciplinary dialogue, work-life preparedness, and civic society. Here a student reflects upon the results of their fieldwork:

"Three days is an impossibly short time to create the kind of connection needed to grasp the entirety of a person's life experience living in a certain location. Without the archival materials and previous research, working solely on our interviews, we would have never been able to form as big a picture of life in Mätäsvaara."

"For this reason, the relevance of the pool of knowledge of various joint and auxiliary groups, such as archives and the Finnish National Board of Antiquities, became pronounced. It also revealed how essential it was to personally gain access to the old materials. Our research is now part of those and can, in the future, serve the needs of others." [28]

The cultural environment of sustainable tourism

The Master's Programme in Cultural Environment Studies has partaken in a consor-

tium project called Multidisciplinary Metrics of Sustainably Growing Tourism (*MAMOMI* 2019–2020), which seeks to create a multidisciplinary methodology for quantifying and monitoring the impact of tourism on cultural environments.

The role of the Master's Programme within this project is to examine the relationship between the concept of cultural environment and sustainable development. As stated previously, in the Finnish context the concept of cultural environment can be perceived as a framework which weaves together the angles of administration, research, and sustainable development.

At the time of writing this article, in the fall of 2019, the *MAMOMI* project is in its reporting stage. Work on the project has reinforced the understanding of the underlying theory guiding research and teaching, of the relationship between cultural environment and sustainable development, and how the theory is applied on the shared domain of administration and research. [29]

Sustainable development has typically been seen as consisting of three dimensions: ecological sustainability, social sustainability, and economic sustainability. Later a fourth dimension has been added: cultural sustainability, which some see as being part of social sustainability. [30]

Cultural sustainability can be — through utilising the breadth of the concept of culture — thought of in three complementary ways. The first is looking at it (typically) as an autonomic dimension of sustainability alongside the ecological, economic, and social sustainability. The second option is to look at it as a balancing and intermediary factor. Third, it can be perceived as a foundation for the ideology of sustainable development. In this option, the role of culture is central in accomplishing the goals of sustainable development, and culture is seen as an integrating, coordinating, and guiding agent. [31]
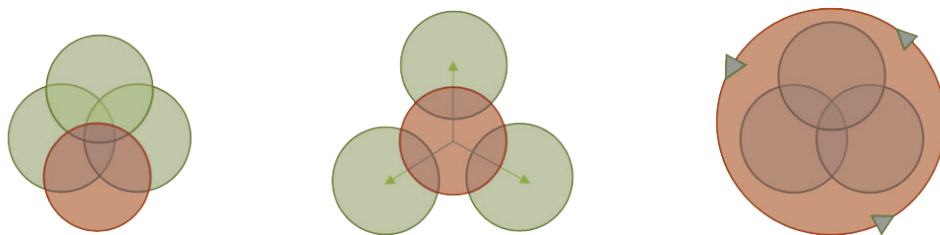
Fig. 6. Culture in, for and as Sustainable Development. Culture is represented by the brown circles. The green circles represent the ecological, economic, and social dimensions. Source: Dessein et al., 2015. Conclusions from the COST Action IS1007. Investigating Cultural Sustainability. Layout by Saana Tammisto[32]

Conceptualising culture as a distinct and autonomic dimension is beneficial when one is evaluating the preservedness and aesthetic value of, for instance, public art, cultural heritage, or natural or cultural environments. This conceptualisation is useful because it is quite well-established, is based on up-to-date law, and is shared by several actors. The cultural value of built environment, for instance, is often founded on the evaluation of the milieu's aesthetics, as well as on the accepted view of what cultural heritage is worth preserving. For sustainable development, differentiating culture into its own independent sector is also justifiable when one wishes to measure the cultural effects for different development programmes and their stages.

The problem inherent in the differentiating approach is that the definition of culture within the model is narrow; it is mostly regarded as an activity of artistry and the creative sector, or, when applied to cultural environments, as cultural heritage classified for preservation. Adopting this approach may lead to 'culture' being seen as of lesser value when compared to the economic, ecological, and social dimensions of sustainable development.[33] This narrow view of culture also risks the recognition of cultural environments, cultural heritage communities, and intangible cultural heritage. Hence the planning of tourism based on this narrow view may entirely skip the operating models of local communities and the utilisation and preservation of traditional knowledge.

Another model, one based on a broader definition of culture, views culture as a kind of caulk between other facets of sustainable development. Therefore, the role of culture is to balance and mediate, transmitting knowledge and guiding the processes of sustainable development and coordinating of its other sectors. Culture is seen as the meaningful content and process created by communities and cultural environment communities, which yields the human and social purpose of sustainable development.[34]

In practice, another model — based on a broader definition of culture — requires an environment or space to function in, one in which the communicative and mediating role of culture can be made visible. An example of such is a cultural environment process such as the Mätäsvaara project, in which the diverse interests of different actors meet and interact. A functioning cultural environment process calls for a dialogue between ecological, economic, and social values, so that distinct needs and demands of different sectors may be met.[35]

Within the framework of sustainable development, culture can be perceived as an inseparable part of its very constitution. In this model, the nature of culture is holistic and

comprehensive, and it is seen as a foundation onto which sustainable development itself is built. In this model, the human is considered an inseparable part of the world around him, all of his agencies included. In this case, "culture" refers to a worldview that is constructed on individual and collective intentions, motives, and moral choices, as well as on communication of cultural shift. Sustainable development can be seen within this model as an ongoing process at the centre of which lies the adoption of a new way of thinking for sustainability to be achieved. Therefore, culture is not merely knowledge but also the creation and development of social, healing, and repair processes.[36]

The mediating, even holistic role of culture is apparent in the ICOMOS International Cultural Tourism Charter (1999), which states that heritage includes cultural and natural environments and their diversity, alongside various cultural practices and their expressions of the past and the present. According to the Charter, culture belongs to everybody and its preservation is the responsibility of all human beings. The Charter also states that cultural heritage records and embodies the long processes of history, thus creating a nucleus for national, regional, and local identities, therefore existing as an integral part of present-day life. The Charter views cultural heritage as a dynamic framework and a tool for growth and change.[37]

Conclusions

Each of the three definitions of cultural sustainability can be utilised in conceptualising the dimensions of cultural environments in various contexts. The definitions of cultural sustainability are not mutually exclusive but rather they are included in the concept of 'cultural environment'. The different components of Finnish administration of cultural environments: landscape (including heritage biotypes), built environment, and archaeological heritage all include elements that differ from each other, that are shaped differently by the individual's, the community's, nature's or culture's point of view. Therefore, it is fruitful to recognise and make visible within each cultural environment, different aspects of cultural heritage and the connections between them.

"Culture environment" has proved to be a flexible and multifaceted framework for the diversity of different concepts and needs to advance "culture" and "environment". In order to be successful in this framework we need a dialogue between different values and viewpoints. This can only come true if we are ready to cross borders of traditional frontiers and silos.

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15   Image source: Vitality and well-being to the regions from Cultural Environments. Reports from the Ministry of the Environment 15/2018, page 21. Image has been modified to match the new Museums Act of January 2020. https://www.finlex.fi/fi/laki/alkup/2019/20190314. Accessed 9 April 2020.

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[22] "The national inventories of the cultural environment referred to in the national land use guidelines include: Inventory of cultural heritage sites of national significance (RKY 2009), Inventory of Nationally Valuable Landscape Areas (1995). The landscape inventory is currently being updated and it will be completed in 2015 at which time the selection of areas and the definitions will be reviewed and Inventory of the Archaeological Heritage (1985). According to the national land use guidelines, land use must take into account the obligations of international agreements on the cultural and natural heritage and government decisions. The national inventories carried out by the authorities will be taken into account as starting points for regional planning." Cultural Environment Strategy, op. cit., p. 18.

[23] Lonkila H. Field journals from research travels (2017–2019), from the private collections of H. Lonkila.

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[26] #kuomatkentällä, *KUOMA* fieldwork stories from different years are available at https://kuomatkentalla.wordpress.com..

[27] Learning assignments from the Mätäsvaara project. Lonkila H., 2017–2019, op. cit.

[28] Ibid.

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[33] Ibid., pp. 28–30.

[34] Ibid.

[35] Compare Connell, op. cit., 268–270.

[36] Stylianou-Lambert et al., op, cit., pp. 28–30.

[37] International Cultural Tourism Charter, op. cit.; Lehtimäki, op. cit.

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Kopsavilkums

Atslēgvārdi: *kultūrvide, ilgtspējīga attīstība.*

Maģistra programma kultūrvides studijās (KUOMA) Ivaskiles Universitātes Mūzikas, mākslas un kultūras studiju katedrā ir inovācijaa izglītībā, kas veidota "uz kultūrvides pamata" kā koncepts un ietvars (kā organizācijas koncepts), un kā esošā stāvokļa analīze kultūrvides pētījumu jomā.

Latvijas Zinātņu Akadēmijas
Vēstis

Raksts pievēršas dažiem pētījumu izejas punktiem un pamatojumiem Kultūrvides pētījumu maģistra programmas ietvaros, kā arī izklāsta mācīšanas un pētījumu praksi, izmantojot divu gadījumu piemērus. Mātāsvara projekts tika radīts, lai attīstītu multidisciplināru un interdisciplināru pedagoģiju universitātes vidē, izmantojot iespējas, ko sniedz uz parādībām balstītas, praktiskas, multidisciplināras ekspertīzes mācīšanās. Projekts konkretizēja kultūrvides ekspertīzes plašumu un jēdziena "kultūrvide" dinamisko lietošanu. Ilgtspējīgi pieaugošā tūrisma (MAMOMI) konsorcija projekta multidisciplinārā metrika pēta kultūras ilgtspējības un kultūrvides savienojumu iespējas, izmantojot gadījumu pētniecību.

Nozīmīgākais raksta veikums ir kultūrvides un ilgtspējīgas attīstības atainojums. Raksta īpašs mērķis ir izcelt kultūras ilgtspējības nozīmi diskursā, kas saistīts ar ilgtspējīgu attīstību. Šādi konceptualizētu, "kultūrvidi" var skatīt — līdzīgi kā kultūras jēdzienu plašākā nozīmē — kā elastīgu un daudzšķautņainu ietvaru, kas pieļauj līdztiesīgu mijiedarbību starp dažādām vadības jomām, akadēmisko diskursu un dažādiem sociālajiem aģentiem.