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Keywords: *artistic practices; human rights; social and cultural citizenship; social transformation.*

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Possibilities in Artistic Practices: Human Rights and Training for a Culture of Citizenship

Teresa Varela [α] & Odete Palaré [σ]

Abstract- This text reflects on the practice in art education to develop curiosity, interest, and critical thinking on issues concerning freedom of creative expression and the creation of significant artistic manifestations that communicate with the other. The learning processes based on dialogue and relational collaboration between students and teachers result in artistic objects produce from reflection around issues of human rights and formation for citizenship. The study was developed in the Artistic Production Course of the Specialization in Ceramics at António Arroio Art School in Lisbon, Portugal, with students from a 12th-grade class. An action-research methodology was used, with data collected through the observation of the developed activities and interviews intended to understand and identify connections arising from these reflective thoughts and their impact on artistic practices. Within the scope of the results obtained, we found that promoting activities with experimentation and exploration of ideas, sharing different perspectives, and decision-making contributes to the social and cultural individuals' identity construction. Students highlighted some characteristics, such as the possibility of expressing themselves artistically, developing creative process through communication between peers, and the stimulus to freedom and autonomy. Throughout the experiences, values such as solidarity, otherness, freedom of expression, and collaboration developed to increase critical thinking, participation, and active involvement of those involved, inherent to promote a culture of individual and social responsibility.

Keywords: artistic practices; human rights; social and cultural citizenship; social transformation.

I. Introduction

In recent decades, we've witnessed new forms of social relationships and coexistence resulting from migratory consequences, multicultural diversity, new media and information technologies, new forms of community creation, and others. These changes in the current heterogeneous democratic societies have given rise to new realities and reformulations at the level of their political, economic, cultural, and social organizations, reflected in the most diverse educational proposals (Kennedy, 2019; Kerr, 1999; Sacristán, 2003; Martins 2006). In association with the growing complexity of contemporary Western societies, the educational systems present challenges for individuals' formation for a culture of citizenship inherent in the context of human rights. Still, also challenges interconnected with the clarification difficulty and understanding about citizenship and citizenship education notions. This multifaceted and complex concept of citizenship requires an understanding of the singularities and social and cultural differences that constitute it (McLaughlin 1992; Banks, 2004), underlying the meanings and connotations ascribed to the contrasting interpretations of Western democratic societies themselves (Arblaster, 2002; Martins e Mogarro 2010; Sacristán, 2003).

In this study, the term citizenship does not restrict its concept associated with the simple membership of its members in a nation-state. Still, recognizes its concept as an issue involving conjunction and transformation with the nation in which inserted (Kuttner, 2015). This reflection argues that citizenship and its understanding through human relationships and their social and cultural connections, inherent to inter-relationships and intra-relationships (Atkinson, 2015), allow understanding singularities and socio-cultural differences in societies (Freire & Caetano, 2014). Also, create new possibilities for the formation and performance of individuals, capable of interconnecting individual and social values (Stevenson, 2011) without devaluing one or the other (Sacristán, 2003).

There must be the possibility to discuss and reflect broadly and constantly on the issues between theory and praxis, which involve its exercise, both among educators and citizens in general (McLaughlin, 1992). Authors such as Freire (1970) and Dewey (2007) also advocate a continuous dialectical process between practice and theory for effective transformation in societies. However, it is knowns that there had been ample discussion on whether or not schools should have a leading role in preparing active citizens for future participation (Kennedy, 2019). According to the latter author, conservative educators advocate a more 'private' perspective of citizenship, not demanding the education and the individual such an intervening role in societies. In contrast, progressive educators argue a 'public' dimension, favoring the idea of school having a determining role in the citizen development awareness, with active participation in society.

In this context, the reflection presented recognizes the fundamental importance of education as a vehicle for knowledge, attitudes, and values of human rights and training for a culture of citizenship ((Banks 2004; ENEC 2017; Ross 2008), with evidence in the

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articulation and applicability of art education practices (Eça, 2010), as a contribution to the promotion of learning through open and collaborative experiences, reinforcing the principles of importance and sense of community, relevant to a healthy democratic life (Caetano & Freire 2014; Enslin & Ramírez-Hurtado 2013; Ramirez 2016; Reis, 2020). Also, Dewey states that education should provide "a development of the innate aptitudes of individuals capable of participating and acting freely in shared experiences with others," achieving a "greater social efficiency" (2007, p.117). Further adds that in this capacity for socialization, in sharing experiences and reflecting on them, the "aptitude to produce and appreciate art, the capacity for recreation and the meaningful use of leisure are more important elements of social efficiency than the conventional elements often associated with citizenship" (ibidem, p.115). In this sense, it's argued that artistic practices, although not directly related to citizenship (Enslin & Ramirez-Hurtado, 2013), provide the individual with internal reflective experiences. These summon sensitivity, emotion, and aesthetics, as well as ways of seeing, feeling, reflecting and, creating about the environment where's insert, essential for perception and understanding of the world around him (Eça, 2010; Kuttner, 2015).

In this communicational extension, this reflective text aims to present possibilities of approach in art education practices, which aim to demonstrate how issues of citizenship education are embedded in the context of human rights and involve the construction of individual and collective identity (Ross, 2008; Ramirez, 2016).

a) The school social and relational role interconnected with artistic practices

Through the recognition school as a place and social and cultural space essential for society's development should also understand as a privileged space for interaction, sharing, and participation of all its stakeholders. We defend dialogical processes as practices of 'doing' of self-discovery through the exchange of ideas, experimentation, and exploration of contents and materials that enable changes in thoughts, changes in projects, and also, the appearance of other meanings in the artistic language, opening new paths and producing knowledge. The human process is in constant transformation through the interactions between those involved in the various experiences. These experiences modify human affectivities and understand and reinterpret experiences. Therefore, new perceptions and meanings are in permanent construction according to these same processes of mediation and transaction (Sullivan, 2007, p. 1188).

In these established relations between man and the world, Freire also highlights the uniqueness of man, recognizing an underlying plurality that exists in his way of proceeding and thinking. This existence's nourished by man's capacity to "transcend, discern, dialogue (communicate and participate)", where "to exist is individual, but is only realized with other existents" (1967, p. 40). Therefore, it is crucial to reflect on the individual and the society as human beings who interact and relate to each other, as well as in their deliberative and decisive capacities, thinking about collective well-being and reflecting on the importance of education in their formation (Abowitz & Harnish, 2006; Freire, 1967; Sacristán, 2003). Eça also reinforces these ideas when she advocates education as "a process of identity construction" and adds that in arts education "seeing, interpreting and making artistic objects are means of identity formation because change exists as one learns: our learning modifies our subjective identity" (2010, p.135). Ideas that underline the importance of artistic practices in shaping individuals are advocated by Eisner when he states that the arts "can serve as models of what educational aspiration and practice can be at its best." For this author

> Being able to think of teaching as an artistic enterprise, to conceive of learning as having aesthetic characteristics, to consider the design of an educational environment as an artistic endeavor - these ways of thinking about some of the commonplaces of education could have profound consequences for redesigning teaching practice and reconceptualizing the context in which teaching takes place (2002, introduction).

Through methodologies of working together, learning in artistic practices, promote socially engaged experiences, with collective debates, in the search for answers to concerns, listening to different points of view, which allow the meeting of multiple possibilities and relational dynamics, with a greater breadth of knowledge, participatory transformation and critical awareness in individuals (Freire, 1967). In this perspective, Ramirez (2016) also identifies 4 types of citizenship: civil or political citizenship, social citizenship, cultural citizenship, and digital citizenship, as possible methodological and conceptual tools for teachers, students, and other educational agents to develop in artistic practices projects that allow those involved to exercise their right to access and participate equally in culture and the arts. In this study, the focus is on the investigation of connections with creative processes in learning (Sullivan, 2007; Beghetto & Kaufman, 2014), with evidence for human rights (Ross, 2008), the right to education, and the right to freedom of expression and artistic creation (Ramirez, 2016).

The activities intended to encourage the active intervention of individuals in the development of their learning and actions in the community, in an environment of collective construction based on values of respect, solidarity, mutual aid, collaborating with others, which should highlight as potentials in the processes of individual and collective creativity (Burnard

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e Dragovic 2015; Enslin e Ramírez-Hurtado 2013; Gläveanu & Clapp, 2018; Varela, 2018). In this sense, citizenship is understood through "our connections to particular social and cultural sites, the possibility of participatory involvement in shaping our society and our understanding of our rights and responsibilities" (Stevenson, 2011, p.5), contributing to the construction of the identity of individuals and their societies. Therefore, education should cultivate learning of reflection, discussion, and creation of critical thinking about the dimensions that constitute this broad concept (Freire 1967; Martins, 2006; Dewey, 2007), whose dialogical dynamics and sharing of experiences, living and artistic manifestations promote a continuum in 'education for citizenship' (Kerr, 1999) and enable new possibilities for "social transformation" (Dewey, 2007; Eça, 2010; Kuttner, 2015; Ramirez, 2016; Reis, 2020).

In these relationships, students and teachers have the opportunity to produce knowledge with the ability to transform human understanding. Here the teacher occupies a central role because it has the responsibility to encourage, promote and create the appropriate space for collaboration to occur and, therefore, the construction of knowledge, through processes of negotiation and mediation, which Sullivan calls "transcognition", that's, each factor has a role in significant construction which cannot be separate from its context (Sullivan, 2007, p. 1184). It's precisely in this space, in the learning communities, that reflection and intervention with others take place, discovering in social relationships that these establish mediation in the process of cultural appropriation, guaranteed by involvement in learning, interconnected with the well-being of all (Bandura 2000; Burnard e Dragovic 2015; Klimenko, 2008, Branco, 2018, Beghetto & Kaufman, 2014). It is essential to value the social and relational aspects of the individual moving away from individualism, assimilationist, and intolerance characteristics present in the current economic societies (Sacristán, 2003), to achieve priority on growth of societies organization according to social needs.

This article presents as follows: Introduction; Methodology, with information on procedures, instruments used in data collection and guidelines in data analysis, for the subsequent understanding of the results and discussion; Results, divided into subsections: the first, referring to notions about citizenship from the students' perspective and its relevance in learning, as well as social sharing with others in the construction of socio-cultural identity. In these, the impact both on the students' learning processes and on the educational strategies presented by teachers observed. The second sub-chapter is dedicated to citizenship values associated with the right to freedom of expression, the elaboration of artistic production with the collaboration of others, and the development of content in learning through reflection on themes associated with citizenship and human rights. After, there is a discussion of the results and, finally, the Conclusions.

b) The theme's project Frontiers presentation

The theme's project 'Frontiers' was launched at the end of the 1st term of the 2019/2020 school year and, developed during the 2nd term over 120 hours, making up 30 lessons. With this open and wide theme, the pedagogical team sought to encourage students to question and reflect on issues related to the word 'Frontiers' and its multiple possibilities of meanings and connotations, culminating in creating several ceramic panels. This activity, developed with a 12thgrade class, with the participation of 8 students, in Project and Technologies contents, Ceramics specialization, at António Arroio Art School, aimed at developing personal, artistic, and specialization skills; encouraging research, clarifying certain themes, broadening knowledge about the surrounding environment, and reflecting on life and human relations, rights and values. But also discussed, numerous other possibilities associated with the world around them, in an exploration of political, social, ethical, psychological approaches, among others, to involve students in the project, adapting themes and issues related to young adolescents, in stimulating active participation in their learning processes (Kinchin 2004; Krapp 1999; Branco, 2018).

The learning involved individual and collective creative processes. In the first place, each student presents several proposals for the production of a ceramic panel. After that, students were distributed into several groups and presenting their combined ideas. All participate in the activities. The students and the teachers share the same space. They reflect and discuss significant issues that affect them building new trajectories in artistic practices and developing emotional, intellectual, and creative. Throughout these practices, one reflects on creation processes, critical development awareness about the possibilities of an 'education for citizenship' inherent to human rights (Martins, 2006; Ross, 2008). The students were able to transpose their thought onto the ceramic panels, carrying out various stages of the activity, combining their ideas with others, including artistic references, and communicating among peers. Together with the teachers, in free and open communication conceptualizing and clarifying technical and formal issues, exploring colors and textures suitable for each creative project, underlying the students' choices and decision-making, resulting in ceramic panels with a significant and unique artistic expressiveness.

The three dimensional pieces materialized in this working environment, which promoted the flexibility, freedom, and commitment of the students, resulted from significant encounters, whose interactions produced

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transformations, new ways of thinking, and recreation through the experimentation of materials and plastic exploration (Eça, 2010; Ostrower, 1984). Each participant contributes with divergent and similar thoughts that involved debates, respecting the other's idea, listening to their visions, and in disagreement with the other, generating new knowledge and promoting collective dynamics, resulting in expressed artistic manifestations with meaning (Sullivan, 2007). The pedagogical team's guidelines focused on the students' developments, regarding respect for their opinions and choices (O'Toole, 2008), establishing constructive dialogue (Bandura, 2000; Klimenko, 2008). This result in the development of collaborative creativity (Burnard & Dragovic, 2015; Gläveanu & Clapp, 2018) along with training for a culture of citizenship (Burnard & Dragovic, 2015; Enslin & Ramírez-Hurtado, 2013; Kuttner, 2015; E. C. Martins, 2006; M. Oliveira, 2017). It's within this framework that the main research questions arise:

(i) Does learning based on social sharing contribute to developing creative processes and practices for citizenship?
(ii) What implications engage citizenship in the context of art education practices?

II. Methodology

a) Procedures

The "Frontiers" project has presented a joint reflection on existing problems in the world around us. It raised important questions for young adolescents to reflect on and build critical awareness correlated actions of thinking and discussing human rights, integrated into practices that develop creative, individual, and collective processes. This theme was launched as a debate in this specific case, suggesting a class dedicated to what the students understood by borders. In this space and time, all the interveners shared thoughts and ideas, launched words for discussion, fostered dialogue and reflection on the theme, giving rise to a veritable 'word soup' recorded on the classroom board as a memory aid. This board, full of keywords, resulted in more words. At this point, between student's interventions, in a mobile dynamic, we noticed that even the less talkative students were interested in participating and contributing their ideas. This "brainstorming" activity intends to join all participants, interacting in a collective debate. All intervene with different ideas, without judgment, stimulating and exploring the creative potential of the participants. The pedagogical team presented the students with some references of artists to broaden their knowledge in the artistic area, which integrates and reflects in their work problems associated with the same subject (Richard Mosse, Ai Weiwei, Banksy, Andrea Bowers, Ilda David, etc.).

Methodologies and practices, whose contents are worked on and developed through thematic exploration, encourage collective dialogue and deepen knowledge. Thus, we argue that this methodology directs students 'inside' the group project and then branches out into different areas of interest. This mental process is necessary for students to feel that they are in a safe class network, with confidence and a sense of belonging ((Burnard & Dragovic 2015; Caetano & Freire 2014; O'Toole 2008). When all are involved and understand the discussing the communication flows, generating new ones or others knowledge stimulating new reformulations, reinforcing the notion of knowledge as "a uniquely human process that results from interactions and dialogue leading to new understandings" (Sullivan, 2007, p. 1188). In this perspective, creative processes help students to reflect, internalize, and to question. The students began their research to discover the meaning of the word 'Borders.' This research focused on exploring multiple approaches, political, social, ethical. It also considering subjective interests and soft skills from individual factual information, including perceptions and transformation into new interpretations. Subsequently, each student presented their work proposal, arguing about the selected proposal concretized in the workshop space, with ceramic materials, sometimes combined with others, such as textiles, acrylics, metals, among the others; according to the creative projects of each student. Also, we can state that the artistic manifestations with meanings for the students, involving their ideas and decisions, promote learning (Kinchin, 2004; Klimenko, 2008; O'Toole, 2008), which search for understanding and systematization of the existing interconnections in the creative practices, to contribute to the formation of active citizenship in the students.

Since the study considers the characteristics of the researcher, the sample, and the relationship with participants, the methodology, with a qualitative-interpretative approach, constantly reflecting on the ways of working and applying the pedagogical activities, changing and modifying whenever is necessary, to promote educational practices that favor the common good of all participants (Amado, 2014; McNIff & Whitehead, 2006).

After obtaining the permits from the school administration, the informed consent was presented to my colleagues and delivered to students involved and their parents. All participants were aware of the research study. Also, there was a presentation about the study intent, informing the right to withdraw from it at any time, guaranteeing protection and anonymity of the data collected. After, with authorized participation from eight students, the study was carried out with high levels of engagement.

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b) Instruments and data collection

Throughout the activities and observing the creative student's processes, information were collected (digital portfolio related to the project), audiovisual support (photographic record throughout the activities), and semi-structured interviews with students (8) and teachers (2), which took place over 120 hours (equivalent to 10 weeks), at the beginning of the 2nd school term. The student's interviews occurred outside school hours in gratitude for the availability and collaboration of all those involved.

The action-research methodology in this study enabled research focused on understanding and analyzing a set of interactions that occurred during the learning processes, making use of the information collected through observation, informal dialogue, and interviews conducted with some students during the various stages of the project, for a qualitative analysis (Coutinho et al., 2008; Amado, 2014). Therefore, educational practices were monitoring through observation records, informal conversations in the classroom and arts offices, and interviews with students who participate in the activities, at two different moments: 1st interview, during the activities at the beginning of the 2nd school period, and 2nd interview, held after its completion, in the 3rd school period.

The students responded to the questions in the two interviews conducted (semi-structured interviews) and to a set of daily questionnaires over 2-3 weeks. The aim was to listen to the student's opinions concerning their learning in artistic practices, to understand the situations experienced, and also to identify the most relevant elements that contribute to the development of the students' cognitive, emotional and creative capacities as well as training for a culture of citizenship. In the 1st interview, in the context of the theme's project "Frontiers", the questions were focused on gathering data and information regarding their perceptions on the subject, as well as on citizenship and human rights, namely the interconnection or not with the valorization of autonomy, freedom, equality, otherness, and cooperation. Also, the intention was to understand how students perceived the connections between citizenship practices and artistic production developed within the scope of creative practices.

In the 2nd interview, the students were questioned based on data collected in the 1st interview, presenting promoting indicators in the creative processes, which potentiated practices for the formation of citizenship, valuing respect, alterity, and freedom, considering individual, with a deliberation awareness of its influence on collective work. In this context, having an interest in knowing the students' perspectives and learning processes, the interviews contributed to further analysis, considering theoretical and empirical studies carried out by some authors in the art education context (Alencar 2007; Burnard e Dragovic 2015; Collard & Looney 2014; Oliveira 2017; Ramirez 2016). The following are some of the questions focusing on the connections between creative practices and the exercise of citizenship, as powers for the development and construction of individuals' individual and collective identity (Caetano & Freire, 2014; Ramirez, 2016; Reis, 2020; Enslin & Ramirez-Hurtado, 2013; Kuttner, 2015).

Some of the open questions carried out in this study are presented:

1. Is it important to develop citizenship values in the learning processes? Why?
2. Does it exploring and sharing socially with others contribute to the construction of cultural identity? In what aspects? Explain.
3. How do you think the production of artistic pieces/objects can relate to citizenship values?

c) Data Analysis

The procedures following data collection followed the parameters of qualitative and interpretative analysis of the observations recorded and the perceptions of teachers and students. The questions were analyzed using content analysis. The contents from the interview excerpts were interpreting and assigned titles achieving classification for the units of meaning to approximate categories and subcategories (Amado, 2014). These units of meaning brought together several categories and subcategories, highlighting in this text the indications and comments of students regarding their experiences, experiences, perceptions, and actions in meaningful learning processes.

III. Results

The data collection utilizes instruments and procedures basing on the observation and monitoring of activities, interviews, and the presentation of the students' portfolios. Based on the analysis of this organized and systematized information, we seek to understand and interpret how the students were involved in the creative practices, reflected on their experiences, participated in the various stages, and interacted with all those involved. In this social coexistence, it's prominent to understand the interpersonal relationships and how the creative practices are developed in transforming the individuals themselves, the reflection and perception of problems that should be known and discussed. The main results obtained brought together various categories and subcategories to be investigated. The following stand out collaboration with others (social citizenship) and the right to artistic expression (cultural citizenship). The first reflects on the notions regarding citizenship, the importance of citizenship values in learning, indicating the values recognized by students as the most relevant in their education, and the contribution of social sharing with others in the construction of social and cultural

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identity. The second corresponds to the rights associated with artistic manifestations, the right to freedom of expression, creative constructing with others, and reflection and discussion of relevant themes for debate and intervention on human rights and citizenship values.

a) Social citizenship

i. *Students' perspective about citizenship concept*

Throughout the interviews with the students, some questions asking about their perceptions of citizenship and its associated values, and their interconnection with the activities developed, requesting indications of the importance or not of the learning process. For the most part, they understand citizenship and the quality of being a citizen as the right to be respected and to respect others, "citizenship I think it's, I think it's respect for the other. [We were] always civilized, as I was saying, of respect for the rules, respect for the other person. And that there is a balance between everyone. All of us." (ABS006, 2020, 00:39:00, interview1). According to another student, in addition to respect for the other, there should also be "respect for space, we are all sharing the same space. We are all here to follow another path (...) mutual respect is [necessary] (ACR001, 2020, 00: 37:23, interview1). Another student relates citizenship with "the question of respecting others and also helping. So it's respecting the others' way of working and the others' opinions" (AMM003, 2020, 00:48:09, interview1). Thus, "helping the others, (...) we have to see that there are people who do not have the same conditions as us", this student also states that it's "all about what we can do for others" (ACD004, 2020, 00:43:37, interview1). "It's having a sense of things, it's having a sense of the society we are in, the reality we live in and, we are now learning that we are acquiring much more those experiences to adapt to the society we are in" (AFC002, 2020, 2P_00:13:26, interview1). A society where we live, where we act and, therefore, "perhaps be a person active in society who is not afraid to express what he feels, whether good things or bad things (...)". He adds that "we are not perfect; we do good things, the other day we do bad things, but what matters is that we know how to live together in society, help each other and try to improve the world" (ALA005, 2020, 00:37:30, interview1).

Another student mentions that "Citizenship...is to belong to something bigger than yourself. It belongs to a society with people just like you who should have the same rights and duties" (AMVB007, 00:16:00, interview1). A colleague, states "according to society to be a citizen. First, you have to belong [to it]" And, he adds, "I don't think that is important, being a citizen. I think that we have to be each of us, and not all of us have to be citizens. Each one of us is to grow up without having labels, without saying now you belong here, because as you are here and have spent a lot of time here, then you are from here and nowhere else" (AAP008, 00:43:37, interview1). Another of her colleagues said,

> "I think citizenship for me is mutual respect and thinking that we are not alone in a community, we are not a single element, we are several elements and, we...I think we all depend on each other. And it's to understand that what we do affects others and what others do also affects us" (ACR001, 2020, 00: 37:23, interview1).

In general, the right to mutual respect recognizes and highlights human relationships, respecting the divergence of the others, without neglecting that affectation is immanent in our actions. And, as such, the care of self and the other is fundamental in knowing how to be, how to be, and how to act, in favor of a collaborative environment, whose dynamics transform and interconnect all those involved and shape the social and cultural contexts.

ii. *The most relevant citizenship values for students and their importance in learning*

In this reflection atmosphere, exchange of ideas, and sharing of opinions, the values that the students consider most important for the exercise of citizenship were registered: mutual respect, helping each other, not judging others, and accepting the opinion of others, even if there is disagreement. Students mentioned it in the interviews: "(...) people have respect for each other. I think that's the main thing, or people trying to understand the others' side instead of immediately going to judge them" (AMM003, 2020, 00:50:41, interview1); "also help them" (ACR001, 2020, 00:39:12, interview1); "(...) the respect and mutual help part" (AFC002, 2020, 00:16:28, interview1). Another colleague reinforces and says that the most important thing is "respect, respect the other, accept him or her without judging. You may not share my opinion, but accept it." He also adds, "respect the freedom of others, too, I think that's very important. Some people do not understand that your freedom ends when mine begins" (AAP007, 2020, 0018:21, interview1).

Among the values associated with the definitions of the term citizenship that students refer to as paramount is understanding about the other. One student mentions that it's necessary "to understand the other, because we may be trying to help, but we don't understand what [that person] is trying to explain to us", to seek, "to listen more and not judge so much. It's listening more and talking less" (ACD004, 2020, 00:48:45, interview1). The idea was also underlined by another colleague when she stated that "one of the most important things is to put ourselves in other people's shoes before judging. I think that many conflicts could be avoided if people often put themselves in that position first I think it's very important" (AMM003, 2020, 00:50:41, interview1).

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In this set of statements and positions, it's clear the importance that students attach to mutual respect, "I think that respect for the other is really significant, because if we don't have it, how would the interaction among us all be? (...) I think communication is also quite important. (...) (ABS006, 2020, 00:40:50, interview1). In this perspective, students argue that school has an important role in providing approaches to these issues in learning. Most students mention that developing these reflections and practices in the school environment "is quite important (ABS006, 2020, 00:40:32, interview1), "because this is where I spend most of my time. So this is where I should learn to be a better citizen". She further adds, "I think a big part [of the function] of school is to teach us to be decent people" (AMVB007, 2020, 00:17:47, interview1). Another student mentions that thinking about these actions is something everyday: "I think it's an important thing and, we always have to think about it [about citizenship] and, that we then take it to everyday life; it's not just in the work context" (AMM003, 2020, 00:50:09, interview1). Another student highlighted the importance of "sharing ideas with others (...)" and also added that, in the activities, "we were always trying to help others. (...) It's always good for the person to evolve and, in the workshop, that's the best" (ACD004, 2020, 00:47:33, interview1). Or as student ALM005 said it's important,

> "because I think a person who is not curious, nor wants to know the unknown, accepts things as they are. Our aim in citizenship is to help each other, to improve the world, but if people are not willing to see how the reality is or, for example, we see that the world is like this and it's bad, but we don't want to do anything about it. We aim to try to encourage people to change these attitudes. Yes, that we become aware of what is around us" (ALM005, 2020, 00:39:43, interview1).

The students recognize developing the abilities described above promotes social coexistence of collaboration, mutual help, understanding themselves and others. For this reason, they consider it eminent to develop them at school, through the links between people, participation, and involvement in activities, awareness of others in their surroundings, thus promoting citizenship values.

iii. *Social sharing with others to build socio-cultural identity*

Knowledge is socially shared and, in this sense, one student reinforces it by stating, "We always have to share what we know so that others can also learn and learn from each other" (ACD004, 2020, 00:51:53, interview 1). Another student said it was relevant "to listen to everyone's opinion. I also think it's important listening to what others say, listening to the speech of others until the end because it's a part of respect for others and shows that we are listening and that we are attentive". (ACR001, 2020, 00:47:30, interview2). In addition, this student mentions that she likes to talk with her classmates and also with colleagues from other classes about the projects they are developing,

> "I like to do that with other people from another class too, with classmates X and Y; that is talking about our projects. And listening to others talking about our project always seems to bring a new perspective that we are not expecting. I think that helps a lot. They are also people who are in the same position as us, we are all students, and it's fun to see what others think about our work and what we think about theirs" (ACR001, 2020, 00:34:52, interview2).

Reinforcing the idea of the contribution of other people's opinions, "even people who have a different perspective bring new cultural references and touch on issues that I might not have thought of (...) (ACR001, 2020, 00:40:51, interview 1). And, in this aspect, another colleague underlines the issue of "respect for the other and helping the other, I think this is quite significant, and I'm trying to follow these values, meet people, see new perspectives, accept opinions, agree, disagree (ABS006, 2020, 00:45:07, interview 1 The encounters with different perspectives presentations by students developed dialogues and promote learning to manage conflicts and solve confrontations. Students understand that communication is essential to facilitate peer interaction, foster the inclusion of all in a collective dimension that works the differences, that transforms constraints into opportunities for growth, changing the collective reality. In the opinion of the student AMM003 working together with classmates,

> "It teaches me to work in a group and teaches me how to face and solve those situations in which the group needs more help. Which are things I'm not used to, even because I feel more comfortable working alone. So, it also teaches me to try to find a comfort zone as I'm working in a group, and also the issue of helping me to develop to take the opinion of others into account and to interact more as well". (AMM003, 2020, 00:51:55, interview1).

Another colleague mentioned that it has great importance to perform individual work,

> "but [the work developed] in groups also helps us to know the other; (...), last year I had a colleague in a group, this year, I had another one, if another work comes, I'm sure I'll have other colleagues; so it's always good for us to know the person with whom we're working. Because if we work alone we can talk to others and get to know them, but we do not know people in-depth, nor their process, their perspectives and working in groups we always understand this a little better" (ACD004, 2020, 00:49:39, interview1)

Students consider group working necessary, whether "in the part of communication, of exchanging ideas, educating people. The attention, wanting to know about others and helping them even if they are not at work or not accepting [ideas] (AFC002, 2020, 01:50:20, interview2). Even, in cleaning the workshop space where they perform their plays, "we have to clean the [workshop] space, it also has to do with citizenship" (ACR001, 2020, 00:47:30, interview2). Therefore, it becomes apparent that "the way we share things, show

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our weaknesses and someone being there to help us, I think it shows a great citizenship" (ALA005, 2020, 01:09:53, interview2). Also, the importance of well-being is related to the fact that students are present to support their peers, as student AMM003 mentions, there are also times "that I think it's important for the others, to be there. There are days, for example, when someone in the group is not feeling so well, and I think it's important for the group to support that person" (AMM003, 2020, 00:54:16, interview1).

Providing support, helping others, having the sensitivity to share with others and to experience and reflect on these experiences, all these issues related to socialization between those involved in the activities identified by the students as most relevant for the construction of their social and cultural identity. They also said that human mediations transform them, as stated by student ALA005:

> "I think that the things that happen to us throughout life change a lot who we are and our perspective on things and; the more we have access to what is around us, see what is happening, don't let there be a veil that covers what is, okay, happening, for example, we have wars, we have a lot of things happening in our world and, simply if we accept how things are, it will not help us grow either as artists or as people" (ALA005, 2020, 00: 40:46, interview1).

Therefore, it's necessary to reflect on the world around us. Rethinking and putting into practice new guidelines to create new knowledge, underlying the thinking and actions of those involved (agent/subject and situation/context); with greater emphasis on cooperation and sharing learning experiences, constituting art education practices promoters of the valorization of the individual and the social, without devaluing one or the other (Sacristán, 2003), understanding them from the uniqueness and difference (McLaughlin, 1992).

b) Cultural citizenship

i. - *in artistic production elaboration, the right to freedom of expression.*

Most of the students who participated in this study underline the right to the creative freedom of expression as a simple right to individual, meaningful manifestation and reflect on issues related to human rights, alerting society to the constraints of these rights.

The idea shared by a student who also mentions that "everything we do is an artistic manifestation, be it a panel, be it a sculpture, whatever and so, I think we have our way of seeing things. We may even be working on the same thing, but we have different ways of expressing ourselves" (ACD004, 2020, 01:29:36 interview2). The students recognize that each has unique expressiveness inherent and highlight the concern identified with the message to conveyed about "how other people will see your work and, how you can help others. For example, in the Frontiers work, [in my work] because they were social frontiers, how can I help, give my opinion, share my opinion? (AMVB007, 2020, 00:42:22, interview2). The idea reinforced by another student, which expectation is that the creative work developed "changes someone, someone's mentality. That's my goal and the goal of any artist, to change someone's mind" (ALA005, 2020, 01:11:38, interview2).

In general, students recognize that interaction with others is something constant and daily, and the possibility of achieving artistic production that addresses, reflects, and recreates issues that affect them, in addition to being a right to expression, helps them to know and understand what disturbs them, as one student states,

> "interacting with other people, outside, thinking about things that are happening...or something like that (...) It's life. (...) because basically, we live with that during our whole life and, to understand and make works about this I think it improves a lot and, to make works about these subjects forces us to do research and understand what bothers us" (ABS006, 2020, 01:25:05, interview2).

This right to artistic expression is associated with meaningful work with which students can communicate, drawing attention to problems and situations that are happening, involving societies, and the arts are very relevant for students. Still, it's also fundamental to challenge through the arts our perspectives about the various ways of acting on freedom of expression.

ii. - *in artistic production elaboration, constructing with others*

Artistic production is determinant as communication with others, dialoguing with the audience when presented. But it's also decisive in creative and construction processes result from the inter-relations and intra-relations between all intervenients. The learning process valuates respect and help between students and teachers, either in the individual way of working or in the perception of a colleague needing help, in some stage accomplishment. As stated by the student AMM003: "[We can] work as we want to work, but taking into account how it will affect the others and then, also (...) the help part, because if we see that someone is having difficulties, we try, even if it's for a very short time, to help that person (AMM003, 2020, 00: 48:09, interview1). Communication with others, also highlighted by students, whether in respect and help when someone needs it, or in the perception that living with others is a constant learning process, as one of the female students points out,

> "[in] growing as a citizen, you have to learn to live with other civilians. You have to learn to work with many people because you live in a society with people. Even if you work alone, you will always be in contact with other people. Yes, because in group work you always learn things that you never expect to learn. Because there is always someone

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who remembers something that connects to this but has nothing to do with it, so it's always fun to find things that have nothing to do with it, but that connects in a certain way... [I] make some associations and other people make others..." (AMVB007, 2020, 00:21:34, interview1).

Student's observation indicates the importance of the other for their individual and collective growth, knowing how to listen, reflect and be aware that other people also have something to communicate. The communications add and help reformulate ideas based on each person's questions, contributing to their own cognitive, emotional and creative transformation.

iii. - *in the development of artistic production, the themes themselves*

In this cooperation, students also mentioned that citizenship values might be associated with the themes of the educational practices. It means the activities subject contribute to creating artistic production with the idealization of a more balanced society with respect for gender and cultural diversity. For example, "I think that within each of the themes, each one should work on what they think they have to be and what they want and, people give us the opportunity. It's not something that people want us to do. It's something [through which] we manifest ourselves and try to transmit" (AFC002, 2020, 01:51:45, interview2). Another student mentions the importance of reconciling these themes with ceramic production, as according to her, "everything we do is an artistic manifestation, whether in panels, sculpture, whatever (...) We may even be working on the same thing. Still, we have different ways of expressing ourselves" (ACD004, 2020, 01:29:36, interview2) and of expanding the possibilities in artistic and creative practices with relevance to the communities where they occur, in a dimension that gives rise to productions that reflect on the different existing realities.

IV. Discussion

The artistic practices settle on joint discussions to awake and foster the interest of students in their learning, communication arises by individual interpellations, monitoring the various stages of activities, attention, and sensitivity to generate a working environment of equality, flexibility, and freedom of creation, requires a watchful eye, active listening and involvement, and participation by all involved, whether teachers, students, and other educational agents (Kinchin, 2004; Klimenko, 2008; O'Toole, 2008; Beghetto & Kaufman, 2014). This reflection argues that joining citizenship, values such as respect, solidarity, mutual aid, collaboration, among others, need to be promoted to the human being. Through singularity, communicational and dialogical skills are developed with others. Also, new possibilities generate development in intellectual, emotional, and creative processes, either individually or collectively (Alencar, 2007; Alencar et al., 2018; Burnard & Dragovic, 2015; Eça, 2010; Gläveanu & Clapp, 2018), defining themselves as factors that influence and constitute the practices of art education in the development of possible paths for life in citizenship (Caetano, Freire & Machado, 2020; Kuttner, 2015; Oliveira, 2010; Ramirez, 2016).

a) Social citizenship

The understanding of the concept of citizenship and its dimensions shows the continuous difficulty in its definition. Although clarifying its meaning is complex, students show common aspects, namely the importance of peer interactions. In the artistic practices, all those involved shared opinions and demonstrated divergent points of view, which enabled an exchange of ideas and a flow of dialogical dynamics that led to a growing collective sharing, based on the "culture of the other" (Vasconcelos, 2007), cooperation, involvement and commitment in the activities. Based on data collection, students mentioned some citizenship values as the most important for their social and cultural development, namely: mutual respect, helping each other, not judging others, and respecting each other's different ways of working. In a sharing space, where each participant interacts with the collective group, forms of action should correspond to each circumstance. Also, issues associated with ways of being, ways of being, and acting, which helps them build their identity (Dewey, 2007), were also mentioned as secondary citizenship values. Students understand not only the right to be respected but also the duty to respect others (Ross, 2008). It is necessary to consider other opinions, respect freedom of expression, listen, reflect, and act appropriately. Students learn to make choices, with critical awareness and responsibility for actions and attitudes, creating relationships and interactions attentive to the events that surround them, translating into an improvement of their lives, enriched by the experiences and understandings shared in the collective sphere (Burnard & Dragovic, 2015; Kuttner, 2015; Ramirez, 2016). Students revealed commitment, involvement, and responsibility in the implementation of creative practices, in the communication between peers and teachers, in the interviews carried out, contributing to an environment of trust, respect, and sharing of ideas within the learning communities. These factors promote students' autonomy, self-esteem (Klimenko, 2008; O'Toole, 2008). Therefore, social coexistence based on cooperation develops autonomy and responsibility as commitment encouraging greater participation in active life, whether in a school environment, family, or friends (Vasconcelos, 2007; Eça, 2010; Martins & Mogarro, 2010; Freire & Caetano, 2014; Ramirez, 2016). The whole educational, family, and friendships framework and other agents determine affectivities that influence

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the processes of the progressive evolution of individuals. The whole educational, family, and friendships framework and other agents determine effectiveness influence on the progressive evolution of individuals. School is a multicultural space that promotes socially shared learning. She holds a social and relational role essential in citizens consciousness developments that allow them to integrate experiences, correlates ideas, understands, reflect and intervene responsibly (Eça, 2010; Vasconcelos, 2007; Sacristán, 2003; Freire, 1967; Niza, 2012). In this context, reflect and question what society we want is crucial because the conception of education "as a social process and function is meaningless until we define the kind of society we have in mind" (Dewey, 2007, p.95). These reflections and debates should bring together students, educators, and citizens in general, in a broad and open dialogue that, besides questioning existing methods, can identify processes that do not work and change them to have better operationalize the practices (Dewey, 2007; Freire, 1970). In this framework, creative processes realization enables the participation of individuals in collaborative experiences in art education, valuing citizenship and the active and responsible role of all those involved. Also, reinforced by Niza, "we believe that dialogue is the applicable method to help reflect, enrich the proposals, raise solutions to how much there is to rethink about Education" (2012, p. 42).

In these practices and reflections, students also recognized that, although the dynamics for human interactions are constantly changing according to circumstances and contexts, collective work is necessary for transformations to occur. Without devaluing the individual, there must be mutual respect between human relationships to contribute to personal, social, and cultural growth. The individual ability to act, consciously and critically, to transform divergences into resources for new socio-cultural forms and practices (Oliveira & Freire, 2009) matches learning processes. That promotes a collective openness to listen, to receive ideas from others, without fear of difference and critical thinking, treading paths of flexibility, freedom, autonomy, and responsibility in choices and actions (O'Toole, 2008). Bandura also highlights that the synergies existing in learning communities reflect their social and cultural relationships, which are the product "not only of the sharing of knowledge and skills of its different members but also of the interactive, coordinating, and synergistic dynamics of their transactions" (2000, p. 75). In these mediations of human action, the interactions between participants involved develop transforming interpersonal and personal relationships, which enhance creative collaboration (Sullivan, 2007; Burnard & Dragovic, 2015; Gläveanu & Clapp, 2018; Branco, 2018), as drivers for social transformation that values human rights and a culture of citizenship.

b) Cultural citizenship and the rights associated with artistic expression

In creating artistic production activities, students highlight the right to freedom of expression. Also, identify the importance of working and building with others to develop their cognitive, aesthetic, and creative skills. In addition to these, they mention that artistic manifestations can also reflect themes associated with citizenship.

Regarding the right to freedom of creative expression and manifestation, correlated with citizenship values, art education practices develop the socialization of children and young people, in addition to promoting the internalization of fundamental individual and social values, in a culture of collective responsibility, capable of reflecting and actively participating in the world around them (Dewey, 2007; Eça, 2010; Martins & Mogarro 2010; Kuttner, 2015; Oliveira, 2017). In this context, activities can contribute to greater involvement and participation of all stakeholders aiming to educate for a culture of citizenship. Students should identify themselves as intervening active life agents, with responsibility and commitment in the performance of their activities, reflecting and acting upon the circumstances and contexts in which the artistic manifestation takes place (Sullivan, 2007; Ramirez, 2016). The school has a decisive role in the education of individuals (Vasconcelos, 2007; Eça, 2010), in the creation of possibilities of experimentation and learning exploring for the development of students, in the promotion of social and cultural relationships among all its agents, in the valorization of multicultural diversity, in defense of human rights. These characteristics articulate with the practices of art education providing a reflection, design, and development of manifestations that can transmit and communicate issues related to equality rights, the right to education and freedom of expression (Ramirez, 2016), among other themes, capable of transforming thoughts and actions in the promotion of a more egalitarian society and with a greater appreciation for social issues (Dewey, 2007). All artistic and creative manifestations constitute a means through which students communicate thoughts, transpose emotions, interpretations, and understandings. The students understand that creative processes and practices transform them within the communities where they learn and grow. Their interests, sharing ideas, selecting projects to be produced, and subsequently, in their realization and exhibition to a public that establishes new perceptions of the ceramic pieces.

The students' commitments translated into a constant challenge of potentialities, reflecting aesthetics and sensibilities to achieve shapes and textures resulted in artistic expression creative ceramic panels (Ostrower, 1984; Sullivan, 2007). Contact with artistic references was also determinant, not only for the development of

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the creative process but also to build a cultural breadth and acquisition of knowledge associated with specialization, to strengthen cognitive, emotional, and technical skills. Therefore, understanding artistic practices as a "process of developing young people's orientations towards the arts as a form of cultural production" (Kuttner, 2015, p. 70) that, in the conjunction of different associations, results in artistic manifestations with the capacity to modify thoughts, expose conflicts and constraints correlated with infractions and human rights violations. Artistic production understands socio-cultural empowerment starts from individual contributions resulting from the synergies of learning and places them in a broader understanding of community and society where it occurs (Gläveanu & Clapp, 2018, p. 60). These human mediations with an appreciation for otherness and collective learning, in a social sharing, reveal that all involved are agents that enhance joint growth (Bandura, 2000; Burnard & Dragovic, 2015, Varela, 2018). In turn, these conditions are essential characteristics for individual and collective evolution, for the development of creative skills and artistic production, in the construction of identities (Burnard & Dragovic, 2015; Eça, 2010; Oliveira, 2017; Ramirez, 2016).

Artistic production under construction with others, throughout the process of conception, research, reflection, and maturation, until it reaches a form that communicates with the audience, reveals itself to be a living organism nourished by human mediations. In these relationships, through dialogical learning that allows a diversity of situations, with different ways of seeing, the relationships and the communications establishes, shape, and consolidate ways of being, of being, and acting. The students' perception, independently of their freedom of expression and creativity, of sharing their ideas with other classmates, recognizing their duty to know how to listen to others, to collaborate and build with their peers, aims at the expansion of knowledge and development of skills, together with stimuli for collective awareness and empathy. Moreover, other perspectives highlighted by Sullivan (2007) advocate the sharing and confrontation of ideas in the construction of new knowledge. Ramirez (2016) highlights the multiple possibilities of artistic practices to developing approaches on citizenship (civic, political, social, and cultural dimensions) because it's in the sharing of knowledge and experiences that other realities presented.

> Arts education as a citizenship approach promotes a reflection on the dominant concepts of person, culture and society, and on ways in which the stories, visualities and sounds that compose them influence the construction of our socio-cultural identity (Ramirez, 2016, p.15).

Throughout the activities, reflection and intervention with others take place, discovering through social relationships the mediation in the process of cultural appropriation, guaranteed by the involvement in learning, interconnected to the common well-being (Bandura, 2000; Klimenko, 2008, Burnard & Dragovic, 2015; Branco, 2018). Thus, in the educational sphere, in the correlation between the different agents involved, the creative processes should also be seen as part of a whole that operates collectively. Therefore, reflecting on creative potential will be the one who, considering the environment and social interaction with others, gets involved and participates in the learning process to expand and diversify knowledge. Also, to elaborate and convert complex cognitive experiences into opportunities to appeal to creativity, convey meanings and connotations in recreations of artistic nature, in a path of transcendence, of opening to the unknown, reinforcing discoveries at the level of imagination, affectivity, and cognition (Ostrower, 1984; Klimenko, 2008).

In these networks of connection between participants, resources, and environment, the dynamics of dialogue with respect for the other highlight the very social and emotional relationship between peers (Burnard & Dragovic, 2015; Ramirez, 2016), which according to the constructivist theory of learning, constitute essential factors in the construction of the individual's identity as a result of their interaction with the environment. The situations providing conflict and divergence increase the effectiveness of learning, developing social skills among young people. Where students have space to think, reflect, disagree, and address issues freely, without judgment, that encourages them to share in a social way and gain awareness of themselves and the other. Also underlined by Agirre (2005), when he argues that the student should become aware of the other: colleague, teacher, artist, spectator, critic, etc., this can learn from other work.

Artistic production correlating subjects concerning citizenship and human rights context constitutes an approach to learning processes, with educational activities fostering not only social coexistence but also known and develop students' interest in social and political issues (Shor, 2004). A constant exchange of ideas with divergent thoughts between peer interaction provides new reformulations and stimulates respect for the individuals' freedom and autonomy (Freire, 1967).

Through arts, we can transmit new perspectives, such as climate change, talk about the present global crisis in terms of refugees, discrimination, racism, war, intolerance, violence, among others subjects. The possibilities to reflect on how artistically express something that affects us are potentiated to encourage others on reflection and intervention in social change, in favor of equality, freedom, solidarity, and the defense of human rights for an egalitarian and democratic inclusion of our societies.

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V. Conclusions

The way we socialize with others defines our practice of citizenship. Our experiences and dialogues make us understand how we can break down barriers of social and cultural differentiation. Develops our abilities to empathy, solidarity, and tolerance for difference, stimulating active and interest participation cultivating common welfare. Therefore, providing an alterity education enable us to see ourselves as beings in relationship with others. Where tolerance, interculturality, and construction collectively identity are fundamental. An education-oriented towards "transformative" citizenship argues individual rights, alongside social and community development, whose artistic practices enable individuals to achieve something meaningful, in a commitment to production directed distributed towards others, towards society. The challenges concerning human rights have not challenged only artists, individually and collectively, but also highlight the importance of education in rethinking the role of art as an agent of "social transformation". This context recognizes art education to promote learnings to enable multiple creativity communication and artistic expression reflecting issues related to human rights, alerting society about violations of those rights. Dialogues should enable cooperation between all stakeholders to challenge them to emancipation, integration, and social interaction. Also, to encourage them questioning and participating critically and reflectively in the communities in which they live. The school environment that incentives feelings of trust, belonging, and solidarity, creates collective well-being, improving freedom of choice, flexibility, and experimentation to increase students' participation, involvement, and commitment in their realizations. The creative freedom embodied in freedom of expression happens when students are given support in their decision-making. In this context, the role of teachers is essential because, through mediated communication between students and teachers, learning takes place. Although, it's known that the beliefs and values applied in educational strategies by teachers promote dialogical dynamics that affect their interactions and social relationships. Therefore, providing well-being activities develop students' cognitive, affective, and emotional skills, which enhance creative practices, along with their training for a culture of citizenship, where each one matters, for their uniqueness and differences, in the constitution of the collective.

Students can be encouraged to develop their aesthetics, sensibility, and interest in social, political, ethical issues, establishing permanent deliberations concerning learnings theory and practice to promote active participation in social and cultural ideologies of democratic societies, which reflect in education systems. We need to continue discussing conditions of citizens' freedom; not in the sense of showing what kind of education builds a 'good society', as this is always debatable; but insofar as education enables and encourages citizens to participate in the reflections and debates that make the societies' transformation possible.

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