

1 Possibilities in Artistic Practices: Human Rights and Training for 2 a Culture of Citizenship

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5 *Received: 4 February 2021 Accepted: 4 March 2021 Published: 15 March 2021*

6

7 **Abstract**

8 This text reflects on the practice in art education to develop curiosity, interest, and critical
9 thinking on issues concerning freedom of creative expression and the creation of significant
10 artistic manifestations that communicate with the other. The learning processes based on
11 dialogue and relational collaboration between students and teachers result in artistic objects
12 produce from reflection around issues of human rights and formation for citizenship. The
13 study was developed in the Artistic Production Course of the Specialization in Ceramics at
14 António Arroio Art School in Lisbon, Portugal, with students from a 12th-grade class. An
15 action-research methodology was used, with data collected through the observation of the
16 developed activities and interviews intended to understand and identify connections arising
17 from these reflective thoughts and their impact on artistic practices. Within the scope of the
18 results obtained, we found that promoting activities with experimentation and exploration of
19 ideas, sharing different perspectives, and decision-making contributes to the social and
20 cultural individuals' identity construction.

21

22 **Index terms**— artistic practices; human rights; social and cultural citizenship; social transformation.

23 **1 Introduction**

24 In recent decades, we've witnessed new forms of social relationships and coexistence resulting from migratory
25 consequences, multicultural diversity, new media and information technologies, new forms of community creation,
26 and others. These changes in the current heterogeneous democratic societies have given rise to new realities
27 and reformulations at the level of their political, economic, cultural, and social organizations, reflected in the
28 most diverse educational proposals (Kennedy, 2019; Kerr, 1999; Sacristán, 2003; Martins 2006). In association
29 with the growing complexity of contemporary Western societies, the educational systems present challenges for
30 individuals' formation for a culture of citizenship inherent in the context of human rights. Still, also challenges
31 interconnected with the clarification difficulty and understanding about citizenship and citizenship education
32 notions. This multifaceted and complex concept of citizenship requires an understanding of the singularities and
33 social and cultural differences that constitute it (McLaughlin 1992; Banks, 2004), underlying the meanings and
34 connotations ascribed to the contrasting interpretations of Western democratic societies themselves (Arblaster,
35 2002; Martins e Mogarro 2010; Sacristán, 2003).

36 In this study, the term citizenship does not restrict its concept associated with the simple membership of its
37 members in a nation-state. Still, recognizes its concept as an issue involving conjunction and transformation
38 with the nation in which inserted (Kuttner, 2015). This reflection argues that citizenship and its understanding
39 through human relationships and their social and cultural connections, inherent to interrelationships and intra-
40 relationships (Atkinson, 2015), allow understanding singularities and socio-cultural differences in societies (Freire
41 & Caetano, 2014). Also, create new possibilities for the formation and performance of individuals, capable of
42 interconnecting individual and social values (Stevenson, 2011) without devaluing one or the other (Sacristán,
43 2003).

2 A) THE SCHOOL SOCIAL AND RELATIONAL ROLE INTERCONNECTED WITH ARTISTIC PRACTICES

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

53 In this context, the reflection presented recognizes the fundamental importance of education as a vehicle
54 for knowledge, attitudes, and values of human rights and training for a culture of citizenship (Banks 2004
55 articulation and applicability of art education practices (Eça, 2010), as a contribution to the promotion of learning
56 through open and collaborative experiences, reinforcing the principles of importance and sense of community,
57 relevant to a healthy democratic life (Caetano & Freire 2014; Enslin & Ramírez-Hurtado 2013; Ramirez 2016; Reis,
58 2020). Also, Dewey states that education should provide "a development of the innate aptitudes of individuals
59 capable of participating and acting freely in shared experiences with others," achieving a "greater social efficiency"
60 (2007, p.117). Further adds that in this capacity for socialization, in sharing experiences and reflecting on them,
61 the "aptitude to produce and appreciate art, the capacity for recreation and the meaningful use of leisure are more
62 important elements of social efficiency than the conventional elements often associated with citizenship" (ibidem,
63 p.115). In this sense, it's argued that artistic practices, although not directly related to citizenship ??Enslin &
64 Ramirez-Hurtado, 2013), provide the individual with internal reflective experiences. These summon sensitivity,
65 emotion, and aesthetics, as well as ways of seeing, feeling, reflecting and, creating about the environment where's
66 insert, essential for perception and understanding of the world around him (Eça, 2010;Kuttner, 2015).

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

70 2 a) The school social and relational role interconnected with 71 artistic practices

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

81 In these established relations between man and the world, Freire also highlights the uniqueness of man,
82 recognizing an underlying plurality that exists in his way of proceeding and thinking. This existence's nourished
83 by man's capacity to "transcend, discern, dialogue (communicate and participate)", where "to exist is individual,
84 but is only realized with other existents" ??1967, p. 40). Therefore, it is crucial to reflect on the individual
85 and the society as human beings who interact and relate to each other, as well as in their deliberative and
86 decisive capacities, thinking about collective well-being and reflecting on the importance of education in their
87 formation (Abowitz & Harnish, 2006;Freire, 1967;Sacristán, 2003). Eça also reinforces these ideas when she
88 advocates education as "a process of identity construction" and adds that in arts education "seeing, interpreting
89 and making artistic objects are means of identity formation because change exists as one learns: our learning
90 modifies our subjective identity" (2010, p.135). Ideas that underline the importance of artistic practices in
91 shaping individuals are advocated by Eisner when he states that the arts "can serve as models of what educational
92 aspiration and practice can be at its best." For this author Being able to think of teaching as an artistic enterprise,
93 to conceive of learning as having aesthetic characteristics, to consider the design of an educational environment
94 as an artistic endeavor -these ways of thinking about some of the commonplaces of education could have profound
95 consequences for redesigning teaching practice and reconceptualizing the context in which teaching takes place
96 (2002, introduction).

97 Through methodologies of working together, learning in artistic practices, promote socially engaged expe-
98 riences, with collective debates, in the search for answers to concerns, listening to different points of view,
99 which allow the meeting of multiple possibilities and relational dynamics, with a greater breadth of knowledge,
100 participatory transformation and critical awareness in individuals (Freire, 1967). In this perspective, Ramirez
101 (2016) also identifies 4 types of citizenship: civil or political citizenship, social citizenship, cultural citizenship, and
102 digital citizenship, as possible methodological and conceptual tools for teachers, students, and other educational
103 agents to develop in artistic practices projects that allow those involved to exercise their right to access and
104 participate equally in culture and the arts. In this study, the focus is on the investigation of connections with

105 creative processes in learning (Sullivan, 2007; Beghetto & Kaufman, 2014), with evidence for human rights (Ross, 106 2008), the right to education, and the right to freedom of expression and artistic creation (Ramirez, 2016).

107 The activities intended to encourage the active intervention of individuals in the development of their learning 108 and actions in the community, in an environment of collective construction based on values of respect, solidarity, 109 mutual aid, collaborating with others, which should highlight as potentials in the processes of individual and 110 collective creativity (Burnard e Dragovic 2015; Enslin e Ramírez-Hurtado 2013; Glăveanu & Clapp, 2018; Varela, 111 2018). In this sense, citizenship is understood through "our connections to particular social and cultural sites, 112 the possibility of participatory involvement in shaping our society and our understanding of our rights and 113 responsibilities" ??Stevenson, 2011, p.5), contributing to the construction of the identity of individuals and their 114 societies. Therefore, education should cultivate learning of reflection, discussion, and creation of critical thinking 115 about the dimensions that constitute this broad concept (Freire 1967; Martins, 2006; Dewey, 2007), whose dialogical 116 dynamics and sharing of experiences, living and artistic manifestations promote a continuum in 'education for 117 citizenship' (Kerr, 1999) and enable new possibilities for "social transformation" (Dewey, 2007; Eça, 2010; Kuttner, 118 2015; Ramirez, 2016; Reis, 2020).

119 In these relationships, students and teachers have the opportunity to produce knowledge with the ability to 120 transform human understanding. Here the teacher occupies a central role because it has the responsibility to 121 encourage, promote and create the appropriate space for collaboration to occur and, therefore, the construction 122 of knowledge, through processes of negotiation and mediation, which Sullivan calls "transcognition", that's, each 123 factor has a role in significant construction which cannot be separate from its context (Sullivan, 2007 ??Sullivan, 124 , p. 1184). It's precisely in this space, in the learning communities, that reflection and intervention with 125 others take place, discovering in social relationships that these establish mediation in the process of cultural 126 appropriation, guaranteed by involvement in learning, interconnected with the wellbeing of all (Bandura 2000; 127 Burnard e Dragovic 2015; Klimenko, 2008, Branco, 2018, Beghetto & Kaufman, 2014). It is essential to value the 128 social and relational aspects of the individual moving away from individualism, assimilationist, and intolerance 129 characteristics present in the current economic societies (Sacristán, 2003), to achieve priority on growth of societies 130 organization according to social needs.

131 This article presents as follows: Introduction; Methodology, with information on procedures, instruments used 132 in data collection and guidelines in data analysis, for the subsequent understanding of the results and discussion; 133 Results, divided into subsections: the first, referring to notions about citizenship from the students' perspective 134 and its relevance in learning, as well as social sharing with others in the construction of socio-cultural identity. 135 In these, the impact both on the students' learning processes and on the educational strategies presented by 136 teachers observed. The second sub-chapter is dedicated to citizenship values associated with the right to freedom 137 of expression, the elaboration of artistic production with the collaboration of others, and the development of 138 content in learning through reflection on themes associated with citizenship and human rights. After, there is a 139 discussion of the results and, finally, the Conclusions.

140 **3 b) The theme's project Frontiers presentation**

141 The theme's project 'Frontiers' was launched at the end of the 1st term of the 2019/2020 school year and, 142 developed during the 2nd term over 120 hours, making up 30 lessons. With this open and wide theme, the 143 pedagogical team sought to encourage students to question and reflect on issues related to the word 'Frontiers' 144 and its multiple possibilities of meanings and connotations, culminating in creating several ceramic panels. This 145 activity, developed with a 12thgrade class, with the participation of 8 students, in Project and Technologies 146 contents, Ceramics specialization, at António Arroio Art School, aimed at developing personal, artistic, and 147 specialization skills; encouraging research, clarifying certain themes, broadening knowledge about the surrounding 148 environment, and reflecting on life and human relations, rights and values. But also discussed, numerous other 149 possibilities associated with the world around them, in an exploration of political, social, ethical, psychological 150 approaches, among others, to involve students in the project, adapting themes and issues related to young 151 adolescents, in stimulating active participation in their learning processes (Kinchin 2004; Krapp 1999; Branco, 152 2018).

153 The learning involved individual and collective creative processes. In the first place, each student presents 154 several proposals for the production of a ceramic panel. After that, students were distributed into several 155 groups and presenting their combined ideas. All participate in the activities. The students and the teachers 156 share the same space. They reflect and discuss significant issues that affect them building new trajectories in 157 artistic practices and developing emotional, intellectual, and creative. Throughout these practices, one reflects 158 on creation processes, critical development awareness about the possibilities of an 'education for citizenship' 159 inherent to human rights (Martins, 2006; Ross, 2008). The students were able to transpose their thought onto the 160 ceramic panels, carrying out various stages of the activity, combining their ideas with others, including artistic 161 references, and communicating among peers. Together with the teachers, in free and open communication 162 conceptualizing and clarifying technical and formal issues, exploring colors and textures suitable for each creative 163 project, underlying the students' choices and decision-making, resulting in ceramic panels with a significant and 164 unique artistic expressiveness.

165 The three dimensional pieces materialized in this working environment, which promoted the flexibility, 166 freedom, and commitment of the students, resulted from significant encounters, whose interactions produced

5 B) INSTRUMENTS AND DATA COLLECTION

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; Glăveanu & Clapp, 2018)

175 4 Methodology a) Procedures

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

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

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

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

216 5 b) Instruments and data collection

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

222 The action-research methodology in this study enabled research focused on understanding and analyzing a
223 set of interactions that occurred during the learning processes, making use of the information collected through
224 observation, informal dialogue, and interviews conducted with some students during the various stages of the
225 project, for a qualitative analysis ??Coutinho et al., 2008; Amado, 2014). Therefore, educational practices were
226 monitoring through observation records, informal conversations in the classroom and arts offices, and interviews

227 with students who participate in the activities, at two different moments: 1st interview, during the activities at
228 the beginning of the 2nd school period, and 2nd interview, held after its completion, in the 3rd school period.

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

238 In the 2nd interview, the students were questioned based on data collected in the 1st interview, presenting
239 promoting indicators in the creative processes, which potentiated practices for the formation of citizenship,
240 valuing respect, alterity, and freedom, considering individual, with a deliberation awareness of its influence on
241 collective work. In this context, having an interest in knowing the students' perspectives and learning processes,
242 the interviews contributed to further analysis, considering theoretical and empirical studies carried out by some
243 authors in the art education context (Alencar 2007)

244 **6 c) Data Analysis**

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

251 **7 III.**

252 **8 Results**

253 The data collection utilizes instruments and procedures basing on the observation and monitoring of activities,
254 interviews, and the presentation of the students' portfolios. Based on the analysis of this organized and
255 systematized information, we seek to understand and interpret how the students were involved in the creative
256 practices, reflected on their experiences, participated in the various stages, and interacted with all those involved.
257 In this social coexistence, it's prominent to understand the interpersonal relationships and how the creative
258 practices are developed in transforming the individuals themselves, the reflection and perception of problems
259 that should be known and discussed. The main results obtained brought together various categories and
260 subcategories to be investigated. The following stand out collaboration with others (social citizenship) and
261 the right to artistic expression (cultural citizenship). The first reflects on the notions regarding citizenship, the
262 importance of citizenship values in learning, indicating the values recognized by students as the most relevant
263 in their education, and the contribution of social sharing with others in the construction of social and cultural
264 Throughout the interviews with the students, some questions asking about their perceptions of citizenship and its
265 associated values, and their interconnection with the activities developed, requesting indications of the importance
266 or not of the learning process. For the most part, they understand citizenship and the quality of being a citizen
267 as the right to be respected and to respect others, "citizenship I think it's, I think it's respect for the other. [We
268 were] always civilized, as I was saying, of respect for the rules, respect for the other person. And that there is
269 a balance between everyone. All of us." (ABS006, 2020, 00:39:00, interview1). According to another student,
270 in addition to respect for the other, there should also be "respect for space, we are all sharing the same space.
271 We are all here to follow another path (...) mutual respect is [necessary] (ACR001, 2020, 00: 37:23, interview1).
272 Another student relates citizenship with "the question of respecting others and also helping. So it's respecting
273 the others' way of working and the others' opinions" (AMM003, 2020, 00:48:09, interview1). Thus, "helping
274 the others, (...) we have to see that there are people who do not have the same conditions as us", this student
275 also states that it's "all about what we can do for others" (ACD004, 2020, 00:43:37, interview1). "It's having a
276 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
277 we are acquiring much more those experiences to adapt to the society we are in" (AFC002, 2020, 2P_00:13:26,
278 interview1). A society where we live, where we act and, therefore, "perhaps be a person active in society who is
279 not afraid to express what he feels, whether good things or bad things (...)" He adds that "we are not perfect;
280 we do good things, the other day we do bad things, but what matters is that we know how to live together in
281 society, help each other and try to improve the world" (ALA005, 2020, 00:37:30, interview1).

282 Another student mentions that "Citizenship...is to belong to something bigger than yourself. It belongs to a
283 society with people just like you who should have the same rights and duties" (AMVB007, 00:16:00, interview1).
284 A colleague, states "according to society to be a citizen. First, you have to belong [to it]" And, he adds, "I don't
285 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
286 citizens. Each one of us is to grow up without having labels, without saying now you belong here, because as

9 III. SOCIAL SHARING WITH OTHERS TO BUILD SOCIO-CULTURAL IDENTITY

287 you are here and have spent a lot of time here, then you are from here and nowhere else" (AAP008, 00:43:37,
288 interview1). Another of her colleagues said, "I think citizenship for me is mutual respect and thinking that we are
289 not alone in a community, we are not a single element, we are several elements and, we...I think we all depend on
290 each other. And it's to understand that what we do affects others and what others do also affects us" (ACR001,
291 2020, 00: 37:23, interview1).

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

296 ii. The most relevant citizenship values for students and their importance in learning In this reflection
297 atmosphere, exchange of ideas, and sharing of opinions, the values that the students consider most important for
298 the exercise of citizenship were registered: mutual respect, helping each other, not judging others, and accepting
299 the opinion of others, even if there is disagreement. Students mentioned it in the interviews: "(...) people have
300 respect for each other. I think that's the main thing, or people trying to understand the others' side instead
301 of immediately going to judge them" (AMM003, 2020, 00:50:41, interview1); "also help them" (ACR001, 2020,
302 00:39:12, interview1); "(...) the respect and mutual help part" (AFC002, 2020, 00:16:28, interview1). Another
303 colleague reinforces and says that the most important thing is "respect, respect the other, accept him or her
304 without judging. You may not share my opinion, but accept it." He also adds, "respect the freedom of others,
305 too, I think that's very important. Some people do not understand that your freedom ends when mine begins"
306 (AAP007, 2020, 00:18:21, interview1).

307 Among the values associated with the definitions of the term citizenship that students refer to as paramount
308 is understanding about the other. One student mentions that it's necessary "to understand the other, because
309 we may be trying to help, but we don't understand what [that person] is trying to explain to us", to seek, "to
310 listen more and not judge so much. It's listening more and talking less" (ACD004, 2020, 00:48:45, interview1).
311 The idea was also underlined by another colleague when she stated that "one of the most important things is
312 to put ourselves in other people's shoes before judging. I think that many conflicts could be avoided if people
313 often put themselves in that position first I think it's very important" (AMM003, 2020, 00:50:41, interview1). In
314 this set of statements and positions, it's clear the importance that students attach to mutual respect, "I think
315 that respect for the other is really significant, because if we don't have it, how would the interaction among
316 us all be? (...) I think communication is also quite important. (...) (ABS006, 2020, 00:40:50, interview1). In
317 this perspective, students argue that school has an important role in providing approaches to these issues in
318 learning. Most students mention that developing these reflections and practices in the school environment "is
319 quite important (ABS006, 2020, 00:40:32, interview1), "because this is where I spend most of my time. So this is
320 where I should learn to be a better citizen". She further adds, "I think a big part [of the function] of school is to
321 teach us to be decent people" (AMVB007, 2020, 00:17:47, interview1). Another student mentions that thinking
322 about these actions is something everyday: "I think it's an important thing and, we always have to think about
323 it [about citizenship] and, that we then take it to everyday life; it's not just in the work context" (AMM003,
324 2020, 00:50:09, interview1). Another student highlighted the importance of "sharing ideas with others (...) " and
325 also added that, in the activities, "we were always trying to help others. (...) It's always good for the person to
326 evolve and, in the workshop, that's the best" (ACD004, 2020, 00:47:33, interview1). Or as student ALM005 said
327 it's important, "because I think a person who is not curious, nor wants to know the unknown, accepts things
328 as they are. Our aim in citizenship is to help each other, to improve the world, but if people are not willing to
329 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
330 anything about it. We aim to try to encourage people to change these attitudes. Yes, that we become aware of
331 what is around us" (ALM005, 2020, 00:39:43, interview1).

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

336 9 iii. Social sharing with others to build socio-cultural identity

337 Knowledge is socially shared and, in this sense, one student reinforces it by stating, "We always have to share
338 what we know so that others can also learn and learn from each other" (ACD004, 2020, 00:51:53, interview 1).
339 Another student said it was relevant "to listen to everyone's opinion. I also think it's important listening to
340 what others say, listening to the speech of others until the end because it's a part of respect for others and shows
341 that we are listening and that we are attentive". (ACR001, 2020, 00:47:30, interview2). In addition, this student
342 mentions that she likes to talk with her classmates and also with colleagues from other classes about the projects
343 they are developing, "I like to do that with other people from another class too, with classmates X and Y; that
344 is talking about our projects. And listening to others talking about our project always seems to bring a new
345 perspective that we are not expecting. I think that helps a lot. They are also people who are in the same position
346 as us, we are all students, and it's fun to see what others think about our work and what we think about theirs"
347 (ACR001, 2020, 00:34:52, interview2).

348 Reinforcing the idea of the contribution of other people's opinions, "even people who have a different perspective

349 bring new cultural references and touch on issues that I might not have thought of (...) (ACR001, 2020, 00:40:51,
350 interview 1). And, in this aspect, another colleague underlines the issue of "respect for the other and helping the
351 other, I think this is quite significant, and I'm trying to follow these values, meet people, see new perspectives,
352 accept opinions, agree, disagree (ABS006, 2020, 00:45:07, interview 1) The encounters with different perspectives
353 presentations by students developed dialogues and promote learning to manage conflicts and solve confrontations.
354 Students understand that communication is essential to facilitate peer interaction, foster the inclusion of all in
355 a collective dimension that works the differences, that transforms constraints into opportunities for growth,
356 changing the collective reality. In the opinion of the student AMM003 working together with classmates, "It
357 teaches me to work in a group and teaches me how to face and solve those situations in which the group needs
358 more help. Which are things I'm not used to, even because I feel more comfortable working alone. So, it also
359 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
360 to take the opinion of others into account and to interact more as well". (AMM003, 2020, 00:51:55, interview1).

361 Another colleague mentioned that it has great importance to perform individual work, "but [the work
362 developed] in groups also helps us to know the other; (...), last year I had a colleague in a group, this year,
363 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
364 the person with whom we're working. Because if we work alone we can talk to others and get to know them, but
365 we do not know people in-depth, nor their process, their perspectives and working in groups we always understand
366 this a little better" (ACD004, 2020, 00:49:39, interview1) Students consider group working necessary, whether "in
367 the part of communication, of exchanging ideas, educating people. The attention, wanting to know about others
368 and helping them even if they are not at work or not accepting [ideas] (AFC002, 2020, 01:50:20, interview2).
369 Even, in cleaning the workshop space where they perform their plays, "we have to clean the [workshop] space,
370 it also has to do with citizenship" (ACR001, 2020, 00:47:30, interview2). Therefore, it becomes apparent that
371 "the way we share things, show our weaknesses and someone being there to help us, I think it shows a great
372 citizenship" (ALA005, 2020, 01:09:53, interview2). Also, the importance of well-being is related to the fact that
373 students are present to support their peers, as student AMM003 mentions, there are also times "that I think it's
374 important for the others, to be there. There are days, for example, when someone in the group is not feeling so
375 well, and I think it's important for the group to support that person" (AMM003, 2020, 00:54:16, interview1).

376 Providing support, helping others, having the sensitivity to share with others and to experience and reflect
377 on these experiences, all these issues related to socialization between those involved in the activities identified
378 by the students as most relevant for the construction of their social and cultural identity. They also said that
379 human mediations transform them, as stated by student ALA005: "I think that the things that happen to us
380 throughout life change a lot who we are and our perspective on things and; the more we have access to what is
381 around us, see what is happening, don't let there be a veil that covers what is, okay, happening, for example, we
382 have wars, we have a lot of things happening in our world and, simply if we accept how things are, it will not
383 help us grow either as artists or as people" (ALA005, 2020, 00: 40:46, interview1).

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

389 10 b) Cultural citizenship

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

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

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

403 In general, students recognize that interaction with others is something constant and daily, and the possibility
404 of achieving artistic production that addresses, reflects, and recreates issues that affect them, in addition to being
405 a right to expression, helps them to know and understand what disturbs them, as one student states, "interacting
406 with other people, outside, thinking about things that are happening...or something like that (...) It's life. (...)
407 because basically, we live with that during our whole life and, to understand and make works about this I think it
408 improves a lot and, to make works about these subjects forces us to do research and understand what bothers us"
409 (ABS006, 2020, 01:25:05, interview2). This right to artistic expression is associated with meaningful work with
410 which students can communicate, drawing attention to problems and situations that are happening, involving

13 A) SOCIAL CITIZENSHIP

411 societies, and the arts are very relevant for students. Still, it's also fundamental to challenge through the arts
412 our perspectives about the various ways of acting on freedom of expression.

413 ii. -in artistic production elaboration, constructing with others Artistic production is determinant as
414 communication with others, dialoguing with the audience when presented. But it's also decisive in creative and
415 construction processes result from the inter-relations and intra-relations between all intervenients. The learning
416 process evaluates respect and help between students and teachers, either in the individual way of working or in
417 the perception of a colleague needing help, in some stage accomplishment. As stated by the student AMM003:
418 "[We can] work as we want to work, but taking into account how it will affect the others and then, also (...) the
419 help part, because if we see that someone is having difficulties, we try, even if it's for a very short time, to help
420 that person (AMM003, 2020, 00: 48:09, interview1). Communication with others, also highlighted by students,
421 whether in respect and help when someone needs it, or in the perception that living with others is a constant
422 learning process, as one of the female students points out, "[in] growing as a citizen, you have to learn to live
423 with other civilians. You have to learn to work with many people because you live in a society with people.
424 Even if you work alone, you will always be in contact with other people. Yes, because in group work you always
425 learn things that you never expect to learn. Because there is always someone who remembers something that
426 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,
427 but that connects in a certain way... [I] make some associations and other people make others..." (AMVB007,
428 2020, 00:21:34, interview1).

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

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

445 11 IV.

446 12 Discussion

447 The artistic practices settle on joint discussions to awake and foster the interest of students in their learning,
448 communication arises by individual interpellations, monitoring the various stages of activities, attention, and
449 sensitivity to generate a working environment of equality, flexibility, and freedom of creation, requires a watchful
450 eye, active listening and involvement, and participation by all involved, whether teachers, students, and other
451 educational agents (Kinchin, 2004;Klimenko, 2008

452 13 a) Social citizenship

453 The understanding of the concept of citizenship and its dimensions shows the continuous difficulty in its definition.
454 Although clarifying its meaning is complex, students show common aspects, namely the importance of peer
455 interactions. In the artistic practices, all those involved shared opinions and demonstrated divergent points of
456 view, which enabled an exchange of ideas and a flow of dialogical dynamics that led to a growing collective
457 sharing, based on the "culture of the other" (Vasconcelos, 2007), cooperation, involvement and commitment
458 in the activities. Based on data collection, students mentioned some citizenship values as the most important
459 for their social and cultural development, namely: mutual respect, helping each other, not judging others, and
460 respecting each other's different ways of working. In a sharing space, where each participant interacts with the
461 collective group, forms of action should correspond to each circumstance. Also, issues associated with ways of
462 being, ways of being, and acting, which helps them build their identity (Dewey, 2007), were also mentioned as
463 secondary citizenship values. Students understand not only the right to be respected but also the duty to respect
464 others (Ross, 2008). It is necessary to consider other opinions, respect freedom of expression, listen, reflect,
465 and act appropriately. Students learn to make choices, with critical awareness and responsibility for actions and
466 attitudes, creating relationships and interactions attentive to the events that surround them, translating into
467 an improvement of their lives, enriched by the experiences and understandings shared in the collective sphere
468 (Burnard & Dragovic, 2015;Kuttner, 2015;Ramirez, 2016). Students revealed commitment, involvement, and
469 responsibility in the implementation of creative practices, in the communication between peers and teachers, in the
470 interviews carried out, contributing to an environment of trust, respect, and sharing of ideas within the learning

471 communities. These factors promote students' autonomy, self-esteem (Klimenko, 2008;O'Toole, 2008). Therefore,
472 social coexistence based on cooperation develops autonomy and responsibility as commitment encouraging greater
473 participation in active life, whether in a school environment, family, or friends (Vasconcelos, 2007;Eça, 2010 the
474 processes of the progressive evolution of individuals. The whole educational, family, and friendships framework
475 and other agents determine effectiveness influence on the progressive evolution of individuals. School is a
476 multicultural space that promotes socially shared learning. She holds a social and relational role essential in
477 citizens consciousness developments that allow them to integrate experiences, correlates ideas, understands,
478 reflect and intervene responsibly (Eça, 2010;Vasconcelos, 2007;Sacristán, 2003;Freire, 1967;Niza, 2012). In this
479 context, reflect and question what society we want is crucial because the conception of education "as a social
480 process and function is meaningless until we define the kind of society we have in mind" ??Dewey, 2007, p.95).
481 These reflections and debates should bring together students, educators, and citizens in general, in a broad
482 and open dialogue that, besides questioning existing methods, can identify processes that do not work and
483 change them to have better operationalize the practices (Dewey, 2007;Freire, 1970). In this framework, creative
484 processes realization enables the participation of individuals in collaborative experiences in art education, valuing
485 citizenship and the active and responsible role of all those involved. Also, reinforced by Niza, "we believe that
486 dialogue is the applicable method to help reflect, enrich the proposals, raise solutions to how much there is to
487 rethink about Education" (2012, p. 42).

488 In these practices and reflections, students also recognized that, although the dynamics for human interactions
489 are constantly changing according to circumstances and contexts, collective work is necessary for transformations
490 to occur. Without devaluing the individual, there must be mutual respect between human relationships to
491 contribute to personal, social, and cultural growth. The individual ability to act, consciously and critically,
492 to transform divergences into resources for new socio-cultural forms and practices ??Oliveira & Freire, 2009)
493 matches learning processes. That promotes a collective openness to listen, to receive ideas from others, without
494 fear of difference and critical thinking, treading paths of flexibility, freedom, autonomy, and responsibility in
495 choices and actions (O'Toole, 2008). Bandura also highlights that the synergies existing in learning communities
496 reflect their social and cultural relationships, which are the product "not only of the sharing of knowledge
497 and skills of its different members but also of the interactive, coordinating, and synergistic dynamics of their
498 transactions" (2000, p. 75). In these mediations of human action, the interactions between participants involved
499 develop transforming interpersonal and personal relationships, which enhance creative collaboration (Sullivan,
500 2007;Burnard & Dragovic, 2015;Glăveanu & Clapp, 2018;Branco, 2018), as drivers for social transformation that
501 values human rights and a culture of citizenship.

502 14 b) Cultural citizenship and the rights associated with artistic 503 expression

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

507 Regarding the right to freedom of creative expression and manifestation, correlated with citizenship values,
508 art education practices develop the socialization of children and young people, in addition to promoting the
509 internalization of fundamental individual and social values, in a culture of collective responsibility, capable of
510 reflecting and actively participating in the world around them (Dewey, 2007;Eça, 2010;Martins & Mogarro
511 2010;Kuttner, 2015;Oliveira, 2017). In this context, activities can contribute to greater involvement and
512 participation of all stakeholders aiming to educate for a culture of citizenship. Students should identify themselves
513 as intervening active life agents, with responsibility and commitment in the performance of their activities,
514 reflecting and acting upon the circumstances and contexts in which the artistic manifestation takes place
515 (Sullivan, 2007;Ramirez, 2016). The school has a decisive role in the education of individuals (Vasconcelos,
516 2007;Eça, 2010), in the creation of possibilities of experimentation and learning exploring for the development
517 of students, in the promotion of social and cultural relationships among all its agents, in the valorization of
518 multicultural diversity, in defense of human rights. These characteristics articulate with the practices of art
519 education providing a reflection, design, and development of manifestations that can transmit and communicate
520 issues related to equality rights, the right to education and freedom of expression (Ramirez, 2016), among other
521 themes, capable of transforming thoughts and actions in the promotion of a more egalitarian society and with a
522 greater appreciation for social issues (Dewey, 2007). All artistic and creative manifestations constitute a means
523 through which students communicate thoughts, transpose emotions, interpretations, and understandings. The
524 students understand that creative processes and practices transform them within the communities where they
525 learn and grow. Their interests, sharing ideas, selecting projects to be produced, and subsequently, in their
526 realization and exhibition to a public that establishes new perceptions of the ceramic pieces.

527 The students' commitments translated into a constant challenge of potentialities, reflecting aesthetics and
528 sensibilities to achieve shapes and textures resulted in artistic expression creative ceramic panels (Ostrower,
529 1984;Sullivan, 2007). Contact with artistic references was also determinant, not only for the development of the
530 creative process but also to build a cultural breadth and acquisition of knowledge associated with specialization,
531 to strengthen cognitive, emotional, and technical skills. Therefore, understanding artistic practices as a "process

15 CONCLUSIONS

532 of developing young people's orientations towards the arts as a form of cultural production" (Kuttner, 2015,
533 p. 70) that, in the conjunction of different associations, results in artistic manifestations with the capacity
534 to modify thoughts, expose conflicts and constraints correlated with infractions and human rights violations.
535 Artistic production understands sociocultural empowerment starts from individual contributions resulting from
536 the synergies of learning and places them in a broader understanding of community and society where it occurs
537 (Glăveanu & Clapp, 2018, p. 60). These human mediations with an appreciation for otherness and collective
538 learning, in a social sharing, reveal that all involved are agents that enhance joint growth (Bandura, 2000; Burnard
539 & Dragovic, 2015; Varela, 2018). In turn, these conditions are essential characteristics for individual and collective
540 evolution, for the development of creative skills and artistic production, in the construction of identities (Burnard
541 & Dragovic, 2015; Eça, 2010; Oliveira, 2017; Ramirez, 2016).

542 Artistic production under construction with others, throughout the process of conception, research, reflection,
543 and maturation, until it reaches a form that communicates with the audience, reveals itself to be a living
544 organism nourished by human mediations. In these relationships, through dialogical learning that allows a
545 diversity of situations, with different ways of seeing, the relationships and the communications establishes, shape,
546 and consolidate ways of being, of being, and acting. The students' perception, independently of their freedom
547 of expression and creativity, of sharing their ideas with other classmates, recognizing their duty to know how to
548 listen to others, to collaborate and build with their peers, aims at the expansion of knowledge and development
549 of skills, together with stimuli for collective awareness and empathy. Moreover, other perspectives highlighted by
550 Sullivan (2007) advocate the sharing and confrontation of ideas in the construction of new knowledge. Ramirez
551 (2016) highlights the multiple possibilities of artistic practices to developing approaches on citizenship (civic,
552 political, social, and cultural dimensions) because it's in the sharing of knowledge and experiences that other
553 realities presented.

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

557 Throughout the activities, reflection and intervention with others take place, discovering through social
558 relationships the mediation in the process of cultural appropriation, guaranteed by the involvement in learning,
559 interconnected to the common well-being (Bandura, 2000; Klimenko, 2008, Burnard & Dragovic, 2015; Branco,
560 2018). Thus, in the educational sphere, in the correlation between the different agents involved, the creative
561 processes should also be seen as part of a whole that operates collectively. Therefore, reflecting on creative
562 potential will be the one who, considering the environment and social interaction with others, gets involved and
563 participates in the learning process to expand and diversify knowledge. Also, to elaborate and convert complex
564 cognitive experiences into opportunities to appeal to creativity, convey meanings and connotations in recreations
565 of artistic nature, in a path of transcendence, of opening to the unknown, reinforcing discoveries at the level of
566 imagination, affectivity, and cognition (Ostrower, 1984; Klimenko, 2008).

567 In these networks of connection between participants, resources, and environment, the dynamics of dialogue
568 with respect for the other highlight the very social and emotional relationship between peers (Burnard & Dragovic,
569 2015; Ramirez, 2016), which according to the constructivist theory of learning, constitute essential factors in the
570 construction of the individual's identity as a result of their interaction with the environment. The situations
571 providing conflict and divergence increase the effectiveness of learning, developing social skills among young
572 people. Where students have space to think, reflect, disagree, and address issues freely, without judgment, that
573 encourages them to share in a social way and gain awareness of themselves and the other. Also underlined by
574 Agirre (2005), when he argues that the student should become aware of the other: colleague, teacher, artist,
575 spectator, critic, etc., this can learn from other work.

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

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

586 15 Conclusions

587 The way we socialize with others defines our practice of citizenship. Our experiences and dialogues make
588 us understand how we can break down barriers of social and cultural differentiation. Develops our abilities
589 to empathy, solidarity, and tolerance for difference, stimulating active and interest participation cultivating
590 common welfare. Therefore, providing an alterity education enable us to see ourselves as beings in relationship
591 with others. Where tolerance, interculturality, and construction collectively identity are fundamental. An
592 education-oriented towards "transformative" citizenship argues individual rights, alongside social and community
593 development, whose artistic practices enable individuals to achieve something meaningful, in a commitment to

594 production directed distributed towards others, towards society. The challenges concerning human rights have not
595 challenged only artists, individually and collectively, but also highlight the importance of education in rethinking
596 the role of art as an agent of "social transformation". This context recognizes art education to promote learnings
597 to enable multiple creativity communication and artistic expression reflecting issues related to human rights,
598 alerting society about violations of those rights. Dialogues should enable cooperation between all stakeholders
599 to challenge them to emancipation, integration, and social interaction. Also, to encourage them questioning
600 and participating critically and reflectively in the communities in which they live. The school environment
601 that incentives feelings of trust, belonging, and solidarity, creates collective well-being, improving freedom of
602 choice, flexibility, and experimentation to increase students' participation, involvement, and commitment in
603 their realizations. The creative freedom embodied in freedom of expression happens when students are given
604 support in their decision-making. In this context, the role of teachers is essential because, through mediated
605 communication between students and teachers, learning takes place. Although, it's known that the beliefs and
606 values applied in educational strategies by teachers promote dialogical dynamics that affect their interactions
607 and social relationships. Therefore, providing well-being activities develop students' cognitive, affective, and
608 emotional skills, which enhance creative practices, along with their training for a culture of citizenship, where
609 each one matters, for their uniqueness and differences, in the constitution of the collective.

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

616 Authors' contributions: For this text, the authors' contributions were: Conceptualisation; methodology;
617 software; validation; formal analysis; research; resources; data curation; preparation of written-original drafts,
618 revision and editing: Teresa Varela; supervision, Odete Palaré. All authors have read and agreed to the published
version of the manuscript.

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?

Figure 1:

Figure 2:

Figure 3:

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