

# CiCea RESEARCH GRANT 2019

## FINAL REPORT

- **Title of the research: Art and Citizenship Education in diverse communities**

**Keywords: Artistic practices, community and citizenship**

- **Researchers**

- Susana Gonçalves (Portugal)
- Andri Savva (Cyprus)
- Riitta Korhonen (Finland)

- **Scope of the research and theoretical background**

This project concentrates on art in community and enquires the role of art in diverse social settings and its links with active citizenship. The studies depart from a theoretical approach to the specificity of the connections of art with culture and worldviews and relevant dimensions of social life such as politics, business and education, ethics and citizenship, as well. The rationale for this research shifts from the view of art as form to a more social perspective of art as experience in context, thus, emphasising human actions and democratic processes and communication.

The theoretical framework values the power of representation, the formation of identities, society structures and the diverse cultural contexts including artistic tangible and intangible patrimony. Such an approach emphasizes the engagement of individuals in learning about their roles as artists, audiences and participants in a shared cultural space and supports that art, in its various forms, is important in claiming cultural citizenship and in creating more inclusive and democratic spaces. In democratic societies, art pluralism and engagement could provide new generations of citizens with essential values and knowledge and asserted that institutions, policy makers and educators have a significant role to play in creating those spaces that are necessary for a cultural dialogue and participation to occur.

The research reports on a selection of case studies from various social contexts and involves a) participants from various communities such as students, teachers, young people, and b) collaborations with various organisations (e.g. NGO's, schools, universities) and individuals (e.g. artists). It aims to explore those artistic qualities and practices that are essential for every citizen in democratic cultures and discuss issues that are relevant to Citizenship Education.

## • Methodology

### *Procedures:*

The researchers chosen to focus on the study of case studies incorporating inquiry strategies based on open questions:

What is the connection between art, culture and citizenship in today's world? What is the role of art in contemporary society? What is the connection between art, culture and citizenship in today's world? What is the role of art in contemporary society? Which artistic practices are essential for fostering active citizenship and democracy?

Each researcher selected artistic examples and describe concepts and a variety of practices fostering more inclusive and democratic approaches by gathering different kinds of data and report on 'case-based themes.

### *Data collection:*

Visual Data were collected a) from a range of artists (European and non-European artworks) b) were used to document places, artefacts or the artistic process

Case studies: This is qualitative research driven by inquiry strategies based on case study methodology. The researchers explore artistic practices emphasising a) collaborations b) ways of learning and approaches and attempted to illustrate in conjunction to text-based data (participants or researcher generated narratives and descriptions) concepts and practices connecting art and citizenship in formal and informal education.

## • Findings

Susana Gonçalves discusses artistic practices in the community in its connections with active citizenship, identities and concepts such as power and empowerment, social justice or democracy. She selected for her analysis and discussion cooperative projects involving artists (both professional and amateurs) and practitioners/ specialists in other fields (like health, inclusion, management,...) which develop artistic practices as mean for political action in the social space, or to promote social inclusion, or to empower vulnerable groups. A variety of forms of art are analysed, compared and discussed. The emphasis will be on visual arts, music and contemporary forms of art such as performance, graffiti and video.

Andri Savva focuses on the basic concepts and ideas regarding Art and Citizenship in Education based on the following questions: *Which kinds of Art can support citizenship and in what ways?* and *Which concepts can foster citizenship in Art and Art Education?* The author discusses theoretical and philosophical notions of Art and Citizenship Education, by focusing on the role of aesthetics and culture. She illustrates through art examples and practices, a framework based on three concepts: Identities and Communities, Spaces and Places and the Power of Image. In supporting theories and concepts, documentation and visual data were used to present artistic practices and participants' stories, positions and values. The findings support that qualities of art can be significant for Citizenship Education and suggest that individuals should be introduced

to art practices that are relevant to many forms of art, the making of which can be conceptualized as both an idea and an action.

Riitta Korhonen focuses on World Heritage (including folklore and children's folklore) and cultural education (including drama, play and literacy, communication and emotional education). The main research question addresses how pre-primary school children are learning together citizenship and culture by playing and drama and how teacher students learn to teach citizenship with playing and drama methods? Children had many different possibilities to play in their learning environment arranged by teacher students. Afterwards were discussions and analysis with children. The findings support that children can learn tradition and they make their own folklore through playing together. At the same time, they communicate with their mates and they have possibilities to develop their social skills and citizenship.

<ul style="list-style-type: none"><li>• <b>Outcomes of the research</b></li></ul>
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The study, its results and implications will be reported in book chapters (to be included in an edited manuscript to be published by an international academic publisher).

- Book *Art in Diverse social settings* (Gonçalves and S. Majhanovich, Emerald, forthcoming) including the three chapters supported by Cicea's funding:
  - Gonçalves, S. (forthcoming). Art and the community. In S. Gonçalves and S. Majhanovich (Eds.) (Forthcoming). *Art in diverse social settings*. London: Emerald.
  - Savva, A. (forthcoming). Artistic practices in citizenship education. IN. S. Gonçalves and S. Majhanovich (Eds.) (Forthcoming). *Art in diverse social settings*. London: Emerald.
  - Korhonen, R. (forthcoming). Diversity and cultural heritage in the Finnish pre-primary curriculum. In. S. Gonçalves and S. Majhanovich (Eds.) (Forthcoming). *Art in diverse social settings*. London: Emerald.

Dissemination to Cicea's members is to be done in Cicea's website and a symposium and paper presentations to be offered/ presented in the next Cicea's conference.

We quote here some of the conclusions that we addressed in our three chapters:

<p>We can conclude from the described cases, that the artistic practices in the community constitute a clear link between the social concerns and individual motives of the artists. In the case of community art, these are projects aimed at supporting vulnerable populations, where the aim is to resolve immediate problems through resources for artistic practices. These projects, often financed with large sums, value and stimulate the role of art and artists in contemporary society and foster creativity and artistic expression of people outside the field of the arts, generating fruitful dialogues between professional and amateur artists and with other professionals, groups and populations.</p> <p>Participatory art and <i>artivism</i> are modes of political intervention that have given artists action and allowed them voice in the socio-political and ethical arenas, especially in contexts of revolution, oppression or social crisis. Artistic collectives, being made up of</p>
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educated and aesthetically sensitive people, mostly from the educated middle and upper-middle classes, are also creative spaces, which, without the direct concern of social change or inclusive intervention with specific communities and without constraints on financial support or a goal of creating professional gains, end up having a salutary role in the cultural life of localities, (almost always urban areas) revitalizing the artistic scene with amateur productions that are often of a quality close to that of professional productions in the creative industries and creative place-making managed by institutions dedicated to the arts.

Thus, art assumes a valuable role in social life, and it can now confidently be said, contrary to what many have always thought, art has a function! This function involves making society and its problems more comprehensible, but furthermore, it seeks cooperative solutions to these problems. In this sense, the language of art serves, more than ever, political expression and action. (Gonçalves, forthcoming).

Practices illustrated in this chapter, through examples and images represent student teachers' own stories, positions and values. Meaning making and creative processes, entail art practices that emphasize personal stories and collective decision making, social issues and individual traces of the participants' lives, that emphasize art as a unifying experience. They are about the understanding of self, as a member of one's local and national community and as a citizen of the world. In order to develop conscious citizens, able to act in favor of their lives it is argued that individuals should be introduced to art practices that are relevant to many forms of art, the making of which can be conceptualized as both an idea and an action. (Sullivan,2007). Art Education emerged as an open discourse, and as such invites more and more researchers and educationalists to re-explore learning processes vital for the life of each citizen. Exploring materials, images and ideas, incorporating appropriation and metaphors into art making, and initiating collaboration with artists and professional art communities, are practices that can expose students to ways of learning that are central in citizenship education. (Savva, forthcoming).

Cultural education is a large and important area in the educational field overall, and some parts of it have been mentioned in the Finnish national curriculum for pre-primary education. (...) All children have same rights to take part in the educational process. Finland is a bilingual country and Finnish and Swedish are its official languages. According to the Basic Act and Primary school Act, the Sámi language and sign language as well as other languages are in programs for pre- and primary schools. The Sámi people's culture is valuable and rich and it is a unique heritage in the northern part of Europe. Children learn about life and get acquainted with the world on a child's level through playing. In play children can find their own place in the community and they can test their abilities in their interaction with other children. Play is the basis of pre-primary pedagogy and the staff is well trained to help children realize their potential and social skills through play (...) Culture and tradition are vital elements, and they both require special attention and recognition in the present day while respecting the past and anticipating the future. As human beings with conscience people are able to preserve

tradition, its manifestations, which are meaningful to them and which they want to pass onto the children. We cannot turn back the wheel of the time, but we can take something from the torrent that we do not want to lose, imperceptibly. (Korhonen, forthcoming).

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