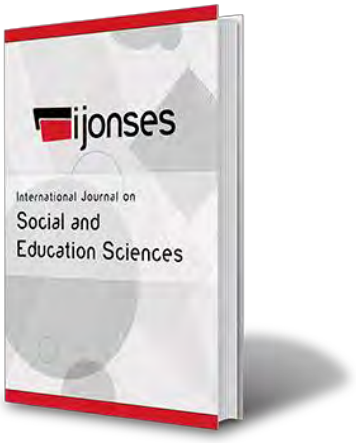

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Synergies between Creative Strategies and Participatory Behaviors in Workplace Training

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To cite this article:

Varela, T. (2024). Synergies between creative strategies and participatory behaviors in workplace training. *International Journal on Social and Education Sciences (IJonSES), 6*(4), 636-672. https://doi.org/10.46328/ijonses.703

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International Journal on Social and Education Sciences
2024, Vol. 6, No. 4, 636-672 https://doi.org/10.46328/ijonses.703

Synergies between Creative Strategies and Participatory Behaviors in Workplace Training

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Article Info

Article History

Received:
23 May 2004
Accepted:
10 September 2004

Keywords

Creative processes
Citizenship practices
Art education context
Creative teaching and learning
Workplace training

Abstract

This article reflects on analyzing and understanding the articulation between creative processes in art education and the development of training for a culture of social and cultural citizenship. The methodology of projects developed in Workplace Training over two academic years involved two 12th-grade secondary specialized art classes. The realization of the projects, based on the action-research methodology, sought the student's participation and involvement in the decision-making of the activities as co-authors in their learning and cooperation with the teachers. Direct observation and interviews with the participants were the main instruments for the data collection. The analysis data used the NVivo program. This study argues on the sociocultural theories of creativity (Glăveanu, 2013; Beghetto, 2016), citizenship and educational contexts (Eça, 2010; Caetano & Freire, 2014), and the context of Art Education (Eça et al., 2012; Eça, 2014; Ramirez, 2016). The main results revealed an interdependent relationship between creative processes and citizenship practices, increased knowledge, and capacities capable of promoting collaborative creativity (Burnard & Dragovic, 2015). These results will allow this relational dynamic to develop and transform through social interactions and situated contexts, with evidence of communication between all those involved, with openness to social and cultural diversity, to generate other possibilities for synergy.

Introduction

Over the last two decades, we have witnessed advances in societies in terms of information, technology, and the impacts and challenges arising from these changes, namely, a democratic deficit in the face of social fragmentation, a dominant global culture of competition, an increase in individualist emphasis, which represents challenges, not only in the universal framework of citizenship so that diversity is respected. Other alternative concepts are presented in the education framework, which by advocating human rights, equal opportunities, and access to educational resources, must meet the formation of cooperation rather than competition and the appreciation of social and cultural diversity. We therefore witness tensions that result from the difficulty in recognizing the multiple identities of contemporary societies, expressed in the marginalization of education and vehicles of cultural transformation, where artistic education practices are inserted (Eça, 2010, 2014). These concerns are conveyed throughout various intergovernmental political communications and demonstrations.

Arguments presented at the InSEA 2006 International Congress, calling for a joint effort to reinforce and reformulate the role of Artistic Education in teaching, the importance of ensuring the right to education for all, children and adults, as well as defending the right that education provides them with opportunities that guarantee personal and social development, as well as participation in cultural and artistic life (UNESCO, 2006). New educational policies referenced by governments in different countries aim to implement new practices in education (UNESCO, 2015, 2016) to enable students to think critically and seek answers capable of resolving situations that emerge creatively and innovatively (Alencar, 2007) in a dialogical and inter-relational environment, with respect for cultural diversity, tolerance, and responsibility (Caetano et al., 2020).

The issue concerns the transformation that artistic educational practices have undergone in recent decades (Eça, 2014). We verified a concern inherent to dimensions that involve creative processes and citizenship practices (Enslin & Ramírez-Hurtado, 2013; Kuttner, 2015; Ramirez, 2016), integrated into school activities within the scope of training in a real work context, such as contemporary challenges both for educators and students. These transformations are associated with the need to find solutions to the emerging problems of a society in constant change, faced with the evolution of new information and communication technologies. We argue artistic education as a means of social and cultural transformation, focusing on the development of skills in the training of individuals and the construction of more creative and critical societies, with respect for diversity, studying their social dynamics based on the interpretations and meanings they construct for perceive and represent the world in which they live (Glăveanu, 2013; Beghetto, 2016).

This study aims to analyze these dynamics in participatory processes and associated changes through interactions in education and student voice structures. In understanding the impact of activities on the construction of learning and pedagogical practices, where teachers become more involved in practices that question visual culture and artistic actions that provide students with a collective search for knowledge of themselves and others (Eça, 2014, p. 26).

Objectives and Research Contexts Informing This Study

This investigation took place over two consecutive academic years in two specialized areas of the Artistic Production course at the António Arroio Artistic School (EAAA), in Plastic Realization of Spectacle (2018/2019) and in Ceramics (2019/2020), through the realization of a set of artistic activities in the Project and Technologies (PT) discipline, inserted in a project-based methodology. These project-based activities are part of the ideas of the Educational Project of the EAAA school, which considers two structuring axes - art and citizenship - as transversal dimensions and interconnection between curricular activities and the social and cultural relations developed throughout education for the development of individuals, in conjunction with government policy guidelines. In this study, the projects implemented in partnership with entities external to the school community in Workplace Training (WT) stand out (see Figure 1).

The aim is to analyze and understand the articulation between the development of creativity and citizenship practices integrated into projects in a work context, in the teaching and learning processes in the practices of

Artistic Education, in the specializations in Plastic Realization of Spectacle and Ceramics, from this artistic school, in understanding these practices as processes of social and cultural action. As Kuttner (2015) argues, these actions constitute a process of developing social and cultural citizenship, involving real people, in real social circumstances, in particular cultural contexts, and within specific material and symbolic relationships, through which the world is learned and represented, in a process of constructing identities (Gaztambide-Fernandez, 2013; Ramirez, 2016).

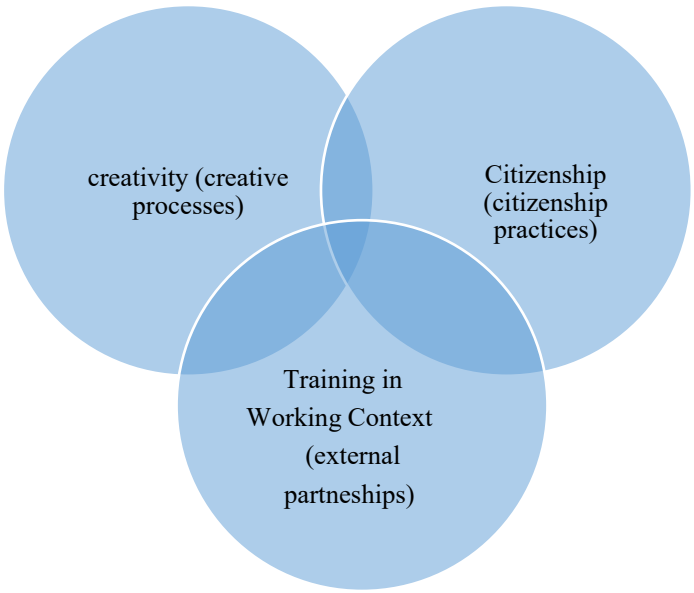


Figure 1. Study Triangulation: Creativity, Citizenship and Workplace Training (WT)

This perspective establishes artistic practices as part of a superior and continuous process of creating and redefining our shared cultural space through creativity and personal meaning generation. Interactions between people and contexts imply a constant process of collective construction of meaning, where the creative practice carried out by its participants constitutes the construction of research on creativity and the creative processes developed (Sullivan, 2007). Creativity involves a multiplicity of contextual variables that are increasingly interdependent on all the elements that participate in it; it's not, just considered an intrapersonal phenomenon but a fundamentally shared one developed in the encounter between person and world (Gillespie et al., 2015; Glăveanu & Clapp, 2018). The conceptual framework of creativity that Glăveanu (2013) proposes is based on a systemic, contextual, and dynamic vision, based on the socio-cultural and ecological perspective, as well as theories of activity and distributed mind, as a fundamental process for human existence in the world and for the psychological functioning of the human being (Model of the 5 A's of creativity: actor, creative action, artifact, audience (affordances) (p. 72).

Pedagogical guidance and implementation actions aim to stimulate the artistic and creative students' expression to encourage a liberating plastic language attitude, which involves individual and collective creation processes. According to Beghetto (2016), creative learning develops from two interdependent dimensions: intrapsychological and interpsychological. The first refers to the role that creativity plays in the performance of personal understanding, and the second is the role that sharing one's understanding plays in making creative

contributions to others. These come to fruition through human interactions, where teachers can play an essential role in increasing students' creative abilities (Alencar & Fleith, 2004, 2010). Added to this is the importance of collaboration opportunities between all stakeholders, which give rise to collaborative creativity (Burnard & Dragovic, 2015; Varela et al., 2020) and the promotion of synergies between the interior and exterior of the school community to increase the possibilities of bridges of educational action, based on social and cultural relationships for the construction of knowledge, in a transdisciplinary learning approach.

These communication bridges are based on a multidimensional vision of citizenship in the educational context (McLaughlin, 1992; Parker, 1996; Banks, 2004; Arthur & Davison, 2000), which integrated into artistic education practices encourage the creation of training possibilities in the allied arts to the development of social and cultural relationships between individuals (Eça, 2008, 2010, 2014; Kuttner, 2015; Ramirez, 2016). Autonomy, dialogical, and relational pedagogies valuation establish dynamics of participation, commitment, and personal and social responsibility (Caetano & Freire, 2014). Dynamics should combine with listening, reflection, and dialogue to develop communicative democracy, which emphasizes conversation (Enslin & Ramírez-Hurtado, 2013). Educational experiences that promote attention to others and relationships of collaboration, solidarity, and mutual recognition (Caetano et al., 2020) coexist with the challenges launched by intergovernmental organizations, which integrate cognitive, socio-emotional, and procedural skills to expand the Dimensions framework for ECG and EDS (UNESCO, 2015).

In the vision of socio-centered education that is presented, with a view to reflection and reformulation for new possibilities of intervention in today's world (Eça, 2014), the triangulation of the announced research aims to fulfill the following objectives:

(i) characterize the contributions and interconnections of the processes encouraging creativity and citizenship practices, within the scope of projects in a real context (WT), in the learning processes of artistic education practices developed;
(ii) identify pedagogical actions and interventions that improve learning and the development of creativity and sociocultural values; an understanding of the impact of activities on the construction of learning and pedagogical practices from the perspective and structures of students' voices,
(iii) in order to propose other approaches in artistic teaching practices, which allow other possibilities for reflection and understanding of these interconnections, in order to develop educational strategies in the development of learning and skills in plastic and artistic production in an educational context.

Methodology

The study's methodological orientation responds to the mentioned objectives based on the dynamics between the dimensions referred to and follows an action-research structure in a qualitative approach with an interpretative and critical paradigm (McNiff & Whitehead, 2006; Amado, 2014) (see Table 1). The study objective is related to the interest in the interdependent relationship between 'understanding-acting-changing' on the processes of creativity and citizenship practices exercised in artistic education practices, based on a self-reflective and critical approach. This approach comes from pedagogical intervention, which values the involvement of all those involved

in the decision-making process regarding the changes to be made and their operationalization (action-reflection-new action), with the possibility of understanding human actions, based on the meaning that subjects give to the circumstances and acts that they experience in some way.

Table 1. Action-Research Methodology (McNiff & Whitehead, 2002; Amado, 2014).

Modality	Emancipatory or critical	Practice
School year	2018/2019	2019/2020
Artistic production course	Plastic Realization of Spectacle	Ceramics
Class	12.º A	12.º B
Participants students (number)	9 (*)	8 (**)
Participants teachers	2 + investigator teacher	3 + investigator teacher

(*) in the 12th A class with 11 students, two students did not participate in the study.

(**) in the 12th B class with 11 students, three students did not participate in the study.

Participants

In this study, participants consisted of seventeen students from 12th-grade and involved five teachers from specialized artistic education in national public education from EAAA, in Lisbon, Portugal. In the 2018/2019 academic year, the study involved nine students, aged between 16 and 18, and three teachers from Plastic Realization of Spectacle artistic specialization. The following academic year, 2019/2020, involved eight students, aged between 17 and 19, and four teachers from Ceramics artistic specialization. The implementation of the activities also included the teacher-researcher, who was part of the two pedagogical teams in each academic year respectively (Table 1).

Data Collection Instruments and Techniques

Over the two years of the study, data collection covered a vast set of techniques and instruments applied in specific academic moments that involved activities in Workplace Training (WT). Primarily based on instruments of participant observation, conversation, and document analysis (Latorre, 2003; Amado, 2014), with emphasis on semi-structured interviews carried out in two academic periods, both with students and teachers. As well as the use of "Class Questions" asked the students during 2 to 3 weeks of the implementation of the activities and portfolios prepared by the students of the completed projects. Other sources were considered, official and personal documents, in addition to audiovisual media (photographs), mainly for the reliability of the data collected. The triangulation of the information obtained was carried out using the data collection instruments described and presented in Table 2.

From the previous table we observed that in addition to the different instruments used for data collection, this was carried out through various procedures at distinct times, sometimes simultaneously, seeking to develop an investigative path by the planning and initial actions which, along the way, through reflections and reformulations, changed and adopted other methods.

Table 2. Data Collection Instruments applied

Observation	Interviews	Class Questions	Portfolios	Photographs	Official documents
Aim-public: students.	Aim-public: students and teachers	Aim-public: students.	Aim-public: students.	Aim-public: students.	Aim-public: school educational project.
Type: participant.	Type: semi-structured.	Type: participant.	Type: participant.	Type: Digital.	Type: school educational project, others.
Phase: during the investigation.	Phase: intermediate (1st Phase) and final (2nd Phase).	Phase: end of one of the projects includes in the investigation.	Phase: end of one of the projects includes in the investigation.	Phase: during the investigation.	Phase: During the investigation.

Procedures

This research required different approaches in the curricular planning of activities in each academic year, based on the specificity of each artistic production course and respective projects, which we describe below in Table 3, to demonstrate how the research methodology's distinct phases were implemented, over the two academic years, and consecutive studies.

Table 3. General Planning of Activities per School Year

School year	Course	Class		Projects/ Actions plans
			PT	Project I – *I Am who I Am.*
2018/2019	Plastic Realization of Spectacle	12.º A	WT/ AAT	*WT Project* – Partnership with the artists from Pavillion 31 – Hospital Júlio de Matos, which resulted in a collective exhibition in the end of school year, titled *ERRO.PE*. Delivery of portfolios and presentation in the Artistic Aptitude Test (AAT) resulting from activities developed with partners.
			PT	*Borders* (theme for ceramic mural) / *Sculpture* (free theme).
2019/2020	Ceramic	12.º B	WT/ AAT	*From My Hands* – (creation of a line of ceramic pieces, for Ceramics Fair) / International Medalist Project, under the theme *Future for Nature*. Delivery of portfolios and presentation in the Artistic Aptitude Test (AAT) resulting from one of the activities carried out throughout the year. *(a)*.

(a) Due the pandemic situation, which led to a state of emergency, to conclude the school year, the work requested was: delivery of portfolios of projects carried out and writing of a reflective document for the Artistic Aptitude Test (AAT).

The first year of research was in the 2018/2019 academic year, during which were carried out two projects. Project 1, a diagnostic activity during the 1st academic period. The project in WT during the 2nd and 3rd academic periods corresponded to the 120 hours of the Annual Activity Plan (PAA) program. After the project I – *I am who I am*, the students decided to continue researching the topic, deepening it and interconnecting it with the work carried out together with external partnerships within the workplace training scope, which culminated in a collective exhibition of works produced by the students and resident artists of the Lisbon Psychiatric Hospital Center – Júlio Matos Hospital (HJM), at the end of the academic year. The project developed in a work context ended up being the result of Project 1. This project launched the - *I am who I am* - theme with some artistic references. The poem - You're What You Like by Brazilian poet Martha Medeiros, a documentary about artist-choreographer Marlene Monteiro Freitas, and other excerpts from texts by Portuguese authors. The teachers discussed the information with students, and documentaries and ideas were discussed collectively around the topic, providing them with starting points for research. Question and awaken young students to an introspective journey about who they are and reflect on their relational dynamics.

Based on dialogical and relational dynamics, the learning processes allowed for a gradual and phased planning of the artistic activities carried out alongside the students, oriented towards practices that allowed the exploration, creation, and construction of three-dimensional objects intended to convey who they were. The various actions, experiments, discoveries, and flexible thinking sought to encourage students to research themselves and resulted in students embracing the topic they collectively decided to transfer to the next project involving work context. In this environment, the teachers promoted several meetings with some resident artists at Hospital Júlio de Matos that provide artistic development, a form of mental rehabilitation, in the free exploration of art that favors social action focused on mental health. Social and cultural interactions influenced the creative processes and artistic productions presented in the collective exhibition at the end of the school year, entitled - ERRO.PE.

The second year of the research took place in the artistic area of Ceramics, in the 2019/2020 academic year, with four projects carried out; only two completed the study in WT, equivalent to a 120-hour academic period. The first, called *From My Hands*, was to promote collective actions by creating a cohesive line of ceramic pieces, with a final presentation of the artistic productions and participation in the Santo Elói Fair at EAAA. The second project, in partnership with the Faculty of Fine Arts in Lisbon, was part of the 2020 International Medalist Project, promoted by the Nicolau Copérnico University of Toruñ in Poland, with a view to the formal creation of medals within the scope of the *Future of Nature* theme.

The first project took place during the 1st academic period and took around 75 hours. The second, in a pandemic situation related to COVID-19 that required online classes, was developed during the 3rd-period school, for 45 hours. The *From My Hands* project was launched and implemented through collective assemblies (*brainstorming*) to discuss topics related to Art, Design, and Crafts. The aim was to encourage students to research the subject content and create working groups to create a cohesive line of ceramic pieces, recreating the atmosphere of a professional studio. This project involved authorship pieces creation, mass-produced (using molds), and handcrafted. Based on the dynamics of interaction and mediation between those involved, the activities are oriented toward technical-artistic knowledge and skills acquisition. Students worked from the idea's conception

to its material implementation, the study and preparation of the packaging of ceramic pieces, and price calculation to achieve productions with aesthetic and artistic value, with commercial value, afterward sold at the Santo Elói fair.

The second project integrated into an international partnership aimed to design medals (of a descriptive, commemorative, or symbolic nature) under the theme *Future of Nature*. The project was launched as an artistic residency in collaboration with Cerca's House – Contemporary Art Center in Almada for two days. The sharing of ideas in this context contributed to bringing everyone involved, including students, closer to the content studies to produce pieces produced in series or as author's pieces. Due to the pandemic situation (COVID-19), activities were restricted to online classes, making it impossible to take place in the school office space. It was necessary to focus the learning processes on the practice of digital media dynamics, which led to the creation of 'ceramic' pieces from homemade crafts, combining different materials (plasticine, modeling clay, among others) and several languages of visual expression (digital presentations, drawings, videos).

Over the two years of the study, artistic practices developed in an environment of freedom and flexibility in the sharing and exchange of ideas, supported by dialogical and relational pedagogies (Caetano & Freire, 2014; Caetano et al., 2020). Students and teachers discussed and considered the best ways to act, were receptive to other points of view, and knew how to respond to the difficulties in the learning processes that emerged. Value the commitment and responsibility for finding concrete solutions to the situations that arise within the work context. We sought to promote an environment of well-being and confidence, with support in students' decision-making (O'Toole, 2008; Burnard & Dragovic, 2015), which involved monitoring and reflecting on experiences and changes associated with them, with moments of individual and collective presentations throughout the various stages of work, for joint appreciation and constructive information.

Meetings were held between students and partners to discuss and monitor the progress of projects, promoting the linking of educational communities with their social contexts to produce collective projects (Ramirez, 2016), which involve work beyond the classroom, both open and closed learning opportunities and appreciation of collective work (Thomson et al., 2012). During the various stages of implementing the projects, information relating to the different topics under study - digital media, bibliography, and other references - was always available to students, as well as materials to support the exploration of the activities.

Results

Crossing and triangulation of various sources, namely, semi-structured interviews were carried out with students and teachers, as well as class questions, in an open questionnaire format, the creation of portfolios, and the recording of photographs throughout the learning processes, the aim was to demonstrate how the themes under analysis developed (Bardin, 2011). Due to the extent and diversity of techniques and instruments used in data collection (Table 2), the analysis and results chapter presents evidence as an example. In most, through the answers given by students (recording units), with the indication of some observations made by teachers, which accompany their reports.

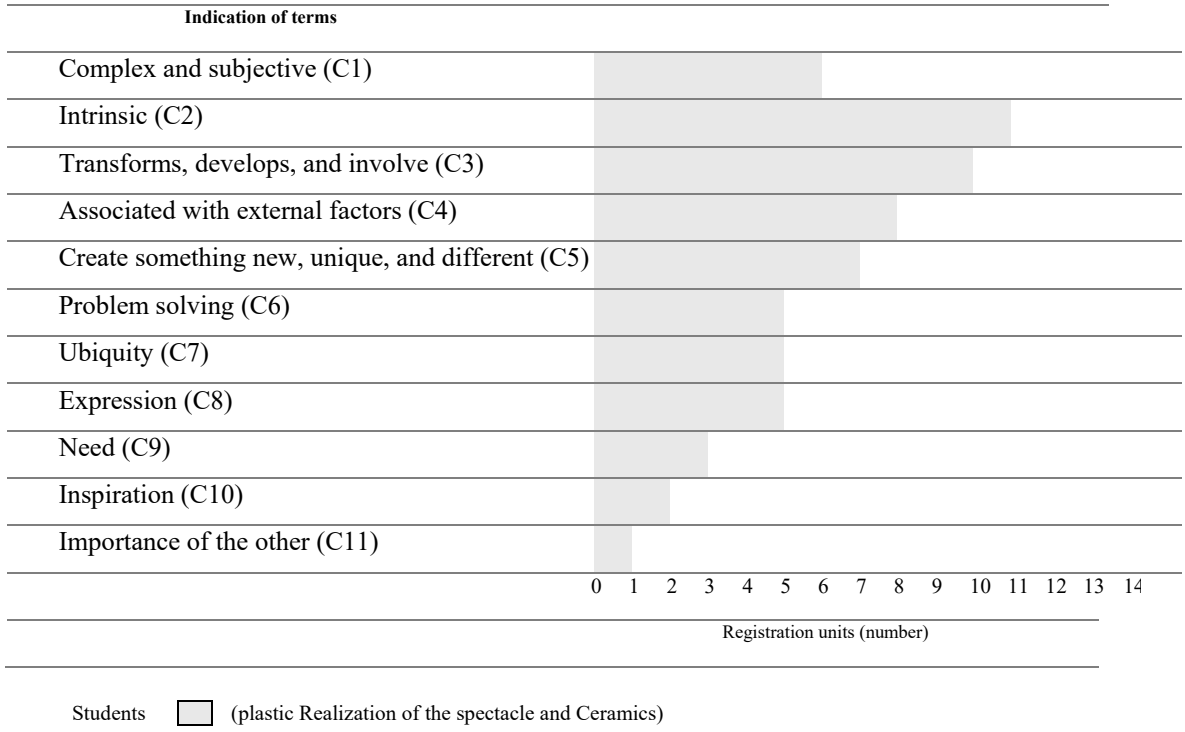
The triangulation of the various sources of information combined with the theoretical research contexts that inform this study is also noted. In the first part of the thematic analysis, the results characterize the contributions of creativity processes and citizenship practices in learning, followed by pedagogical actions and interventions that improve students' learning, their creative potential, and citizenship practices, inserted in the context in which WT. In the second part of the analysis, the results concern the information obtained from across the three categories mentioned above to characterize the contributions and interconnections evidenced throughout the artistic practices developed.

Creativity's Contributions and Development

Contributions associated with Creativity

Creativity is semantically associated with concepts, actions, and processes. Table 4 presents the most important ones for students. In this, we can observe the relationship between student responses (registration units) and the terms and contributions they associate with creativity, in addition to providing information on various elements that influence its development.

Table 4. Contributions associated with Creativity (from the NVivo program).



From student's perspectives, they understand creativity and collect indicators that allow us to determine what they consider a complex and subjective concept (6 students), requiring approaches diversity to understanding it. As we see in the following reports from two students, “I think it's a very complex thing (C1)” (A1RPE2P15.1 F), “I think creativity comes from a lot of places, it's something difficult to set (C1)” (A1RPE3P15.1F). Many students (11 students) recognize that creativity is something inherent to their personality, not limited to that when they state that “it is something that comes from us, it is intrinsic to us (C2) and that it is transformed (C3)” (A1RPE1P15.1F),

which “ends up being something we have with us (C2), some more, others less. But it is also something that develops in us (C3)” (A1RPE5P15.1F).

They consider that creativity develops and transforms, not only based on their personality traits and the knowledge they possess, but they also value the influence of other aspects, such as the social, cultural, and environmental contexts in which it occurs; for example, when a student states that “it is very hidden in this underworld too and then it is influenced by external factors (C4)” (A1RPE6P15.1F). The character of transformation is highly emphasized by most students (10 students), in association with external factors (8 students) and research and exploration actions, to discover new and different things, as well as to create new and original ideas (7 students), as said by student A1RPE4P15.1F, “being creative is the possibility of transforming it with what we are given (C3), doing something of it in a different way (C5) ”. To do this, they state that it is necessary to leave your comfort zone, imagine, and be receptive to new situations, “to see new things, to take advantage of these new things... (C4)” (A1RPE2P15.1F).

Around five students highlight the connection between creativity and problem-solving (C7) to find the best way to transmit their ideas, interrelating ways of expressing with the individual intention, as mentioned by student A1RPE3P5.1F, “there is always something that calls for our creativity to solve a problem” (A1RPE3P17.1F). A perspective that fits with the view of teachers, who state that creativity “is creating new solutions and new ideas (C6).” (P3CERP7.1F), which involves “more creative thinking when solving problems (C6)” (P2RPEP8.1F). Other five students understand creativity as “a process of expression (C8) (...) Because it is transposing emotions and feelings in a form that is not easy and, thinking about how a two-dimensional form then transforms into a three-dimensional form” (A1RPE8P15.1F). They understand it as a strategy to express what they feel, think, or do, recognizing that this way of communicating, of transposing meanings and emotions is not limited to the area of the arts, nor does it only belong to some individuals. In addition to being something intrinsic to all individuals, they also recognize its ubiquity (5 students), present in any area of knowledge. As the following reports reveal: “We can think of alternatives for whatever we want to do (C6), whether at the level of the arts or the level of everything (C7)” (A1RPE5P15.1F), because it “exists in me and all persons (C7)” (A2CER5P15.1F). “Creativity, not just certain people have it, everyone has it (C7) and it encompasses various ways of expressing it (C8)” (A1RPE9P15.1F). Some observations were recorded that some students see creativity as something necessary for human beings (3 students), which can also arise through a simple “click!” (3 students). Others still refer to the importance of others linked to creativity; in the concern that the individual has when seeking to create something relevant to transmit to others, as the student (A2CER5P15.1F) said: “We want to transmit to others (C11), we want to change the world with our work.”

Creativity's Development

The concept of creativity as a multidimensional phenomenon presents a diversity of ideological and argumentative approaches to support it. The importance to understand which elements were identified by students and allow them to understand their creative actions during the activities. Table 5 shows the contributions identified for its development (from the NVivo program).

Table 5. Elements to Analyze Creativity Development.

Subject	Elements
Development of Creativity	Influent Agents in Creative Processes
	Methods and Techniques
	Creative Capabilities
	Creativity Development Factors

Influent Agents in Creative Processes

To help understand the agents that influence creative processes, we considered the structure presented by Glăveanu (2013), five elements (5 A's): actor, action, artifact, audience, and, within this, the possibilities (affordances). The actor is a person who acts in his environment. She is the actor of creative action, who creates with a certain intention the so-called artifact or creation product, through the surrounding environment, sociocultural, artistic, and environmental context, which she designates as audience or context, and which includes and distinguishes affordances (which are the possibilities of existing material and sociocultural means, during creative actions).From social interaction generates creativity perspective, crossing the information obtained reveals indicators that correspond to this line of reasoning when they explain that the dynamics of the activities developed "always involve a creative process, from the project to the workshop (...). I think being creative is really about always thinking about the subject and changing and doing it" (A2CER6P15.11F). These processes involve thought, reflection, action, and interaction. Not only from the perspective of the creative person (actor) in association with aspects of cognitive functioning, as this could only offer a partial understanding, but considering from the outset that the creative person is a socialized being and shaped by a sociocultural context and, therefore, it acts from it in coordination with others.

Creation processes develop through social, cultural, and environmental interactions, where intrapersonal and interpersonal aspects are observed in the contexts in which they are inserted, where the references provided to students are also important, in a school context, as stated, by way of example, the student (A2CER4P15.11F) when she says: "everything we do in class helps us, may or may not be useful, and helps us understand what we want to do or not do (…)". It adds the importance of content covered either in the classroom, with the information given by teachers, or in contact with external entities, be they artists, associations, visits to museums, and shows, among others, when it states "At the beginning of each project they are assigned to us or a museum or an artist and we will research him, find out a little about how he works (…) We need to know what is around us to know if we can use it, if it will be useful to us and if not".

The creative process occurs in this dual nature of creativity, internal, in a psychological dimension, and external, in a behavioral dimension, interacting with the world (Glăveanu, 2013; Beghetto, 2016). The importance of the audience or context was highlighted in the information obtained from the study, for example, in the contact with the artistic partners that took place. Some students found in their visit to Pavilion 31, at Júlio Matos Hospital, and in their conversation with the Artistic Director, knowledge about some works by the resident artists, later reflected in their creative processes and manifested in various artistic productions.For example, two students (A1RPE5 and

A1RP6) decided to work together in a reflection on one hospital resident artist, who we now call Ana. The sculptor Ana reflects in her works daily her thoughts and the moments in which she works the clay. The students researched the artist and her work, had the opportunity to meet her, interview her, and see some of her works in exhibitions they visited. This exchange of experiences brought different perspectives to learning approaches, crossing different realities and other understandings that were appropriated by the students and, subsequently, expressed in new meanings, influencing creative activity. Student A1RPE5 explained that the intention was "to represent her as she is, but with that half-monster and half-human duality, because she [the artist] herself, in some videos we were watching, she said: "I am half monster because the that come inside me are monsters!"

Another example is when students dialogue and discuss among themselves, they make joint decisions that result in creative actions that are decisive for the result of the final product. It happens in individual work situations when carried out in the same space shared by everyone and in group work activities. For example, the collective activity "From My Hands". In this project, among the situations experienced, a student says that as a member of a workgroup: "We took several different concepts, we tried to create one or put them all together in one line" and, she adds, "at the same time we took in objects that already exist in nature, and we changed the objects to create them more our own, (…) reveal them in another way" (A2CER7P161F).

The artifacts or creative products are the results, not only of the processes that lead them and the sociocultural context that fosters their creation but also of the person who develops this creative process. It implies the perception that the person/actor interacts with the world, interprets it, assigns meanings, adopts and grasps a series of cultural models and behavior patterns that he later externalizes. For example, in the "From My Hands" project, social interactions between participants intertwined individual interests and expectations in a working group through each achieving a cohesive line of ceramic pieces. The aim was to create artistic products to be desired and acquired by the public in a work context. At the end, each group presented and exhibited their pieces at the Santo Elói Fair stall for sale.

Methods and Techniques

The study of these phenomena requires breadth and comprehensiveness. In streamlining creative potential, use several methods (random, analog, associative) that correspond to mental procedures for solving problems or generating ideas. The methods are associated with techniques that imply the succession of several steps toward a certain objective, assuming themselves as facilitators of the creative process (Lubart, 2007). Graham Wallas's 4-step method: preparation, incubation, illumination, and verification, as well as the *brainstorming* technique, in sharing and associating ideas, were the most mentioned by participants.

The data reveal the recognition of a set of various procedures used for the development of the creative process to produce artistic productions. Many students interviewed recognized the existence of a first conceptual phase, carried out in the project classroom, involving reflections, decision-making, selection of the final proposal, and then moving on to materializing the idea and process in the workshop. For example, student (A2CER5 P6.2F) states that to achieve the tridimensional form is essential to discuss ideas. She said: "After getting to brainstorming

and having all the ideas and arriving at a shape, I usually analyze whether this is the way that conveys this and whether it conveys the idea that I am working on". Others mentioned the need to create models to visualize the shape and better understand how to build it.

Others highlighted the difficulty of moving from the formal idea of the piece to its materialization. They mentioned the need to experiment with materials, to feel and touch materials to understand how to build the desired object shape, in its three-dimensionality. The student (A1RPE3P6.1F) said, "My piece structure (...) is difficult to conceive on paper. Therefore, I had to go to the cenography manufactory class to try it out and see, touch the materials, do it, to understand them and what materials to use." The conceptual idea advances alongside a greater awareness of the materials to be used in its construction, in a process of mutual evolution, in an interdependent articulation between design and technologies, between the idea and its materialization. Dewey's (1980) approach to artistic production defends a perspective of art understood as a "process of development" (p. 116) and a vision (the goal) realized not in a mechanical way but through trial and error, through observation, and adjustments made during the actions. In this reciprocal relationship between the ends and the means through which students achieve their creative product, there is an interdependent dynamic between both, to the point where material resources shape the final objects.

Creative Capabilities

The study identified the cognitive and metacognitive, effective-motivational, and instrumental dimensions, proposed by Klimenko (2008). The author argues these dimensions as an essential skill to creative thinking and action individuals' development. The data reveals the identification of these three dimensions. Cognitive and metacognitive skills concern the intellectual functioning of individuals, the richness of conceptual domains, logic, reflective criticism, analysis, and synthesis. It is important to plan and organize the actions where they are situated. For example, in the evidence shown in the transcription of a text excerpt from one of the pages of the student's portfolio (A1RPE4) where she describes the process of creating the object:

> Rodaviva — the vivid pain transported itself to a high state of introspection. The challenge launched in workplace training influenced this experience, providing total freedom to implement a thought. The object is inherent to the multiple dissertations presented in the previous pages and many others that emerged in me and others. The construction process guided by idealization is the attempt to transmit a message with time management that is not methodical, as the appropriation of materials is often instinctively interaction, which changes. (A1RPE4, Portfoolio "Rodaviva — the living pain", p. 9).

The effective motivational dimensions refer to emotional self-regulation, discipline, resistance to obstacles that arise when students carry out activities, and encouragement of autonomy, confidence, self-esteem, and security. The student (A1RPE3P5.2F) firm: "... I always had to work, looking for the best way to express what I wanted, and I had to find it when I was not satisfied with something, I had to find other solutions. (...) even when other problems were always arising and needed other ways to solve".

Instrumental skills are related to technical performance in problem-solving improvement, with a greater focus on practical and technical rationality, which implies conceptual background, variety, and depth of conceptual

networks. They can be explored during the creative process as managing techniques and procedures expand mastery in the specialization area. For example, in student A1RPE3's work, she needed to build a prop in the form of a brain. First, she began by creating a clay model then she made the mold in plaster, and finally, he poured flexible polyurethane into the mold to obtain the desired shape and then finished with painting. Other students learned to weld and manipulate wood and its derivatives. Others created plaster molds to produce pieces in series, and others also learned to shape clay pieces using molds, increasing their technical-artistic skills. Technical knowledge contributes to individuals' background. Increases knowledge in the specific learning specialization area and provides individuals with imaginative breadth in the creative processes.

Creativity Development Factors

Various factors, intrapersonal and interpersonal, were highlighted as creativity's development contributions. Regarding intrapersonal factors, autonomy was most evident as well as being alone with their thoughts, being calm, and having time to carry out activities. Related to interpersonal factors, we indicate the most referenced:

- interaction and communication with others,
- an environment of trust in the social sharing of ideas, generating security in the transmission of thoughts and a sense of belonging,
- have access to information and references, in addition to receiving visual stimuli,
- being able to experiment, explore, discover,
- provide feedback to students,
- teachers should be creative in presenting the content to be taught ("teaching creatively", NACCCE, 1999).

The mentioned characteristics are evidenced in several testimonies, for example, the student (A1RPE8P18.1F) states that he needs "time and for myself, to be alone and ruminate on my ideas and be able to gather as many ideas as possible and then communicate with other people." According to Boden (1994), creativity requires the time and effort necessary to gather and combine ideas, creating mental structures that help develop the creative potential of individuals. The volitional character of each individual was also mentioned by the student (A1RPE2P18.1F). According to her "means having willpower, culture, visual stimuli, sound stimuli, and all these things. It's also autonomy."

According to student A1RPE3P6.1F, experiment, explore, and discover "We can only design up to a certain point... we have to go to the scenography classes, and then we change things there". So, it is relevant to interrupt the "designing" process to experiment and explore materials in the scenography manufactory class to understand which ones are most suitable for materializing her object. This working method, with opportunities for choice, experimentation, and discovery, allowed students to explore materials in the scenography manufactory class, consolidate formal ideas, and make decisions that influenced their creation processes. An interdependent dynamic between thinking and doing, whose conceptual ideas can undergo modifications through the interactivity between the person who creates and the materials they learn, simultaneously influencing the result of artistic production. Other student A2CER5P18.1F highlights the importance of "having good communication between people, between teachers. If there is not that essential communication, if we are not comfortable with the person, perhaps we are more afraid of sharing our ideas and opinions." Another factor considered is having access to information

and references, as the student states “makes it easier if we have information or references behind us (...) also receiving criticism and knowing the opinion of others about what I am creating (...)” (A2CER3P18.1F). The student A2CER6P17.2F firm “I liked the way some projects were presented (...) [when] we went to have lunch in the Gulbenkian garden. Teachers presented us with the work. (...) a completely different work dynamic. (...) Also at Cerca’s House when we met for two days to develop ideas for another work [medal]”. Other ways teachers present content information consists of determining factors for creative manifestations. As Glăveanu (2013) argues, audiences are essential for creativity development, not only in recognizing the influence of the socio-cultural context where creative actions unfold through human mediation but also in the context where they are exposed and observed. These creative productions, in particular, the recording units from the interviews participants carried out, reveal that interpersonal relationships were those that students highlighted most, in an appreciation of the dynamics between social, cultural interactions, and material environments.

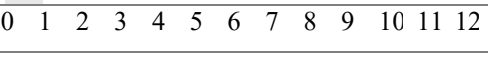
Citizenship Development Contributions

Citizenship Interpretations and Associated Terms

In this investigation, citizenship is an object of study but is not an object of planned teaching, as there is no intention to develop a citizenship project specifically. Understanding this concept involves connections to the social and cultural places we experience, with the possibility of participating actively and interestedly in transforming our society and understanding our rights and responsibilities (Caetano et al., 2020). The interest is understanding and analyzing how citizenship practices and creative processes correlate with learning processes. Table 6 informs the relationship between the students' responses (registration units) and the multiple interpretations they establish with the citizenship concept.

Table 6. Interpretations of Citizenship and Associated Terms (from the NVivo program).

Indication of terms	
Concept difficult to define	
It’s a term we invented	
Personal identity	
Rights and duties towards society	
Belonging to a community	
Knowing how to be and live in society	
Respect others and other people’s space	
Solidarity, mutual help, and tolerance	
Be open to difference and diversity	
Common well-being	
Being an active person in society	



Students (plastic Realization of the spectacle and Ceramics)

In general, the obtained information corresponds to the ideas of several authors, presented in the theoretical framework that informs this study. A multidimensional view of citizenship is understood as complex, broad, and polysemic. It is important to emphasize the social and cultural dimensions, through the experience of citizenship in the educational context through artistic practices (Eça, 2014; Kuttner, 2015; Ramirez, 2016; Caetano et al., 2020). The table reveals extensive and difficult to define this concept; created by us (2 students) that involves a personal and social identity (3 students), with rights and responsibilities towards society (4 students). The student (A1RPE4P19.1F) states: “Citizenship is such a comprehensive thing that I can't even...”, understanding that the concept needs a broader view due to its complexity. Some students say, “I don't know” (A2CER1P19.1F) or “I'm not really sure” (A2CER5P19.1F).

Another student clarifies that “citizenship is a convention. It is something invented by us (A1RPE2.P19.1F), which involves us all in the construction of personal and social identity, as one student maintains, “actually we can do all things alone and on an individual way, but we can never stop thinking about the whole, because anyone can be involved, can be affected by our actions.” Some students consider it to belong to a community (2 students), “it is to belong to something bigger than yourself. It is belonging to a society with people like you, who should have the same rights and duties” (A2CER7P19.1F).

They also highlight knowing how to be and coexist in society (4 students) as one student argues, “means thinking that we are not alone in a community, we are not a single element, we are several elements and, I think we all depend on each other” (A2CER1P19.1F). Therefore, it is also the common well-being (2 students), as mentioned by another student (A1RPE7P19.1F) “Citizenship... the collective well-being, (...) or the interactions, of which This is how interactions between people, citizens, are carried out”. Thus, they also mention the importance of being an active person in society (1 student).

The most valued and identified characteristics are respect for others and other people's space (10 students), as well as solidarity, mutual help, and tolerance (7 students), as we observed, for example, in the student's statement (A2CER1P19.1F): “I think that citizenship, for me, is mutual respect (...) And it is realizing that what we do affects others, and what others do also affect us. Respect for space we are all sharing a space, and we are all here to then follow another path.” The sentence from the student (A1RPE6P19.1F), when she said: “Citizenship is having respect for others, but in addition to respect, I think we also need help, mutual help between different people (...) at Sometimes, think in common, but also within this common, be different.” Along these lines, the importance of being open to difference and diversity (3 students). By way of example, a student argues "perhaps we have to reach out to more people to interact with them (...) To be able to get along and live together in society, because we need it. (...) have other experiences of living with people” (A1RPE5P19.1F).

Citizenship Development

The concept of citizenship, understood as a dynamic, evolutionary, multidirectional, and transversal process, presents in Table 7 a set of elements resulting from the data obtained to analyze and understand as contributions to its development, interconnected with the learning processes.

Table 7. Elements to Analyze Citizenship Development (from the NVivo program).

Subject	Elements
Citizenship development	Citizenship practices identification
	Citizenship education dimensions
	Important factors for development

Citizenship Practices Identification

The most evident citizenship practices are the dialogic and relational dynamics throughout the learning process. Also, the right to freedom of expression, knowing how to listen to the opinions of others with respect and without judgment, were considered crucial aspects by the students, as we observed in the following statements: "the right to express ourselves... the right to (...) listen to what others have (...) to tell us... Have respect for all ideas, (...) what people have to say, freedom" (A1RPE1P22.1F). The dynamics supported by mutual respect between all participants highlight the recognition of each person's differences and singularities. As the student (A1RPE8P28.1F) said: "Respect for everyone. (...) whether we like people or not, we always need to have a level of respect for them and respect their choices (...) Despite not agreeing and being able to express our opinions about this or that (...). Students expressed their ideas in social sharing, listened to their colleagues, and made decisions, not always easy or in agreement, but based on mutual respect. They recognized the reciprocal right to express their thoughts, express their opinions without fear, and discuss solutions to achieve those most suited to individual or collective objectives; they became co-authors of their learning (Figure 2).

Figure 2. Decision-Making between Students about the Collective Exhibition at Hospital's Júlio Matos

In these dynamics, actions of solidarity, help, and collaboration were considered essential, as well as empathy and tolerance, in an egalitarian exchange of experiences, where interventions contribute to the construction of individual and collective identity. For example, mutual help situations where students give up their time to collaborate on other colleague's work. As the student says about what she understands by citizenship and its interdependent relationship with the projects developed, she states that "it is all about what we can also do for others" (A2CER4P19.1F). The collaborative environment between students is encouraged by teachers, who seek to promote these actions among themselves throughout artistic practices:

> The collaborative environment between students is encouraged by teachers, who seek to promote these actions among themselves through artistic practices: "to find out how students work, and that has a bit to do with citizenship too. How do they relate to others? How do they accept others? How are they able to

give in to others? And I think this is very stimulating, very stimulating." (P3CERP4.1F)

Citizenship Education Dimensions

The personal and socio-cultural development of the participants who participate in these learning meetings made it possible to establish connections with different references, understanding citizenship in the coexistence recognition of various perspectives in a broad vision, referenced in the Introduction, in the research contexts that inform this study. Namely, the intergovernmental guidelines that promote education for sustainability and citizenship (UNESCO, 2015; ENEC, 2017) supported on the interconnection of three dimensions: cognitive, socio-emotional, and behavioral. The first dimension is associated with critical and reflective thinking skills, growth in moral and ethical reasoning, values, understanding of rights and responsibilities, and social sharing with respect for diversity. For example, the A2CER5 student's interpretation of the connection between man and Nature, in the Future for Nature project criticizes human actions that do not respect nature. She said "We are all nature. (...) and from the moment that man stops respecting Nature he stops respecting himself (...) If we work together and cooperate, we will rise and evolve. And we will be so united that we realize the importance of needing and helping each other."

The second reflects the emotions and affectivity associated with learning, self-regulation of emotions, increased self-esteem and self-knowledge, and participation in life and society, which requires communication skills and favors collaborative environments. Some students allow us to identify and understand these capacities for citizenship development, the importance of social sharing, and social interactions between all participants in joint growth, as in the following example: "I think it really was, it was more because of the way we worked than for the object itself. (...), we did the work, so every time I look at the work, I remember more the time we were sharing ideas and listening to each other than the time in the workshop doing it (...) without a doubt I remember more the relationship we had with each other" (A2CER7P26.1F).

The third relates to knowing how to be, learn, and evolve in acquiring a sense of personal and social responsibility. A sense of commitment, participatory action, and collaboration. For example, the moments of meeting with Workplace training partners, in the exchange of information, reflection, and deliberation, as well as monitoring the working progress. Further, to setting up the collective exhibition in Pavilion 31, students collaborated with artistic partnerships after the end of the academic year. On this occasion, the students had already completed their school year and were on vacation. Once again, we saw the effective and responsible way in which the students acted in support of the commitment made by everyone to hold the joint exhibition, named ERRO.PE. In the observations recorded by the teachers, they report feeling that the students are "more responsible, that they take the challenges much more seriously, the school more seriously, the materials more seriously, and they truly understand the value of these stages they have gone through" (P2RPEP9.1F).

Important Factors for Development

To student's integral development contributions, the crossing data demonstrated the most evidence for the

following elements:

- contact with others, intrapersonal and interpersonal relational dynamics, which include involvement in partnerships to open possibilities for new contacts, explore new interests, and become aware of other realities,
- know how to work with others in social sharing,
- communication between all participants in the learning context,
- the sense of commitment, autonomy, and personal and social responsibility,
- learning through practice (learning by doing),
- time, in a search for balanced management when carrying out work,
- the visual stimuli provided (current information about the content studied, viewing exhibitions, watching shows, among others).

We present some statements, for example, that demonstrate the above. When the student A1RPE7P10.2.1F considers that among the factors that most contribute to their development is the contact with others. The student argues that "it's important to have contact with other people and not close ourselves off just about that. The contact with ourselves is also important to help us discover certain things and calm down. Because calm supports." In these intrapersonal and interpersonal relational dynamics, they emphasize working with others, "we also must know how to work in a group. If I did not know how to do it, my colleague could know and help me. We would not have to ask a teacher. This makes the work supported by each other" (A2CER4P10.2.1F). So, it is related to "a form of connection, of connection between people, and this alone supports the values of citizenship. (...) just the fact that we are in the same space and we are not obligated; just the fact that we live with other people and express our ideas and also receive what they think of theirs and ours, and we of theirs, end up making us aware of how the other person thinks, of what they are like, that the other lives and this helps to develop" (A1RPE7P21.1F).

The sense of commitment, autonomy, and personal and social responsibility, when they say that "we had to assume all the responsibilities of, if we did not go here, it was because we chose and, thus, obviously is a way of letting us understand, ready, to prepare our needs for the future." (A1RPE8, P10.1F) and "acquire responsibility, because when we leave here, we can work and we realize that (...) it is not just us, they also depend on us (...) at least what I felt most was it is not just me and it's a group of people and, not failing others" (A2CER1P10.1.1F). They showed interest in learning by doing, through practice, which allowed students to discovery, test and prove their ideas. The student (A2CER4P10.1.1F) said, "We learn more from what we can do independently and from what we need to know how to do."

Another colleague argues that "it's not the teacher who does it. We are the ones who must do it (...) giving us more autonomy and making us learn much more easily than just watching." (A1RPE5P10.1.1F). Others mentioned time to organize various procedural steps necessary to complete the tasks and receive visual stimuli. They do consider information about the content studied important provided by teachers. When they introduced artists, promoted visits to museums, and encouraged theatre visualization, the student A1RPE3P10.2.1F recognized "Teachers talk to us about things that are happening in the area we are studying and in the world of work."

Pedagogical Actions and Interventions Contributions

When analyzing pedagogical actions and interventions to encourage the student's development of creative potential, we used as a reference the Teaching Practices Scale Model for Creativity (Alencar & Fleith, 2004, 2010), which integrates the components presented in Table 8.

Table 8. Elements to analyze Pedagogical Actions and Interventions
(from *Creativity Teaching Practices Scale*, Presented by Alencar & Fleith, 2004, 2010)

Subject	Elements
Pedagogical actions and practices	Teaching Strategies Diversified
	Personal Attributes to Teaching Practice
	Climate for Expression of Ideas
	Encouraging New ideas
	Student Learning Interest
	Traditional Teaching Procedures

Teaching Strategies Diversified

Diversified teaching strategies highlight the appreciation of dialogical and relational dynamics, including situations presentation and problems for students to solve, with opportunities for choice and discovery. When teachers proposed the theme, *I Am who I Am* to the students, one said, "That week the exercise *I Am who I Am* was proposed to us (...). We all spent a bit of time there (...) We asked people and listened to what they said" (A1RPE5P16.1F). The learning processes developed a connection of cooperation and co-production, making students responsible for their decision-making (see Figure 3).

Figure 3. Conversation between Teachers and Students to Decide the Direction of the Activity in WT

Conversation between teachers and students promoted to encourage everyone to participate, such as discussion and collective decision-making about the direction of their projects in a work context. Opportunities for choice and discovery involved the creation of collaborative connections with external partnerships, which enabled students to combine their interests and motivations alongside increasing their technical-artistic knowledge.

Personal Attributes to Teaching Practice

Regarding personal attributes in teaching practice, sensitivity, intuition, and self-confidence were highlighted. It includes listening carefully to student interventions, being open to students disagreeing with their points of view and having positive expectations regarding student performance. Being collaborative, activities monitoring, and support for ideas in an environment of equal sharing of thoughts.

Having flexibility in organizing and carrying out activities, as highlighted by student A1RPE8, when he said, “It was the methodologies (...) that allowed me to advance further. In the beginning, we had, (...) a more rigid division that we followed more, but then it got to a point where it was due to necessity. If I needed to spend more time in scenography, I would go into scenography. (...) It is a good way to organize because it makes us understand what we need to do" (A1RPE8P9.1F).

Climate for Expression of Ideas and Encouraging New ideas

Interactions between all participants in the activities favored the sharing and distribution of knowledge, generating a trusting learning environment, where everyone expressed their ideas in an equal, fair, and democratic way. Asking questions and arousing curiosity in students, questioning and solving new problems, not giving ready-made answers and giving time to boost the development of interests, promoting autonomy, and reflection, and helping them to deal with frustrations and overcome obstacles and face scratches. By way of example, student A1RPE7P22.1F stated that “Sometimes I even wanted the easiest way for [the teachers] to tell me what it was, and they didn't tell me, and I was “locked in”, unable to get out. [laughs] (…) But I feel that they are important because they help me think about different hypotheses before they tell me: “OK, it’s here, do it!”.

There were moments suggested by the teachers for shared reflections with colleagues when a student had a question, which they called “public help.” The intention was for students to clarify doubts or questions with their peers and find other ways of resolving them. In the end, the teachers also helped to find other possible solutions. The same student added “that these moments of doubt are important, that we even realize that maybe it is good to communicate with others (…) Like at the table, it was not my thought to place the cookie at the table, and it was the class that told me (…) And the group itself supports and develops something for everyone. It’s not just for my work everyone realizes that it can be like that” (A1RPE7P22.1F).

On other occasions, the teachers alerted the students to the execution times of the work, questioning them about the possibility of using divergent ways to carry out their objects, as shown in the following statement: “The teachers were there to warn us (...), I was aware (...) that I did not have much time and (...) the teachers also helped us by saying: “Look, this might take longer. Don’t you want to do it another way?” In other words, they were trying to help us find some ways of doing things, using other techniques and trying to give us the same result that we had thought of” (A1RPE9P12.1.1F). Support and trust students' ideas, and their decision-making, helping them develop analysis skills on different aspects of the same problem, exploring other possibilities, showing distinct ways of learning through their actions, and encouraging flexible thinking.

Student Learning Interest

In the interest of student learning, mention was made of presenting examples, making subjects known, providing access to current information, and also presenting content in different ways, such as the launch of the medal project, which involved an exchange with Casa da Cerca, in Almada; go with students to exhibitions, as happened on the study visit to the XIV Bienal Internacional de Cerâmica Artística de Aveiro or other events. For example, viewing the show "Il Canto della Caduta", by puppeteer Marta Cuscaná, in search of connections with subjects covered in the respective areas of specialization that were part of this study to further expand visual, artistic, and cultural field from students. Regarding the possibilities of experimentation and providing interesting information regarding the contents of the subjects, the student (A1RPE1P17.2F) said that teachers "both give us the possibility of experimenting and choosing what we want to do, but they also give us information about other situations that we can take advantage of (...) for our work."

Traditional Teaching Procedures

When crossing the data, what we observed was the reference to the contents covered exposed by teachers in a diverse way, using different methods for presenting the information and content studied, supporting students' ideas and decision-making, with encouragement flexible thinking and reflection on various possible answers to the same problem. Furthermore, the data reveal a concern in the students' learning, in the recognition of differences and individualities that used greater flexibility in the organization and execution of the activities developed, as well as the increase in possibilities of choice and discovery in the actions of the artistic practices that took place. Therefore, there was no learning limited to the transmission and memorization of knowledge, merely with informative content, always using the same teaching methodology, within a rigid structure of activities.

Stimulating flexible thinking, in exploring different ideas, without immediately resorting to a known resolution, allowed students to experiment with other options, expanding their knowledge, and opening themselves up to the unknown work through doubts and uncertainties. This pedagogical approach to learning helps to develop creativity, as one teacher highlighted: (...) it is always a discovery. I think they are not sure, what they know is that they may not like or want a certain number of paths or routes or choices" (P1RPEP8.1F). Therefore, it is necessary for the participation of students actively to know how to recognize situations and understand how to act when faced with them, as well as for teachers to be mediators and facilitators of learning, encouraging students to be curious and open to thinking about other ideas, often, through an investment in what is unknown to us (Atkinson, 2015).

Contributions and Interconnections of Processes to Stimulate Creativity and Citizenship Practices in the Processes of Learning Artistic Practices in a Work Context

In the second part of the analysis, we compared the information obtained previously and verified the identified and characterized development of creativity contributions, the development of citizenship, and the pedagogical actions and interventions that favored the creative potential and integral development of students, establishing

interdependent dynamics. These interconnections are visible throughout the data collection revealed in this article through the interconnection of information obtained through the various techniques and instruments used in data collection. For example, the factors considered important, whether for the development of creativity in citizenship practices for human development or the actions and interventions identified as the most important for the growth of individuals. Creativity and citizenship are intercommunicative and materialize in a sociocultural and systemic vision, which require processes in which both the agents that influence and the practices that are developed involve processes of internalization and externalization, which occur through Collaborative Dynamics, which give rise to the dynamics of creative collaboration. These dynamics, in the educational context of artistic practices, are inherent to the pedagogical actions and interventions that took place in learning, as we have already presented.

Collaborative Dynamics

Collaborative Dynamics in learning were the common denominator in these processes of contributions and interconnection to stimulate creativity and citizenship practices. They occur from two interdependent relational dynamics: relational dynamics with the physical and material environment and intrapersonal and interpersonal relational dynamics, as shown in Table 9.

Table 9. Subelements to analyze Collaborative Dynamics (from the NVivo program)

Element	Subelement
Collaborative Dynamics	Relational dynamics with the physical and material enviromnent
	Intrapersonal and interpersonal relational dynamics

Relational Dynamics with the Physical and Material Environment

With reference to the sociocultural and ecological perspective, in theories of distributed mind (Glăveanu, 2013), access to resources and material means is in the important in conjunction with flexibility and freedom of movement in learning spaces as well as opportunities to work with other people outside the school community (Davies et al., 2013).

In these dynamics, the promotion of learning environments and spaces with possibilities of access to material and sociocultural means to carry out work valued as the student says, “I spoke to the teacher, and I had to resolve some things, like the main shaft and I ended up welding it and all that. These were issues that the teacher helped me a lot with, the issue of the tube and me having a lot of things made easier by being in the Product Design department” (A1RPE2, P6, 2nd F). Intercommunication between the various courses offered by the school is encouraged by the school community, as stated by one of the teachers:

> Yes, the school is very interactive in that sense. I always believe that if a student goes to the photography department to ask to borrow the studio (...). To textiles because I don't know what... maybe yes, a light projector, a spotlight for... I don't know... I think these things are possible. And there is support, no one is ever practically alone (...) there is always someone available. (P1RPEP4.4.2F).

Also experimenting and exploring subjects and materials, including, in situations outside of class time, with flexibility and freedom of movement in learning spaces. As demonstrated by the report of student A2CER5P19.2F, when she stated that "teachers really encouraged this, talking to people in other classes, asking opinions from other "stores". (…) Sometimes overtime we also worked with other "stores" and saw each one's different mentality." Social and cultural contexts, which involve human nature, culture, school parameters, and organizational configurations, among others, generate other possibilities in artistic teaching practices.

Intrapersonal and İnterpersonal Relational Dynamics

Regarding intrapersonal and interpersonal relational dynamics, the ones most highlighted by the students were those presented in Table 10.

Table 10. Subelements to analyze Intrapersonal and Interpersonal Relational Dynamics (from the NVivo program)

Element	Sublements or underlying relationships
Intrapersonal and interpersonal relational dynamics	Student/actor
	Student-student
	Student-teacher
	Student- Workplace training (WT) partners

Next, we show the most evident characteristics within each of the dynamics observed in the interaction processes between the various participants in the study.

Student/actor

This dynamic refers to the connection between the student and a person who interacts with the world, it involves the perception that observes, interprets, assigns meanings, adopts, and grasps a series of cultural models and patterns of behavior that it later externalizes. Dynamics that integrate creative actions in the implementation of artistic production inherent to the thought and projection of an idea correlated with the transformation of this idealization into an artifact (creative product). The most highlighted characteristics were:

- the student expands their knowledge network, and develops self-knowledge, with evidence for understanding the process of creation and materialization of this artistic production,
- the student experiments with materials, learns new techniques, and combines their ideas with this practical learning, learning to materialize them,
- the student understands necessary changes to the creation processes, whether due to aesthetic sensitivity, time issues, techniques, and material constraints,
- the student also understands changes motivated by audiences (contexts), essentially when others contribute and interact to more creative changes. For example, contact with artistic partners in a work context, and the perception of other realities, among others.

Student-student

In the interpersonal dimension, the dynamics between peers was the most relevant, due to the awareness of monitoring and support through each other's presence and sharing the same space. On the one hand, working on your projects; on the other hand, observing what his colleagues did, highlighting the dynamics:

- interaction to obtain different points of view and to observe different ways of doing things,
- respect for the singularities and characteristics of each person, sharing ideas without judgment,
- communication between peers in the same class and with colleagues from other classes,
- suggesting other ways of doing things, without resorting to teachers' proposals,
- "exchanging roles" (sometimes, due to tiredness of what they are doing, other times, to learn how to do what other colleagues are doing),
- communicative skills, a conversation that makes a difference; group work that generates sharing of collective ideas, which implies concessions.

Student-Teacher

These dynamics were also frequently mentioned, mainly about:

- communication skills in the ways of presenting content, in dialogue, and the ability to accept different points of view,
- flexibility, collaboration, and monitoring of work, empathy, emotional understanding, and an atmosphere of trust in learning (affective and emotional relationships),
- the relaxed environment encourages autonomy, dialogical relationships, clarifying students in their work processes, stimulating confidence, security, self-esteem, and a feeling of belonging,
- the teacher as a facilitator of learning (a mediator),
- introduce various construction, material, and technical processes,
- possibilities for experimentation and exploration, choice and discovery,
- presentation of content with practical examples through collective conversation in contexts outside the school, encouraging students' curiosity and research.

Student-Workplace Training (WT) Partners

In this dynamic, frequently mentioned, the data reveal relationships created by activities carried out with outside partnership communities were very considered:

- added value in creating peripheral forms of participation in wider communities, developing synergies in multiple learning possibilities,
- possibility of articulation with various entities, institutions, and associations, generating contacts with other realities. Experiences that connect areas of study with distinct areas of knowledge,
- enrichment and expansion of knowledge while developing autonomy, commitment, and responsibility skills,
- situations of opportunity to know how to use and apply knowledge: knowing how to do, knowing how to be, knowing how to be,

• new bridges of educational synergy in collaboration between schools and communities.

Discussion

In the interconnection of the themes analyzed in the previous chapter, we organized considerations and main conclusions to respond to the main objectives of this research. This chapter develops based on the answers to the main research questions.

Characterize the Contributions and Interconnections of the Processes of Stimulating Creativity and Citizenship Practices, within the Scope of Projects in a Real Context (WT), in the Learning Processes of the Artistic Education Practices Developed

In response to the first research question, relation to the characterization of the contributions and interconnections of processes to stimulate creativity is based on *Table 4. Contributions associated with Creativity* and *Table 5. Elements to analyze the Development of Creativity*, the results revealed that the terms most used to understand creativity show that a view of this phenomenon merely related to cognitive factors would be limited, reinforcing this concept research theory. Creativity is complex and subjective, presenting multiple "rhetorics" in its approach (Banaji et al., 2010; Banaji, 2017; Glăveanu et al., 2020), currently understood as a social, cultural and environmental value, in any area of knowledge, belonging to any individual (Beghetto & Corazza, 2019; Moraes, 2021). Other researchers argue in favor of the last two decades of the 20th century, creativity research approaches have expanded (Bahia & Nogueira, 2005; Glăveanu, 2013; Gillespie et al., 2015; Banaji, 2017). Understood with a dynamic, changeable, and evolutionary character; as a continuous exercise in transformation, which results from multiple influential factors, generating ideas from the recombination of existing elements, finding solutions to problems that arise, capable of providing something original, adapted to the context in which it is located (Lubart, 2007; Alencar, 2007; Beghetto & Kaufman, 2014).

The results demonstrated that this construct also does not present consensus, but its relevance for human development and its emerging nature in contemporary societies is recognized. Over time, in the different areas of knowledge, their approaches, focusing on the area of education and, in particular, in the context of artistic education practices, are diversified and result from interdependent dynamics between multiple factors, as shown in Table 5, which informs the constituent elements in understanding the actions that occurred in the learning processes of artistic practices for the development of creativity: *Influent Agents in Creative Processes*, *Methods and Techniques*, *Creative Capabilities* and *Factors for the development of creative potential*. Therefore, to creativity stimulation, it is necessary to consider the relational dynamics that involve both intrapersonal and interpersonal dimensions. Each individual, with their way of thinking, feeling, and acting, contributes differently to their experiences and interactions with others. Interconnecting to the environment in which individuals and their interactions occur based on social interactions, developing communication skills, tolerance, and emotional self-regulation in favor of social understanding and certain resolution situations. This underlines that creativity is not concentrated in any individual, as it does not exist without the other. The activities were carried out, mostly in constant experimentation, exploration, and discovery, which, along with access to information and references,

visual stimuli, and feedback, demonstrated on the part of the participants an understanding of the actions and interactions that constitute a process of developing potential creative, which correspond to the perspectives informed by the various authors already mentioned, within the framework of this study.

In understanding creativity as a complex and transdisciplinary phenomenon, capable of manifesting itself in diverse and multiple areas, contextualizing its study with an emphasis on focuses of interest that include: ordinary creativity rather than genius, that is, everyone is a potential actor in the field of creativity (Glăveanu, 2013); characterization rather than measurement; social system, rather than individual, comprehensive view of creativity, which includes products, but is particularly interested in processes (Craft, 2003). It presents itself in approaches of a relational, dialogical and distributed nature (in its articulation in sociocultural scenarios), with an emphasis on personal, sociocultural, and environmental aspects, or in other words, with emphasis not only on the subject (actor) or on the object (artistic product), as well as in the co-incident relationships between both (Glăveanu, 2013; Glăveanu & Clapp, 2018; Moraes, 2021).

About *Citizenship Contributions* and *Elements to analyze Citizenship Development*, terms associated with them reveal a historical contextualization of the concept with an evolutionary, polysemic, and transversal character. The framing of citizenship in the educational context must be considered and implemented through the connection of individuals to certain social and cultural locations, generating possibilities for participatory involvement in individual and social training, with awareness of rights and responsibilities, situated in a context with the capacity to change in society. From this perspective, citizenship as a process of construction and reconfiguration inherent to sociological transformation is understood through the relationships between individuals and their way of being in the face of situations that arise. The importance of contact with oneself and contact with others is highlighted, as well as ways in which interactions occur between everyone, which includes involvement in partnerships to open possibilities for new contacts, explore new interests, and become aware of other realities. The right to freedom of expression, to express and communicate your ideas, as well as knowing how to listen to the opinions of others, knowing how to work in a group, in a space that is shared by everyone, considering different perspectives, without making value judgments, were also essential.

The training of individuals was based on pedagogies through conversation and otherness, in relational dynamics, which encouraged research, knowledge of themselves and what surrounds them, knowledge about the world and how they related to others, interconnected with their reflective capabilities. Thus, through the dialogue that existed throughout the learning of artistic practices, sometimes motivated by group work, other times by individual achievement, the presentation, and exchange of ideas in social sharing provided spaces for reflection, analysis, and recreation in the recognition of the differences and singularities of each one, which generated moments of presentation of manifestations of an artistic nature that were influent by their situational contexts (Glăveanu, 2013). Artistic practices in social sharing where each person implements their project in close coexistence with others, developing their imaging skills alongside their cognitive, socio-emotional, and procedural capabilities. In learning through practice, in the exercise of collaborative, mutual help and tolerance actions, there is greater awareness of oneself and others, autonomy, commitment, and personal and social responsibility. The learning also involved establishing partnerships with entities external to the school community, generating new bridges of

educational synergy, focused and centered on social, cultural development and artistic skills, autonomy, and self-regulation of students' actions. Collaboration between schools and communities allows encounters with social, cultural, and diverse arts environments through contact with other realities and the understanding that we are all different and differ within ourselves (Caetano et al., 2020).

Interaction with each other provides the giving and receiving of experiences, in an interconnection between the individual and the social in the internalization and externalization of thoughts, which invite the participation of all those involved and their involvement in their learning processes (Dewey, 2007; Niza, 2012; Caetano & Freire, 2014). These authors defend education as a space of civic and community support essential in the social coexistence of young people, in an intersubjective exchange with other consciousnesses, learning and building other and new meanings. Artistic practice is seen as social and cultural productions, loaded with multiple meanings attributed by the actors who participate in it and through the situated social dynamics, through which the world is apprehended and represented, in constructing identities (Ramirez, 2016).

Identify Pedagogical Actions and Interventions That Improve Learning and the Development of Creativity and Sociocultural Values in this Area

About the *Elements to analyze Pedagogical Actions and Interventions*, using the "Scale of Teaching Practices for Creativity" (Alencar & Fleith, 2010), this structure constituted a useful research instrument for perceiving teaching behaviors that can help or inhibit students' creative expression, in an understanding of the impact of activities on the construction of learning and pedagogical practices from the perspective and structures of students' voices. The results obtained revealed greater evidence of the characteristics that relate to the Diversity of Pedagogical Strategies and Personal Attributes to Teaching Practice (Table 8), in the sensitivity of teachers, monitoring, flexibility, empathy, and collaboration, demonstrated throughout learning as revealed by the evidence described in the analysis and results subchapters, namely, in the *Contributions of Pedagogical Actions and Interventions* and, also in the *Intrapersonal and Interpersonal Relational Dynamics*, essentially, in the relationship between Students and Teachers, based on a transdisciplinary nature of social sharing, driven by mediation and dialogue between all its participants (Delors et al., 1998; Dewey, 2007). Ideas are also reinforced by Niza (2012), who defends "dialogue is the applicable method to help reflection, enrich proposals, raise solutions to what needs to be rethought about Education" (p. 42).

In this way, the environments sought to create an atmosphere of trust, with a climate favorable to the exposure of ideas and creative expressiveness of students, in learning processes intended to be effective through practice and the implementation of actions leading to the acquisition of know-how in contact with others. Listen, reflection, and dialoguing pedagogies author Branco (2018) reinforces that "teachers must understand the importance of their daily interactions with students and each other to promote relationships of trust, cooperation, autonomy, creativity and self-development" (p. 47). The environment where learning takes place is an influential factor in the flourishing of creativity, in which the teacher must act as an agent to facilitate practices that develop the ability to create and encourage independent ways of thinking, flexible and imaginative on the part of students, enhancing creative expression (Alencar, 2007; Weschler, 2002; Kinchin, 2004). The results are within the ideas presented

by Martínez (2003, 2006), arguing that the teacher must provide different approaches in the classroom. He should be creative and have control and pleasure in what he teaches, be attentive to students and their interests, reveal interpersonal and emotional sensitivity to help students overcome difficulties, and adapt their practices to students' needs. This implies actions of reflection on teachers' ways of thinking and acting, their communication skills, as well as diverse ways of presenting content, conversation, and ability to accept different points of view. Is essential an environment that facilitates creativity at school.

There is increasing recognition of the role of teachers and their pedagogical practices to encourage and strengthen resources in students of a cognitive, affective, and personality nature, with abilities to reflect and intervene in a responsible, critical, and creative way in social and cultural transformation (Alencar et al., 2018). According to these authors, there is an exponential interest in creativity in an educational context, which seeks to promote changes and innovations in educative policies and pedagogical practices. There is greater awareness of the importance of developing students' creativity potential and implementation in institutions of education so that their organizational structures favor a creative vision, encouraging it in their human resources and on the part of teachers, in recognition of fostering creativity in educational practices. In these contexts, of a fundamentally collaborative nature, also developed in contact with entities external to the school community, students' creative actions and citizenship practices increased (Davies et al., 2013; Collard & Looney, 2014).

Teachers' actions and interventions included significant changes in some of their approaches to learning, namely, greater freedom and flexibility in organizing and carrying out activities, in work carried out beyond the classroom and school, with open learning opportunities (in which the answer is not known), involvement with different communities, etc. These characteristics by the authors Thomson et al. (2012) constitute teaching practices that contribute to increasing creative abilities in students. Other actions promoted by teachers involved theater visualization, galleries, and museums in awakening students' interest in the content covered, expanding their knowledge network, and stimulating intellectual, technical-artistic, creative, and social capabilities (Alencar & Fleith, 2004, 2010). Therefore, the importance of educational strategies that integrate the interweaving of areas of knowledge through partnerships outside the school was also recognized; "in this way, these skills and qualifications often become more accessible if those who study have the opportunity to put themselves to the test and enrich themselves, taking part in professional and social activities, in parallel with their studies" (Agirre, 2005, p. 20).

Propose Other Approaches in Artistic Teaching Practices, which Allow Other Possibilities for Reflection and Understanding of These Interconnections, to Develop Educational Strategies in the Learning Development and Skills in Art Production in the Education Context

The existing interconnections highlighted the collaborative dynamics in learning processes. These dynamics involved the participation of all participants, and pedagogical approaches were essential for the interconnection between curricular activities and the social and cultural relationships developed throughout the training of individuals who were part of exchange projects with external entities within the scope of workplace training. In a project-based methodology, learning worked through dynamics of action-observation-reflection-new action,

noting that the production of knowledge involves multiple factors, which influence the social and educational reality, recognizing the characteristics of a complex, creative and collaborative, inherent to the circumstances of a given context investigated, such as the present study we present. Therefore, the characterization of pedagogical actions and interventions is no exception.

In this context, essentially based on the structure of teaching practices for creativity presented by the authors Alencar & Fleith (2004;2010), the aspects considered constituted a useful research instrument to understand teaching behaviors, which can help or inhibit students' creative expression. (Table 8). Although elements can be seen and understood in each of their extensions, they are interrelated within each other, sometimes mixing, making a clear distinction difficult. Diversified Pedagogical Strategies and the Personal Attributes of Practices Teachers considered as relevant practices. In them, we highlight the presentation of situations and problems for students to solve, based on dialogical and relational dynamics, with methodologies that seek to present subjects related to the program contents in each specialization, encouraging curiosity and discovery on the part of students, they can allow themselves to other possibilities. The monitoring of teachers and their flexible and collaborative nature are demonstrated through collaborative dynamics.

In the *I am who I am* project and the project in workplace training the observation of an initial strategy based on a rotational system was changed through joint reflection between students and teachers to provide greater flexibility and freedom in carrying out the various work, which gave students greater independence and opportunities for choice and discovery about what they wanted to learn and how they wanted to learn, affirming their need for autonomy and creativity, in dynamics that promote collaborative creativity. As O'Toole highlights, "when individuals can choose what and how they learn, they are affirming their need for autonomy and creativity" (O'Toole, 2008, p.76). The project *From My Hands* intended to promote group work, whose interactions revealed collective concerns, and the development of communication and interaction skills with others in resolving certain situations. Through mediation and negotiations with each other, individuals can understand their meanings, analyze, compare, and establish new associations, creating other directions within these discourses. Learning the discursive process consists of an association of social acceptance between the ways of using language, thought, and action for individuals to identify as part of a socially significant group (Arthur & Davison, 2000). In the *Future for Nature* project, we highlight the approach to launching the work, which involved an artistic residency.

All these projects were based on dialogues between students and teachers, who promoted learning meetings based on valuing the intrapersonal and interpersonal relationships of everyone involved. To understand pedagogical practices that encourage communication and participation of students as "co-authors" of their learning processes, which calls for an action that, in addition to being collaborative, involves them in decision-making, responsibility, and commitment assumed towards the individual and the collective, in connection with the realization of artistic productions, which integrate partnerships with external entities, in an approach to the work context. Activities combined with the work context make it possible to learn about other contexts and, as Eça (2010) reinforces, provide an "evolutionary progression of the human being, aware of the intention to consolidate and expand the partnerships that link us to the educational, cultural, artistic and business world, which allow, on the one hand, to promote a systematic adjustment of the training we provide to our students, but also to expand our social

contribution" (p.9). The connection of practices developed alongside external partnerships, possibilities for carrying out study visits, viewing shows, and other events are crucial for broader learning, which allows students to access various material and sociocultural environments.

The strategies, which promote flexibility in the organization and carrying out of activities and opportunities for experiences between students and between students and teachers and with the various partner entities, are stated by several authors as an added value for the development of student's creative abilities (Davies et al. 2013; Burnard & Dragovic, 2015). Davies et al. (2013) reinforces that the flexible use of space and time, as well as access to materials, tools and resources in educational contexts (material and sociocultural resources), are factors that contribute to increasing students' creative abilities, as evidenced in this study, where students had these possibilities, carrying out their work in workshop rooms outside class time, sometimes simultaneously, with colleagues and teachers from other classes, as well as accessing material resources belonging to departments of distinct courses from school. The results highlighted the learning environments, based on a transdisciplinary nature of social sharing, boosted by mediation and dialogue between all its participants, to create climates favorable to the exposure of ideas and creative expression of students. In these aspects, we highlight the awareness of students' non-prescriptive planning, even though they know that this intends to present what is considered most correct, however, it is necessary to give students freedom of action, respect their ideas, and support them in their decision-making, to an increase in their autonomy and self-esteem. Allow and encourage experience through practice, in the exploration of situations, and in the manipulation of materials and materials that provide opportunities for choice and discovery.

Conclusion

The construction of knowledge. The results revealed that students value the right to self-expression, and the right to communication and manifestation in different artistic productions to express themselves as individuals. The contexts experienced influenced and help increasing knowledge as a changeable and evolutionary process that feeds on experiences with others in the coexistence of intrapersonal and interpersonal dimensions, which make it possible to externalize feelings or ideas in artistic manifestations. In this relationship of social interaction, individual actions are fundamental in identity and knowledge construction, which emerges in coexistence with others. In other words, the "I" only takes place through the existence of the other. We are talking about an interaction dynamic that relies on other people but begins with the need for self-awareness in a relationship with oneself, which favors its generative transformation in intertwining its individuality with society (personal and social). As in creative processes, interaction dynamics require "creativity in learning" inherent to creative performance in developing a person's understanding, sharing that personal comprehension, and contributing creatively with and for others.

Artistic Education (AE) is a fundamental socialization space for the integral development of the individual. Throughout the learning processes, it is visible that AE practices are understood as a space for socialization that contributed to the student's integral development who participated in this study, with evidence of an increase in their creative abilities and citizenship practices. We consider that EA practices are fundamental to personal and

transpersonal creation structures in learning knowledge, attitudes, and contributing actions to preparing the students to deal with the challenges and situations that constantly emerge in the world around them in increasingly complex societies. In this environment of complexity, uncertainty, and accelerated pace of change, among other skills and abilities, the ability to think creatively and innovatively is required, which can and should be encouraged through artistic practices.

Creative practice depends on citizenship practice and vice versa. The students highlighted the relational dynamics that existed during their learning, experiencing “creativity as experience” and “citizenship through practice”, as actors in creative actions and citizenship practices (creativity and action and citizenship as action) through the contexts implicit in learning, which resulted not only in creative manifestations (creativity as representation), but also the entire process took place in the interconnection between people and places with respect and collaboration between everyone, in their situational contexts (citizenship as experience).

Collaborative creativity emerges through human interactions and mediation. The intrapersonal and interpersonal relationships verified throughout artistic education practices within the work context were the driving force of learning. The evidence showed that the interactions that occurred and that favored the development of creative actions and citizenship practices coexist in an interdependent relationship. The learning process was not simply meaningful and distinguished to individuals who participated in it, but from this 'creative collaboration' between those who intervened 'collaborative creativity' emerged. Creative collaboration occurs through the interdependent relationship between the 'intrapsychological' and 'interpsychological' dimensions, which means it calls respectively for “creativity in learning” and “learning in creativity.” In other words, it is necessary for creativity to play its role in personal understanding development, which, combined with sharing personal understanding in a collective, makes creative contributions to others. Collaborative creativity emerges through the collaboration of other individuals, characterized by their material contexts and sociocultural environments. Therefore, we can say that collaborative creativity is interdependent with citizenship practices.

The action research methodology is inherent to developing creativity and citizenship practices processes. This methodology is a practice of changing practices, which establishes a dialectic between theory and practice in a cyclical dynamic of "action-reflection-new action" that was simultaneously observed in the reflection on pedagogical practices and identified as that which students used it to produce knowledge in successive attacks of observation-action-reflection-deliberation and new action, in the construction and expansion of their knowledge network. Here too, it is necessary to let in what is new and unknown, so, in this way of building knowledge, this process is interdependent on citizenship practices and creation processes. In this reasoning, wouldn't there be a need to invest more in practice (action) as a way of learning? Considering that without it there is no way to test, verify, oppose, or argue, among other essential factors for the development of individuals, as human beings who must be encouraged to think independently, critically, and participatively, within their relationships social and cultural, because through them other exchanges and other possibilities are achieved.

In conclusion, aware of the importance of continuing to provide learning encounters that promote these inter-relational dynamics between all the agents who participate in them, as it is emerging in the current experiences of

our contemporary societies, full of events that transport us to incomprehensible realities of inequality, of injustice and intolerance, for which we often cannot explain. In the knowledge of the existence of these circumstances, it is essential to question, reflect, and doubt about these situations and debate and present ideas, encouraging interactive action that involves greater involvement from everyone.

Recommendations

It is crucial to understand the changes that occur in these situational contexts, which highlight modifications in our way of seeing, resulting in changes in our way of life, which, in turn, are reflected in the ways we think, create, and reinterpret artistically. The study is oriented to understanding and analyzing how citizenship practices and creative processes correlate with learning processes to contribute to the present contexts of knowledge development. We highlight the influence of partnerships outside of school, which contribute to the perception of other realities, in the confrontation of ideas, in the reflection on other paths that help to expand knowledge, expanding the mind to different points of view, and the crossing of other possibilities.

The path of research in this area is a process that must be continued and reinforced in a more in-depth and rigorous way, as it provides possible paths to continue developing other studies or carrying out new activities that involve these interconnections in an open understanding of the independent relationship between creative practices and citizenship practices, based on social, cultural and situational interactions. This context suggests that these interconnections could also be studied in other areas of artistic production at the António Arroio Artistic School opening possibilities of extending to other institutions. For example, understand these same realities of interconnection at the specialized artistic education school in Porto, the Soares dos Reis school. Other lines of investigation could be in linking this study with curricular practices carried out in artistic areas of higher education, namely in institutions that invest in training with a strong practical component, interconnect to contacts outside the school community, which include partners from the professional artistic world, for example, polytechnic institutes that develop these areas of study.

Notes

This work is financed by National Funds Through the FCT – FUNDAÇÃO PARA A CIÊNCIA E A TECNOLOGIA, I.P., NO ÂMBITO DO PROJETO «UIDB/04042/2020».

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