

Routledge Research in Arts Education

ARTS AND MINDFULNESS EDUCATION FOR HUMAN FLOURISHING

Edited by
Tatiana Chemi, Elvira Brattico,
Lone Overby Fjorback and László Harmat



Arts and Mindfulness Education for Human Flourishing

This edited volume explores the role of arts and meditation within educational settings and looks in particular at the preventive and developmental function of the arts in educational contexts through different theoretical perspectives.

Encompassing research from an array of disciplines including theatre, psychology, neuroscience, music, psychiatry and mindfulness, this book draws insights relevant to a broad spectrum of interdisciplinary fields. The chapters are divided into thematic sections, each outlining praxes and emphasising how educating within and through the arts can provide tools for critical thinking, creativity and a sense of agency, consequently fulfilling the need of well-being and contributing towards human flourishing. Ultimately, it focuses on the role the arts have played in our understanding of physical and mental health, demonstrates the new-found significance of the discipline in the wake of the COVID-19 pandemic.

With its interdisciplinary and timely nature, this book will be essential reading for scholars, academics post-graduate researchers in the field of arts education, creative therapies, neuroscience, psychology and mindfulness.

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15 Arts as aesthetic education

Understanding the challenges related to citizenship

*Rannveig Björk Thorhelsdóttir, Hanna Ólafsdóttir
and Íris Ellenberger*

The encounter with art – and with others over art – can help us identify with one another, expand our notions of we, and show us that individual engagement in the world has actual consequences. That’s why I hope that in the future, art will be invited to take part in discussions of social, political, and ecological issues even more than it is currently and that artists will be included when leaders at all levels, from the local to the global, consider solutions to the challenges that face us in the world today.

(Ólafur Elíasson, 2016)

Introduction

In an ideal democracy, the citizens enjoy human rights and decide on all major issues collectively. The concept of citizenship implies a specifically situated social being with a claim on, ties and commitment to a community and society, as well as a possibility of participating in determining the fate of those social entities (Figueroa, 2004). Current ideas of citizenship imply a collective consciousness, belonging, responsibility as well as rights, which enables citizens to participate in shaping their society and influencing it, both at home and away. In 1950, T.H. Marshall described citizenship as status bestowed on full members of a community; those who possess the status are equal with respect to the rights and duties with which the status is endowed (Marshall, 1950). Citizenship is, therefore, not merely about rights and duties, but also a matter of belonging to a community. With increased migration and globalization, and a universal call for civil rights, the urgent question is what it means to belong to a nation or community? What does it mean to be a citizen? Who has the right to claim that they belong and, more urgently, on what grounds?

This chapter will introduce methods for enabling future teachers to explore the concept *citizenship* and pass their knowledge on to their primary and secondary school students, through aesthetic education. It focuses on the program *Innovative and Sustainable Aesthetic Methods for Citizenship Education* (ISAMCE) which was organized by the Teachers Education Network (TEN) and took place in Copenhagen, Reykjavík and Stockholm in 2016–2019. The program, funded by Nordplus, consisted of three interdisciplinary seminars

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which opened new perspectives on citizenship for teacher trainees and engaged the students and teachers in creative interpretations of the concepts of Freedom, Equality and Brother/Sisterhood. TEN has a special focus on the aesthetic subjects in teacher education and aims to provide insight into Nordic research topics and develop a comparative understanding of teaching conceptions in Nordic and Baltic teacher education. Through music, drama, dance and visual arts, the aim of the ISAMCE project was to draw the attention of teacher trainees to how aesthetic subjects contribute to an understanding of the challenges related to citizenship as this term is multifaceted and has come under intense scrutiny in the past few decades (Teacher Education Network, 2015). The research questions for this chapter, as for the ISAMCE-project as a whole, are: *How can aesthetic subjects contribute to an understanding of the challenges related to citizenship (identity, loyalty, participation) in Nordic and Baltic countries? How can artistic methods innovate our thinking of citizenship today? How can we discuss the meaning of citizenship of today through aesthetic disciplines?*

Arts education and aesthetic knowledge

The arts make a strong claim to be part of education. Through the arts, students can construct new aesthetic knowledge and deepen their human impulses and experience. Maxine Greene (2000) maintains that one of the central purposes of aesthetic education is to realize art and the aesthetic experience as an agent for transforming society. For Greene, aesthetic education is always related to the imagination of the students: “[...] much depends on imaginations being aroused, on their feelings infusing their thinking, their perceptions grounding what they come to know” (Greene, 2001, p. 41). Greene continues: “The learner must break with the taken-for-granted, what some call the “natural attitude”, and look through the lenses of various ways of knowing, seeing and feeling in a conscious endeavour to impose different orders upon experience” (Greene, 2001, pp. 5–6). Mike Fleming argues that the “[...] common distinction between the ‘aesthetic’ (which includes our response to nature) and ‘art’ (which focuses on what is intentionally made) is that we can be moved by landscape or sunsets (aesthetic) but we respond to a work of art” (Fleming, 2012, p. 18). In *The Arts in Education, An Introduction to Aesthetics, Theory and Pedagogy*, he writes about learning in and through the arts and that the arts look beyond the art form itself to outcomes that are extrinsic and often take place when arts are employed across the curriculum to further learning in other subjects. Learning in the arts more often refers to learning within the subject itself. He also claims that teaching art must involve more than simply teaching children to express themselves through creating art. It must involve due attention both to the art object and their experience in relation to it. Regarding content, it is reasonable to suggest that students should be taught to participate in the cultural world in which they will live with its diverse range of forms and types of art.

Susanne Keuchel (2016), who has made an overview of the field of arts education, stresses that it occurs on three different levels, that of society, subject and

on a pedagogical level. She also states that there are different levels of artistic interaction that enable us to understand the role of arts education:

It is all about learning in, through or about arts. Arts could be looked at as the epicentre of acquiring knowledge. The focus could be to learn about arts and to become more professional in artistic disciplines. Or it may well be that artistic interaction is a means to learn about other disciplines and to acquire transfer effects.

(Keuchel, 2016, p. 38)

Keuchel further states that “fundamental social values are related to the content and understanding of arts education” (Keuchel, 2016, p. 38), embedding it in the social and cultural understanding of each country. According to Peter Abbs, the arts also deepen and refine our sense of what it means to be alive, and “serve – at their best – the deep human impulse to understand, to integrate and to transcend; they serve life’s ineradicable desire to live more fully, more abundantly” (Abbs, 2003, p. 67). In that sense, arts education is fundamental to our understanding of the world we live in and the societies we belong (or do not belong) to.

Education takes place in a social context and arts education is often said to be a means of developing critical and creative thinking and behavioural and social skills. Ellen Winner, Thalia R. Goldstein and Stéphan Vincent-Lancrin conclude in *Art for Art’s Sake? The impact of Arts Education* “[...] that arts education can strengthen students’ academic motivation and enhance performance in non-arts subjects such as reading and writing, mathematics, and science. The value of arts education for human experience is a sufficient reason to justify its presence in the school curriculum” (Winner et al., 2013, pp. 249–251). Michael Anderson (2006) talks about the space the art teacher and the students inhabit, when working with and through the art and he encourages them to use the transformative power of their art form, and the potential in their students to bring about change in their communities.

In the ISAMCE project, the specific innovative approach is about exploring issues concerning citizenship through aesthetic processes and expressions in transdisciplinary and multimodal ways when working with specific themes. Transdisciplinary work entails crossing the borders of diverse disciplines, arts education and citizenship education in this case, to create a holistic approach to the field of study, such as citizenship (Marshall, 2014). Here, multimodal refers to art where different modes of aesthetic expressions, for example words, images and music, dance, and scenography, work together towards a deeper understanding of a topic from multiple angles (Ólafsdóttir, 2018).

By looking at a topic through different artistic and disciplinary lenses, the ISAMCE project aims for transformative learning, which focuses on adult education and young adult learning and is based on the idea that learners can adjust their thinking according to new information (Mezirow et al., 2009). In transformative learning, all learning processes imply change of some sort, but not all change

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is transformative for the learner. Transformation can be described as a process in which individuals alter their frames of reference for understanding the world. Transformative learning is “the process of construing and appropriating a new or revised interpretation of meaning of one’s experience as a guide to action”. This approach to learning is centred on “dramatic and fundamental change in the way we see ourselves and the world in which we live” (Brown & Posner, 2001, p. 274).

Through the arts, the teacher trainees participating in the ISAMCE programme were given the opportunity to work artistically with their imagination, personal experience, values and ideas about issues relating to equality and citizenship, which are the preconditions for increasing awareness and fostering changes in attitudes and world views. This kind of transformative learning is a practice of education that is “predicated on the idea that students are seriously challenged to assess their value system and worldview and are subsequently changed by the experience” (Quinnan, 1997, p. 42). By creating conditions for students to work independently and creatively through the arts, they are trained to take the initiative and respond to pressing and complicated issues in a critical way (Beames et al., 2011).

Understanding the challenges related to citizenship

The term *citizenship* is multifaceted and has come under intense scrutiny in the past few decades. Although the concept can be traced back to ancient Greece, our current understandings hark back to the American and French revolutions of the 18th century where it became a key concept in the fight for a democratic form of government. Citizenship is loosely defined as “the most privileged form of nationality”, referring to certain duties and rights held by citizens of a particular state.

Increasingly, citizenship has come to denote inclusion in social and cultural entities, such as the nation. This does not only refer to civil rights but also to being included in the social group referred to when, for example, speaking of the nation or making decisions for the well-being of the nation. Increased migration, globalization, as well as marginalized groups fighting for civil rights, have further called into question what it means to belong to a nation or a collective; who has the right to claim that they belong (and who does not), and the terms and conditions for the inclusion and/or belonging. For citizenship is always a matter of belonging to a community and the citizen is always a co-citizen, somebody who lives with others. Citizenship simultaneously designates a status and a role: The former refers to civil, political and social rights for its citizens guaranteed by the state. The latter aspect considers the identity and mental representations that individuals design for themselves (Bîrzéa, 2000). These subjective representations may be attached to a particular region, or nation, or a non-territorial group of people, such as the African diaspora or transnational feminist and/or sexual minority communities (see e.g., Fortier, 2002; Wesling, 2008; Manning, 2009).

Citizenship cannot be reduced to a catalogue of rights and duties but entails membership of a community or communities. As Ruth Lister argued in 2002 there developed a need for a “differentiated, pluralist citizenship, which embraces

diversity and addresses socio-structural divisions” (p. 191). Concepts such as sexual citizenship, intimate citizenship, feminist citizenship and relational citizenship (Volpp, 2017; Santos, 2020) were developed to extend citizenship from the public to the private sphere and deal with emerging concerns about people’s autonomy over their bodies, feelings, genders, relationships, sexualities and expressions (Plummer, 2003). Multicultural, transnational, ecological and global citizenship further emerged as concepts for tackling modern citizenship from a mobility’s perspective and address the challenges of global warming, globalization, and migration, both voluntary and forced, as well as the legacies of colonialism (Curtin, 2002; Dower & Williams, 2002; Joppke, 2002; Collyer, 2017). Citizenship is thus a dynamic concept while remaining at the core of democratic education in today’s schools.

As the arts pledge allegiance to humanity, rather than a particular nation (Martin, 2006, p. 10), arts education is an important tool for exploring and understanding the various challenges relating to citizenship. It enables the student to see, know and feel by applying different lenses to view subjects and experiences through varying focal points (Greene, 2001, pp. 5–6). Through transdisciplinary and multimodal cooperation, students can develop new perspectives and new knowledge about the various aspects of the multifaceted citizenship today as well as its critiques and challenges.

Innovative and sustainable aesthetic methods for citizenship education

The Teacher Education Network (TEN) is an open network for institutions offering initial teacher education, early childhood education or bachelor programmes in social education and pedagogy with special focus on the aesthetic subjects in teacher education. The network started in the year 1990 as bilateral cooperation between two institutions; it has since grown and now includes 12 institutions in the Nordic and Baltic countries. The network has a special focus on aesthetic subjects and comparative education. The purpose of the network is to increase cooperation between the partner institutions through student and staff exchanges and to develop new intensive courses involving students and teachers from all partners.

TEN launched the ISAMCE project in 2016, which stands for *Innovative and sustainable aesthetic methods for citizenship education*. The project consisted of three seminars in different participating countries, which all dealt in different ways with citizenship, the project’s main theme. The seminars were organized around the three principles of the French revolution – Liberty, Equality and Fraternity – which all are foundational elements in our modern understanding of citizenship. These concepts were modernized for our young participants with the results that the first seminar, on the theme of Freedom, took place in Copenhagen in 2017, followed by a second seminar in Reykjavík 2018 on the theme of Equality. The final seminar took place in Stockholm in 2019 and dealt with concepts of Brother/Sisterhood. Around sixty teachers and students from

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Norway, Finland, Sweden, Iceland, Denmark, Estonia, Latvia, Lithuania and Belgium participated in an intensive week's programme each spring where they addressed each theme through, music, drama, dance and visual arts. The aim was to draw attention to how the aesthetic subjects contribute to the understanding of challenges related to citizenship and to shed light on how we can develop skills and competencies concerning citizenship, which account for the dynamic reworking of the concept in the past few decades. These include the capacity for communication and dialogue, the capacity to live with others, to recognize and accept differences, critical thinking and participation by working in an aesthetic collaborative learning approach.

The committee, with members from each institute, discussed the objectives and content of every single activity in the programme and sent relevant detailed material to each partner in the network. Partners could then choose activities and responsibilities that they would take part in during the course. Activities were warming up activities, lectures and workshops. Responsibilities were, for example, daily evaluation and documenting of the course. During the course, participating lecturers from the different countries facilitated the group work of the students. The students were given topics, connected to the seminar's main theme, to engage within their artistic work, which should be multimodal and transdisciplinary in an open way which fused together different expressions of sound, performance and visuals.

Understanding equality through an aesthetic lens

Each seminar was designed to encourage the students to push the boundaries of their knowledge, experience and comfort to develop an enhanced and nuanced understanding of citizenship through aesthetic education, ways to engage with and transform society and bring this new knowledge and competences to fruition while working with primary and secondary school students. For this research, we focus on the seminar on the theme of equality in Reykjavík in 2018, to gain a better understanding of how the seminars transformed the participants' understanding of equality and gave them tools to funnel this transformative experience into artistic work with their students.

Before arriving at the seminar, students from each participating country had to prepare a pre-task, which they presented during the first day. Each group presented one or two artists who explore questions concerning equality and citizenship. The students had to place the artists into the context of the ISAMCE project using materials, such as their bodies, photography and language, and discuss their work and visual language, such as the use of colour, symbols and the aesthetic genre they work in. Students received on-site assessment and feedback during the course for their presentations, artistic works and group collaboration. When the students, as well as teachers, returned home they all wrote an evaluation report with reflections on the outcomes of the course. The reports were sent to the course committee to make an overall evaluation of the course. For 100% active participation and approved report, the students receive a 3 ECTS credits

diploma which is recognized in the students' degree at their home institutions but are embedded in the programmes in different ways.

During the first days of the Reykjavík seminar, the organizers held several short workshops to define the theme of the course, equality, and inspire students to develop ideas on how they could work with it. This included working with site-specific art, recordings and video/audio projections, and using a metaphorical approach as a tool to combine the different expressions (see Figure 15.1); that is, concepts such as over/under, inside/outside, etc. As part of these workshops, organizers held lectures to showcase the dynamic nature of the concept by bringing different interpretations from fields like the history of ideas, political history and different religious traditions.

In the following days, the students were challenged as they were given specific quotes on equality to use in their transdisciplinary work. By working in small groups, this method gave the students the opportunity to meet one another, explore the theme together and think of ways to interpret equality in an aesthetic manner. This work led up to the program's main assignment, which was to work



Figure 15.1 Students explore the space between nature and city as a part of a site-specific art project.



Figure 15.2 One of the final performances, the outcome of a week's work with the theme of equality.

during the whole week in transnational groups to create innovative pieces, combining the concept of equality with a musical, performative and visual expression according to the following criteria:

- The theme, equality, must be clear throughout the work.
- All groups must work with sound, body, visuality and space.
- Site-specific elements or references must be included in the presentation.
- The choice of genre should be clear (performance, installation, video, etc.).

After a week's work, a final performance of their understanding of equality was presented to the entire group (see Figure 15.2). Each group was then given oral feedback from the teachers and an evaluation from other students. In the performance, the students focused on the observation, perception, description, analysis, interpretation and evaluation of the artistic work. What is there, what is it that we see? What does it mean? What is the specific significance and meaning of the objects, non-objects, or visual effects in the work? The teachers formulated a written evaluation for each group, and it was given to the students in a formal and festive way at the course celebration in the evening.

Data and data analysis

The aim of this research is to reveal ways to enable students in teacher training to innovate their way of thinking about citizenship and use aesthetic disciplines to promote an understanding of citizenship and challenges related to it in their primary and secondary school classroom. To answer our research questions, we collected data from participants in the ISAMCE Reykjavík seminar which dealt

with the theme equality. The data included anonymous answers to a questionnaire sent out to all 58 students and participant narratives. All students were over 18 years of age and consented to the use of their data in this research.

The research is qualitative. We read the data looking at how the participants describe their learning during the ISAMCE seminar in Reykjavík in 2018. We observed how the students described their transformative processes both during and after the seminar, on a personal level; that is, in the way their own understanding and outlook has changed, and a professional level; that is, in the way they feel empowered to deal with challenges connected with equality and citizenship when working with their students. In this way, we gain an understanding of how their learning not only changes their “frame of reference for understanding the world” but also enables them to put this new-found knowledge into action within their classrooms (Brown & Posner, 2001, p. 274). Finally, we looked at whether and how the participants describe the learning environment to assess the impact of the ISAMCE seminar on transformative learning taking place during the programme in Reykjavík.

Findings and discussions

Our findings indicate that the seminar made an impact on how the participants deal with challenges in their professional lives, as well as how they approach demanding topics related to citizenship in work with their students.

Many of the participants mention that the seminar enabled them to acquire new resources to use with their students at home. The resources include artistic methods and exercises introduced by teachers in the seminar, intended for use in the arts class, as one student says: “it was nice that every day and even every exercise was different from another, so we got many useful ideas and tools to bring back home and use in the future. We think we will use some of the methods and exercises we learned during this week in our work in the future”. In the students’ minds, these exercises could be used on their own in the arts classroom, or as methods for citizenship education, as another student observes: “I think the things that are the most beneficial to take with me are the warm-up exercises and workshops, because these are specific tasks that I can use with my students as a different approach to equality, which works as a kind of ‘hidden aspect’ of it”.

A few of the participants mention that the space created for and by the students in the seminar engendered new knowledge by inviting people from different countries to work together within the same space. Although the school systems in all the participating countries are similar, there are significant differences which enhanced the learning experience for the students, as they would get to know different methods and ways of teaching through discussions with their co-participants, as this student explains: “I have learned a lot about how the different countries work in the way of education and to hear how they do things gives you many perspectives that I can use in the future”.

It is evident that the space created by participants and organizers during the seminar played a large part in the knowledge transfer which occurred during the

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time they spent together. Although some students seem to have mainly taken interesting teaching methods away from the ISAMCE seminar, many of the participants also mention that the seminar had a transformative effect on them, both regarding their teaching and their personal lives. They state that the seminar expanded their horizon and encouraged them to step out of their comfort zone, either during their indoor activities in Reykjavík or during workshops out in nature, as this student explains: “Of course it was an exciting surprise that we had the Golden Circle day tour, and it was mixed with the site-specific tasks. These tasks definitely helped us to step out of the comfort zone and be more creative”.

While the seminar encouraged some students to step out of their comfort zones, it served others as a safer space to delve into a challenging topic, equality. As one student describes it, this safe atmosphere stimulated a facilitated citizenship education which took place during the seminar: “My understanding of the topic has expanded during the course because of the influence of diversity we allowed ourselves to dig into. There were no prejudices but openness between the participants on all levels”.

For the participants, the seminar was a place where they could come together and openly share their experiences and thoughts. This open and safe space was the key to the education they received during the seminar and the abilities they acquired to transfer their new-found knowledge into their primary or secondary school classrooms. The participation of teachers and students from different countries and backgrounds was another crucial factor for the citizenship education taking place. Most of the students state that the seminar altered their understanding of the meaning of equality. When working as a group they came to understand that this term has a different meaning for different individuals, depending on their background. As one student explains: “I think that every group has done an amazing job presenting different ways to understand equality. It was very interesting to know how many different perspectives we have and how many ways there are to explain one topic”.

Another student pointed out how this convergence of different experience and thought contributed greatly to the development of new understandings and knowledge, when accompanied by multimodal artistic methods:

During the course we learned some new teaching techniques and activities that can develop our own practice. It is profitable to observe and learn from others with a different point of view. We also find it interesting to work across different fields of study (music, art, drama, citizenship etc.) with the use of multimodal activities and together create a wider understanding of a subject.

This further enabled the participants to break down the language barrier, as not all students were fluent in English, like this participant observes: “Even without sharing the same language or background we can really listen to other people’s ideas through movement, emotions or even images”. The participants’ work

during the seminar thus enabled this international group to transcend cultural barriers. It also allowed them to gain an insight into methods for bridging differences within the student group in their respective classrooms and enabling students to work together despite language and cultural differences. The seminar thus became a site for learning, through art, how to participate in the cultural world in which the participants live (Fleming, 2012), and to transfer this knowledge into the primary or secondary school classroom.

This learning was facilitated by the sense of community that many students felt during the seminar. One student makes a connection between the community among the participants to the topic of equality and the commitment of organizers and participants to have the concept guide every aspect of the seminar, from organization and cooperation between teachers to the assignments done by groups of students. This effort was felt by the students and facilitated their work, as one student observes:

The course has given us a deeper understanding of the concept equality. We got to hear and see what other people thought about the subject and how they understood it with their first presentations. And with the work we did the whole week. We got to see first-hand how an equal group setting can be where all are thought to be equals. Where no one is higher, and no one is lower than any other person in the group. Also, around the teachers, we were all people meeting at one place and doing something great together.

The course gave us great ideas on how to plan a group project. And how to motivate and start a project with our future students. The workshops and warm-ups were great for future inspiration, how to start a class, to get active, to be happy and to connect with each other.

Here, the organization around the concept equality not only gave them new topical knowledge but also enhanced their feeling for how to create a space where students not only learn about art but also gain a deeper understanding of topics, such as equality, in and through the arts (Keuchel, 2016). Thus, the learning is transformative as it alters the participants' reference for understanding the world and their place in it (Brown & Posner, 2001). It also allows them to use art as an agent for transforming society, when working with primary and secondary school students (Greene, 2000).

This transformative effect is apparent in the way in which the students describe how their view and understanding of equality changed during the seminar, through working with people who each have a different understanding of the term. As this participant describes:

The thing that will be beneficial for me as an educator, is the patience and tolerance you need when working with different cultures and ideas. Everybody has a different way of viewing the world, art and the term equality and you need to take everybody's opinion seriously and dare to take a risk. Even though you might not think it will work, it might end up being

great, trying something new. This I will bring with me in my classroom, every pupil is different, and even though I might be unsure with their ideas, I should still take them in and listen to them and test them, because they might be really great ideas.

This quote touches, in many ways, upon one of the main tenets of citizenship education, which is teaching and learning for a diverse society and includes “engage[ing] in dialogue in which the key concepts associated with a just diverse society and the ways to attempt to achieve it will be made explicit” (Davies, 2012 pp. 32-40).

Equality is, of course, one of these key concepts. By listening to presentations, participating in discussions, or working to create an artistic expression, the participants in the ISAMCE seminar in Reykjavík learned to explore different ways to understand the concept of equality. It enabled them to “look through lenses of various ways of knowing” and to break away from the “natural attitude” imposed upon them by the discourses in their home communities, which is a key element in aesthetic education (Greene, 2001). In this case, it enabled them to gain a better understanding of the multilayered, multifaceted nature of citizenship, which changes according to the onlooker’s viewpoint.

Concluding remarks

In this chapter, we have shed light on how teacher trainees can acquire skills to explore the term “citizenship” through aesthetic education. Through the medium of art, students can create new aesthetic knowledge well suited for attaining the transformative learning required to understand citizenship as a dynamic, multifaceted concept central to our view of the social world we live in. In the ISAMCE project, students became active participants in dealing with challenging topics relating to citizenship and equality in their professional lives, including how to approach them in work with their pupils. By taking part in an intensive weeklong program, the participants had an opportunity to engage with students and teachers from other countries. This engagement allowed for an exchange of views between countries and institutions through experiencing the potential of aesthetic processes in citizenship education. The project emphasized cooperation and strove to create a setting where students could develop a mutual understanding of one another’s background and the environment they lived in. This way they were encouraged to acquire a better understanding, not only of themselves but also a greater sense of what it means to belong to and be an active participant in a community with others who do not share their background. Allowing the students to work visually helped them find a deeper meaning in the subject matter and form more meaningful connections, both within the student group as well as between themselves and art. The students displayed the sorts of attitudes toward thinking and learning about citizenship education that one would like to see happening in their classrooms once they become art teachers: open-minded, creating transformative situations, curious and

moderately sceptical, while reflecting on their need for knowledge and understanding. Citizenship education can take place by using diverse and unconventional aesthetic methods for achieving knowledge and creating artworks which raise awareness and hopefully move the viewer beyond what s/he knows.

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