

Recibido el 28 de noviembre, 2024  
Aceptado el 31 de mayo, 2025**Transformative learning, intercultural understanding, and artistic citizenship: Reflections from a tri-national (Chinese-Canadian-Brazilian) music educator****Aprendizaje transformador, comprensión intercultural y ciudadanía artística: Reflexiones de una educadora musical trinacional (chino-canadiense-brasileña)****Abstract**

This paper is based on the conference delivered by Dr. Qi on October 5, 2023, within the framework of the XIV Latin American Regional and VI Pan-American Regional Conference of the International Society for Music Education (ISME), held in Santiago, Chile.

In this work, Dr. Qi presents an autoethnographic reflection on her journey as a trinational musician-professor-researcher and its impact on music education. The author explores how her experience as a Chinese immigrant in Canada and Brazil has shaped her understanding of key concepts such as identity, interculturality, and artistic citizenship.

The paper is structured around three conceptual pillars: Mezirow's transformative learning, intercultural understanding, and Bowman's artistic citizenship. Transformative learning is addressed as an emancipatory process that challenges meaning perspectives, enabling the reconfiguration of frames of reference towards greater inclusivity. Dr. Nan illustrates this through her research on immigrant students and her own self-exploration, highlighting how marginality can be a space for empowerment and how hybrid identity is a valuable asset.

Interculturality is presented as a relational and equitable process that dismantles inequalities, emphasizing music's role as a tool for connection and adaptation for immigrants. Finally, artistic citizenship emerges as a central concept, defining socially engaged

**Dr. Nan Qi**  
Universidade Federal do Rio Grande  
do Norte, Brazil  
<https://orcid.org/0000-0002-4016-3918>

individuals who use their artistic expressions to bring about positive change. The author, a member of the Copenhagen Centre for Research in Artistic Citizenship (CReArC), underscores this notion's potential to foster inclusion, collaborative creativity, and a post-national citizenship that celebrates transnational bonds and the subversion of prejudices.

The presentation is exemplified through three personal stories: confronting anti-Asian racism during the pandemic, establishing an intercultural children's choir, and the impact of a piano four-hands concerto with an environmental message. These narratives demonstrate how artistic actions, even on a micro-scale, can address global issues like climate change and social injustice, promoting empathy and collective responsibility. In sum, Dr. Nan advocates for artists and educators to embrace their role as "artizens," using art as a beacon for social dialogue and transformation.

**Keywords:** Transformative Learning; Interculturality; Artistic Citizenship; Autoethnography; Music Education.

## Resumen

El presente trabajo se basa en la conferencia realizada por la Dra. Qi, el 05 de octubre de 2023, en el marco de la XIV Conferencia Regional Latinoamericana, y VI Panamericana, de la Sociedad Internacional para la Educación Musical, ISME, realizada en Santiago de Chile.

En él, la Dra. Qi, presenta una reflexión autoetnográfica sobre su trayectoria como músico-profesora-investigadora trinacional y su impacto en la educación musical. La autora explora cómo su experiencia como inmigrante china en Canadá y Brasil ha moldeado su comprensión de conceptos clave como la identidad, la interculturalidad y la ciudadanía artística.

El trabajo se estructura en torno a tres pilares conceptuales: el aprendizaje transformador de Mezirow, la comprensión intercultural y la ciudadanía artística de Bowman. El aprendizaje transformador se aborda como un proceso emancipatorio que desafía las perspectivas de significado, permitiendo la reconfiguración de marcos de referencia hacia una mayor inclusividad. La Dra. Nan ilustra esto con sus investigaciones sobre estudiantes inmigrantes y su propia autoexploración, destacando cómo la marginalidad puede ser un espacio de empoderamiento y cómo la hibridez identitaria es un activo valioso.

La interculturalidad es presentada como un proceso relacional y equitativo que dismantela las desigualdades, enfatizando el rol de la música como herramienta de conexión y adaptación para inmigrantes. Finalmente, la ciudadanía artística emerge como un concepto central, definiendo a los individuos socialmente comprometidos que utilizan sus expresiones artísticas para generar cambios positivos. La autora, miembro del Copenhagen Centre for Research in Artistic Citizenship (CReArC), subraya el potencial de esta noción para fomentar la inclusión, la creatividad colaborativa y una ciudadanía post-nacional que celebre los lazos transnacionales y la subversión de prejuicios.

La ponencia se ejemplifica con tres historias personales: el enfrentamiento del racismo anti-asiático durante la pandemia, la creación de un coro infantil con enfoque intercultural y el impacto de un concierto de piano a cuatro manos con un mensaje ambiental. Estas narrativas demuestran cómo acciones artísticas, incluso a microescala, pueden abordar problemas globales como el cambio climático y la injusticia social, promoviendo la empatía y la responsabilidad colectiva. En suma, la Dra. Nan aboga por que artistas y educadores asuman su rol como "artizens", utilizando el arte como un faro para el diálogo social y la transformación.

**Palabras clave:** Aprendizaje Transformador; Interculturalidad; Ciudadanía Artística; Autoetnografía; Educación Musical.

## **Presentación/Introducing**

Buenas tardes a todas y todos! Mi nombre es Qi Nan. Estoy muy feliz de estar aquí. En primer lugar, quiero agradecer a mi querido amigo Carlos Poblete por su invitación, a la Universidad Metropolitana de Ciencias de la Educación y el comité organizador de ISME Latinoamérica.

I am no stranger to Santiago. This is my third time here in the city, which is an enchanting place, exuberant in nature, with such an ethnically vibrant mosaic. You know, when people ask me “where are you from?”, I often pause a bit before answering, since I like to take pride in my hyphenated identity, having lived, studied and worked in three different continents, which I consider to be a privilege. I spent my first 23 years in Tianjin, China, and, in the next 10 years I studied and worked in Canada. Then, my life adventure brought me to Brazil, where I have now spent over a decade until today. I am currently a music professor, and also the International Relations Deputy Officer at the Federal University of Rio Grande do Norte (UFRN), in the sunny city of Natal – “Cidade do Sol” is its nickname, located in the Northeastern coast of Brazil, which actually hosted this conference in 2017.

My learning, teaching and researching are intertwined and inseparable with my life journey as an immigrant, and as a music learner/teacher/researcher/choral conductor/performer. Today, I would like to invite you on this “journey” across these continents, to share some of the ideas and experiences I have accumulated along the way.

## **Introduction**

Although life takes so many different turns, I feel that my pursuit of music education has never stopped. Since I was little, I always dreamed to be a teacher. I remember at six years old, playing make believe – pretending to be a teacher in front of a blackboard, teaching to my imaginary students. I have to thank my mom for living her vicarious dream by encouraging me to become a musician. Luckily, I love my profession. The reason why she could not pursue her own music dream when growing up was because of the Cultural Revolution, which started in 1966, when she was 16 years old, shattering her dreams. As anyone who knows about this part of history, any kind of music studying or instrument learning came to a stop. It hampered the development of music education in China, and a large number of professional talents were framed as “reactionary”. The most she could do was to join an artist troupe that would travel, sing and dance revolutionary approved songs, dances, and operas. Then, in the early 80s, as China began Deng Xiaoping’s Open-Door policy, piano fever swept through the country, and I started playing the piano at the age of 7.

Some people would even borrow money to buy piano, which was the case for my first piano. I still remember that big day, when my neighbors came over to help and were curious to see this huge instrument, and only left our home after I gave a performance as a thank-you act. This was also the time right afterwards the beginning of the one-child policy, so each family really invested a lot in their only child, especially in their learning.

When I was studying at the Tianjin Normal College of Childhood Education to become a primary music school teacher, my program was the result of a series of reforms that were carried out in the music education in the late 80s. In China before these reforms, music higher education followed the model of professional music colleges and conservatories, with emphasis on music skills, but neglecting teacher education, such as teaching methods, educational practice, theoretical and cultural courses. Practice has proved that students trained in this model could not adapt to the developmental needs of basic education, so the new model at that time tried to form well-rounded teachers, fluent in several aspects, such as singing, folk dancing, accompanying at the piano and at the accordion, and, above all, with a strong background in pedagogy. After college, I went on to do an undergraduate degree in Music Education at the Tianjin Conservatory of Music – which, at that time, had not yet been affected by the curriculum reform, and paid little attention to pedagogy, following a conservatory model to train a professional musician.

Then, I had a plan to go to Canada to pursue my Graduate studies, and to return to China afterwards, with a my desire “to strengthen” Chinese music education, That was the plan. But serendipity happened and took me to different places, where I never imagined to be before. And that’s how love brought me to Brazil, where I once again needed to re-adapt myself, with a new language, customs, new realities – searching a niche in which I could exercise my value as a music teacher.

Therefore, I feel that my positionality as a trinational musician-professor-researcher, attempting to navigate in-between cultures, affects everything that I do. I have experienced in my own skin the importance of concepts such as identity construction, belonging, interculturality, citizenship and music-making. Turning my attention towards my own hyphenated self is not an empty act of navel-gazing, precisely because I believe that “the possibility of cultural self-analysis rests on an understanding that self is part of a cultural community” (Chang, 2008, p. 26). And this is why I often use autoethnographical tools in my research. A defining feature of an autoethnography is in fact problematising oneself within one’s cultural context, with one’s story hopefully being able to entice a sense of shared recognition and communion in others. The multiple strands of our lives happen simultaneously, tangled within the experiences of many other people with whom we are interconnected. Past, present, and future are able to coalesce in one entity.

Before sharing with you a few slices of my life, I’d like to highlight some conceptual underpinnings that have guided my researches and reflections: Transformative Learning, Intercultural understanding, Artistic Citizenship.

The idea that learning something can be a transformative activity happens when an individual not only acquires a skill or knowledge, but in which this learning process has a profound effect on his/her own notion of self, and relationship with society. Transformative learning theory was originally developed by American educator Jack Mezirow, but he was influenced by the ideas of many thinkers, such as Kuhn, Freire, and Habermas. The essence of the theory is the perception that learning should be emancipatory, that it should challenge our processes of thoughts, and that, often, we can perceive one or multiple factor(s) as the catalyst(s) for this transformation to take place, as the “disorienting dilemmas”, in Mezirow’s words, which creates perspective transformation – a significant change in one’s meaning perspectives.



In this way, I believe in learning that can transform our frames of reference to make them more inclusive, more discriminating, more open. And we can make a convincing analogy with Confucius' thought, which also emphasizes the notion that true growth requires a critical questioning of one's meaning perspectives. Both include "deep thinking, learning, self-examination, questioning one's assumptions," and result "in subsequent actions and a profound understanding of self". Transformative experiences are particularly important for marginalized individuals, especially when they permit them to question authority, to develop their critical thinking, and to engage in collective action. And this of course resonates with Paulo Freire's (1976) ideas, "the special contribution of the educator to the birth of the new society would have to be a critical education which could help to form critical attitudes, for the naive consciousness with which the people had emerged into the historical process left them an easy prey to irrationality" (p. 14).

I used Transformative Learning Theory as an analytical lens in several of my researches: during my doctoral study in Canada, with students of Chinese immigrant background, and their relationship to music learning as a tool to adapt to their host society. In Brazil, with a Taiwanese immigrant who mastered a particular Brazilian music genre – *música sertaneja* – and who used his love and knowledge of this genre as a way to negotiate his space in Brazilian society, and to claim his right to define his identity. In my community, with a music social project for disadvantaged youth, researching how music learning impacted the students' overall lives. And I turned the light towards myself as well, as self-knowledge and self-exploration are an essential part towards understanding others and society in general (which is also the initial step of achieving intercultural understanding, and a preamble to my later work involving Artistic Citizenship).

In order to reach reach this understanding, we should consider marginality "as a place of empowerment", and transformative learning as an essential concept also to study immigrants, and their contributions to our societies. Cultural historian Ang Ien (2001) wrote a beautiful book called "On not speaking Chinese: Living between Asia and the West", in which she embraces wholeheartedly the concept of hybridity, but also warns that hybridity "can never be a question of simple shaking hands, of happy, harmonious merger and fusion." (p. 17) Because of her dislike of "'essentialized' identities, she feels that both multiculturalism and diaspora are concepts that are "ultimately limited by their implied boundedness" (p. 16). As I explored the viewpoints and feelings of a group of Chinese students who emigrated to Canada, I described how "the jolt of immigration can be used to positively transform one's self-identity," but also how difficult it is to achieve this "delicate balancing act of transforming while avoiding the feeling of rootlessness". Yali Zou is a researcher for Asian American studies, who, many years after immigrating to the United States, describes the common experience of feeling as a foreigner everywhere: although seen as Chinese in her adopted country, she is considered an American whenever she visits China. For her, the important lesson is to fully accept this unsettling situation, embracing her new identity, which is more fluid, richer, and less easily categorized: "The possession of several identities for an immigrant is not just a way to adapt and survive but becomes an asset" (p. 265).

The power of the arts to provoke meaningful transformation is closely related to Mezirow's work, as music is a powerful tool for immigrants to take control of their feelings, to alleviate the disconnectedness caused by their displacement, to help them in their adaptation, but also to reshape our societies from within. Music connects people from different origins; "Music has the power to evoke memories and capture emotions (...) that we can all identify with, migrants and non-migrants alike". And, for music educators, interculturality is one of the most important aspects that immigrants bring to a society, for those people who are open enough to embrace them, and their cultural capital. As Christina Page (2021) writes, "Critical interculturality supports an understanding of intercultural teaching as a transformative and equity-seeking process. The understanding of intercultural development and intercultural teaching considers interculturality as a relational process that engages in dialogue, with the aim of actively dismantling inequity and seeking transformation."

And both transformative learning and interculturality bring us to the concept of Artistic Citizenship. As philosopher Wayne Bowman says, artistic citizens are "socially engaged, socially aware, and socially responsible", and their main goal is "to use their artistic pursuits to change themselves and the world for the better" (Bowman, 2016, p. 66). The Copenhagen Centre for Research in Artistic Citizenship (CReArC), to which I belong, is a network of people created to better understand and publicize this concept amongst music educators. We believe that this powerful concept has "the potential to unfold (...) art institutions' capacity for contributing in diverse ways to the cultural and artistic engagement of all citizens in society. From a contemporary, creative music perspective, Artistic Citizenship holds strong notions of inclusion and co-productive creativity, where the citizen becomes tangibly involved in the creative art processes" (CReArC, 2021).

This powerful concept can be spread to an ever-increasing variety of social actors. Music educators, in particular, have the special role "to encourage students to develop social responsibility: to care for one another, to care for the environment, to reject racism and heterosexism, and to help them find ways to express that social responsibility artistically" (Bradley, 2018, p. 85). The idea of artistic citizenship is of special significance to immigrants and people of racially-diverse backgrounds, as their embrace of art can represent a form of self-assertion that combats prejudice, increases empathy among everyone, and includes them in a collaborative effort of meaning-construction that should equally involve culture producers and culture consumers.

Artistic citizenship can be separated from the traditional concept of being loyal to one nation, and it does not need to exclude other groups in our own quest for group- definition. Rather, we can use the term to embrace a definition of inclusive, post-national citizenship, as proposed by Canadian philosopher Will Kymlicka, celebrating collaborative, performative acts of citizenship that may engender transnational bonds, change limiting frames of reference, and provide a field for subverting prejudices, while championing the notions of cultural ownership, agency, hybridity and belonging. Artistic citizenship can have a focus on the micro and on the macro scales: we can carry out tiny actions, within small circles of people, and, at the same time, focus on our common humanity and global issues, such as sustainability and social justice. We can tackle both "global ethical concerns and local societal problems," by re-imagining the concept of

professionalism in the arts to bypass mere technical concerns and skills, while “embracing stronger angles of social responsibility and moral purpose”. When we consider the relationship between the arts, cultural production, and the idea of citizenship, we are then able to explore many different connections between musical engagement and the responsibilities normally associated with citizenship.

Now, I would like to share three stories about how these concepts reflected in my life: first, about an instance of prejudice I faced during the pandemic, about confronting prejudice, and creating resonance. Secondly, about a children/youth choir which was created at our university, which has a strong intercultural focus. Then, finally, about my performances of a concerto for piano 4-hands and orchestra with a strong environmental message.

### **Story no. 1: Pandemic and Racism**

It is no secret that the Covid-19 pandemic intensified anti-Asian prejudice in the world. In Brazil, although we didn't experience the hate crimes that happened in the United States, there was a lot of right-wing rhetoric aimed at China during the early years of the pandemic, fueled by the government at the time. Indeed, since the beginning of the pandemic, bigotry, harassment and hate crimes faced by Asian immigrants and descendants were rampant; this can be understood as a consequence of the “perpetual foreigner” stereotype, which makes immigrants to be seen as permanent outsiders and constant targets of prejudice (Abrams, 2021). The recent episodes of anti-Asian violence in the world – both physical and verbal – also spurred several manifestations, with people speaking out and standing up in solidarity against discrimination, which, although exacerbated by the pandemic, was also a reflection of systemic racism in society.

Unfortunately, I experienced an online incident on social media of right-wing rhetoric in my community, with anti-Asian prejudice, which was verbally hurtful but insightful, because it made me reflect a lot about our roles as educators. I could have let the incident go away quietly. In Brazil, there is an expression: “colocar panos quentes”, which literally means “to put warm clothes” over something that is bothersome. It means to let it go, to be quiet, to ignore something, to be complacent, in order to calm down a situation. But this approach doesn't solve any root problem; it just alleviates a surface situation.

No, it was time to have my voice heard, to follow Daoist philosophy by actually considering conflict “not merely as inevitable, but also as potentially edifying” (Lai, 2016, p. 168). So, I posted a message on social media; in it, I commented about my perspective on what it means to be an immigrant, about how I perceived that incident, and why it was offensive, about who the other person thought his “freedom of speech” allowed him to say what he wanted, without considering his ethical responsibility as an educator, and without thinking about how others might be hurt by his comments, especially those in the margins of mainstream population.

I was stirred and surprised by the outpouring of support I received from many students and colleagues who told me they were sorry and ashamed about what had happened, and praised me for confronting the situation and speaking up. But I was not a victim. I was in a privileged position to speak up, as someone with a higher degree, and a tenured job at a federal university. This privilege has given me a unique position – as a musician, as a teacher, as an immigrant – to advocate for equality, tolerance, interculturality, communal values, justice – in short, to fight for the ideals of artistic citizenship. Some people reached out with their own stories of prejudice. I was moved and somewhat puzzled about how this incident suddenly allowed a few students to open up to me about their lives, in a way they had not previously done. Some students – most of whom grew up in a relatively homogeneous society, and had few interactions with foreigners – used to have some reluctance in approaching me, perhaps because I was seen as a foreigner, or because they felt a linguistic barrier between us. But this incident made many lose this ‘shyness’. It was like a wall had come down.

## **Story no. 2: Children Choir and Intercultural Communion**

My 2nd story today, which I’m proud to present, is about the outreach project of our children/youth choir, which a friend of mine and myself created in 2014. We wanted to have a choir in which our five-year-olds could sing! As I would discover later, not only because of my son, the choir would make me feel valuable, needed and fulfilled. I remembered the first time I walked into our rehearsal room – a place where so much magic and so many beautiful exchanges would happen in the coming years – the children were curious and excited. I could hear them talking among themselves, and I anticipated some of their questions about me. Suddenly, I was the center of attention. They were innocent and lovely. In the next couple of weeks, a few parents approached me to tell me how excited their children were, telling their family and friends about their Chinese teacher in the choir.

From the beginning, we wanted to implement an intensely intercultural agenda. Our rehearsal room turned into an experimental site in which we would explore different musics from all over the world. However, in the beginning, this agenda did not go so smoothly. There was some reluctance from a few children, who complained that it was difficult to sing in so many foreign languages. A few simply just refused to sing something they did not ‘understand’, although we always translated and explained the songs to them.

Fortunately, the student teachers helped us going through this. They could share the children’s ‘discomfort’ and ‘frustration’, being mentors and companions to them. We started with three Chinese children’s songs at the time, along with some Brazilian and English songs. As I had expected, some children were curiously ‘shocked’, even though we had translated the lyrics, and transliterated them phonetically to Portuguese syllables. Still, some of them were laughing and joking at the sound of the Chinese texts. I had foreseen the difficulties they might have, so I introduced songs that could be connected to children games and movements (找朋友 Zhao Pengyou, 对手绢 Diu Shoujuan, and 对手绢 Molihua), starting with the non-musical aspects first, something that has been my ethos when introducing something foreign and fresh to their reality.



The children choir became a place where I could proudly express my cultural capital. A feeling that I have often experienced in my life as an immigrant was a general lack of curiosity in what I had to offer. Interactions tend to become a one-way road, in which I endlessly observe and adapt, without having an opportunity to share some of my own cultural capital. The children's choir was the main locus where I was able to create a counterpoint to this endlessly devaluing of my cultural capital, through the curiosity and openness of the children, who, with the passage of time, began to learn the Chinese songs faster, being even more at ease than the student teachers. We were also learning songs in many other languages, from several cultures; a typical performance could include ten songs in ten different languages.

The choir became my 'comfortable' place, where I felt a sense of belonging. It is part of my identity, and I developed an indescribable bond with the children and the student teachers. The choir gave me a safe space to bring my cultural baggage and to maintain my roots, while developing my interest in other musics with the children. Being an immigrant from a visible minority, as the main culture bearer with whom the children have interacted on a constant basis, I noticed how our interactions throughout the years have affected all of us, mutually. "Learning occurs in belated time", as Britzman (1998, p. 26) writes: both the children and I were being transformed through our continued interaction, creating a deeper relationship, and expanding our sense of our own selves, with greater tolerance and a rich kinship of inner thoughts and feelings. As anthropologist Aiwha Ong (1996) writes, "cultural citizenship is a dual process of self-making and being-made" (p. 738). A memorable moment came during a didactic event for Music Education students from the university and teachers from local schools, in which we performed songs from Germany, China, Italy, Japan, Mozambique and the United States. Then, I started to conduct "Verde Mar de Navegar" – a typical 'maracatu' dance. We demonstrated how to perform the song to the audience members, and I asked them to join us. This was a collaborative, performative act of citizenship – and also a possibility for changing their frames of reference, providing a field for contestation of possible prejudices or attitudes. It was a moment of ownership, of agency, of belonging, teaching them songs from all over the world and also from Brazil – creating and promoting the transnational bonds that are essential for artistic citizenship.

We frequently invited other culture bearers to our artistic space. Two themes that constantly emerged in our conversations with these culture bearers were the ideas of pride and empowerment. Kim, a Korean immigrant, related how she felt, as an immigrant whose identity was not usually valued in her daily interactions: "I was very moved going to rehearsals, accompanied by my husband and my five-year-old son. I loved that my son saw me teaching Arirang, talking about its meaning, and about Korea in general. I felt proud to bring a bit of my culture to the children, and especially to have my son witness this". Micas, from Mozambique, observed that, "when adults usually ask me about my country, they do it more just to be polite. But the children were really curious! I could see in their eyes that they were traveling with me in their imagination as we talked about the songs, and, most importantly, as we sang and danced together".

When we started our intercultural activities with our choir, there were initial difficulties. But, as we persevered, through acts of transformative learning, we established a small micro- community that has been fiercely proud of its intercultural activities. Meanwhile, the culture bearers, myself included, were exercising our artistic citizenship with the choir. My own personal development in the choir provided me with the first safe space in which I could use my unique positionality to encourage mutual learning and growth.

### **Story no. 3: Sustainability and Performance in “Through the Forest of Songs”**

Finally, I'd like to move on to this example of music inspired by the defense of our natural environment. The concept of multicultural citizenship is reflected in my performances as part of the Cesetti-Qi Piano Duo, in which my husband and I play 4-hand piano music mostly from our three nations: China, Canada, and Brazil. By doing this, we aim to emphasize both the importance of exploring our roots – performing pieces connected to the folk, popular, and classical traditions of each nation – as well as exploring our interconnectedness as human beings on this planet. Hong Kong-born Canadian composer Alice Ping Yee Ho, with whom we collaborated before (and who writes many pieces inspired by current and relevant issues, as you can see here), approached us with an idea: to write a 4-hand piano concerto (a genre with very few existing compositions) that would connect our multicultural backgrounds, making specific references to our three countries.

Writing during the pandemic, the composer tailored a piece deeply connected to the importance of sustainability, and our natural environments, with each of its three movements inspired by a forest in each country: Elf Glen (Canada), Bamboo Sea Garden Park (China), and the Amazon (Brazil). Instance.

The composer wanted the 3rd movement to be a protest against the deforestation of the Amazon, especially during those years in which it was spiraling out of control. The particular context in which the premiere occurred, in the middle of the Brazilian presidential election, after a government that was repudiated worldwide for its treatment of the Amazon Forest, with a 73% increase in deforestation (Greenpeace, 2022), made its performance further poignant. Back in June 2022, as we were learning the piece, I also remember hearing the terrible news about the murder of two people who worked for the forest's protection, and their inhabitants: British journalist Dom Phillips and indigenous expert Bruno Pereira (Olivares & Araujo, 2023). I remember the disrespect with which the former president treated this terrible occurrence, practically blaming the victims for their murder, for having taken an “unrecommended adventure” (Motoryn, 2022). All of this made this 3rd movement especially poignant to perform at that time.

## Final Words

So, with our society facing issues such as the pandemic and climate change, it is important for artists to establish whether art's purpose is to simply distract the passengers on board of a sinking ship, or whether it can call attention to the icebergs close to us, perhaps the ultimate duty of artistic citizenship. UNESCO understands Transformative Education as a combination of Education for Sustainable Development and Global Citizenship Education. “It empowers learners of all ages with the knowledge, skills, values and attitudes to address the interconnected global challenges we are facing, including climate change, environmental degradation, loss of biodiversity, poverty and inequality. It builds a sense of belonging to a common humanity and help them become responsible and active global citizens in building inclusive, peaceful and sustainable societies. Transformative Education is a life-long process and need to be mainstreamed at all ages. Everybody can promote its values, through education, family, friends, the media and much more.”

In my life, as we have been performing this fantastic concerto, as I work with the children in our choir, as I teach in a Brazilian university, I remembered moving from different countries, encountering a mix of humanity, feeling unwelcome and welcome in so many moments, teaching and learning, facing prejudices, making small contributions. When we see the serious problems of our world, our individual contributions are indeed bound to be inherently small. Artists and educators, though, are among those who can try to expand the reach of their contributions, through the power of their words and their art, by creating and influencing a community through our values. If we keep these ideals constantly in front of our minds, as a beacon guiding us through the storms, we may succeed.

So, in sharing those three facets from my personal story, I wanted to express a bit of the multifaceted aspects of what artistic citizenship can mean in one's life, as we can all try to be better “artizens” every day. An implication of this research is to reinforce the idea that all of us, artists and educators, can feel secure in creating a dialogue with society, in bringing forth topics that relate with current political issues, and in focusing our art on our common humanity and global problems, such as sustainability and social justice.

Thank you! Gracias! 谢谢! Obrigada!

## References

- Ang, I. (2001). *On not speaking Chinese: Living between Asian and the West*. London: Routledge.
- CReArC (2021). The Copenhagen Centre for Research in Artistic Citizenship. Website. <https://rmc.dk/en/crearc>
- Freire, P. (1976). *Education as the practice of freedom*. Writers and Readers Publishing Cooperative.
- Page, C. (2021). *Foundations of Intercultural Teaching*. Kwantlen Polytechnic University. <https://kpu.pressbooks.pub/foundationsofinterculturalteaching/>
- Zou, Y. (2002). Multiple identities of a Chinese immigrant: A story of adaptation and empowerment. *International Journal of Qualitative Studies in Education*, 15(3), 251-268.