



## EMERGING MODELS OF ARTISTIC AND CULTURAL EDUCATION IN IBERO-AMERICA

SAYDA YANITH VELANDIA CRUZ (SAYDAVELANDIA.EST@UMECIT.EDU.PA)<sup>1</sup>

JAYSON ANDREY BERNATE (JBERNATE1@UNIMINUTO.EDU.CO)<sup>2</sup>

<sup>1</sup>UMECIT Universidad Metropolitana de Educación, Ciencia y Tecnología, Panamá

<sup>2</sup>UNIMINUTO Corporación Universitaria Minuto de Dios, Colombia

---

KEYWORDS	ABSTRACT
<i>Art education</i> <i>Teaching models</i> <i>Educational methodologies</i> <i>Art teaching</i> <i>Cultural education</i>	<i>This systematic review examined twelve articles on arts and cultural education in Ibero-America, identifying four main trends: interdisciplinary models, experiential and performative approaches, arts-based methodologies, and digital and hybrid proposals. These models foster creative and critical processes but face structural challenges such as insufficient teacher training and the limited presence of arts education in the curriculum. The results highlight the need for public policies that guarantee the adoption and sustainability of these innovative models in the school context, in order to contribute to the comprehensive education of students.</i>

---

Received: 13 / 12 / 2025

Accepted: 22 / 03 / 2026

## 1. Introduction

In recent decades, arts and cultural education has grown in importance in Ibero-American education systems due to its contribution to the comprehensive education of students. This recognition is linked to its ability to foster creative, communicative, expressive and analytical skills, which are fundamental to the exercise of critical and participatory citizenship.

Eisner (1992) argues that art encourages the development of imagination and promotes the importance of individual interpretation of aesthetic experiences (p.28). However, at the secondary school level, challenges remain in relation to the planning, implementation and evaluation of educational processes, especially given the cultural diversity of the region. As Jiménez et al. (2021) point out, arts education has the potential to offer spaces for exploration, reflection and engagement that strengthen the relationship between art, life and community in order to bring about change.

This context raises the following question: what are the teaching models used in arts and cultural education at the secondary school level in Ibero-America? Based on this question, a systematic review was conducted to investigate the pedagogical strategies that guide teaching practice, as well as the methodological foundations that underpin them.

As mentioned by Jiménez et al. (2021), in Ibero-American countries it is necessary to promote research in arts education, systematise experiences and develop contextualised methodologies and teaching methods; these aspects constitute an open field whose strengthening defines the progress towards understanding, systematisation and projection of its possibilities.

During the review, the diversity of studies in this area at different academic levels became evident; however, the systematisation of information that allows for an understanding of the teaching approaches that stand out in secondary education remains limited.

Although arts and cultural education have been incorporated with greater visibility into school curricula in Latin America, there are differences in the pedagogical approaches of each country. There is a shared weakness in the scarcity of adequate and technological spaces for teaching the arts, which facilitate the circulation and production of images and audiovisual materials (Onsès Segarra and Hernández-Hernández, 2024). Added to this is the unequal curricular presence between compulsory subjects and a context that requires students to develop new skills to face current challenges and take advantage of the opportunities arising from rapid changes (UNESCO, 2024).

These challenges faced by students in diverse social contexts are taken on by arts and cultural education teachers, who use different teaching models. Firstly, learning is presented as a motivating strategy; Haza et al. (2024) highlight that incorporating healthy challenges and encouraging cooperation between students, family members and members of the educational community contributes to motivation and helps students learn to live and learn together.

Secondly, critical arts education promotes awareness of one's own environment, questioning it and imagining alternative scenarios. According to Barrera Pérez (2024), "AE can be a way for people to become aware of their own contexts, question them and imagine different scenarios" (p.8). This coincides with Eisner's (1992) assertion that "the sensory system is our great avenue to consciousness" (p. 20). In the process of artistic creation, a phase of analysis of the social context takes place, which allows an idea to be constructed in a work of art. This work of art will then be interpreted by another student, who will be able to make critical judgements about its technique and content. The reflective and critical attitude promoted in this exercise constitutes, in turn, a fundamental disposition towards the world, reality and existence. (Escobar, 1985).

Thirdly, experiential methodologies privilege the interaction between the environment and the learner and artistic languages: Ceballos Henao (2023) observes that A/R/Tography is mainly used in the visual arts and museums, although it also extends to theatre, literature, music and body expression. Similarly, cross-curricular projects stand out in the implementation of methodologies for addressing content through creative and artistic products.

We believe that art education should be linked to all other areas of knowledge and encompass the four artistic languages, but this should be conceived and carried out through

interdisciplinary and/or multidisciplinary projects, in which there are teachers with specific training in each area for the construction and execution of these projects, built through exchanges and partnerships. (Janiaski, and Fagundes, 2023, p. 15)

Despite these advances, research focuses mainly on higher education, leaving a gap in secondary education. Jiménez et al. (2021) warn: "We need to connect cultural and artistic institutions with schools so that children who currently lack cultural and artistic life in their communities have that opportunity" (p. 114).

The teaching models that teachers implement in the classroom have a direct impact on student participation thanks to the integration of artistic languages and the development of critical thinking; however, the multiplicity of pedagogical proposals requires rigorous mapping of current practices so that each instructor can adapt them to their own context. In this regard, Huerta and Domínguez (2020) emphasise that "the importance of arts education for a comprehensive education makes it essential to increase the number of hours devoted to this subject at all stages of the educational process" (p. 15). Furthermore, Onsès Segarra and Hernández-Hernández (2024) stress that arts education transcends the school environment and calls for "an ongoing conversation and a convergence of proposals and demands" (p.182) between institutions, entities and groups.

This articulation between artists, cultural managers and educational centres fosters meaningful learning experiences, bringing students closer to the world of art and culture. In the words of Jiménez et al. (2021), "it is necessary to connect cultural and artistic institutions with schools so that children who today lack cultural and artistic life in their communities have this opportunity"(p. 114).

The purpose of this systematic review article is to identify the teaching models used in arts and cultural education in secondary education institutions in Ibero-America, with the aim of contributing to the consolidation of up-to-date, relevant pedagogical proposals geared towards the comprehensive education of students. It is based on the principle that culture should provide meaningful opportunities to experience art and use it in the construction of a fulfilling life (Eisner, 1992). In this sense, it is proposed that by strengthening teaching and learning processes and art and culture through contemporary, innovative and inclusive educational models, pedagogical horizons are broadened and secondary school students are given greater access to creative, contextualised and formative learning experiences.

## 2. Method

In order to achieve the objective of this article, the methodological guidelines proposed by the PRISMA (Preferred Reporting Items for Systematic Reviews and Meta-Analyses) protocol were followed. The PICO model (Table 1) was used to formulate the research question, which allowed us to define the main components of the study: population or problem (P), intervention or phenomenon of interest (I), comparison (C), and expected results (O). The following table summarises its application:

**Table 1.** PICO question

<b>Population</b> <b>P</b>	<b>Intervention</b> <b>I</b>	<b>Comparison</b> <b>Co</b>	<b>Results</b> <b>O</b>
Academic level Baccalaureate in Arts and Cultural Education in Latin America	Teaching models used for Artistic and Cultural Education	_____	Identification, characterisation and analysis of teaching models

Source: Own elaboration, 2025.

The information search was carried out following a two-stage protocol. The first stage consisted of locating sources, for which criteria such as language, publication period, keywords and information resources consulted were defined. The second stage involved a systematic review

of the selected documents, applying criteria for review, inclusion and exclusion, as well as mechanisms for evaluating and analysing the findings.

## 2.1. Information Search Protocols

**Table 2.** Development guidelines

<b>Language</b>	Spanish, English, Portuguese
<b>Time period</b>	2005–2025
<b>Keywords</b>	Arts education, arts education models, arts education teaching methods, arts education in upper secondary education, cultural education in secondary education
<b>Information resources</b>	Databases: Scopus, Dialnet. Digitally indexed journals on arts education (eari, LEEME, Arte, individuo y sociedad, among others).

Source: Own elaboration, 2026.

## 2.2. Information Source Review Protocols

Review standards: Documents from indexed journals whose content addressed teaching models for arts education were included. For each source, the abstract, objective, year and place of publication, methodological design, study population, and main findings were verified. The full text of the preselected articles was then read to determine their relevance.

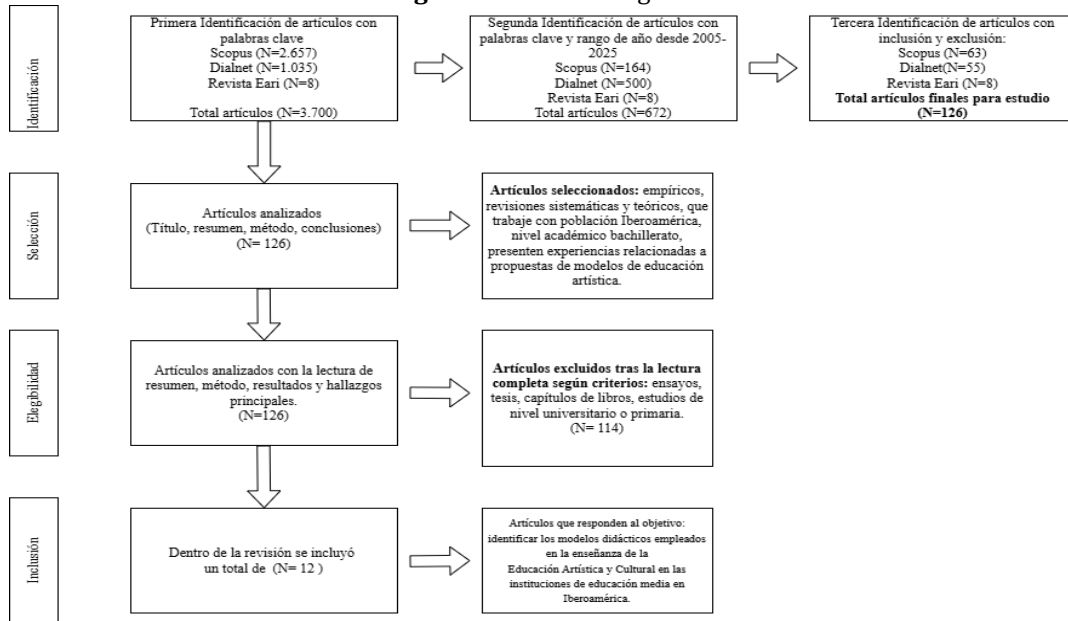
Inclusion criteria: empirical articles, systematic reviews, and theoretical articles published in Ibero-America, with experiences of teaching models for arts education in secondary school, within the selected time frame and languages.

Exclusion criteria: document types such as essays, theses, and book chapters. Topics and words not related to the objective. Studies with university-level, early childhood, and primary school populations. Studies without a description of teaching models for arts education. Publications outside the Ibero-American region.

Evaluation of findings: The initial search identified 3,700 documents (Scopus: 2,657; Dialnet: 1,035; Eari journal: 8). After applying filters for years and preliminary inclusion criteria, 672 records were selected as potentially eligible. A third review was conducted based on thematic relevance, population, and educational level, resulting in 126 articles to be evaluated.

During the selection stage, titles, abstracts, methods, and conclusions were reviewed to ensure a complete reading of these documents. Finally, 114 studies were excluded because they were trials, theses, book chapters, or worked with university or primary school populations. This resulted in a final selection of 12 scientific articles, which were consolidated into an analytical matrix of the document review. The PRISMA flow diagram is presented below to illustrate this process.

Figure 1. PRISMA diagram



Source: Own elaboration, 2026.

Data analysis: for the analysis of the studies, thematic coding was carried out to categorise the methodological approaches, educational levels, countries of origin, pedagogical objectives, teaching strategies used and the main results of each study. This information was organised into an analytical matrix, which served as the basis for the interpretation of trends and contemporary teaching proposals.

### 3. Results

Based on the inclusion and exclusion criteria developed in the methodology, 12 documents addressing teaching models applied to arts and cultural education at the secondary school level in Ibero-America were selected and organised. The articles analysed provide an overview of the research landscape on this topic and allow for the identification of the diversity of teaching proposals developed by researchers in the school context.

Table 3. Analytical matrix for document review

Author/Title	Objective	Design	Sample/Instrument	Key findings
Meléndez Grijalva et al., (2025). Arts education and its curricular relevance in indigenous contexts.	Explored the perception of arts education experiences among a group of indigenous students and their teachers in three rural secondary schools in indigenous communities in the Sierra Tarahumar, in Chihuahua, Mexico	Phenomenological, interpretive type.	Individual and semi-structured interviews with students, and a focus group with teachers.	The integration of ancestral knowledge with intercultural arts education intercultural artistic education develops a sense of pride, belonging and identity among indigenous students.
Haza, et al., (2024). Project to	Provide an evaluative	Qualitative/Empirical phenomenology	30 students who were in the	The progressive involvement of students

<p>appreciate Cuban avant-garde artworks in secondary school students.</p>	<p>account of the implementation of a collaborative and community project with seventh-grade students in Basic Secondary Education, on the theme of the avant-garde in 20th-century Cuban pictorial art, according to the standards of the subject of Art Education.</p>		<p>seventh-grade group in which the intervention was carried out during the 2019-2020 school year 20. L</p>	<p>allows for the assessment of curriculum standards and motivation levels based on project-based learning. In addition, the participation of parents is noteworthy.</p>
<p>Janiaski and Fagundes. (2023). Art classes in Rondonópolis: a dialogical construction on art teaching in school</p>	<p>Analyse how teachers in the network work with art in their teaching practices.</p>	<p>Quantitative/Descriptive</p>	<p>28 teachers from public schools.</p>	<p>Teachers comment that the subject should be valued and not just seen as a bridge to other subjects. Its teaching in schools should be deepened.</p>
<p>Caeiro-Rodríguez et al., (2022). Networked Arts Education Ecosystem: a review of the background, possibilities and prospects in the digital age.</p>	<p>To generate a state of the art of the current situation in relation to what we have called Networked Arts Education and to outline its pedagogical ecosystem.</p>	<p>Qualitative-Documentary review</p>	<p>Selected studies and articles on Networked Arts Education at the national and international level. Non-probabilistic selection based on academic relevance.</p>	<p>Arts education can be developed in digital environments using the following models: E-learning, B-learning, M-learning and U-learning. It is possible to work from a hybrid model with face-to-face activities and virtual experiences.</p>
<p>Pinelo Páez C. M. (2019). An a/r/to-graphic experience in arts education inspired by oriental painting "sumi-e". The metaphors of ink and the inquiry into mindfulness.</p>	<p>Developing an art education methodology inspired by Eastern artistic techniques and philosophy that contributes in a comprehensive and holistic way to students' emotional competence.</p>	<p>Qualitative Action research</p>	<p>198 secondary school students. Action research, a/r/tography, image-based research</p>	<p>Presents a didactic model of arts education based on Eastern art (sumi-e) and mindfulness, which proposes an innovative approach to teaching arts education with socio-emotional and cultural components.</p>
<p>Álvarez-Rodríguez et al., (2019). Art education through ICT in</p>	<p>Analyse selected digital resources that can be used in arts education with a</p>	<p>Qualitative-quantitative analysis of digital educational tools</p>	<p>90 secondary school students, subject: Plastic, Visual and Audiovisual</p>	<p>Use of specific digital resources in arts education such as artnatomya and artecompo, Summo Paint</p>

## Emerging models of artistic and cultural education in Latin America

compulsory secondary education: Analysis of online teaching tools.	certain guarantee of quality and offer an evaluation of them, according to recommended quality criteria and the opinion of their users.		Education. assessment	With	and Picassohead, which demonstrates their effectiveness in updating teaching models.
Caeiro-Rodríguez, M. (2021). Dialogues between Technology, Art, Science and the Humanities in educational contexts: from STEAM and SHAPE models to TACH-di.	Identify the challenges, opportunities and requirements that arise around an educational model that relates STEM/STEAM areas to other proposals such as SHAPE, to finally introduce and substantiate the TACH-di model, which integrates Technology, Arts, Sciences and Humanities from a dialectical and phenomenological approach, in order to enrich educational practice in diverse contexts.	Theoretical-propositional study	Not applicable	-	Introduces a structured methodological proposal for the TACH-di model that integrates the areas of technology, art, science and humanities from an arts education perspective.
Fuset, M. (2013). Performative pedagogy and artistic heritage.	Propose and substantiate the concept of " " as an alternative to the traditional educational model, highlighting the importance of experience and body awareness in learning.	Theoretical-propositional	Not applicable	-	Presents a theoretical-methodological proposal for an educational model: the produced performance curriculum. It is based on artistic practices such as performance and happenings, using the body as a pedagogical tool.
Lage-Gómez C., et al., (2022). Participatory creativity in the composition of soundtracks in Secondary Education.	To deepen the understanding of the aspects that characterise soundtrack composition in secondary education, a project has been implemented in which two groups of third-year ESO students (aged 14-	Qualitative empirical with an a/r/tographic approach	Third-year secondary school students (aged 14-15). Observation, interviews and diaries.		It presents a participatory and holistic model of creativity, which starts from individual motivation and allows for the construction of meaningful musical experiences that strengthen collective identity. This transdisciplinary creation of soundtracks brings together art,

	15) from a school in the Community of Madrid (Spain).			technology, music and collaborative work, which can be related to approaches such as STEAM or TAC.
Acosta García, L. and Lopez-Ruiz, D. (2024). Artistic interventions as a reflection of introspection in adolescence.	Implementing the self-portrait exercise through modelling as a tool for self-knowledge and introspection.	Qualitative, with a theoretical-practical approach	First-year Artistic Baccalaureate/Instruments students: Participant observation, analysis of the artistic works produced (self-portraits), and written reflections by the students on their creative and emotional process.	Explore how self-portraiture as an artistic and introspective exercise contributes to the personal and emotional development of sixth form students
Yelo, J. (2018). The artistic recreation of texts and images as a model for the development of creativity and the integration of expressive languages in the music classroom.	Present an educational experience carried out in a secondary school in the Region of Murcia during the 2017-2018 academic year in the subject "Performing Arts and Dance", which seeks to foster creativity and the integration of various expressive languages through the artistic recreation of texts and images.	Qualitative-descriptive	Fourth-year compulsory secondary education students. Reflection-action	Promotes a holistic view of the arts valued from the process, the use of interdisciplinary methodological strategies and project-based learning.
Caeiro Rodríguez et al. (2024). Searching for Art in the A of STEAM projects: a critical review from the perspective of Art Education.	Generate a state of the art through the Systematic Literature Review (SLR) of STEAM projects in Spain.	Qualitative-Systematic Literature Review	STEAM projects identified and analysed in formal education in Spain between 2008 and 2023. Criteria for documentary analysis, classification matrix of the level of integration of Art (A) in STEAM.	Three levels of integration of the artistic component (A) in STEAM projects were identified: high, medium and low. There is a lack of instructional models in arts education, which limits teachers in the design of STEAM proposals.

Source: Own elaboration, 2026.

The studies analysed were carried out in various Ibero-American contexts, including Spain, Mexico, Colombia, Cuba and Brazil. Nine of the studies used predominantly qualitative methodological approaches, along with one quantitative study and two theoretical reviews. In terms of teaching strategies, the experiential approach prevails, followed by the incorporation of digital resources and interdisciplinary methodologies such as STEAM (Science, Technology, Engineering, Arts and Mathematics), SHAPE (Social Sciences, Humanities and the Arts for People

and the Economy) and TACH-di. Likewise, several proposals are articulated from perspectives such as a/r/tography and performative methods, directly related to themes such as identity, emotional expression and critical thinking. In general, the studies report remarkable results in improving school participation and developing creative skills linked to art and the sociocultural context.

The diversity of approaches identified in the studies focuses on the artistic and educational process of the student, with the aim of encouraging active and collaborative participation, as well as the integration of multiple languages (body, visual, sound and text), with an emphasis on the emotional, inclusion and cultural diversity. Based on the methodological and pedagogical approaches identified, it was possible to group four main trends:

### ***3.1. Interdisciplinary Models***

Proposals that integrate arts education with other areas such as science, technology and the humanities were identified. Notable examples include the STEAM approaches, the SHAPE model and the TACH-di model, with a critical and dialogical perspective. These models promote the development of creative, cross-curricular and collaborative skills (Caeiro-Rodríguez, 2021).

### ***3.2. Experiential and Performative Approaches***

Present in five studies, these approaches are based on creative methodologies that prioritise physicality, action and artistic experience. Noteworthy are proposals that integrate performative pedagogy and make use of tools such as self-portraiture, dance, performance and happenings, which encourage introspection, identity construction and emotional expression.

### ***3.3. Arts-based Methods and A/R/Tography***

Found in four studies, these approaches are based on the production of knowledge from artistic practice in relation to the academic and social context of the teacher-researcher. In this approach, critical reflection arises from experience, metaphor and visual creation.

### ***3.4. Technological and Digital Proposals***

They incorporate the use of tools such as digital resources, software, interactive platforms, and online resources, which enable audiovisual creation and collaborative work. Among their strengths is the use of technology to develop audiovisual creation, digital literacy, and autonomous learning.

It can be said that there is an innovative pedagogical trend in arts and cultural education, characterised by the pursuit of cross-curricularity, student participation and the incorporation of digital tools and methodologies that encourage critical analysis. Although interdisciplinary and experiential approaches are the most representative, certain limitations have been identified, such as the lack of rigorous systematisation in some cases and the geographical concentration of research in certain countries. Nevertheless, the findings compiled constitute a relevant basis for the design of contextualised teaching proposals aimed at strengthening the role of art in the comprehensive education of secondary school students in the Ibero-American context.

## **4. Discussion**

Based on the analysis of the twelve studies included in this systematic review, a diversity of teaching models implemented in arts and cultural education in Ibero-America was identified. These models coincide in promoting comprehensive educational processes, centred on the needs of the student, with an emphasis on active participation, the development of critical thinking, inclusion, emotional expression and connection with specific cultural contexts.

The most recurrent approaches include interdisciplinary models (such as STEAM, SHAPE and TACH-DI), experiential and performative methodologies, arts-based proposals (such as a/r/tography) and digital and hybrid formats. Underlying all of these is a tendency to seek a

transformative pedagogy that seeks to promote meaningful and creative learning anchored in the reality of the students.

Interdisciplinary initiatives such as STEAM, SHAPE, and TACH-di are linked to science, technology, and the humanities. They promote a holistic view of knowledge and position art as a connecting thread of thought for problem solving and contextualised creativity. However, Caeiro-Rodríguez et al. (2024) explored the need to expand the presence of art in projects so that it is not implemented at a low or even medium level. With proper execution, integrative, cross-curricular and collaborative learning is generated.

In experiential and performative methodologies, learning focuses on the body, action, and artistic experience. These allow students to actively participate and develop creative processes in the classroom, based on subjective and collective exploration, as shown in the studies by Fuset (2013) and Acosta García and López-Ruiz (2024). Fuset (2013) argues that "the divergent and plural connections created by performance or happenings in the social fabric open the door to thinking about education, art and life within a single pedagogy" (p. 95).

Another category that stands out for integrating artistic creation with research and pedagogical reflection is arts-based methods, such as a/r/tography. Pinelo Páez (2019) and Lage-Gómez et al. (2022) showcase in their studies the work achieved with student autonomy and the connection between art, life, and context. In this way, artistic processes are forms of constructing situated, sensitive and critical knowledge.

Finally, digital and hybrid formats highlight the potential to renew the pedagogical practice of arts education through the use of technological tools. These include interactive platforms, design software, and mobile learning resources. The former are used to diversify expressive languages, digitisation and the everyday life of students. As Álvarez-Rodríguez et al. (2019) state, the internet has online tools that are a way to promote artistic practice and generate integration between students and teachers.

One of the characteristics of these academic studies is the need to strengthen cultural identity through the origin and ancestry of their regions, by associating the context with the content of artistic creation, in line with Eisner (1992), who argues that learning will make sense when students interpret art from their imagination and personal construction.

Similarly, the models have the particularity of integrating elements such as interdisciplinarity, body work, the use of digital technologies, the promotion of identity and emotional expression. The above promote the development of critical and sensitive skills in relation to their environment. This allows for dialogue with Freire's pedagogy (1970), as it places artistic projects in a community and intercultural framework that promotes emancipation and emotional connection.

Despite these advances, persistent structural challenges were identified in Ibero-American education systems: the unequal presence of arts education in secondary school curricula (Onsès Segarra & Hernández-Hernández, 2024), insufficient specialised teacher training, lack of adequate infrastructure and technological resources, and lack of public policies that prioritise arts education.

In terms of technology, Caeiro Rodríguez et al. (2022) emphasise the value of mobile devices in making the classroom more dynamic; access to technological and digital resources is becoming increasingly necessary for interaction in the classroom between teachers, students and knowledge. Similarly, Huerta and Domínguez (2020) underscore the need to teach young people visual and audiovisual literacy in the globalised world of social media and technology. Teaching young people to analyse images allows them to develop a critical perspective on the visual information they constantly receive on their mobile phones.

Likewise, the inclusion of contemporary methodologies in the curriculum is essential to keep up to date with emerging pedagogical trends and, at the same time, channel young people's interest in knowledge. In this regard, Gradín and Ezquieta (2022) argue that "the curricular integration of audiovisual media would be the process that would guarantee their correct use" (p. 4).

Another relevant aspect of the area is highlighted by Haza et al. (2024), who point out that if learning is based on cooperative work, it favours the relationship between the educational

institution and the community, while orienting educational objectives towards the direct benefit of the student and promoting their comprehensive development. When spaces of trust are created between work teams, students can create without the limitations of being judged for the way they express themselves, which integrates the diversity of contemporary teaching models in the area.

The findings also identified a limited systematisation of successful experiences in arts and cultural education at secondary school level. Despite the existence of innovative proposals, some lacked an evaluative or institutional follow-up process that would allow for their replication. As stated by Caeiro-Rodríguez et al. (2024), in recognising the educational value of the arts, the development of specific skills is proposed, together with the promotion of a comprehensive approach that incorporates the artistic dimension into all areas of knowledge.

Currently, teaching models in arts and cultural education in Ibero-America are undergoing a process of transformation and adaptation. These require the integration of digital, collaborative and contextualised elements that will bring about changes in the teaching of art, with the intention of addressing contemporary realities and focusing on the needs of students. Therefore, it is essential to strengthen research, systematise experiences and promote public policies that recognise the area as a fundamental axis for the formation of critical, sensitive and creative citizens.

## 5. Conclusions

This systematic review article identified and analysed contemporary teaching models in arts and cultural education in Ibero-American secondary education. The findings show a growing trend in arts methodology towards critical, experiential, physical, interdisciplinary and technological experiences that strengthen the comprehensive education of students.

These approaches enrich art education through sensitive, inclusive and contextualised practices that link artistic expressions to promote critical thinking, cultural citizenship and social transformation. However, structural limitations persist – insufficient teacher training, lack of infrastructure and poor institutional recognition of the area – which require urgent attention. It is therefore essential to promote educational policies that value and fund arts and cultural education in society.

Academically, the review offers an analytical matrix on contemporary teaching models in the field, which guides curriculum design, teaching innovation and teacher training in arts and cultural education. Based on this review, there is a need to strengthen the state of the art in order to continue studying the creation of a teaching model that benefits the Ibero-American population with research that evaluates the impact of each teaching model in different contexts and academic communities; that develops and validates theoretical frameworks that can articulate pedagogical practices with sociocultural, digital and performative dimensions; or that delve into strategies for continuing teacher training and effective public policies to ensure the sustainability of innovative models.

Ultimately, this review highlights the transformative power of art in education. Artistic and cultural education should not be relegated to a complementary role; it needs to be recognised for its contribution to the development of critical, receptive individuals who are capable of imagining a more just future. Its presence in schools is essential to strengthen sensitive, physical and creative teaching methods. Therefore, there is a collective task to guarantee access to it and strengthen educational policies, thereby promoting sensitivity in different areas and offering students the opportunity to explore their identity, challenge their certainties and create new ways of being.

## 6. Acknowledgements

This systematic review article is the product of a doctoral thesis from UMECIT, the Metropolitan University of Education, Science and Technology of Panama.

## References

- Acosta García, L. & Lopez-Ruiz, D. (2024). Intervenciones artísticas como reflejo de introspección en la adolescencia. *Arteterapia. Papeles de Arteterapia y Educación Artística para la Inclusión Social*, 19, 1-10. <https://dx.doi.org/10.5209/arte.94258>
- Álvarez-Rodríguez, M. D., Bellido-Márquez, M. del C., & Atencia-Barrero, P. (2019). Enseñanza artística mediante TIC en la Educación Secundaria Obligatoria: análisis de herramientas docentes en línea. *Revista de Educación a Distancia (RED)*, 19(59). <https://doi.org/10.6018/red/59/05>
- Barrera Pérez D. J. (2024). Structural violence and artistic education in Colombia. Arts and an emancipatory path towards peace. *Arteterapia. Papeles de Arteterapia y Educación Artística para la Inclusión Social*, 19. <https://doi.org/10.5209/arte.94919>
- Caeiro-Rodríguez, M. (2021). Diálogos entre la Tecnología, el Arte, la Ciencia y las Humanidades en contextos educativos: de los modelos STEAM y SHAPE al TACH-di. *Educación artística: revista de investigación*, 12. <https://doi.org/10.7203/eari.12.20841>
- Caeiro-Rodríguez M., Murillo-Ligorred V., Revilla Carrasco A. & Ramos-Vallecillo N. (2022). Ecosistema de la Educación Artística en Red: una revisión de los antecedentes, las posibilidades y las perspectivas en la era digital. *Revista Complutense de Educación*, 33(4), 679-690. <https://doi.org/10.5209/rced.76499>
- Caeiro Rodríguez, M., Fuentes Cid, S., & Alonso-Sanz, A. (2024). Buscando el Arte en la A de proyectos STEAM: una revisión crítica desde la Educación Artística. *Revista Interuniversitaria De Formación Del Profesorado. Continuación De La Antigua Revista De Escuelas Normales*, 99(38.1), 13-36. <https://doi.org/10.47553/rifop.v99i38.1.102900>
- Ceballos Henao, L. (2023). Tendencias, rizomas y caminos de la A/R/Tografía: revisión sistemática según las directrices PRISMA 2020. *Revista Lasallista De Investigación*, 20(2), 186-201. <https://doi.org/10.22507/rli.v20n2a11>
- Eisner, E. (1992). La incomprendida función de las artes en el desarrollo del ser humano. *Revista Española de Pedagogía*, 50(191), 15-34.
- Escobar, M. (1985). *Paulo Freire y la educación liberadora*. Consejo Nacional de Fomento Educativo
- Freire, P. (1970). *Pedagogía del oprimido*. Tierra nueva.
- Fuset, M. (2013). Pedagogía performática y patrimonio artístico. *Educación Artística Revista de Investigación*, (4), 89-98. <https://doi.org/10.7203/eari.4.2661>
- Gradin, C., & Ezquieta, I., (2022). El video como herramienta para la educación artística Evolución y usos del vídeo en el aula. *Revista Internacional de Cultura Visual*, 11(3), 1-11. <https://doi.org/10.37467/revvisual.v9.3674>
- Haza, J; Véliz, Y; Guerra, R & Valencia, B. (2024). Projeto para apreciação das obras plásticas da vanguarda cubana por crianças do ensino secundário. *Revista Brasileira de educação*, 29, e290094. <https://doi.org/10.1590/S1413-24782024290094>
- Huerta, R., & Domínguez, R. (2020). Por una muerte digna para la educación artística. *Educación Artística Revista de Investigación*, (11), 9-24. <https://doi.org/10.7203/eari.11.19114>
- Huerta, R. (2021). Patrimonios, tecnologías y periféricas en Educación Artística: encuentro con Olaia Fontal, Ricardo Domínguez y Rosa Cubillo. *Educación Artística Revista de Investigación*, (12), 355-370. <https://doi.org/10.7203/eari.12.21960>
- Janiaski, F., & Fagundes, T. (2023). Clases de arte en Rondonópolis: Una mirada sobre los espacios de enseñanza y la formación docente. *Revista Brasileira de Educação*, 28, e0280096. <https://doi.org/10.1590/S1413-24782023280096>
- Jiménez, L., Aguirre, I., & Pimental, L. G. (2021). *Educación artística, cultura y ciudadanía*. Organización de Estados Iberoamericanos para la Educación, la Ciencia y la Cultura (OEI).
- Lage-Gómez C., Centeno-Osorio, J. L. & Creamdes-Andreu, R. (2022). Creatividad participativa en la composición de bandas sonoras en Educación Secundaria. *Revista Electrónica de LEEME*. (49), 50-66. <https://doi.org/10.7203/LEEME.49.24080>
- Meléndez Grijalva, P., Domínguez Sigala, M., & Gill Langarica, O. M. (2025). La educación artística y su pertinencia curricular en contextos indígenas. *Pensamiento Educativo*, 62(1), 1-9. <https://doi.org/10.7764/PEL.62.1.2025.1>

- Onsès Segarra, J., & Hernández-Hernández, F. (2024). La educación artística desde una perspectiva internacional: una indagación sobre temas relevantes, redes profesionales y líneas de investigación. *Revista Interuniversitaria De Formación Del Profesorado. Continuación De La Antigua Revista De Escuelas Normales*, 99(38.1), 169-188. <https://doi.org/10.47553/rifop.v99i38.1.104096>
- Pinelo Páez C. M. (2019). Una experiencia a / r / tográfica en educación artística inspirada en pintura oriental "sumi-e". Las metáforas de la tinta y la indagación sobre la conciencia plena. *Arteterapia. Papeles de Arteterapia y Educación Artística para la Inclusión Social*, 14, 75-95. <https://doi.org/10.5209/arte.62569>
- UNESCO, (2024). *Conferencia Mundial de la UNESCO sobre la educación cultural y artística*. UNESCO Biblioteca digital. [https://unesdoc.unesco.org/ark:/48223/pf0000390136\\_spa?posInSet=1&queryId=N-EXPLORE-d71cbf88-8dec-49a2-bbfd-0f5dc0e7f56d](https://unesdoc.unesco.org/ark:/48223/pf0000390136_spa?posInSet=1&queryId=N-EXPLORE-d71cbf88-8dec-49a2-bbfd-0f5dc0e7f56d)
- Yelo, J. (2018). La recreación artística de textos e imágenes como modelo para el desarrollo de la creatividad y la integración de los lenguajes expresivos en el aula de Música. *Revista Electrónica de LEEME*, 42, 84-98. <https://doi.org/10.7203/LEEME.42.13171>