

PEDAGOGÍA DE LO POSIBLE: IA, ARTE Y CULTURA DIGITAL TRANSFORMADORAS

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TRAINING AND PERCEPTION OF FUTURE TEACHERS ON
THE USE OF ARTS PROJECTS AS A TOOL FOR INTEGRATION.
A COMPARATIVE STUDY BETWEEN SPAIN AND PORTUGAL

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1. INTRODUCTION

The growing cultural diversity in the classroom poses significant challenges to the education system, especially with regard to the integration of immigrant pupils. This phenomenon, far from being an exception, has become a feature of schools in many countries. In this context, the school is challenged not only as a space for teaching and learning, but also as a privileged place for the development of inclusive, intercultural and democratic citizenship. In this scenario, artistic and cultural projects, essential resources in the integral formative process of people, emerge as a pedagogical tool with great potential.

Their value lies in their ability to promote the recognition of diversity, facilitate the expression of identity and generate dynamics of coexistence and cooperation that transcend linguistic and cultural barriers (Couto-Cantero, 2024). Through creative and collaborative experiences, Arts can become a vehicle for intercultural dialogue, favouring the students' sense of belonging and strengthening the relational fabric in the classroom, promoting the development of competences that have a significant impact on students' personal and social skills (EACEA, 2009) and foster a meaningful sense of achievement. These benefits have led to a growing trend in recent years to carry out projects in the Arts with an integrative purpose (Couto-Cantero & Ellinson, 2023). However, their use in teaching practice requires adequate training to design and implement them, methodological frameworks to support them and an institutional commitment to legitimise these proposals as an integral part of the curriculum. It is therefore essential to explore

to what extent trainee teachers are prepared to develop Arts projects with an inclusive purpose, what their attitudes, knowledge and perceptions are in this respect, and what gaps exist between their pedagogical disposition and the training received during their initial education.

2. OBJECTIVES

The objective of this study is to compare the training of future teachers of Early Childhood and Primary Education in Porto (Portugal) and Galicia (Spain) in the design of artistic projects as a means of integration and their perception of the possibilities of application, as well as the use made by practicing teachers.

3. THEORETICAL FRAMEWORK

3.1 *Arts education in the integral development of the student*

Arts education plays a fundamental role in the integral development of individuals, as it is not only limited to the teaching of techniques and knowledge about different artistic disciplines, but also enhances cognitive, emotional and social skills (EACEA, 2009). Through Art, students develop creativity, critical thinking and the ability to express themselves, which has a direct impact on their personal and professional growth and on the construction of a critical citizenship that allows them to better adapt to the complexities of today's world (Oliveira, 2017).

Moreover, taking part in artistic activities facilitates the exploration of identity, reflection on the environment and the approach to different cultures, promoting values such as inclusion, diversity and respect (Sousa, 2021). In this way, Art becomes a universal language that allows communication and understanding beyond language and contextual barriers. Moreover, different artistic manifestations, such as painting, dance, theatre and music, offer students tools to express their emotions, improve their emotional well-being and strengthen their sense of community (Sarria-Martínez *et al.*, 2023). In this sense, Moliner *et al.* (2021), among others, have pointed out that arts education not only contributes to the aesthetic formation of the individual, but also plays a crucial role in the development of transversal competences, such as problem solving, cooperation and resilience, fundamental skills in the 21st century, where a holistic approach is required to face the challenges of a constantly changing society (Gómez de la Errechea Cohas, 2014).

3.2 *Arts as a tool for educational inclusion*

A prominent aspect of arts education is its capacity to foster social and educational inclusion (Oliveira & Gillanders, 2024). In a context of increasing diversity in the classroom, Art provides a space for integration and social inclusion for students from different cultural backgrounds and linguistic levels (Mundet Bolós

et al., 2017) that allows migrant students to participate in shared experiences without requiring advanced proficiency in the local language (Couto-Cantero, 2024), favouring their integration and sense of belonging. This contributes to improving their self-esteem, motivation, creativity (Botella-Nicolás *et al.*, 2018), tolerance, group work and, ultimately, social cohesion among students (Gómez de la Errechea Cohas, 2014).

Likewise, the Arts offer innovative pedagogical strategies that enrich teaching methodology and facilitate meaningful learning, especially in contexts of cultural diversity. Theatre, for example, allows for the dramatisation of personal and collective experiences, which reinforces empathy and intercultural understanding, while the visual arts provide a tangible way of expressing ideas and feelings without the need for words (Saura Pérez, 2015). In addition, dance, body expression and music have proven to be effective tools for fostering emotional awareness and social integration (Chao-Fernández *et al.*, 2022). The combination of different artistic disciplines offers students diverse opportunities. Therefore, artistic projects are increasingly being included as strategies for inclusion and educational transformation (Acaso & Megías, 2017).

3.3 *Teacher training in the design of artistic projects*

Despite the importance of arts education as a tool for school inclusion and the comprehensive development of pupils, several studies have shown numerous shortcomings in the training of future teachers in relation to the design and implementation of artistic projects (García Morales & López Ramos, 2024). In many curricula for Bachelor's degrees in Education, artistic disciplines occupy a secondary place compared to subjects considered instrumental, which has a direct impact on teacher training to integrate Arts as a pedagogical resource. This lack is particularly worrying if we take into account that the effective implementation of Arts projects in diverse educational contexts requires the mastery of active methodologies, skills for managing diversity in the classroom and the use of inclusive strategies that promote the active participation of all students (Salido-López, 2025). Therefore, it is essential to incorporate specific preparation into teacher training aimed at the design, planning and evaluation of artistic projects, as this would improve the quality of educational practices and maximize the impact of artistic initiatives as tools for inclusion and social cohesion in schools.

However, despite the widely recognised benefits of arts education in fostering creativity, personal expression and the acquisition of transversal skills, it continues to be neglected in some education systems. This devaluation has generated in many teachers a feeling of insecurity and lack of competence when teaching art-related content, due to the absence of solid training in Arts pedagogy (Capistrán, 2018). Consequently, the use of art projects as a cross-curricular teaching tool is limited, which hinders the enrichment of students' overall learning. Stronger teacher training in the Arts would promote the curricular integration of the different arts and the development of more inclusive, meaningful, and culturally contextualized pedagogical practices.

4. METHODOLOGY

This quantitative study sought to identify the training received by future teachers on the design of artistic projects as a means of social integration and to explore their perceptions of its use. A descriptive-comparative analysis was chosen since, according to Hernández-Sampieri *et al.* (2006), this type of study «measures, evaluates or collects data on various concepts (variables), aspects, dimensions or components of the phenomenon to be investigated» (p. 102). The statistical software IBM SPSS (Statistical Package for the Social Sciences) version 27 was used for the descriptive analysis. Measures of central tendency (mean, median and mode) and dispersion (standard deviation) were used for the Likert-scale variables, while frequencies and percentages were used for the categorical variables derived from the closed questions.

The collection of information, carried out in Galicia (Spain) and the region of Northern Portugal, was undertaken through a specifically designed questionnaire validated by expert judges in the areas of Didactics of Musical Expression, Didactics of Plastic Expression and Research Methods, with a Cronbach's Alpha of ,851, which gives a high reliability (Mateo, 2009) and a construct validity of ,832. It is made up of 26 items, some of which are open-ended, others closed-ended and others scored on a 5-point Likert scale, the lowest value being 1 (Not at all) and the highest 5 (A lot). The questionnaire was administered to a purposive sample, with participants being selected for meeting certain characteristics (Cohen & Manion, 1990). In this case, they were students of the Bachelor's Degrees in Early Childhood and Primary Education and the double Bachelor's Degree in Early Childhood and Primary Education, in Porto and Galicia. They were chosen because of their cross-border context and the increasing presence of an immigrant school population, which makes them ideal contexts for reflecting on the challenges of intercultural education and the possibilities of intervention through artistic-pedagogical proposals.

The questionnaires were completed *in situ* in the presence of the researchers between March and April 2025. Initially, a pilot test was carried out with 14 students with similar characteristics to those who would later make up the sample, but who were not part of the sample. In addition, the recommendations of BERA (2018), detailed in the Ethical Guidance for Educational Research, were followed.

After being informed of the aim of the research, 118 students participated (n=59 in Porto and n=59 in Galicia), so the sample is balanced by location. There is a large predominance of the female gender in both contexts, suggesting a gender imbalance in favour of women in Education studies. The sample is homogeneous in terms of age, with the vast majority being between 19 and 25 years of age, and there is a clear segmentation according to the degree they are studying, as all the participants in Porto are studying for a degree in Primary Education, while in Galicia, students of the degree in Early Childhood Education predominate.

5. RESULTS

The results were organised around four axes. The first one deals with the training that the students have received in the design of artistic projects with an inclusive approach. The second analyses their attitudes towards the use of such projects in educational contexts. The third focuses on the perceived benefits of implementing such initiatives. Finally, the fourth axis explores the students' perception of the actual use of Arts projects and the methodological strategies employed in the educational centres during their training experience.

5.1 *Initial training on designing arts projects for integration*

With regard to training in the different pre-university educational stages, the results show a clear lack of initial training in both contexts. In Porto, barely 11,9% of students report having received specific training in this area, a figure that rises slightly to 20,3% in Galicia.

As for the origin of this training, in the Portuguese context it is mainly linked to subjects such as *Art and Education*, *Education and Musical Expression in Childhood*, *Art and Contemporary Culture in Education*, as well as to extracurricular experiences, such as courses offered by Summer Schools. In the case of Galicia, the training references are mainly in subjects such as *Inclusive Education* and *Multicultural Education*. In both places, inclusion-oriented arts education is not sufficiently integrated into the general education curriculum. This lack of training is also reflected in the perception of preparation for designing this type of project: only 22% in Oporto and 6,8% in Galicia consider that their university degree has adequately prepared them. Consistent with these data, the general perception points to an unsatisfied training need: 88,1% of Portuguese students and 93,2% of Galician students say that more content should be included on the design of artistic projects as a tool for integration. This result shows a tension between the scarce training received and the recognition of the pedagogical value of these strategies, which poses a relevant challenge for the revision of curricula in initial teacher education.

5.2 *Attitudes towards the use of arts projects in professional practice*

Despite the training deficiencies, trainee teachers show a highly favourable attitude towards the use of Arts projects as a mechanism for integration. In Galicia, all the participants (100%) consider them to be useful for this purpose, and in Porto, the figure reaches 96,6%, justifying this response because Art is a «language» that embraces everyone and cultures, so an artistic project can help to understand integration and non-discrimination as something positive and necessary.

This perception is also reflected in the intention to use them: 94,9% of Galician pupils and 89,8% of Portuguese pupils state that they would incorporate them in their future teaching practice, claiming that «Acho muito importante e quero ser uma professora que se preocupa com essas questões». This optimism

suggests that, even in the absence of solid training, pupils see the transformative potential of Art in multicultural contexts. There is a gap here between attitude and training, which should be bridged by university education.

5.3 Pupils' assessment of the benefits of projects

The data presented in Table 1 reflect a mostly positive assessment by students in both Porto and Galicia of the benefits of Arts projects in school contexts, particularly with regard to coexistence, the inclusion of immigrant pupils and the improvement of intercultural relations. In terms of their perception of whether «They help to improve coexistence in the classroom», an average of 4,22 (SD = ,721) is observed in Porto, slightly higher in Galicia, with 4,32 (SD = ,797). In both cases, the mode is high (Mo = 4 in Oporto; Mo = 5 in Galicia), which suggests a generalised tendency to value positively the impact of these activities on school coexistence.

With regard to whether they believe that they help to improve the inclusion of immigrant pupils in the classroom, Galician pupils have a more favourable perception (M = 4,41; Mo = 5) compared to Porto pupils (M = 4,22; Mo = 4). Although both averages are high, this small differential can be interpreted as a greater recognition by Galician pupils of the inclusive potential of Art in contexts of cultural diversity. In both cases, the standard deviation is similar and low (around ,72), indicating a moderate degree of consensus in the answers. When asked about the reason for their answers, they justify why they consider that: «The projects encourage collaboration, respect for diversity and communication among the students, as well as promoting individual expression and group work, which promotes better collaboration among all», or «The Arts projects provide different skills such as group work, conflict resolution, communication, sharing, etc. which favours the autonomy of the group and improves classroom coexistence».

	Porto					Galicia				
	n	M	m	Mo	SD	n	M	m	Mo	SD
They help to improve coexistence in the classroom.	59	4,22	4	4	,721	59	4,32	4	5	,797
Helping to improve the inclusion of migrant pupils in the classroom.	59	4,22	4	4	,721	59	4,41	5	5	,722
Improving relationships between students from different cultures.	59	4,51	5	5	,679	59	4,54	5	5	,652

Table 1. Mean and standard deviation of student's perception of the benefits of Arts projects in Portugal and Spain.

Source: Own elaboration, 2025.

Finally, with regard to whether they consider that «Relationships between pupils from different cultures improve», the highest averages of the whole table were reached: 4,51 in Porto and 4,54 in Galicia. The mode in both cases is 5, which indicates that the majority of participants gave this statement the highest score. The standard deviations are also the lowest (,679 in Porto and ,652 in Galicia), which reflects a high degree of agreement among the students on the role of Art in promoting intercultural understanding. In this respect, they consider that «Artistic projects help to improve the inclusion of immigrant students in the classroom because artistic productions help to promote values of tolerance towards new cultures and artistic trends, in addition to the fact that the immigrant person or child will feel valued and more comfortable seeing how their origins, traditions and cultures are given importance»; «Artistic projects favour interaction between students of different origins, promoting respect and mutual understanding. Isso contribui para um ambiente mais inclusivo e acolhedor». Overall, these results reinforce the idea that Arts projects are perceived as valuable tools not only for the inclusion of immigrant pupils, but also for the general improvement of school coexistence and intercultural cohesion. Despite slight variations between the two geographical contexts, the similarities in means, modes and standard deviations point to a positive assessment shared by the Iberian student body.

5.4 *Knowledge and perception of actual use in schools*

In contrast to the positive attitudes, the data reveal a significant disconnection with the current educational reality. Only 8,5% of pupils in Porto and 3,4% in Galicia are aware of centres that implement artistic projects for integration purposes. Furthermore, a large majority of students report that they do not remember or do not know whether such projects are carried out with the intention of promoting cultural and linguistic integration.

Even more concerning is that, even among those who know of experiences, only a minority believe that they genuinely contribute to integration (Porto: 25,4%; Galicia: 16,9%). These results suggest that existing initiatives are not being sufficiently visible and evaluated, which limits their multiplier effect and their perception as good practice.

5.5 *Knowledge of specific pedagogical strategies*

Students' knowledge of specific strategies for implementing Arts projects with an inclusive purpose is almost non-existent: only 5,1% in both regions reported knowing about them. This lack contrasts with the unanimous desire for more of these projects to be incorporated in the classroom (100% in both cases).

On the other hand, the perception of the effectiveness of existing strategies is divided: in Porto, 47,5% believe that they are effective, while in Galicia the percentage drops to 42,4%. This lack of clear references and systematic training hinders the effective and well-founded implementation of artistic projects in multicultural contexts.

Finally, the students' perception of the extent to which they consider that the active teaching staff are making the most of the integration potential of the artistic projects is assessed, showing a moderately low perception in both contexts (Table 2).

	Porto					Galicia				
	n	M	m	Mo	SD	n	M	m	Mo	SD
To what extent do you consider that teachers are taking advantage of the benefits of Arts projects as an integrating element for immigrant pupils?	59	2,83	3	3	1,03	59	2,63	3	2	1,01

Table 2. Mean and standard deviation of student's perception of the benefit of Arts projects in Portugal and Spain

Source: Own elaboration, 2025.

In Porto, the mean obtained is 2,83 ($SD = 1,036$), with a median of 3 and a mode of 3, indicating a central tendency towards a medium, but not clearly positive, assessment. The relatively high standard deviation suggests a significant dispersion of responses, i.e. a diversity of opinions among students. In Galicia, the mean is even somewhat lower at 2,63 ($SD = 1,015$), with a median of 3 and a mode of 2. This points to a slightly more critical perception on the part of Galician students, as the mode indicates that the most frequent response was even lower than in the Portuguese case. Although the standard deviation is similar to that of Porto, the lower mode may reflect a higher proportion of negative responses. These results suggest that, in the students' opinion, teachers are not fully exploiting the potential of Arts projects as a tool for the inclusion of immigrant pupils, both in Portugal and Spain. Although the difference between the two contexts is not substantial, the data from Galicia reflect a somewhat more negative perception. This finding contrasts with the positive results obtained in relation to the general benefits of Arts projects, which reinforces the idea of a gap between the value attributed to Art as an inclusive resource and its effective implementation in schools. The limited specific training of teachers and the lack of institutional strategies could be among the factors explaining this limited implementation in practice.

Finally, they were asked to make proposals on the changes they would propose to improve the integration of immigrant pupils through artistic projects, to which they mostly demand more training, both in the Portuguese context: «Acho necessário haver formação para docentes e futuros docentes para melhorar a integração dos alunos imigrantes. Não posso propor melhorias, quando não tive qualquer tipo de formação ainda nem se fala sobre o assunto na própria instituição»; and Galician context: «I think it would be essential for teachers to become aware of

the benefits that this type of project can bring to education and to take a greater interest in implementing them in the classroom and to be trained in this area», «Firstly, to promote teacher training in artistic projects and their benefits on the one hand and in the integration of immigrant pupils on the other, so that teachers can take advantage of the resources», as well as giving them greater dissemination and visibility: «To give them more visibility so that they can be put into practice more often»; «To give them greater visibility already from the University, and even raise awareness among students in the faculty so that they can implement them during their work experience period in educational centres».

6. CONCLUSIONS

This study shows that Arts-based projects are a powerful tool for promoting inclusion in the classroom, facilitating the integration of students with different levels of linguistic and cultural competence, although Galician and Portuguese teachers are currently not making use of them for this purpose. Indeed, the various artistic disciplines offer multiple ways of expression and communication, allowing students to find appropriate ways to interact, learn and build meaningful relationships, although the effectiveness of these strategies depends to a large extent on the preparation of teachers in the design and implementation of artistic projects. With respect to the use of Arts initiatives as a resource to promote integration in the classroom, the results are not encouraging and allow us to conclude that there is a clear contradiction between the will of trainee teachers and the training and practical reality they are faced with, as the vast majority of participants acknowledge not having received specific training on the design and implementation of artistic projects for integration purposes. However, it is worth highlighting, as a positive aspect, that students recognise and value the importance of this type of opportunity and demand a greater presence of content on the design of artistic projects as a tool for integration during their years of teacher training. Furthermore, the general lack of knowledge about real experiences in schools and about specific strategies reinforces the feeling of a lack of training and a lack of practical references.

Undoubtedly, there is a clear imbalance between the limited preparation received and the appreciation of educational potential, which is a major challenge to be faced in initial teacher education. In this line, the need to include in education systems more spaces related to cultural and artistic education is highlighted, as pointed out by UNESCO itself (2006) in its *Roadmap for arts education*. In this sense, universities, as training institutions, have a key role to play in transforming this reality. It is urgent to incorporate specific content and pedagogical strategies on Arts and inclusion in teacher training programmes. It is also recommended to establish links with educational centres that are already developing good practices, providing students with real and contextualised experiences. This dual approach - theoretical training and contact with reality - would make it possible to reduce the gap between pedagogical intention and effective practice.

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