



Creative education and social justice: a systematic review focused on the Latin American context

Educación creativa y justicia social: una revisión sistemática orientada a conocer el contexto latinoamericano

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Abstract

Teaching institutions and practices must change in order to open education to creativity, which is an effective resource for initiating processes of social transformation. In the present study, we set ourselves the goal of describing how creativity is developed in research in the field of Education for Social Justice around the world, paying special attention to the Latin American context. To achieve this goal, we conducted a systematic review of the international literature produced between 2015 and 2020. Following the model of Sanchez-Meca (2010), we searched the databases of Web of Science and Scopus, the SciELO citation index, and Dialnet's web portal. We identified a potential corpus of 68 publications, which, when applying exclusion criteria, were expressed in a final corpus of 16 publications. We analyzed and characterized the documents in a theoretical and descriptive way, focusing specifically on the concept of creativity they presented. We observed nine empirical investigations, corresponding to experiences or projects in formal ($n=8$) and non-formal education ($n=1$), and seven theoretical reflections. We identified two approaches to address creativity: one where it was presented as a diffuse concept, which was not developed theoretically, and another where it appeared as a concrete concept, theoretically developed, and justified. Finally, Latin America shows three examples, which points to a lack of research that associates creativity as a factor for social and educative justice.

Keywords: Social justice, creativity, development education, democracy, Latin America, social inequality.

Resumen

Las instituciones de enseñanza y prácticas educativas deben cambiar para abrir la educación a la creatividad, la cual es un recurso eficaz para iniciar procesos de transformación social. En el presente estudio, nos pusimos el objetivo de describir cómo se desarrolla la creatividad en investigaciones del campo de la educación para la justicia social en el mundo, prestando especial atención al contexto latinoamericano. Para lograr este objetivo, realizamos una revisión sistemática de la literatura internacional producida entre 2015 y 2020. Siguiendo el modelo de Sánchez-Meca (2010), realizamos búsquedas exhaustivas en las bases de datos Web of Science, Scopus, el índice de citas SciELO y en el portal Dialnet. Identificamos un corpus potencial de 68 publicaciones que, tras aplicar criterios de exclusión se expresaron en un corpus final de 16 publicaciones. Analizamos y caracterizamos los documentos de forma teórica y descriptivamente, centrándonos específicamente en el concepto de creatividad que exponían. Observamos nueve investigaciones empíricas, que corresponden a experiencias o proyectos en educación formal ($n=8$) y no formal ($n=1$), y siete reflexiones teóricas. Identificamos dos enfoques para abordar la creatividad: uno donde se presentaba un concepto difuso, que no se desarrollaba teóricamente, y otro donde aparecía como un concepto concreto, desarrollado y justificado teóricamente. Finalmente, Latinoamérica muestra tres ejemplos, lo que señala una carencia de investigaciones que asocien la creatividad como factor para la justicia social y educativa.

Descriptores: Justicia social, creatividad, educación para el desarrollo, democracia, Latinoamérica, desigualdad social.

1 Introduction

Education as a social action is essential for the development of societies (Latapí, 1993). Therefore, educational institutions must change radically toward creativity and freedom to fight inequities and inequalities, since education requires teachers to constantly challenge reality (Freire, 1988). Education for social justice encourages students to take an active role in their own education and support teachers in the creation of democratic and critical educational environments (Ayers *et al.*, 2009), therefore, it is one of the main elements of social transformation.

Social justice education issues are diverse, but the equitable distribution of resources and social responsibility of individuals are especially important (Heather, 2006). When educating from justice, students are encouraged to critically examine oppression in the institutional and cultural arena and to generate thoughtful responses and new actions, maintaining hope, and above all, creativity (Heather, 2006, p. 106).

Addressing the concept of creativity as an important factor in education for social justice is complex, because of its polysemic nature (Campos and Palaces, 2018). To understand this relationship, it is necessary to move away from the classical conception of creativity—associated with talent and arts—to define it as an attitude that is developed or inhibited by the context, and that, as a human characteristic, can be taught and learned in all educational contexts (Romero, 2010).

This research presents some of the findings of a systematic literature review that analyzes the concept of creativity in the field of social justice education. The research aims to describe how the international scientific community has conceived the development of creativity in the framework of education for social justice, and to define the specific contributions of Latin American authors.

2 Theoretical framework

2.1 The role of education for a fair society

Different theorists in the modern world have mentioned the power of education for a fair society (Carlisle *et al.*, 2006; Kumashiro, 2013; Hytten, 2015; Sleeter, 2015; Sensoy and DiAngelo, 2017). We speak of education oriented to the approach of rights and that promotes educational institutions that concentrate on the collective demands of societies aware of the difficulties that (re)produce the systems of power (Dubet, 2014).

There is a variety of proposals to generate social justice in education. Bell (1997) points out that it is pivotal to: have full and equal participation of all groups in a society that is seeking to meet its needs; guarantee a democratic, inclusive, and participatory process; and ensure an equitable distribution of resources that guarantees the security of those who need them.

Other authors such as Ayers *et al.* (2009) indicate that education for social justice is not effective without three fundamental elements: “equity, activism, and social literacy” (p. 16). However, despite the theoretical development of education in equality and equity, we are still seeing a reality that is far from the proposals. Diesterweg (1956), points out that educational theory is separated from practice, and therefore, is ineffective and inappropriate to consider the true meanings of social equality.

In this context, what can educators and institutions involved in education for social justice do? Choules (2007), provides an idea: we must strengthen people’s understanding of the world around them, so that they can identify the root of social problems, cultivate their imagination, and collaborate with others to live fuller lives.



2.2 Creativity and social justice

According to a traditional understanding, creativity belongs to a few talented, brilliant, or unique people. This idea focuses on the concept as a synonym for innovation or artistic development (Caerols, 2013). However, according to Vygotsky (2004), creativity is an essential condition in every person's life, and everything that goes beyond routine is because of the creative process.

Kay (1991) defines creative thinking in education as “a process in which the individual encounters, defines or discovers an idea or problem not predetermined by the situation or task” (p. 234). However, seeking solutions to problems in the teaching-learning process is not a new topic: the difficulty of these methodologies arises when the emphasis is placed on immediate or single-answer solutions that hinder lateral thinking (De Bono, 1991). Thus, problem solving has a relationship with human creativity, and the discovery of problems is also an inherent factor in the search for alternatives to social justice.

20th century research findings indicate that people learn more significantly when working on real-world problems (Okuda *et al.*, 1991; Zhang *et al.*, 2011). Therefore, is it a good educational alternative to give creativeness the freedom to challenge what is already established and thus generate choices consistent with social equality? To answer this question Vygotsky (2004) points out that it is imperative to consider creativity in educational processes.

Some leading theorists state that generating creative educational practices for social justice is impossible in education systems that are inflexible, authoritarian, and self-centered (Berg *et al.*, 2009). The authors emphasize that the development of critical and creative perspectives in the training of students is essential. If empathy and the resolution of common problems are added, we are facing a unique alternative for a committed training, so a creative education is fundamental.

2.3 Inequity in Latin America and its impact on Education

In Latin America, the people who make up the poorest 20% live on 4% of each country's total income, and there are currently more than 160 million people who do not have the means to cover their most basic rights (World Bank, 2020). The situation is even worse (CEPAL, 2016) since there has been a widespread stagnation in poverty reduction since 2012.

The impacts of inequity have disrupted the development of education systems (Duarte *et al.*, 2009). Despite the progress made toward the completion of compulsory education, there are still inequalities related to the socio-economic level of households (CEPAL, 2016; 2018). The completion of High School—the minimum level to break the cycle of poverty— corresponds to 82% of young people from 20 to 25 years old from the highest-income quintile, but those in the lowest income quintile only reach 35% (CEPAL, 2018).

According to studies of large populations (Hangartner and Delgado, 2019; Bergsmo *et al.*, 2012), there is a strong negative perception of distributive justice in Latin America: 80% of people perceive injustices. But the biggest concern is that this phenomenon is associated with a high degree of mistrust of political institutions and the state. In 2011, six out of ten Latin Americans trusted little or nothing in the state as guarantor of justice and equality (CEPAL, 2012, p. 97).

Latin America is an example of how social problems directly impact on education. Hence, Tedesco (2017) points out that it is necessary to “introduce a special type of learning experiences that demonstrate effectiveness in moving variables of justice in the educational system” (p. 210). These experiences must be developed with commitment and creativity, considering that education is a means for social change.

Education for social justice does not require awareness of the inequities of social structures and the generation of actions that tend



to reduce discrimination against people regarding their identity and nature (Dubet, 2014). There are different methodological approaches that take on this challenge (Murillo and Hidalgo, 2015; Blasco-Serrano *et al.*, 2019). However, after conducting an exhaustive search, no systematic reviews have been found that address the use of methods or elements of creativity to educate from a perspective of justice and social transformation.

3 Methodology

The study has two objectives: the first is to collect and analyze scientific evidence published in international databases in the last five years, which addresses creativity in the field of education for social justice. The second objective is to recognize and describe the contributions of publications made in Latin America, considering the inequalities and inequities of this territory.

The following research questions were asked to address these objectives:

- What type of studies are these and what characteristics do they have?
- How do they approach the concept of creativity?
- How do they establish relationships between the concepts of creativity and social justice?
- What are their main findings and conclusions?
- What are the contributions of studies coming from Latin America?

3.1 Approach

We conducted a systematic peer review of the literature, following Sánchez-Meca model (2010) and some PRISMA's recommendations (Moher *et al.*, 2009).

3.2 Eligibility criteria

The basic selection criteria established to obtain data required:

Publications should:

- Be the result of empirical research, literature reviews, reflections, or theoretical analysis.
- Refer to the field of research in Education for Social Justice.
- Contain the concepts "Education", "Creativity" and/or "Creative Education".
- Be published in indexed journals.
- Be published from 2015 to 2020.
- Be written in English, Spanish and/or Portuguese.

3.3 Sources of information and search

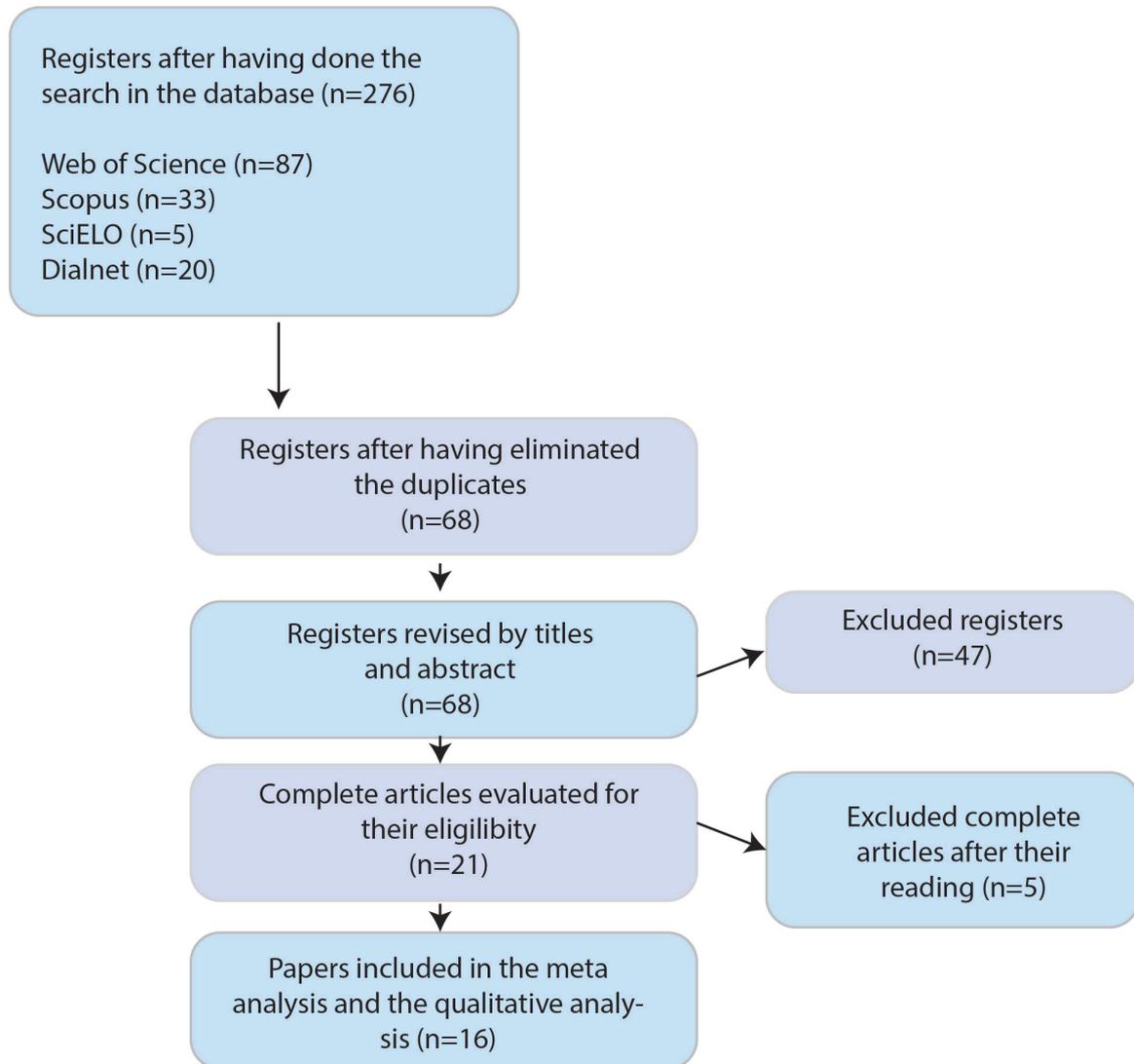
The search was done from 2015 to 2020 in the main Web of Science collection, Scopus bibliographic database and SciELO citation index in the Social Science research domain. The keywords "social justice", "education", "creativity", "creative education" and "education for social justice" were used. Additionally, a review of publications in Spanish was done on the dialnet portal using the keywords "social justice", "education" and "creativity".

3.4 Study selection

The overall keyword search generated a total of 276 research across all databases. After the review of duplicates, a corpus of 68 results was established. Each document was reviewed independently by title and abstract, and finally the full text. At the end of the revisions, 16 documents met the inclusion criteria and were analyzed:



Figure 1
Flowchart of study selection (PRISMA)



3.5 Analysis procedure

The data extraction method for the analysis consisted of a detailed revision of the texts based on the research questions.

Once the information was obtained, it was systematized using Atlas Ti. software. V8. During this process, an independent coding was developed for each researcher, following the indications of Sánchez-Meca “Coding Manual” (2010). From the reports generated by each



researcher, a synthesis of the information was made and divided into two main dimensions: 1) Publications with a concept of creativity defined theoretically and 2) Publications with a concept of creativity not defined theoretically.

4. Results

4.1 Selection of studies

The studies selected for the review (16) are summarized in Table 1:

Table 1

Articles included in the systematic review

N	Authors	Year	Title	Type of research	Country
1	LaDuca, B., Carroll, C., Ausdenmoore, A., Keen, J.	2020	Pursuing Social Justice through Place-Based Community Engagement: Cultivating Applied Creativity, Transdisciplinarity, and Reciprocity in Catholic Higher Education	Empirical qualitative	EEUU
2	Silva, A. N. D., Senna, M. A. A. D., Teixeira, M. C. B., Lucietto, D. A., & Andrade, I. M. D.	2020	O uso de metodologia ativa no campo das ciências sociais em saúde: Relato de experiência de produção audiovisual por estudantes	Empirical qualitative	Brazil
3	Nganga, L.	2019	Preservice teachers' perceptions and preparedness to teach for global mindedness and social justice using collaboration, critical thinking, creativity and communication (4cs)	Empirical qualitative	EEUU
4	García, O.M., & Ciges, A.S.	2019	¡Con mucho arte! Intervención psicopedagógica para la justicia social desde la transformación socioeducativa.	Empirical qualitative	Spain
5	O'Shea, J., & McGinnis, E.	2019	'Do you really want me to tell ya!' critical learning in engaging young people in contact with the justice system as peer educators with social work students	Empirical qualitative	Ireland
6	Paone, T.R., Malott, K.M., Pulliam, N., & Gao, J.	2018	Use of Photovoice in Processing Race-Based Topics in a Multicultural Counseling Course	Empirical qualitative	EEUU
7	Hatton, K.	2017	A critical examination of the knowledge contribution service user and carer involvement brings to social work education	Theoretical review	England
8	Wehbi, S.	2015	Arts-Informed Teaching Practice: Examples from a Graduate Anti-Oppression Classroom	Empirical qualitative	EEUU
9	D'Ambrosio, B. S., & Lopes, C. E.	2015	Insubordinação Criativa: um convite à reinvenção do educador matemático	Theoretical review	Brasil
10	Sava, M., & Marin, V.	2017	Making a Difference in Education through Built Environment Education	Empirical qualitative	Rumania
11	Tilley, E.	2016	Creative activism in the university: A case study of curricular design and implementation	Empirical qualitative	New Zeland
12	Brown, S.	2015	Creativity, Social Justice and Human Rights within Adult Education	Theoretical review	EEUU



N	Authors	Year	Title	Type of research	Country
13	Morales, J.	2018	Aportes de Paulo Freire a la Investigación y a la Lectura Crítica	Theoretical review	Colombia
14	Mesa, M.	2019	La Educación para la Ciudadanía Global: Una apuesta por la Democracia	Theoretical review	Spain
15	Bruce-Davis, M. N., Gilson, C. M., & Matthews, M. S.	2017	Fostering authentic problem seeking: A step toward social justice engagement	Theoretical review	EEUU
16	Albert, S. P.	2019	Educación para la Paz, Creatividad Atenta y Desarrollo Sostenible	Theoretical review	Spain

4.2 Characteristics of studies

Studies were characterized by presenting a mix of theoretical experiences and perspectives. Nine of the publications describe strategies or methodologies applied in the classroom (empirical research) and seven conduct theoretical reflections (theoretical research).

4.2.1 Types of research and context

Empirical research corresponds to educational methodological experiences (n=5) and analysis of institutional projects (n=4) that are developed from a qualitative approach and use different research methods: García and Ciges (2019) and LaDuca *et al.* (2020) present action research; Wehbi (2015); Tilley (2016); Paone *et al.* (2018); García and Ciges (2019) and O'Shea and McGinnis (2019) present the case study; and Nganga (2019) present the phenomenological study.

Regarding the geographical location of empirical studies, specific educational situations in formal education (Silva *et al.*, 2020; LaDuca *et al.*, 2020; Nganga, 2019; O'Shea and McGinnis, 2019; García and Ciges, 2019; Paone *et al.*, 2018; Tilley, 2016; Wehbi, 2015) and non-formal education are analyzed (Sava and Marín, 2017).

A clear tendency to analyze urban environments is identified (94% of studies).

4.2.2 Participants and context

In relation to the characteristics of the participants, only the study by Sava and Marín (2017) conduct activities with children outside the school, the rest of the proposals are in university classrooms with students of different careers (social work, pedagogy, teaching, dentistry, theology).

Some of the studies (n=7) do not develop an in-depth description of the participants and only define their profile:

- In the study conducted by Silva *et al.* (2020), 40 people participate in a methodological problem-solving experience during an academic year.
- The experiences presented by Tilley (2016) include different strategies of creative activism with groups from 20 to 40 people, all identified by diverse profiles (gender, age, ethnicity, origin, etc.).
- O'Shea and McGinnis (2019) narrate the experience of ten students (women) of social work with 13 young offenders (one woman and 12 men). In this work young students and their co-workers reflect on the value of people through creative multimedia productions.
- 47 education students (46 women and one man) participate in Nganga study (2019). The objective of the researcher was to know the impact of the group's 4C (colla-



boration, critical thinking, creativity, and communication) training on their perceptions of social justice.

- García and Ciges (2019) describe the experiences of 60 students and four teachers of a master's degree in Psychopedagogy in different projects of inclusive artistic education.
- Wehbi (2015) shows some examples of integrating arts-based teaching in their social work classes. The 30 participants (not defined by sex or gender) have diverse profiles and experiences of marginalization.
- Paone *et al.* (2018) presents the experiences of a group of 20 Master's students in the educational area with the *Photovoice* learning strategy. In this example, 90% of young women identified their gender as female and 10% as male.

Theoretical research conducted thematic reviews focused on:

- Describe the importance of a theory of creativity, inclusion, and power in the training of social workers (Hatton, 2017).
- Analyze the contributions of creative insubordination to the attitudes and actions of mathematical professors (D'Ambrosio and Lopes, 2015).
- Describe the power of creative and artistic education in adults to generate personal changes that create social justice (Brown, 2015).
- Consult the assessment developed by Paulo Freire on critical reading and research as necessary activities in any educational process (Morales, 2015).
- Propose approaches to know the reality, based on the use of tools that combine rational, visual, emotional, and numerical aspects and that stimulate creativity for a global education for citizenship (Mesa, 2019).
- Examine the nuances around creative problem solving and how professors can generate and strengthen the skills of stu-

dents to engage in social justice (Bruce-Davis *et al.*, 2017).

- Describe how and explain why education for peace is an essential tool for achieving the Sustainable Development Goals set out in Agenda 2030 (Paris, 2019).

4.3 Concept of Creativity in publications

We identify two broad approaches that encompass creativity as the foundation for active education with the objectives of social justice.

4.3.1 *Articles presenting a concept of creativity that is not defined in education for social justice*

In two of the articles of this review (Silva *et al.*, 2020 and Paone *et al.*, 2018) the concept of creativity is mentioned in the keywords, in the title and/or the abstract, but with terminological or theoretical absences in the rest. In this type of document, creativity is presented as an adjective—among many others—of an educational strategy.

In four of the documents (Morales, 2015; Sava and Marín, 2017; García and Ciges, 2019; Mesa, 2019; LaDuca *et al.*, 2020) creativity is a product or by-product of a larger methodology, perspective, or theory, and it is defined theoretically and conceptually. Morales (2015) describes how the teaching reflection processes of Freire's critical pedagogy are promoters of creative and innovative actions. Mesa (2019) points out how citizenship education promotes creative actions necessary for the achievement of certain future objectives. Sava and Marín (2017) argue how collaborative architecture contributes to the development of competencies, such as critical thinking, teamwork, and the use of creativity. García and Ciges (2019) describe how the link between psychopedagogy and art is unclear and forces people to look equally and creatively at sociocultural relationships. And finally, LaDuca *et al.* (2020) present the advances of a commod-



ification creativity project (Garcés, 2015) that seeks to promote Catholic values among students at a private American university.

4.3.2 *Articles presenting a concept of creativity defined in education for social justice*

There are two types of proposals that express the value of creativity for social transformation in systematic review. Some present theories of creativity and relate them to educational theory, others mention methodologies or actions that promote creativity and define it conceptually by placing it in a paradigm consistent with social transformation.

The first group of texts consists of four proposals:

D'Ambrosio and Lopes (2015) conduct a theoretical review that shows how creative insubordination (Morris *et al.*, 1981) applied in the subject of mathematics helps to eliminate the negative burdens that have historically affected it. They also encourage teachers to generate practices other than those required with responsibility and creativity.

Tilley (2016) narrates methodological experiences based on creative activism. The author describes how the students in her class combined theater, multimedia resources, and creative writing to address the culture of raping at the university. Through a critical Freirean pedagogy, the author generates a concept of creativity directed to the expression of unfair realities and creates a formal denomination to her experiences: "socially engaged critical arts".

Bruce-Davis *et al.* (2017) examine concepts around creative problem solving (Kay, 1991) and how professors can create opportunities to develop and strengthen the skills students need to engage with. In this document, the authors explain how students are motivated to engage with the community and promote positive change, through the combination of social justice issues with the creative problem approach.

Paris (2019) generates a profound theoretical discussion on how education for peace looks

for *attentive creativity* committed to human affairs in the search for solutions to personal and social problems, considered essential to achieve the objectives of sustainable development.

The second group consists of the following publications:

Wehbi (2015) develops a series of examples of integrating practical arts-based teaching into social work classes. Students, through activities based on drawing and action, generated criticism and reflections on the knowledge, education, and practice of social work. The author bases her theory on the creative principles of social change (Helguera, 2011) and Kester's theory of creative vision and committed art (2004).

Brown (2015) conducts a theoretical analysis of how arts-based learning promotes creative learning attitudes in adults, while promoting social justice and human rights. For the author, creativity based on arts plays a liberating role: adults, castrated by a society, show personal expression, intuition, and integrated forms of knowledge (Lawrence, 2018).

Hatton (2017) provides a theoretical justification for demonstrating the importance of the participation of outsiders in the educational processes of future social workers. She begins by examining participation models, in which students are involved with people's needs. This participation, along with key methods of Freire's critical pedagogy, motivates students to activate creative processes to generate new alternatives. The author outlines a theory of creativity based on Vygotsky proposal (2004) where the participation of civil society in the formation of social workers is part of democratic struggles.

O'Shea and McGinni (2019) describe a small-scale project on the use of creative media by social work students to listen claims of vulnerable populations. The project seeks to enable young people to identify dominant paradigmatic approaches to assess the needs of people in prison and thereby generate critical creative dialogue (Fisher, 2013).



Nganga (2019) in her theoretical study justifies the importance of using 4C (Collaboration, Critical Thinking, Creativity and Communication) in the programs to teach knowledge and skills essential to global mentality and social justice. The author points to the need for an education that examines, disrupts, and replaces unfair and oppressive social structures (Sleeter and Grant, 2009) where creativity is essential. This author defines and characterizes creativity as a skill that facilitates the process of managing the complexities of globalization (Beghetto, 2006).

4.4 Research in Latin America

There are few published academic publications on creativity, education, and social justice in Latin America (18% of the corpus). Considering the last objective of the systematic review, a reflective and descriptive summary of these contributions is presented:

The concept of creative insubordination, main topic of the paper conducted by Brazilian researchers D'Ambrosio and Lopes (2015), was first presented by Morris *et al.* in 1981 (USA) in a document that showed the disobedience to bureaucratic activities of some school principals in Chicago. The study of the Latin American authors raises this theory and opens it up to the general educational system (especially the university), explaining how, by ethical choice, professors choose not to follow the norms, because they perceive that many of them do not guarantee the improvement and well-being of the educational community.

Creative insubordination is intended to guarantee that guidelines — for example, a rigid program — does not negatively influence educational actors and thereby limit access to quality education. Creative insubordination has not only been studied in school organization but has also been developed in methodologies (Haynes and Licata, 1995), when teachers identify injustices, they create activities that involve students in

their own conceptions of injustice. Here the creative process for problem solving arises in teachers, who observe that common practices do not respond to the effective right to quality education for all.

Jesús Morales, Colombian researcher and teacher, in his text *Paulo Freire's Contributions to Research and Critical Reading* (2015), dedicates a theoretical analysis to the proposals developed by Paulo Freire on critical reading and research as essential activities in any educational process.

While this text focuses more on those pedagogical actions that protect concepts of social justice, we observe an intrinsic integration on the importance of creativity in Paulo Freire's discourse on critical education.

Freire, analyzed by Morales, is the one who says that approaching knowledge does not respond to an automatic, reckless, solitary, or naive process. Freire appeals for the collective, because it is the interaction of people that leads to the discovery of new ways of building the world and reality. The Freireana theory (1991) promotes the use of thought in its critical, reflective, and analytical way, as fundamental instruments to autonomously transform knowledge, as well as to seek reasons and explanations for what happens in the context.

Silva *et al.* (2020), narrate a pedagogical experience that shows the use of Freire's problematization methodology. The students who participated in the research created documentary projects that were organized in two phases (audiovisual production and post-production) and aimed at presenting social problems in the dental area. The document focuses on arco's Magueréz strategy (Berbel, 2012) with the direct mediation of teachers. The final step in this project is to generate a reflection of reality. The teachers saw how the social, political, and ethical potential of their students changed to a creative process of structuring their own knowledge during the weeks of the activity.



5 Discussion and conclusions

Education that uses creative thinking with the aim of discovering alternatives for a fairer world is practiced from different approaches. In the articles that present experiences, professors who encourage students' creativity are distant from "traditional teaching" and defend non-mass methodologies that involve a renewal of the teaching-learning process (Silva *et al.*, 2020; Nganga, 2019; O'Shea and McGinnis, 2019; Paone *et al.*, 2018; Wehbi, 2015; Sava and Marín, 2017).

Like the previous topic, art, as the backbone of creative thinking (Pinard and Allio, 2005), was one of the alternatives most exposed by the authors: Brown (2015); Wehbi (2015); Tilley (2016); García and Ciges (2019) and Paris (2019), and it takes the process of human creation with aesthetic purpose as a channel of social transformation. In this context, Moreno (2016) states that art-based projects promote change, connecting the needs of the community with its resources and capacity for sustainability by respecting the environment. This proposal allows to see the social problems arising from social injustice and to reason critically about possible collaborative and creative solutions.

At this point, it is good to emphasize that fostering creativity does not necessarily have to involve art, since creativity has a transversal component to the activity, discipline or problem that is addressed. However, art can be an important vehicle for initiating and maintaining a creative attitude over time (Saura-Pérez, 2015).

Other factors analyzed—expressed in the proposals of Brown (2015); Wehbi (2015); Bruce-Davis *et al.* (2017); Paone *et al.* (2018); García and Ciges (2019); O'Shea and McGinnis (2019) and Paris (2019)— is the need of the teaching-learning process to provide students the space to generate ideas, the time to test them and to the moment to reflect and be aware of their environment.

Additionally, Karpova *et al.* (2011), state that curiosity, personal desires, and motivation

to seek answers to a problem involving the learners, are important for deep learning, otherwise people can think creatively but do not act to achieve the goal: in this case, become activists.

As suggested by some authors (Paris, 2019; Mesa, 2019), self-confidence is an important feature, influencing risk-taking and creativity behavior. The presence of a possible failure is a threat that is always present, and to increase the confidence of students Gómez (2007) advises that a welcoming and open classroom environment is needed.

This systematized review seeks —by identifying and characterizing the recently published literature on creativity and social justice— to contribute to the reflection on the importance of generating creative processes in education that aim at social transformation in the world. This need is necessary in Latin America, where inequality has become a problem that impacts the lives of millions of people on a daily basis.

However, this study has limitations, since it does not include proposals that are not published, published in non-academic media, or published in databases other than those selected. On the other hand, it does not present the articles in detail, since it develops a synthesis of their main characteristics in order to respond to the basic methodological criteria of a systematization of the information.

Therefore, researchers, professors, employees, and educational community, especially from Latin America, are invited to reflect on the findings, observe their own reality and contribute with examples, projects and/or experiences that can develop theories on the uses of creative thinking in education for social transformation. Currently, many people are making great changes from localized approaches, so making them visible is a necessity for socio-educational research.

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