

A Research To Evaluate The Artistic And Professional Growth Of Educators

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ABSTRACT

U.S. programs aimed at improving the abilities of general education teachers have expanded their inclusion of arts education in the last ten years. However, studies investigating how teachers value the arts and incorporate creative methods into their lessons are few and few between. According to this methodological study that surveyed 423 K-12 educators, most of them value the arts highly yet seldom include them into their lessons. On the one hand, there is an abundance of pressure to cover all the necessary material, while on the other, there are not enough opportunities for professional growth. From fostering a deeper appreciation for other cultures to encouraging more active participation and pleasure from students, teachers' stated goals for using art in the classroom were all over the map. There was a negative correlation between instructors' self-confidence and the amount of time they spent teaching about the arts in the classroom. Unexpectedly, there was no correlation between teachers' field experience, personal interest for the arts, or creative activity and the incorporation of the arts in the classroom.

Keywords: *Instructors, Creators, Artist-Educators, Organizations, Partnership.*

1. INTRODUCTION

Since the time of John Dewey and the early progressive education movement, arts education has played a significant role in teacher preparation programs. From the progressive reform era, which placed a greater focus on arts education, to the back-to-basics movement and budget cutbacks, which placed less emphasis, there has been a wide spectrum of school reform strategies that prioritize arts education during the previous 80 years. Over the last decade, there has been a noticeable increase in the number of in-service professional development courses that concentrate on the arts for classroom teachers, including instructors of academic subjects (Fahy & Kenny, 2023). Maybe this rise is the result of new national arts standards, public-private collaborations between schools and cultural organizations, or innovations in education that are based on research. Literacy, MU, and PBL (performance-based assessment) courses use instructional approaches and creative processes often. Producing academic classroom instructors with substantial artistic skills is not often the intended outcome of arts-based teacher training programs. The focus should instead be on improving educators' familiarity with arts-based educational approaches and ways for fostering students' active, creative learning. Even though arts education is a cornerstone of teacher preparation programs throughout, very little is known on how actual classroom teachers integrate the arts. The magnitude of the issue makes this kind of investigation difficult. In addition to their inherent relevance to the hard sciences, the arts play a significant role in both the past and the present day of academic inquiry. Art education in schools may take many forms, including field excursions, visiting artists, digital media, literature, and cinema. Various kinds of physical exercise, games, music, and art were tried out by the students. The researcher could have people thinking, arguing, or analyzing with either one. Classrooms everywhere have their own special "art," whether it's the quiet analysis of a work of art or a play, or the production of a full-scale student opera with sets and costumes. It is unfair to judge a child's access to the arts only by how often they participate. Dewey believed that art should be experienced, not made. If students pay attention to the visual elements and engage creatively with symbolic items or ideas, then almost any classroom exercise may be considered artistic. Almost every subject may benefit from students learning to observe and analyze the visual elements of their surroundings, including shape, color, dynamics, and the many sign systems that people use to communicate their emotions and thoughts. These encounters are typical of the majority of topics (Kenny, 2020).

2. BACKGROUND OF THE STUDY

To take risks and be self-motivated, students need to be open to different approaches of learning. But the arts need a more seismic shift in thinking, one that affects both the aims of the curriculum and the students themselves. As an art form, there are no hard and fast rules and no one right way to do things. A person's emotions are influenced by their innate curiosity and their desire to gain knowledge from these experiences (Morrissey & Kenny, 2023). Even in seemingly more open-minded disciplines like the arts, teachers still need convincing that a new approach is practical, beneficial to students, and achieves a valuable educational goal. Teachers are more likely to attempt something new if they have high confidence that it will help

their students learn. Taylor and others have argued that formal education has the potential to improve both self-perception and creativity. On the other hand, further training may be necessary to apply skills that are more specialized to the classroom, such as the ability to organize arts events or to adapt lessons to include the arts. Executives at all levels of government provide conflicting messages on arts education. It is only fair to evaluate arts-based educational programs in light of the current national movement toward standardized testing and unified curriculum administration. Arts education is still a component of the "no children left behind" program, even if it receives little funding (2000). There is concern that schools are placing pressure on teachers to increase test scores and adopt a standardized curriculum, which might limit teachers' ability to express themselves and limit their prospects for professional growth. Innovative ideas may be difficult for educators to execute due to limited resources (time, money, and support). Even if they are aware of the positive effects on their students' cognitive and social development, some teachers may be hesitant to include arts education in their lesson plans. Despite increasing financing for the arts at the state and municipal levels, schools have been hesitant to recruit additional arts instructors. It has always been the responsibility of teachers to determine if their pupils are capable of meeting requirements. It is quite unlikely that normal courses would provide arts electives due to time restrictions (McGrath et al., 2019). Consequently, arts education need to be a component of the regular course of study for the benefit of every student. When people talk about "teachers concerning, with, or using the arts" to talk about arts integration, what does it mean? As Goldberg pointed out, "arts integration" may mean a lot of different things. History, the evolution of individual art forms, and the arts as a whole are all part of a well-rounded arts education. Both arts-based and arts-informed learning improve students' communication and learning skills. Production and creation are the two most basic types of artistic expression. The former includes the performing arts (such as singing, painting, dancing, and acting) while the latter involves exposure to the arts (sometimes known as "consuming" them, such as by reading or studying them). These two pillars of education are exemplified, among other things, by attending concerts, art galleries, or movies. The National Standards in Art Education highlight the need of attentive listening, assertive speaking, critical analysis, and self-reflection throughout the creative process and its presentation (Sjöqvist et al, 2021).

3. LITERATURE REVIEW

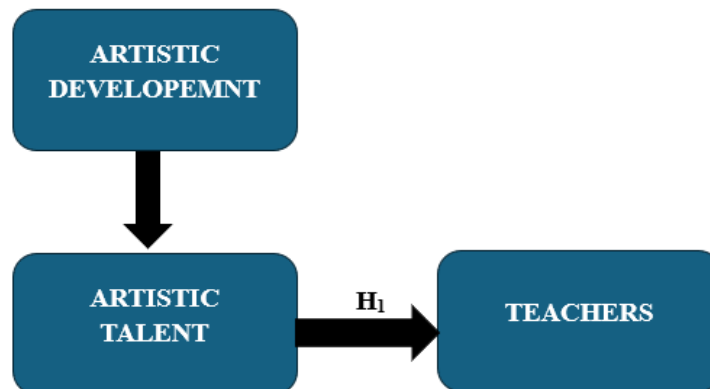
Through professional development, educators continue to hone their craft. Continuing education for educators is a great way for them to learn more about their subjects and improve their lessons. There are two types of professional development opportunities for teachers: "traditional" and "individualised." Just like their students, teachers have a wide variety of preferred methods of learning. This is a problem that can be better addressed via individualized professional development (PD) than through traditional PD since teachers have more say over the topics and methods they study. In the past, educators were provided with uniform professional development opportunities regardless of their subject matter or methodology. Secondary school teachers were the subjects of this study, which compared the efficacy of standardized and individualized professional development programs (Íñiguez & Bennett, 2020).

Continuous professional development aims to disseminate better practices and teach new abilities. Educators may benefit from professional development, according to this reading list. The investigation also need background details. discussing the effectiveness of both standard and customized PD treatments. Through the prism of andragogy, or adult learning, the research examines what drives educators to seek out professional development opportunities (Lai & Lin, 2018). This study aimed to better understand the factors that influence students' engagement in creative activities by investigating teacher attitudes and behaviors. The purpose of this activity was to assist teachers in understanding the issue at hand, not to pass judgment on various forms of professional development. Researching the viewpoints of educators who have participated in artist-based professional development programs can help strengthen the connection between professional development and arts education practices. Teachers who provide professional development opportunities in the arts were the focus of this research (Lawton et al., 2019).

4. RESEARCH METHODOLOGY

A total of 423 teachers from elementary, middle, and high schools in urban, suburban, and rural locations took part in the research. Teaching with the Arts Survey (TWAS) surveyed educators on their personal qualities, how they implemented the arts in the classroom, and how they felt their students felt about the arts. Researchers developed and fine-tuned TWAS using information gleaned from 2-year U.S. Department of Education programmes and an earlier survey instrument (the Arts in the Classroom Survey). The newest edition of TWAS was tested by educators in schools mirroring the study sites before being revised based on input from domain experts.

5. CONCEPTUAL FRAMEWORK



6. RESULTS

Examining Educators' Views and Arts Integration

The major objective of this research was to identify and define the psychological qualities that are associated with the degree to which teachers utilise the arts in the classroom, as well as to quantify the frequency with which teachers report utilising the arts in their own instruction. The studies were conducted in two stages: in the first, attention was paid to the 23 attitude questions, and in the second, research was conducted on the 8 frequency of use measures. The initial principal components solution for the 23 attitude factors led to the discovery of six components when the Kaiser eigenvalue > 1 criterion was used. Components 4 and 5 have an indirect conceptual relationship to the other acquired components, and they were loaded on by merely 3 and 2 variables, respectively. In addition, these components have a direct link to the other obtained components. The examination of the screen led to the realisation that the answer needed the combination of four separate components in order to be complete. When the analysis was done again, this time with a forced four-factor configuration and oblique rotation (direct oblimin method), the results showed that there was 51% of variance that could be explained as compared to 60% for the six-component response. Yet, the technique that requires fewer assumptions was backed by the fact that the data may be interpreted in many ways. The SMC values varied from very high (0.70) to extremely low (0.06), with the bulk of the products lying somewhere in the middle region (0.30–.50). After the rotation was completed, the loadings for all 23 attitude components may be found in Table 1. Between the range of 0.74 and 0.92, the alpha reliability estimates for three of the four derived components were found to be satisfactory. A lower reliability (.55) for the limits factor may be the consequence of their being such a broad diversity of school environments and individual obstacles reported by the teachers who were surveyed. The mean scores and estimations of dependability for the four measures are shown in Table 2. What became apparent right from the bat was the instructors' recognition of the importance of the arts to the overall educational process. As can be seen in the nine items that are included in the importance component, the teachers were mostly in agreement about the significance of all four types of art as well as artmaking (doing) and exposure-type activities. The high mean significance ratings ($M = 4.28$ out of 5) are evidence that educators place a high priority on the arts as part of the educational experience that their students have. These ratings are unaffected by any other constraints, concerns, or external pressures that may be placed on the educators. It's important to note that even while these educators think art education was vital, they don't think they should be the ones to teach it. This was something that was taken into consideration. The items that measured an individual's feeling of self-worth and confidence in their own talents comprised a second component that had loadings ranging from 0.65 to 0.75 (alpha reliability = 0.79). It seems that the responses, as well as the significant factor, are based on a broader creative self-efficacy as opposed to a specific art form or sort of activity. The results of the TWAS show that while though teachers place a larger value on their own creative ability than on their artistic skill, there is still a significant correlation between the two factors ($r = .574$). The terms "artistic" and "creative" were often and synonymously employed by educators in their responses to the short-answer questions.

Table 1: Attitude Item Structure Matrix

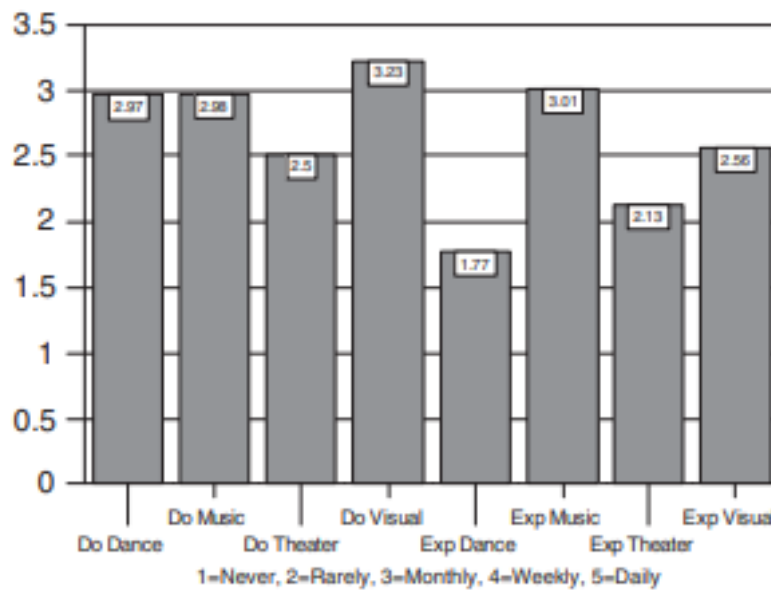
Item Stem	Component			
	1	2	3	4
i4. (I feel it is) Important for students to read or attend a play	.789			
i6. Important for students to look at works of art	.779			
i7. Important for students to engage in theater activities	.759			
i2. Important for students to listen to a piece of music	.749			
i5. Important for students to engage in music activities	.732			
i8. Important for students to engage in visual arts activities	.696	-.309		
i3. Important for students to engage in dance activities	.655			
i1. Important for students to view a videotape of a dance	.621			
i28. I feel that there are many students in my class who would especially benefit from more arts activities in the curriculum.	.485		-.342	
i30. I consider myself a highly creative person.		-.747		
i19. I consider myself an artist.		-.747		
i26. I feel confident in my ability to facilitate theater activities.	.312	-.696		
i21. I feel confident in my ability to facilitate music activities.		-.695		
i24. I feel confident in my ability to facilitate visual arts activities.		-.681		
i17. I feel confident in my ability to facilitate dance activities.		-.651		
i27. In general, my school is supportive of innovative teaching approaches.			-.885	
i29. I am free to use new teaching approaches in my classroom as I see fit.			-.865	
i22. My supervisor encourages teacher creativity.			-.766	
i31. I feel constrained by the demands of the curriculum I have to teach.				.701
i18. I feel that I don't have enough time to teach the arts along with the rest of the curriculum.				.641
i23. I don't have enough space to use movement effectively in the classroom.				.603
i25. My students have trouble concentrating on other work after an arts activity.				.556
i20. I am concerned that music, dance, and theater activities are too noisy or disruptive for the classroom.	.332			.425

NOTE: Extraction method: Principal component analysis. Rotation method: oblimin with Kaiser normalization.

Table 2: Findings of Alpha Reliability for a Four-Component Approach to Evaluating Attitude Measures

Component	Name	No. of Items	Alpha Reliability	Scale Mean	SD
1	Importance of Arts	9	.87	4.29	.58
2	Self (efficacy and image)	6	.79	3.12	.86
3	Support	3	.83	3.99	.92
4	Constraints	5	.55	2.75	.74

There were three primary issues with TWAS: independence, acceptability by direct superiors, and acceptance by the school community. One single component was capable of accommodating all three dimensions of support, and the alpha reliability of that component was .83, which is an exceptional value for a three-item factor. According to the findings of this poll, educators believe they have a satisfactory level of leeway and support to try out new approaches in the classroom (the mean support score was 3.98 out of 5). The limits factor manifested itself as a distinct construct despite the fact that its alpha reliability estimates were poor and that its loadings varied (.42 to .71). When questioned about fundamental issues such as time limits, the need to do well on standardised tests, and the implementation of a centralised curriculum, the replies of teachers varied greatly depending on the school and the district. Many factors, including classroom layout, noise levels, and access to necessary materials, seemed to be more of a concern at a subset of the sampled schools than at the whole. The results of a second principal component analysis (PCA) revealed that participation in and appreciation of the performing, literary, and visual arts all loaded into the same frequency axis. A total of eight components representing varying use frequencies made up this frequency factor. The fact that the eight frequency items have a high alpha reliability of .83 suggests that teachers are often consistent in their use (or lack of use) of the arts in the classroom. A single frequency should be used because of its consistency, which was evidence in favour of utilising that frequency.

Figure 1: Utilization of the Four Arts, both Actively and Passively

(Mean of Scale = 2.63) regression component. Figure 1 shows teachers' arts use. Participatory visual arts are most popular, according to study. Instructors appear more comfortable with the visual arts than the performing arts, which may be teaching or simply a hobby. Exposure mode users preferred music. It was unclear whether self-reported use indicated active listening to live or recorded music or passive uses such playing background music throughout the school day.

7. CONCLUSION

A test-based educational environment has preset, strictly defined objectives, in contrast to Dewey's active, open-ended, constructivist approaches, and this cultural gap is reflected in the arts. The divide is growing, and educators are under increasing pressure to experiment with innovative and perhaps harmful teaching strategies. Educators who want to include the arts into their lessons face three major obstacles, according to this research: (a) keeping up their own creative and artistic talents; (b) figuring out how to support creative activities; and (c) balancing their artistic values with the responsibilities of their jobs. Individual and organizational development are necessitated by art-based instruction. The arts place a premium on uniqueness. Whether via taking part in creative activities themselves or just observing the aesthetic aspects of their surroundings, an artistic educator must trust their intuition and adjust to the demands of each student. Additionally, a teacher has to be an assured guide who can encourage original ideas, behaviors, and expressions. Art, creativity, innovation, self-improvement, educational principles, and lifelong learning should all be emphasized in professional and school development programs for educators. Society places a premium on art education, according to Dewey. Art education was becoming more and more challenging for educators (Rodriguez & Albort-Morant, 2019).

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