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Enhancing the Creative Arts Skill of Generalist Teachers in the Ga East Municipality, Ghana

Seyram Kojo Adipah

MPhil, Creative Arts and Design/Career Technology Coordinator at the Ga East Municipal Education Directorate, Ghana Education Service, Department of Educational Innovations in Science and Technology, Kwame Nkrumah University of Science and Technology, Ghana, <https://orcid.org/0009-0003-2990-5727>

Steve Kquofi

PhD, Associate Professor at the Department of Educational Innovations in Science and Technology, Kwame Nkrumah University of Science and Technology, Ghana, <https://orcid.org/0000-0001-6263-615X>

Dickson Adom*

PhD, lecturer and a Senior Member of the Department of Educational Innovations in Science and Technology, Kwame Nkrumah University of Science and Technology, Ghana, <https://orcid.org/0000-0002-0559-4173>

Kwame Baah Owusu Panin

MPhil, lecturer at the AsanSka University College of Design and Technology, Department of Painting and Sculpture, Kwame Nkrumah University of Science and Technology, Ghana, <https://orcid.org/0009-0007-5730-8400>

Corresponding Author: dickson.adom@knust.edu.gh.

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Abstract: The objective-based curriculum previously in use was replaced by a standards-based curriculum for the 2019–2020 school year, bringing a fresh approach to the fundamental study of visual arts. However, the current curriculum places greater emphasis on art history and cultural practices,

presenting challenges for generalist teachers in the Ga East Municipality who lack significant training or experience in creative arts. This study aimed to explore the impact of different levels of educational leadership on enhancing the teaching skills of generalist teachers in creative arts education. Employing a convergent parallel mixed methods approach, both qualitative and quantitative data were analysed. The study collected a total of 210 questionnaire responses and conducted interviews with 3 participants. The respondents included 185 generalist teachers, 25 headteachers, and 3 municipal education officers, selected through purposive sampling. The study held importance for the practical ability of generalist teachers to navigate complex artistic concepts through adaptability and flexibility in their teaching methods. The findings demonstrated that implementing innovative intervention strategies, such as collaborative projects, professional development training, integration of online resources, and pre-service education into the curriculum, while equipping generalist teachers with enhanced skills, can effectively inspire and engage students. Additionally, it highlighted the necessity for generalist teachers to exhibit passion, enthusiasm, instructional prowess, and imaginative skills to foster creativity, critical thinking, and self-expression in students through creative arts, ultimately influencing the quality of future art education.

Keywords: curriculum, educational leadership, municipal education officers, pre-service training, professional development

Introduction

Creative arts are recognised as an essential medium, tool and platform that need to be studied, taught, promoted on its ability to foster and promote creativity and innovation. The 1987/1988 academic year saw the emergence of the Junior Secondary School concept, an educational reform program that marked the inception of Visual Arts as an integral component of the vocational education curriculum (Kennedy, 2024). Also, in the 2019/2020 school year, the National Council adopted a standard-based curriculum, which was different from the previous target-based curriculum, the new curriculum also brought a different dimension to the basic education of fine arts, earlier, the areas of focus were construction and assembly, fabric and leather interior design, modelling, casting and carving, visual communication and knitting and sewing. Also, the curriculum featured the introduction of extra-curricular activities such as drama, music, batik, and printing. The objective for studying Visual Arts is for the country to collectively advance to a middle-income status (Chisingui & Costa, 2024; Fischer et al., 2022).

Diamanti et al. (2023) consider that a new dimension has brought the study of visual art to focus on the art history, cultural practices, beliefs and customs of the main tribes of the West African coast and the migratory patterns of these tribes. The focus was on different artists and the thinking that went or could influence their artistic forms. Kavvada et al. (2020) suggests that these artists encompass a spectrum ranging from Ghanaian artists to those of international acclaim across the West African sub-region. The professional competence acquired through educational reforms is a platform or channel to obtain qualified work for socio-economic development, reflecting the importance of visual arts. The starting point is that the subject offers students, among other things, the opportunity to acquire skills that are the basis for further study in apprenticeships and technical and professional organisations (Kachakova & Koleva, 2024). The question of whether ordinary teachers (who lack artistic knowledge) can realise the educational potential of creative arts in schools is a common problem among specialists and researchers in creative arts education internationally.

Earlier research indicates that one of the primary obstacles hindering the teaching and learning of creative arts is a pervasive deficiency in teacher confidence. A study of how primary school teachers

define and implement interactive teaching the National Literacy Strategy in England, UK by Pambudi et al. (2024) found that primary school teachers felt inadequate and reluctant to teach. Moreover, Eftimova (2021) discusses two equally significant factors influencing a teacher's self-perception. Teaching self-efficacy (the belief in one's ability to effectively facilitate student learning) and beliefs about his own readiness to teach are two examples. A study by Bowe (2005) of 936 primary teachers in five countries found that the majority "had very little formal background in any art form". There exists an extensive body of literature on this topic, a teacher's disability in the skills necessary to handle the subject simply due to pre-training errors or deficiencies. Educational administrators at both levels of the educational ladder, at school and municipal levels, have a clear and important role in the performance of their tasks. Where there is no replicable intervention program at the municipality level that could be replicated throughout the municipality to improve the skills of teachers.

At the school level, these programs have not been enhanced with various implementation tools or modules. The administration in schools with teaching staff, particularly in urban settings, plays a crucial role in refining and equipping teachers for their responsibilities. Thus, important actions, roles and specific steps can be included in the administration (Sharma, 2020). In this context, Lavonen (2020) asserts that early childhood education management has a concrete, tangible inertia towards practical learning, a typical example being the visual or creative arts. The lack of skilled personnel is an ageing problem, but workers need capacity building through a program that can advance this work. Effective position management can address this issue through regular updates and adjustments.

Research Problem

There was a significant shift in trajectory with the introduction of the new standard-based curriculum, departing from the previous objective-based approach. This new curriculum had introduced elements and features that were unfamiliar territories to the generalist teachers. These are professional teachers, who during interactive sessions and discussions, have confirmed that, they have no training at all or minimal training in creative arts, and they advocate for the employment of specialist teachers to handle that particular subject area. Certainly, they have received training, but there seems to be a deficiency in their skill level, particularly in the realm of creative arts.

Research Focus

The study focused to examine the role that levels of educational leadership could bring to bear on improving the skill set of generalist teachers in teaching creative arts in the Ga East Municipality. This study sought to enquire about the role management can play at the various levels and their contribution to mitigation and recommend strategies or intervention measures for ameliorating the dearth of skills generalist teachers have.

Research Aim and Research Questions

The aim of the study was to identify the constraints that hindered creative arts skills development from the Ga East Municipal Education Office and school management level perspectives. Also, the specific skills set that generalist teachers needed to execute their mandates effectively were examined. Lastly the study aimed to discuss innovative and unconventional intervention programmes that could improve the skills sets of teachers.

The study was guided by the following research questions:

1. What are the challenges that the Ga East Municipal Education Office has identified as hindering the development of Creative Arts skills in Teachers?

2. What are the specific creative arts skills that teachers need to possess to make them effective?
3. What are some innovative intervention measures that can be instituted to develop the creative arts skills of generalist teachers?

Literature Review

Theoretical Framework

The study adopted Hernandez et al. (2011) and Shields (2010) leadership theory. Hernandez's leadership theory suggests that the idea that effective leadership depends on the specific locus and mechanism of leadership. It suggests that different situations require different leadership styles. This theory helped understanding the complexities of leadership and providing insights into how leaders can be more effective in different contexts. The theory used in relation to the study highlighted the importance of adapting leadership approaches to the specific needs and circumstances of generalist teacher in the Ga East Municipality. For instance, leaders can tailor their support and guidance to address the challenges and opportunities faced by generalist teachers in integrating creative art skills into their curriculum. This might involve providing specialised training, collaborating with local artists or cultural institutions, or facilitating networking opportunities for teachers to share best practices.

Shields's (2010) leadership theory focuses on the actions and leaders behaviours. It suggests that certain behaviours can contribute to effective leadership. The theory asserts that certain personal qualities or traits make someone a good leader. Shields's leadership theory can contribute to the study by offering insights into the traits and behaviours exhibited by effective educational leaders. Leaders who are passionate about the creative arts and have a deep understanding of creative processes can inspire and motivate generalist teachers in the Ga East municipality to enhance their creative art skills. These theories serve as submission and show educational leadership style as a starting point for a deeper study of educational leadership theories. Students, aspiring managers, professionals, and researchers interested in the discipline of leadership, especially educational leadership, need to be familiar with relevant literature to understand servant, authentic, pedagogical, distributed, transactional, transformational, and other leadership styles.

The methodologies and processes employed in formulating these theories, and their manifestations and occasional disputes within educational contexts, are subjects of examination. Previous studies adopted by researchers to ascertain the theory of leadership have been elaborated. Kasiyan (2019) presents ideas about instructional and pedagogical leadership and counter-views. Similarly, Norton et al. (2019) discusses the advantages and disadvantages of distributed management in educational institutions. The incorporation of diverse perspectives in educational leadership illuminates an intriguing dichotomy between transactional and transformational leadership. Leithwood and Sun (2012) discuss and defend the benefits of transformational leadership, while Day et al. (2021) and Gardner et al. (2020) criticize it. Shields (2010) goes beyond transactional leadership theory to propose transformational leadership as a form of leadership that embraces more social justice and is more culturally and linguistically relevant. This work is comparable to that of Fehr et al. (2015) and Ottesen's (2007) study explore the moral leadership, highlighting several ways in which academic leadership styles can be conceptualised by scholars and researchers in the field. They aim to provide a basis for conceptualising theories of educational leadership. In conclusion, the theory of leadership depicts educational leadership as the day-to-day administration of an educational institution by a leader through performing a variety of roles by working, guiding, and influencing educators in a situational context targeted at improving learning.

Leadership in Education

Louis (2007) argues that students excelled in public schools where district superintendents and principals collaborated through decentralised and shared leadership approaches. These results and conclusions are consistent with researches showing that the shared leadership engages rather than exclude multiple stakeholders and that this style of leadership improves effectiveness in educational institutions in contrast to traditional or hierarchical leadership (Leithwood & Sun, 2012). Mozin and Nggilu (2023) also found that the impact of municipal governance was much more indirect than direct. The impact of this leadership style greatly contributed to principals, teachers and support staff feeling supported in their work, especially in areas related to school performance. The trust is created between different stakeholders when this style is considered. Grundy (2017) identified the following; setting goals, developing people, fine-tuning and integrating the organisation, and enhancing training and learning programs are vital management functions linked to the utilisation of decentralised management capabilities at the district level. They also found that the leadership was associated with greater feelings of efficacy, teachers improved with distributed leadership and improved and improved professional development activities, and student achievement in school. Any form of leadership that focuses on improving teaching and learning has been shown to have a more direct impact on improving the students' learning than other leadership styles or models (Bebbington, 2021; Molitvin & Suyazov, 2021).

The literature on leadership in education is pertinent to the study, illustrating how leadership can inspire and motivate general educators to delve into various art forms, techniques, and media. It underscores the importance of providing them with tailored professional development opportunities aimed at nurturing their creative and artistic development. Educational leadership can also facilitate collaboration and partnerships with local artists, cultural organisations. By raising awareness of the benefits of arts education, leadership can gain support from stakeholders, parents and the wider community. This advocacy can increase funding, recognition and opportunities for general education schools to improve their creative arts skills and provide students with a quality arts education in Ga East Municipality.

Concept and Dilemma of the Generalist Teacher

As per Avalos (2011), such teachers are individuals who may lack the essential skills and knowledge required to proficiently teach professional or technical subjects like creative arts. The study expresses that many public schools have general teachers instead of special teachers dealing with the subject of creative arts. Pavlou (2024) argues that elementary school teachers who are not trained as artists nor have no experience in art should be considered non-artists because most of them are science or mathematics-oriented. Bowe states that while these teachers can teach math and science, they can also teach the creative arts. According to Ottesen (2007), many principal teachers consider creative arts to be a difficult area or subject to teach and avoid or try hard to avoid teaching it because it creates fear from planning to teach creative art lessons. Sinha's (2023) study succinctly notes that the core curriculum remains a daunting challenge, often surpassing the comprehension and subject expertise of the average teacher. According to Connolly et al. (2019) study, teachers found "teaching tactics, art, classroom organisation, and characteristics of student learning" difficult when using their knowledge for the first time in the classroom. This study is relevant to the presented research because the participants share similarities. In summary, this underscores the professional disparity, which is expanding, in Ghana's educational system, which has entrusted the implementation of the new creative arts curriculum to generalist classroom teachers. The concept and dilemma of the generalist teacher in relation to educational leadership on enhancing creative art skills in the Ga East Municipality highlights

the need for support, resources, and advocacy. By creating an environment where generalist teachers feel empowered and encouraged to explore their own creativity, leaders can inspire them to incorporate more art into their teaching practice. With effective leadership, generalist teachers can be empowered with the necessary tools and confidence to deliver high-quality art education to their students.

Teacher Professional Development

According to Sancar et al. (2021), an essential component of any vocation, including teaching, is the professional development. In order to improve professional practice and student results, it refers to the continuous process of obtaining new knowledge, skills, and competences. In the context of education, professional development plays a vital role in ensuring that teachers stay updated with the latest research, methodologies, and best practices (Rizk et al., 2024). Teachers can participate in many different professional development programs. One common approach is to attend workshops and conferences. Another form of professional development is the participation in online courses and webinars. Collaborative professional development is also effective. This means that teachers work together in professional learning communities (PLCs) or engage in peer observation and feedback. By sharing ideas, experiences and resources, teachers can learn from each other and improve their teaching practice. PLCs can be organised in schools, districts or even online communities (Viera-Duarte, 2022).

Professional development (PD), whether viewed as a process or a means to an end, should aim to empower teachers to become advocates for the arts within their classrooms, schools, and communities (Ottesen, 2007; Upitis & Abrami, 2019). PD must be structured to address effective gaps that the teacher lacks, as a way to close the skills gap, it should aim to strengthen the teacher's instruction, curious thinking and reflective practices (Leon-Roa et al., 2024; Livsey, 2016). Professional development (PD), as a process or a means to an end, must influence general educators to become artistic ambassadors for their students, schools, and communities (Upitis & Abrami, 2014). In addition to prioritising professional development and art education experts, Cheon et al. (2024) as well as Ní Dhiorbháin et al. (2024) recommends that instructors reflect on their creative abilities and explore ways to improve and develop those abilities themselves. These creative skills abilities for professional development include communication and instructional skills, adaptability and flexibility. Booth et al. (2021) supports the view that for a teacher to possess professional development in creative art skills, the individual should have the quality of passion and enthusiasm by being creative and imaginative. Tynan et al. (2023) and King (2022) both arguably advocate for the notion that teachers should adopt creative teaching approaches to foster opportunities for students to participate in creative learning and develop critical thinking skills. Professional development can have a significant impact on enhancing creative art skills for generalist teachers in the Ga East Municipality. Educational leadership plays a crucial role in facilitating this development. Through professional development initiatives and strong educational leadership, generalist teachers in the Ga East Municipality can enhance their creative art skills. This, in turn, benefits students by fostering their artistic abilities, self-expression, and appreciation for the creative arts.

During the literature review, researchers identified several gaps that guided the methodology of the study. The impact of educational leadership on teacher development was some of the research gaps identified for the study and addressing the challenges faced by the generalist teachers. Also, the literature review for professional developments for the generalist teacher highlighted the gap for the study as in integrating technology in professional development with a long term impact on professional development.

Materials and Methods

Study Design

To gain an in-depth understanding of the topic, this study had been carried out using the convergent parallel design, a mixed-methods design. The research process can be symbolised as qualitative and quantitative research design. Convergent parallel design means that the researchers simultaneously conducts quantitative and qualitative elements in the same phase of the research process, weights the methods equally, analyses the two components independently and interprets the results together (Areia et al., 2023). With the aim of the researchers for validation, the researcher sought to triangulate the methods by directly relating the quantitative statistical results and qualitative findings.

Sample and Participants

The population of the study was limited to administrators and teachers in the Ga East Municipality. The target population in the Ga East Municipality was 426 teachers and administrators. Tentatively, a sample size of 213 was envisaged and was obtained using the convenient sampling method in tandem with Jena (2020) assertion of using 50% as a fair representation of the sample size for the population of the study. Purposive sampling asserted by Purnamawati et al. (2023) was used to sample officials at the Municipal Education Directorate level and the school management level. The study gathered data from 25 head teachers of basic schools within the Ga East Municipality, along with 185 generalist teachers and 3 Deputy Directors of Education at the Ga East Municipal Education Directorate, yielding a total sample size of 213 participants. Table 1 shows the distribution of the accessible and sampled population of the study.

Table 1

Distribution of the Accessible and Sampled Population of the Study

Population of the study	Accessible population	Sample size 50%
Basic school head teachers	50	25
Generalist teachers	370	185
Deputy Directors of Education	6	3
Total:	426	213

Source: Fieldwork (2021).

Instrument and Procedure

The quantitative data collected was combined with qualitative data obtained through interviews. This integration involved merging data from questionnaires and interviews to gain a comprehensive understanding of the collected data and its alignment with the study objectives. Questionnaires enabled researchers to collect large amounts of data. This included both open and closed questions, as well as only open or closed questions. Questionnaires with open and closed questions collected both qualitative and quantitative data because, while participants were answering the same questions to yield quantitative results, the researcher had already opened the questionnaire to explanations by asking "Why?" after each question, resulting in qualitative data to analyse as well. Interviews were used to collect data directly from participants. In this study, another subset of the proposed sample size 1 answered structured and unstructured interview questions, and their responses were recorded and

later transcribed into text using the Microsoft 365 dictate function, to do the transcription, which transcribed all conversations.

All ethical issues were observed and extreme care was taken to observe all the ethics involved in the research such as approved consent, exposure to risk and anonymity. Informed consent means that subjects were well-informed about the study and the benefits of their participation. The research clarified to all respondents that the study constituted a survey and assured them that participation would not result in any physical, emotional, or social harm.

Data Analysis

The interviews were face-to-face and recorded using an audio recorder. The voice recording was accomplished in all observed classes and field notes were frequently kept. Afterwards, the voice recordings were transcribed the researchers. All participants were asked to check the accuracy of the transcriptions and their consent was taken before the analysis. In the quantitative stage, participants' answers collected from the data collection tools have been processed using the program, SPSS. The study made use of a descriptive and statistical analysis asserted by Belanche et al. (2021). The data obtained from the online survey was saved and converted into Microsoft Excel, before subsequent upload onto the SPSS (Statistical Package for Social Sciences). The outcomes of these analytical processes were presented in both text and graphical interfaces, to explain the findings emanating from the data analysis. The descriptive findings from the qualitative data were compared with those from the quantitative data.

Results

Gender Distribution of Generalist Teachers in the Ga East Municipality

In interviews with generalist teachers in the Ga East Municipality, participants shared qualitative insights regarding the impact of gender distribution among generalist teachers on the development of creative art skills. Respondents expressed the belief that having a diverse representation of both male and female generalist teachers is crucial for promoting a balanced and inclusive learning environment. They emphasised that by having a mix of genders in creative arts in art education, students can benefit from different perspectives, experiences, and teaching styles. The respondents also highlighted the importance of challenging gender stereotypes and encouraging all teachers, regardless of their gender, to actively participate in enhancing their creative art skills. One respondent mentioned the need to address any existing gender disparities in the allocation of resources and opportunities for professional development. They emphasised the importance of providing equal support and opportunities for both male and female generalist teachers to enhance their creative art skills. These qualitative views underscore the significance of promoting gender equality and inclusivity in the distribution of generalist teachers for the enhancement of creative art skills in the Ga East Municipality.

Presentation of Data

The sample size for the study was projected as follows; 185 generalist teachers, 30 Head teachers and 5 officials of the Municipal Education Directorate making 230 respondents in all. However, there was a questionnaire return rate of 213 out of the initially projected number of 230 comprising 185 teachers who responded out of a projected figure of 195; 25 Head teachers who responded out of a projected figure of 30 and due to time constraints and clash of schedules, 3 officials of the Ga East Municipal Education Office were interviewed. This corresponds to 92.6% of the respondents from the total sample size that completed the questionnaire distributed. As such, the data presented was based on a reduced sample size of 213 and not the earlier projected 230. Regardless of that, the data was still

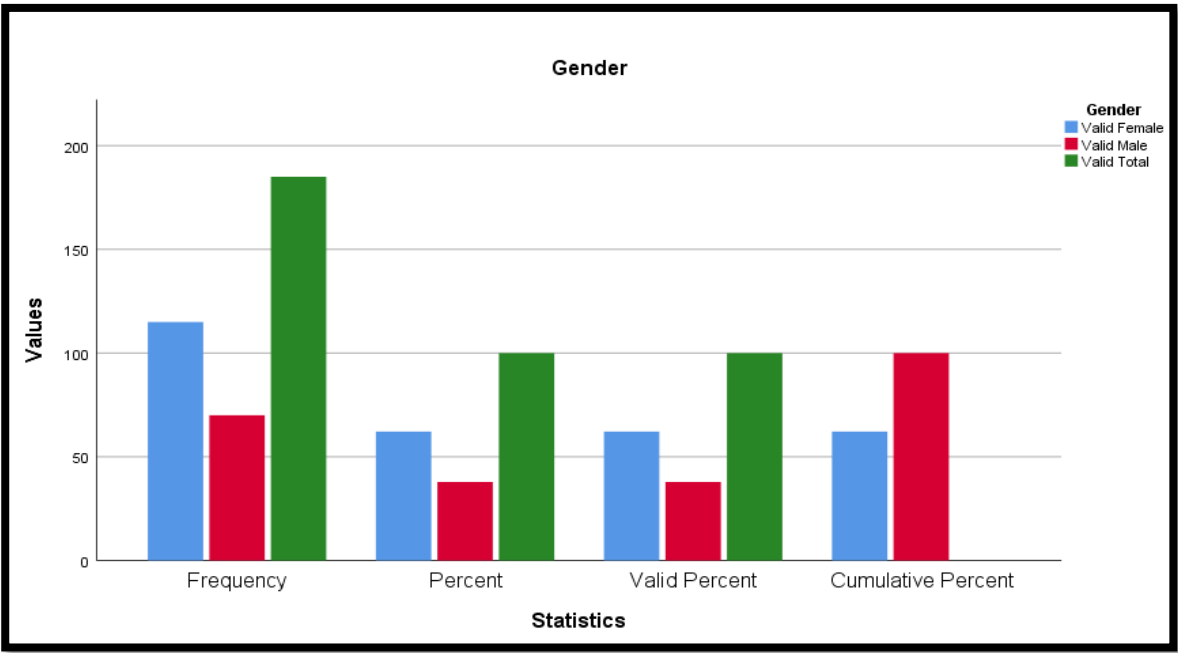
statistically relevant to the study. The data was presented in both tables and was presented sequentially, following the pattern illustrated in Table1.

Table 2
Gender Distribution of Generalist Teachers Polled

		Gender			
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Female	115	62.2	62.2	62.2
	Male	70	37.8	37.8	100.0
	Total	185	100.0	100.0	

Source: Fieldwork (2021).

Figure 1
Gender Distribution of Generalist Teachers Polled



Source: Based on survey results (2021).

The above data represents responses from 185 generalist teachers and it was presented in tabular and graphical format. From the above data and chart, with specific emphasis on gender distribution, from the survey of 185 teachers, it is evident that 115 were females, while 70 were males. This goes to support the general trend where there are more female teachers at the primary level of education as compared to their male counterparts depicted in Figure 1.

Duration at Post

During the interviews conducted with generalist teachers in the Ga East Municipality, Respondents conveyed their belief that a dedicated set of art activities and a consistent duration are essential for effectively enhancing creative art skills. According to the respondents, having a well-

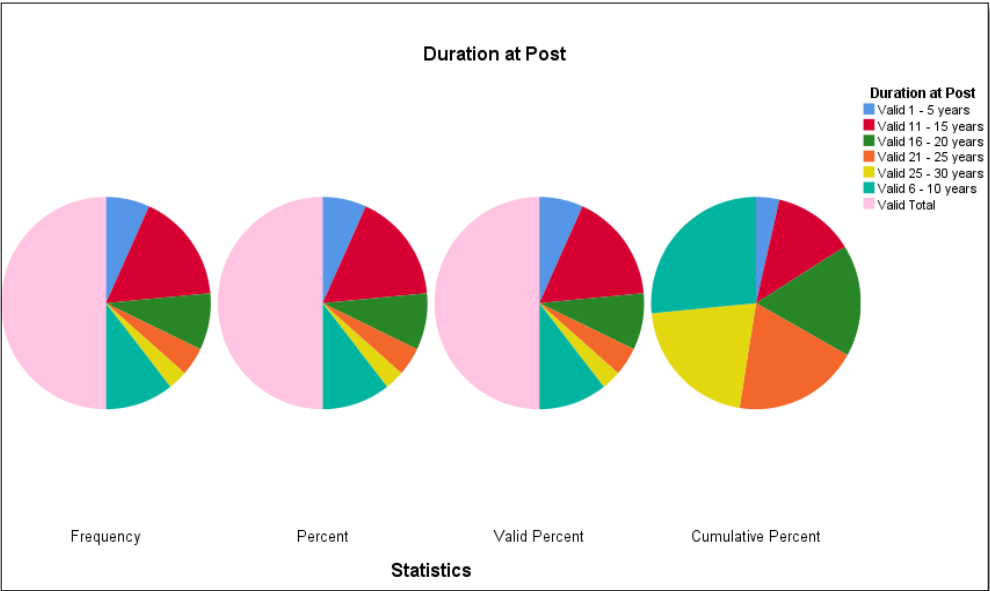
defined set of art exercises and projects allows teachers to provide structured guidance and support to students, ensuring a comprehensive exploration of various artistic techniques and concepts. Additionally, the respondents emphasised the importance of a consistent duration for these activities, stating that a longer period allows students to immerse themselves in the creative process, experiment with different ideas, and develop a deeper understanding of the artistic medium. This view highlights the significance of providing a specific set of art activities and allocating a sufficient duration to foster the growth of creative art skills among generalist teachers in the Ga East Municipality." This is a quantitative data obtained from questionnaires for the duration at post.

Table 3
Duration at Post of Generalist Teachers Polled

Duration at Post					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1–5 years	25	13.5	13.5	13.5
	11–15 years	62	33.5	33.5	47.0
	6–10 years	39	21.1	21.1	100.0
	16–20 years	32	17.3	17.3	64.3
	21–25 years	16	8.6	8.6	73.0
	25–30 years	11	5.9	5.9	78.9
	Total	185	100.0	100.0	

Source: Based on survey results (2021).

Figure 2
Duration of Teachers Polled



Source: Based on survey results (2021).

With regards to their longevity at the post, it was realised that, out of 185 teachers polled, 33.5% translating into 62 respondents have been at their post for 11-15 years, followed by those who have been at the post for 16-20 years, also translating into 32 of the total respondents polled shown in table 2. This solidifies the basis for their responses to the posed questions, as their longevity indicates they

have spent significant time with students and are well acquainted with the shortcomings within their respective domains, as depicted in Figure 2.

Specific Skill Set and Duration that the Generalist Teachers Posses Effectively

The skills required by teachers to excel in their roles, particularly as creative arts educators, vary. However, when asked about their pre-service training and its influence on their skill set, these were their responses. Below is the data representing their responses:

Table 4

Duration of Pre-service Training

Length of Pre-service training in Creative Arts					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1 semester (3 months)	131	70.8	70.8	70.8
	2 semesters (6 months)	42	22.7	22.7	93.5
	3 semesters (9 months)	6	3.2	3.2	96.8
	4 semesters (12 months)	6	3.2	3.2	100.0
	Total	185	100.0	100.0	

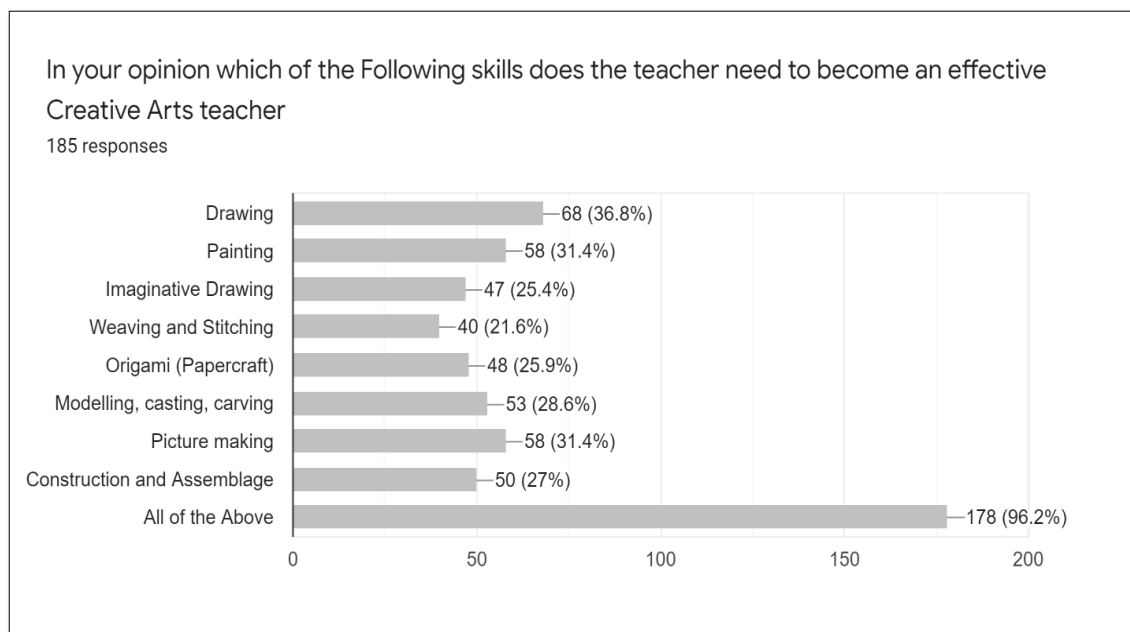
From the data above, it is visible that, out of the 6 semesters that the teacher trainee had to sit through at the training college, only one was devoted to training in creative arts. This is evidenced by the overwhelmingly high response rate of 70.8% out of the total 185 respondents, as illustrated in Table 3. The clear indication is that such training alone is insufficient for the development of a meaningful skill set. When the question as to the adequacy or otherwise of the training during Pre-Service was posed, this was their response;

Table 5

Adequacy of Pre-service Training

Was the Pre-service training adequate?					
		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	11	5.9	5.9	5.9
	2	11	5.9	5.9	11.9
	3	25	13.5	13.5	25.4
	4	74	40.0	40.0	65.4
	5	64	34.6	34.6	100.0
	Total	185	100.0	100.0	

The majority, comprising 40% of respondents, disagreed with the posed question, while an even larger percentage, 64%, strongly disagreed, as depicted in Table 4. When the question as to what skill set will make them effective as creative arts teachers were posed, these were the responses that were given.

Figure 3*Skills Needed to be an Effective Creative Arts Teacher*

Source: Based on survey results.

From the chart above, it is evident that all teachers unanimously agreed that the various skills mentioned were essential for their professional development as creative arts teachers. An overwhelming majority of 178 teachers, constituting 96.2% of respondents, opted for all the various courses. It must be reiterated that these options selected cannot be adequately treated in one semester.

Innovate Intervention Measures to Develop Creative Arts Skills for Generalist Teachers

With regards to beefing up the creative art skill of the generalist teacher, to elevate their skills set, innovative and intervention measures are needed from the researcher's perspective, this question was posed with these responses captured in a tabular form;

Table 6*Means of CPD (Continuous Professional Development)*

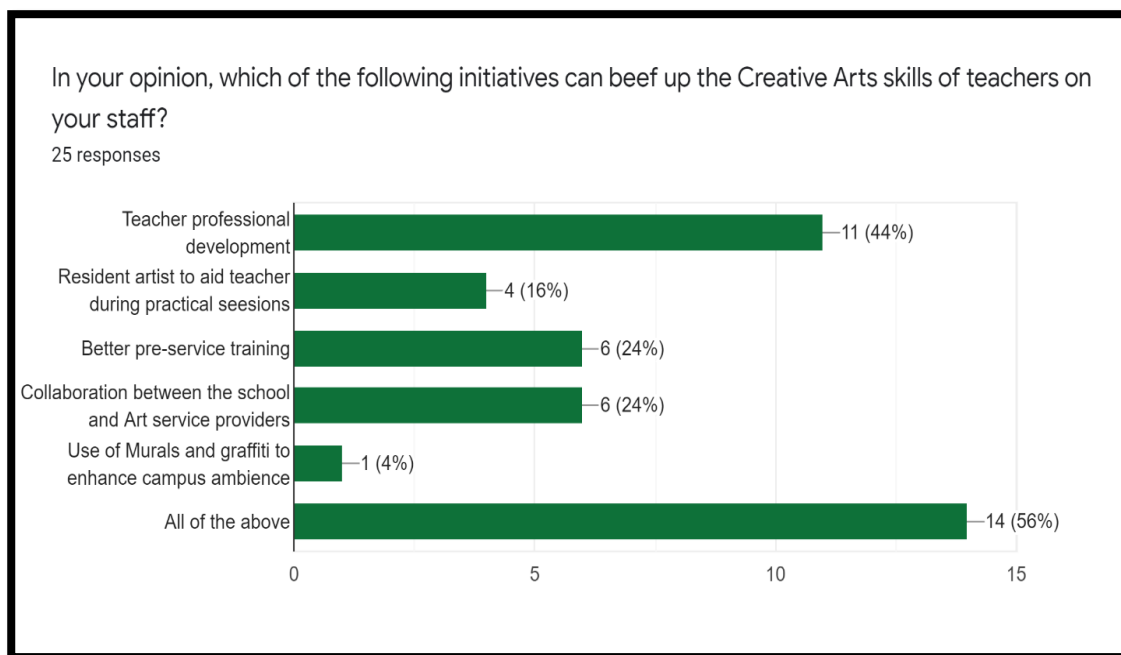
Can these beef up the CA Skills						
		Frequency	Per cent	Valid cent	Per	Cumulative Per cent
Valid	All of the above	13	52.0	52.0		52.0
	Better pre-service training	1	4.0	4.0		56.0
	Teacher professional development	4	16.0	16.0		72.0
	Teacher professional development, Better pre-service training	1	4.0	4.0		76.0

Teacher professional development, Better pre-service training, Collaboration between the school and Art service providers	1	4.0	4.0	80.0
Teacher professional development, a collaboration between the school and Art service providers	1	4.0	4.0	84.0
Teacher professional development, Resident artist to aid teacher during practical sessions, Better pre-service training, Collaboration between the school and Art service providers	2	8.0	8.0	92.0
Teacher professional development, Resident artist to aid teacher during practical sessions, better pre-service training, Collaboration between the school and Art service providers, Use of Murals and graffiti to enhance campus ambience, All of the above	1	4.0	4.0	96.0
Teacher professional development, Resident artist to aid teacher during practical sessions, Collaboration between the school and Art service providers	1	4.0	4.0	100.0
Total	25	100.0	100.0	

A consensus emerges from the views of the majority of respondents, with 52% acknowledging that a range of innovative approaches, alongside traditional training methods, can be employed to enhance the skill set of generalist teachers. This is presented in the chart below.

Figure 4

Means of CPD (Continuous Professional Development)



Source: Based on survey results (2021).

Discussion

Challenges of the Ga East Municipal Education Office that has Been Identified as Hindering the Development of Creative Arts Skills in Teachers

The study identified potential challenges that the Ga East Municipal Education Office responsibilities were identified as hindering the development of creative arts skills in teachers. In the literature, the dilemma faced by generalist teachers have been indicated that they often have to teach a wide range of subjects, including creative arts, without having specialised training in those areas. This can be challenging, as they may lack the specific knowledge and skills required to effectively teach artistic concepts and techniques as shown and identified by (Alter & Coggshall, 2009). In line with findings by Pavlou (2024) which emphasises that elementary school teachers who are not trained as artists nor have no experience in art should be considered non-artists because most of them are science or mathematics-oriented. Inadequate pre-service training for the generalist teachers showed the number of months for training trainee teachers in creative arts is insufficient to adequately develop creative arts skills. Postings of skilled persons depicted The Senior High Schools take all the specialised or specialist teachers trained by the specialised Tertiary Institutions, none were posted to the Basic Schools. Also, the avenues for practical skills development showed that there was an annual school cultural and arts festival, if this could be organised twice a year, the processes could be a platform for continuous skills development. At the Senior High School level, the cost of inputs for practical sessions was borne by the students, at the Basic level, due to the Free Education policy, No one, including parents or pupils, showed readiness to invest even a dime in any form of practice. If you try to enforce it, there will be a rebellion and teachers and Heads transferred or demoted. There is an inadequate timetable schedule for schools. For example, The period allocation for creative arts is 30 minutes per period and 60 minutes for double periods, with a class average of 80 pupils, manoeuvring, poorly designed furniture, sitting arrangement and getting ready for the lesson, more often than not whittles away that 60 minutes.

Creative Arts Skills that Teachers Need to Possess to Make them Effective

The skill sets of teachers were rated as average to very average from the survey, buttressing the point Rizk et al. (2024) that there was a scarcity of creative art skills. The findings asserted by Ní Dhiorbháin et al. (2024), communication and instructional skills used in line with adaptability and flexibility are skills that need to possess to make them effective. Effective teachers should be able to communicate complex artistic concepts and techniques in a way that is understandable and engaging for their students. They should be able to break down complex processes into step-by-step instructions and provide clear demonstrations. Additionally, they should be able to provide constructive feedback and guidance to help their students improve their artistic skills. Art teachers need to be adaptable and flexible in their teaching approach. They should be able to tailor their lessons to meet the diverse needs and interests of their students. This may involve adjusting their teaching methods, providing different materials or resources, or accommodating different learning styles. From the literature Booth et al. (2021) identified that generalist teacher should have the skill of passion and enthusiasm with creative and imaginative skills. Passion and enthusiasm are contagious, and art teachers should have a genuine love for art and teaching. Their passion can inspire their students and create a positive and supportive learning environment. It also motivates them to continuously explore and learn new artistic techniques and stay up-to-date with current trends in the art world.

Generalist teachers should be able to think outside the box and encourage their students to do the same. They should foster an environment that promotes creative thinking, exploration, and experimentation. By nurturing their own creativity, they can ignite inspiration in their students to cultivate their artistic voices and express themselves authentically. Continuous Professional Development (CPD) with the incorporation of creative skills serves as a means to aid the development of creative arts in a continuous and systematic process due to challenges that hindered the development of the generalist teachers in the Ga East Municipality. However, with proper support and professional development for creative skills opportunities suggested by Viera-Duarte (2022), generalist teachers can acquire the necessary tools and strategies to confidently integrate creative arts into their curriculum for teaching students.

Innovative Intervention Measures that can be Instituted to Develop the Creative Arts Skills of Generalist Teachers

From the survey by researchers, some innovative measures that can aid in beefing up the creative art skills of generalist teachers to elevate their skills set from the current low level, namely, educational leadership, teacher professional development reviewed in the literature and better pre-service training. Respondents overwhelmingly applauded initiatives such as collaboration between the school and art service providers, resident artists assisting teachers during practical sessions, and improved pre-service training. Most skilled teachers who were trained at specialized tertiary institutions are all absorbed by second cycle institutions; none are posted to the basic level, except in very unusual circumstances. Skill set of teachers were rated as average to very average, buttressing the point Rizk et al. (2024) that there is a dearth of creative art skills. Teachers have agreed to engage in Continuous Professional Development (CPD) and utilise other supportive resources to facilitate the on-going and systematic advancement of creative arts education, addressing challenges that impede the progress of generalist teachers in the Ga East Municipality. Educational leadership that prioritises enhancing teaching and learning has demonstrated a more pronounced influence on improving student academic achievement compared to alternative leadership styles or models (Bebbington, 2021; Molitvin & Suyazov, 2021). The generalist teachers with educational leaders collaborate, with educational leaders serving as mentors to them. These mentors can provide guidance, support, and feedback to help generalist teachers

improve their creative art skills and teaching methods. Offer access to online resources, tutorials, and courses specifically tailored to enhance art skills for generalist teachers as asserted by Viera-Duarte (2022).

Conclusions

Educational leadership is essential in cultivating an atmosphere that prioritises and encourages the development of creative art skills among generalist teachers. The study showed that supporting professional development opportunities, educational leaders can enhance the creative art skills of generalist teachers in the Ga East Municipality and contribute to the overall improvement of art education in the region. The coverage of this study was limited to teachers and educational management within the Ga East Municipality. This limitation affected the generalisability of the results. The study focused on the Ga East Municipality may limit the transferability of the findings to other regions or contexts. It was important to consider that the views and experiences of generalist teachers in other areas differed. The key findings from the study showed that the data underscored the importance of specific skills that were essential to their trade as creative arts teachers; the overwhelming majority of 178 teachers all opted for all the various courses, to enhance the skills in order to effectively teach creative arts, that's 96.2% of respondents. It must be reiterated that these selected options cannot be adequately treated in data from both conducted interviews and issued questionnaires, demonstrating inadequate pre-service training. Likewise the collected data indicated that certain skills were essential to their trade as creative arts teachers. A collaboration was needed in the pre-service of generalist teachers in the Ga East municipality. The study recommended a continuous alignment between industry (Educational Institutions) and the CoEs (Colleges of Education) so relevant and new introduced policies will reflect in the immediate reforming of their curriculum. The structure of Pre-Service training at the Colleges of Education should be re-examined, with the incorporation of trending or discoveries in creative arts into the creative arts curriculum.

Suggestions for future research

The importance of future research lies in conducting a thorough literature review on existing studies and resources concerning the efficacy of various teaching methods and approaches in the arts, particularly in engaging students and nurturing creativity. Also, an avenue for research on quantitative research approach which could involve administering surveys or questionnaires to generalist teachers in the Ga East Municipality, collecting data on their current level of creative art skills, their access to resources and training, as well as their perceived effectiveness of various professional development methods. Another potential research method could be a qualitative study with the focus groups inclusion involving generalist teachers in the Ga East Municipality. This would allow researchers to gather deeper insights and experiences from teachers themselves, exploring their perceptions, challenges, and needs when it comes to enhancing their creative art skills. Through the integration of these research methodologies, scholars can develop a more holistic comprehension of the present scenario, pinpointing efficacious tactics to augment the artistic capabilities of generalist educators within the Ga East Municipality.

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Conflict of Interest

The authors have no conflict of interests.

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