

The Relationship between Psychology, Creativity Practices and Teacher Commitment in Visual Arts Education

Hakimi Bin Halim¹, Muhammad Khairullah Bin Muhammad Marzidi²

^{1,2}Faculty Of Applied And Creative Arts, Universiti Malaysia Sarawak, Sarawak

Received: 23-April-2023

Revised: 18-May-2023

Accepted:08-June-2023

Corresponding Author:

Hakimi Bin Halim

Fakulti Seni Gunaan dan Kreatif, Universiti Malaysia Sarawak.

Jalan Datuk Mohammad Musa, 94300, Kota Samarahan Sarawak, Malaysia.

Email: hhakimi@unimas.my

ABSTRACT

This study analyzes the relationship between creativity practices and commitment among Visual Arts Education teachers in the Bintulu district, Sarawak. A quantitative approach using a survey research design was employed, involving 190 teachers from national schools. The findings of the study indicate a high level of creativity practices and commitment among teachers. There is a significant positive relationship between creativity practices and teacher commitment had been detected. The study suggests the importance of teacher commitment in enhancing creativity in Visual Arts Education for meaningful learning. Future research should explore other factors that influence creativity practices and teacher commitment. Visual Arts Education teachers can utilize this study to improve both curriculum and pedagogy.

Keywords: Creativity Practices, Teacher Commitment, Visual Arts Education, Questionnaire

1. INTRODUCTION

Creativity plays an important role in generating new ideas and fostering innovation. It encompasses the ability to imagine, investigate, establish connections between information, think critically, and translate ideas into practical applications [1, 2]. In the context of Visual Arts Education, teacher creativity is crucial in utilizing diverse teaching styles, methods, and techniques to effectively engage students [3]. However, the practice of creativity among teachers still remains at a moderate level. To address this issue, guidelines for enhancing teaching quality with a focus on creativity are necessary. Previous studies have highlighted the positive impact of creativity practices on student learning outcomes and teacher pedagogical practices [4]. Therefore, it is essential for Visual Arts Education teachers to develop their creativity skills and align their teaching with curriculum requirements.

The COVID-19 pandemic has brought additional challenges to education, requiring teachers to adapt to online learning. This necessitates flexibility, creativity, and the integration of technology to deliver effective education [5, 6]. Teachers can utilize information and communication technology, gamification techniques, and creative materials to enhance student engagement and learning experiences. Furthermore, teacher commitment to adapting teaching methods to students' knowledge levels and providing a supportive learning environment is crucial for successful pedagogical practices [7].

Creativity is recognized as a fundamental aspect of education, particularly in the field of Visual Arts Education [8, 9]. It plays a crucial role in fostering innovation, originality, and critical thinking skills among students. Therefore, understanding the relationship between creativity practices and teacher commitment in the context of Visual Arts Education is important for improving teaching practices and promoting student success [10-13]. This literature review aims to explore existing research on the relationship between creativity practices and commitment among Visual Arts Education teachers.

Creativity practices encompass a range of strategies and teaching approaches employed by Visual Arts Education teachers to stimulate creativity and innovation among students. These practices involve activities that encourage imagination, idea generation, problem-solving, and artistic expression. By integrating creativity practices into their teaching methods, teachers aim to enhance students' creative thinking abilities, artistic skills, and overall engagement with the subject matter [14-16].

Teacher commitment refers to the level of dedication, enthusiasm, and motivation demonstrated by educators towards their profession and the students they teach. In the context of Visual Arts Education, teacher commitment is crucial for creating a positive learning environment, fostering student growth, and achieving educational goals. Committed teachers are more likely to invest time and effort in designing engaging lessons, providing constructive feedback, and supporting students' artistic development [17, 18].

Several studies have investigated the relationship between creativity practices and teacher commitment among Visual Arts Education teachers [19-22]. This study aims to uncover the effects of integrating creativity practices into teaching methods on teacher commitment and the potential reciprocal relationship between these two constructs.

One study indicated that implementing creativity practices positively influences teacher commitment [23-25]. When teachers use creative teaching strategies and innovative approaches in the classroom, they often experience increased job satisfaction, a sense of professional growth, and improved student outcomes. These positive experiences contribute to higher levels of commitment and stronger dedication to their role as Visual Arts Education teachers.

Conversely, there is evidence suggesting that teacher commitment can also influence the implementation of creativity practices [26]. Highly committed teachers are more likely to invest in professional development opportunities, seek innovative teaching techniques, and adapt their teaching practices to better support students' creative growth. Their commitment to continuous improvement and excellence in teaching is reflected in the integration of creativity practices into their teaching methodology [27, 28].

Overall, the relationship between creativity practices and teacher commitment in Visual Arts Education is dynamic and reciprocal. While creativity practices can enhance teacher commitment, committed teachers are more likely to utilize effective creativity practices. Understanding this relationship can inform educational policies, professional development programs, and teaching strategies aimed at fostering teacher commitment and student creativity.

This study aims to explore the levels of creativity and commitment among Visual Arts Education teachers, assess gender-based differences in creativity practices and commitment, and examine the relationship between creativity practices and commitment. The research hypothesis suggests no significant differences in creativity practices and commitment based on gender and no significant relationship between creativity practices and commitment among Visual Arts Education teachers. By addressing the research questions and objectives of this study, it aims to contribute to the understanding of creativity and commitment in Visual Arts Education and provide valuable insights for curriculum development and pedagogical improvements.

2. METHODOLOGY

The research design is non-experimental and employs a survey sampling method to gather information on study variables. A quantitative approach is used to ensure reliable, valid, and descriptive data. The study focuses on comparing the perceptions of Visual Arts Education teachers based on gender demographics, specifically examining creativity and commitment. Descriptive and inferential statistical analyses, including correlation analysis (Pearson) and variance analysis (ANOVA), were conducted to achieve the research objectives [29-32].

2.1 Distribution of Respondents' Demographics

This study involved 190 respondents, with 73 (38.4%) male teachers and 117 (61.6%) female teachers. The respondents' demographic backgrounds include gender, age, years of service, highest academic qualification, subjects taught, and marital status. Descriptive analysis is presented in Table 2.1, providing the number and percentage of respondents for each category.

Table 2.1 Background of Respondents

	Count	Percentage
Gender		
Male	73	38.4
Female	117	61.6
Age		
21 - 25 years old	5	2.6
26 - 30 years old	24	12.6
31 - 35 years old	30	15.8
36 - 40 years old	36	18.9
41 - 45 years old	29	15.3
46 - 50 years old	34	17.9
51 - 55 years old	25	13.2
55 - 60 years old	7	3.7
Length of service		
1 - 5 years	29	15.3
6 - 10 years	35	18.4
11 - 15 years	37	19.5
16 - 20 years	41	21.6
21 years and above	48	25.3
Highest academic qualification		
Doctorate (PhD, EdD, etc.)	2	1.1
Master's degree	21	11.1
Bachelor's degree	150	78.9
Diploma	13	6.8
Others	4	2.1
Subjects taught		
Visual Arts Education only	11	5.8
Visual Arts Education and other subjects	179	94.2
Marital status		
Single	39	20.5
Married	142	74.7
Widower / Widow	9	4.7

From the total 190 respondents involved in this study, 73 people or 38.4 percent were male teachers, while 117 people or 61.6 percent were female teachers.

2.2 Background of Visual Arts Education Teachers

The data on the background of Visual Arts Education teachers includes teaching experience in Visual Arts Education, teaching grade, attending courses related to Visual Arts Education, and attending courses related to creative practices.

Table 2.2 Background of Visual Arts Education Teachers

	Count	Percentage
Experience teaching the subject of Visual Arts Education:		
1 - 5 years	107	56.3
6 - 10 years	49	25.8
11 - 15 years	23	12.1
16 - 20 years	7	3.7
21 years and above	4	2.1
Teaching the subject of Visual Arts Education for:		
Grade 1	55	28.9
Grade 2	54	28.4
Grade 3	56	29.5
Grade 4	51	26.8
Grade 5	47	24.7
Grade 6	42	22.1
Have you ever attended courses related to Visual Arts Education?		
Yes	92	48.4
No	98	51.6
Have you ever attended courses related to creative practices?		
Yes	64	33.7
No	126	66.3

Referring to Table 2.2 regarding the profile of respondents based on their teaching experience in the subject of Visual Arts Education, it shows that a total of 107 people (56.3%) consist of 1-5 years of experience, 49 people (25.8%) have 6-10 years of experience, 23 people (12.1%) have 11-15 years of experience, 7 people (3.7%) have 16-20 years of experience, and 4 people (2.1%) have 21 years and above of experience.

2.3 Actual Data Reliability

The reliability of the data was assessed using Cronbach's alpha. Table 2.3 shows the Cronbach's alpha values for the dimensions of creativity and commitment among Visual Art Education teachers. Overall creativity practices and teacher commitment have high reliability, with Cronbach's alpha values of 0.984 (49 items) and 0.970 (23 items) respectively.

Table 2.3 Actual Data Reliability

Variable	Alfa Cronbach	Number of Item
Creativity practice		
Preparation	0.962	18
Imagination	0.956	13
Development	0.947	10
Action	0.931	8
Overall creative practice	0.984	49

Teacher's commitment		
Knowledge	0.965	9
Skills	0.953	8
Values	0.941	6
Overall teacher's commitment	0.970	23

Table 2.3 above shows the range of confidence intervals for the dimensions of general creativity practice and commitment of Visual Arts Education teachers, which is between 0.931 and 0.965. The overall Cronbach's alpha for creativity practice and commitment of Visual Arts Education teachers is 0.984 (49 items) and 0.970 (23 items), respectively. Therefore, the Cronbach's alpha table above indicates that the instrument used has high and excellent reliability.

2.4 Normality Distribution

The normality distribution of the data is assessed using the skewness and kurtosis tests. The results are presented in Table 2.4, indicating the level of normality distribution for the data.

Table 2.4 Normal Distribution

Variable	Skewness	Kurtosis
Creativity practice		
Preparation	-.043	.326
Imagination	-.003	.195
Development	-.241	.672
Action	-.071	-.031
Overall creative practice	-.108	.351
Teacher's commitment		
Knowledge	-.447	-.173
Skills	-.364	.373
Values	-.085	-.592
Overall teacher's commitment	-.174	-.219

Based on statistical analysis, as shown in Table 2.4, the study variables are normally distributed, indicating that the test results of the variables fall within ± 2 standard deviations. The findings reveal that the skewness of the variables ranges from -0.447 to -0.003, meanwhile the kurtosis ranges from -0.592 to 0.672. Therefore, the data in this study is suitable for further analysis.

Overall, this study employs a non-experimental design, using a survey sampling method, and utilizes quantitative techniques such as correlation and variance analysis [33]. The distribution of respondent demographics and backgrounds of Visual Arts Education teachers is described, and the reliability and normality of the data are assessed.

3. RESULTS AND DISCUSSION

This study aims to investigate the level of creativity practice and commitment among Visual Arts Education teachers. Descriptive analysis was used to analyze the data and obtain frequencies, percentages, means, and standard deviations [34, 35].

The level of creativity practice was measured across four dimensions: preparation, imagination, development, and action. The results indicated that all four dimensions scored high, with a minimum score of 3.98 (SD = 0.539) for preparation, 3.93 (SD = 0.535) for imagination, 3.91 (SD = 0.537) for development, and 3.86 (SD = 0.551) for action. Overall, the level of creativity practice among teachers was high, with a minimum score of 3.92 (SD = 0.509).

Furthermore, the study examined the level of teacher commitment, which was measured across three dimensions: knowledge, skills, and values. The results showed that all three dimensions scored high, with a minimum score of 3.63 (SD = 0.798) for knowledge, 3.62 (SD = 0.706) for skills, and 4.16 (SD = 0.576) for values. The overall level of teacher commitment was high, with a minimum score of 3.80 (SD = 0.606).

Moreover, the study analyzed differences in creativity practice and commitment based on gender. The t-test results showed no significant differences in creativity practice or commitment based on gender ($p > 0.05$).

Additionally, the study explored the relationship between creativity practice and teacher commitment. Correlation analysis indicated a significant positive relationship between creativity practice and teacher commitment ($r = 0.695$, $p < 0.01$).

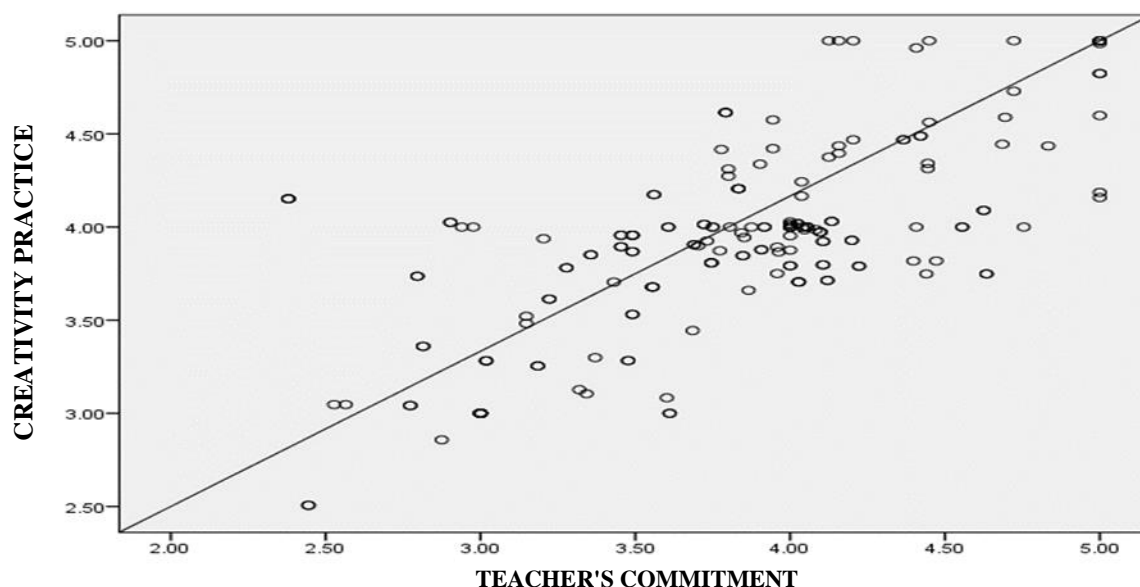


Figure 3.1 Relationship Distribution Between Creative Practices and Visual Art Education Teacher Commitment

In summary, the study confirms that the level of creativity practice and commitment among Visual Arts Education teachers is high. There is no significant difference based on gender, and there is a significant positive relationship between creativity practice and teacher commitment.

This study examines the practice of creativity and the level of commitment among Visual Arts Education teachers. These findings are supported by previous literature in the field. Creativity practice is assessed based on the aspects of preparation, imagination, development, and action [36]. Overall, teachers demonstrate a high level of creativity in their practice. The highest mean score is recorded for the preparation aspect, indicating that teachers encourage students to use tools, materials, and media appropriately. Imagination is also emphasized, with teachers constantly encouraging students to generate ideas. The development aspect focuses on modification and addition of ideas, while the action aspect involves encouraging students to observe and be aware of their environment [37].

Teacher commitment is assessed based on knowledge, skills, and values. The study findings show that pedagogical knowledge is important in fostering high work commitment among teachers. Skills such as planning learning activities based on standards and making demonstrations are also crucial. Teachers are found to embrace moral values in their teaching activities to cultivate positive values and demonstrate commitment.

The study found that gender does not significantly affect creativity practice or teacher commitment among Visual Arts Education teachers. Both male and female teachers exhibit creativity and commitment in their teaching. The relationship between creativity practice and teacher commitment is found to be significant, indicating that creativity practice contributes to higher work commitment among teachers [38].

The implications of the study have been discussed with Visual Arts Education teachers and the Ministry of Education Malaysia. Teachers are encouraged to focus on the aspects of preparation, imagination, development, and action to foster creativity and commitment in their teaching. The Ministry of Education is urged to examine and emphasize these aspects to enhance the effectiveness of teaching in Visual Arts Education [39]. These findings provide valuable insights for framing a strategic plan to enhance teacher creativity and work commitment in the field [40].

3.1. Research Limitations

This study faces several limitations that need to be addressed for future investigations. First, time constraints impose limits on gathering research data. Due to limited time, the researcher was only able to reach 190 Visual Arts Education teachers and distribute questionnaires to them. Furthermore, the availability of Visual Arts Education teachers in each school is limited, which further restricts the sample size and the obtained feedback.

Another limitation relates to the study's focus on specific aspects of creative practices (preparation, imagination, development, and action) and teacher commitment (knowledge, skills, and values). Other dimensions of creative practices and teacher commitment were not explored.

Additionally, the data collection method relied solely on questionnaires, emphasizing a quantitative study [41]. This approach limits respondents' ability to provide in-depth responses about creativity and teacher commitment. A survey-based approach also leads respondents to provide neutral responses, making it difficult to distinguish their true tendencies or the level of agreement/disagreement.

Future research should consider addressing these limitations by allocating more time for data collection, increasing the sample size, and incorporating qualitative methods to gather more comprehensive feedback. Expanding the explored dimensions of creative practices and teacher commitment in the study would also provide a more comprehensive understanding of the topic.

3.2. Recommendation

Based on the scope of the study, discussions, and research findings, several suggestions are proposed for future studies [41]:

Combining Quantitative and Qualitative Research: To enhance the quality of research, future studies can integrate both quantitative and qualitative research methods. This will allow respondents, such as Visual Arts Education teachers, to express their views openly, beyond the constraints of predetermined survey questions, through interviews or focus group discussions.

Assessing Student Achievement: To measure the effectiveness of teachers' creativity and commitment, future studies can explore the correlation between these factors and student achievement. By examining the impact of teachers' creativity and commitment on student outcomes, a more comprehensive understanding of their importance can be obtained.

Examining Additional Factors: Although this study focuses on creativity and commitment practices, future research can consider investigating other relevant factors that may act as moderators or mediators to the dependent variables. Exploring additional aspects or variables will provide a more holistic perspective on the topic.

Involvement of the Ministry of Education: It is recommended that the Ministry of Education of Malaysia assess the needs of Visual Arts Education teachers to facilitate effective instructional delivery. By addressing these needs, the ministry can foster high levels of creativity and work commitment among teachers, leading to improved teaching and learning outcomes.

These suggestions aim to enhance the quality and scope of future research, resulting in a more comprehensive understanding of creative practices, teacher commitment, and their impact on education.

4. CONCLUSION

This study formulates that there is a relationship between teachers' creativity and job commitment. Teachers' creativity, observed through aspects such as preparation, imagination, development, and action, contributes to their job commitment. Specifically, teachers' actions in providing materials and encouraging the use of appropriate tools foster students' creativity. Teachers continuously stimulate students' imagination and encourage the adaptation of ideas, promoting their continuous growth. Job commitment is demonstrated through pedagogical knowledge, skillful planning, and the implementation of core values in teaching. Gender differences in creativity and job commitment were not observed. These findings can guide the Ministry of Education in Malaysia in developing strategies to enhance teachers' creativity and job commitment, with a focus on Visual Arts Education [28, 29]. This study aims to raise awareness about the importance of Visual Arts Education and inspire initiatives to nurture creative and innovative students.

APPRECIATION



The author would like to express their deepest appreciation to the Research, Innovation, and Enterprise Centre (RIEC) at UNIMAS for their unwavering support throughout the research process. Moreover, the author wants to express sincere gratitude to the Faculty Of Applied And Creative Arts for their generous financial support towards the realization of this research. Without their financial assistance, this project would not have been possible. Their encouragement and belief in the potential of our research are highly appreciated. The author extends thanks to the Centre for Graduate Studies (CGS) at Unimas and all individuals who have contributed to this research in any way. Your support, assistance, and encouragement have been invaluable. We hope that the outcome of this research will be of great interest and benefit to all concerned.

REFERENCE

- [1] D. J. Abang Tar and M. I. Mahmud, "Minat, Tingkah Laku Distraktif Dan Gaya Pembelajaran Murid Bermasalah Pembelajaran Di Sekolah Rendah," *J. Sains Insani*, vol. 3, no. 4, pp. 49-64, 2021.
- [2] N. L. Ahmad, S. S. Looi, H. Wahid, and R. Yusof, "Kepentingan Amalan Pengajaran Dan Pembelajaran Abad 21 Terhadap Pembangunan Pelajar," *Int. J. Educ.*, vol. 4, no. 28, pp. 37-51, 2019.
- [3] T. M. Amabile, "The social psychology of creativity: A componential conceptualization," *J. Pers. Soc. Psychol.*, vol. 45, pp. 357-356, 1983.
- [4] "ASEAN Comparative Education Research Journal on Islam and Civilization (ACER-J)," vol. 5, no. 1, pp. 58-64.
- [5] N. S. Azahari and N. M. Rahimi, "Amalan Pembelajaran Teradun Sebagai Satu Pendekatan Pembelajaran Norma Baharu," *J. Dunia Pendidik.*, vol. 4, no. 1, pp. 186-196, 2022.
- [6] S. M. Chuah and M. Al Amin, "Pengaruh amalan penyeliaan terhadap pengajaran kreatif guru," *J. kepimpinan pendidikan*, pp. 30-40, 2022.
- [7] G. A. Davis, "Barriers to Creativity and Creative Attitudes," in *The Handbook of Creativity*, M. A. Runco, Ed. Academic Press, 1999.
- [8] R. T. Gandi, M. R. Che Rus, and S. Mohamed, "Pendekatan Penyelidikan Reka Bentuk dan Pembangunan (DDR) Dalam Pembangunan Model Pemikiran Inventif Pelajar Mata Pelajaran Reka Cipta," *J. Educ. Res. Indigenous Stud.*, vol. 3, no. 1, 2021.
- [9] K. Hambali and M. A. Lubis, "Kepentingan Gamifikasi Dalam Pengajaran Dan Pemudahcaraan (Pdpc) Pendidikan Islam," *J. Pendidik. Islam*, pp. 195-208, 2022.
- [10] J. D. Henry and Z. Mahamod, "Penerapan Amalan Kreativiti, Pemikiran Kritis, Kolaborasi dan Komunikasi (4C) Pembelajaran Abad Ke-21 dalam Kalangan Guru Bahasa Melayu," *J. Dunia Pendidik.*, vol. 3, no. 1, pp. 239-248, 2021.
- [11] S. H. Hj Mohd Yusoff and H. Husain, "Penggunaan perisian aplikasi teknologi maklumat dan komunikasi meningkatkan integrasi domain pembelajaran dalam karya murid belajar gaya visual," *Jurnal Penyelidikan Dedikasi*, vol. 18, no. 1, 2020.
- [12] A. R. Iberahim, Z. Mahamod, and W. M. R. Wan Mohamad, "Pembelajaran abad ke-21 dan pengaruhnya terhadap sikap, motivasi dan pencapaian Bahasa Melayu pelajar sekolah," *Jurnal Pendidikan Bahasa Melayu*, vol. 7, no. 2, pp. 77-88, 2017.
- [13] A. Ismail, F. L. Muda, A. Sulaiman, M. A. Mohd Nizah, L. Abdul Latiff, M. Sulaiman, S. N. Mat Yacob, and H. M. T. E. Kandil, "Pembentukan pemikiran kreatif dan kritis: Hubungannya dalam menyelesaikan masalah," *Sains Insani*, vol. 5, no. 1, pp. 43-47, 2020.
- [14] D. Jenal and H. Ramli, "Developing an Art Language Teaching Module to Increase Mastery of Non-Art Teachers Option in Form One: Membina Modul Pembelajaran dan Pemudahcaraan Bahasa Seni Visual bagi meningkatkan penguasaan Guru-guru bukan Opsyen," *Journal of Social Sciences and Humanities (MJSSH)*, vol. 5, no. 5, pp. 125-140.
- [15] T. S. A. T. Kasim, N. E. M. Noor, and Y. M. Yusoff, "Komitmen Guru dalam Pelaksanaan E-Pembelajaran Pendidikan Islam," *Jurnal Pengajian Islam*, pp. 195-208, 2022.
- [16] C. A. Ladin and S. M. Mazan, "Penggunaan Display Light Board (DLB) Untuk Meningkatkan Kemahiran Teknik Melukis Bentuk Geometri Secara 'Still Life'," *Jurnal Sains Insani*, vol. 6, no. 2, 2021.
- [17] C. L. Lai and A. R. Hamdan, "Faktor Di Luar Kawalan Guru Sekolah Menengah dalam Pengajaran Efektif," in *2nd International Seminar on Quality and Affordable Education (ISQAE 2013)*, Fakulti Pendidikan Universiti Teknologi Malaysia, 2013.
- [18] H. Y. Lee, N. M. Nor, and Y. S. Wong, "Need Analysis of a Collaborative-Constructivist Approach in Primary School Visual Arts Education: Analisis Keperluan Pengajaran dan Pembelajaran Pendidikan Seni Visual Berasaskan Kolaboratif-Konstruktivis di Sekolah Rendah," *Kupas Seni*, vol. 10, pp. 90-103, 2022.
- [19] I. P. Mahsan, E. S. Mokhtar, and M. Mat Alim, "Isu Pelaksanaan dan Inovasi E-Pembelajaran Pendidikan Seni Visual Sekolah Luar Bandar di Fasa Pandemik Covid19," *Journal of Engineering, Technology & Applied Science*, vol. 4, no. 3, pp. 131-139, 2022.

- [20] M. Malik, "Guru perlu bersedia tempuh cabaran revolusi industri," BERNAMA, 2019. [Online]. Available: <https://www.bharian.com.my/berita/pendidikan/2019/05/563340/guru-perlu-bersedia-tempuh-cabaran-revolusi-industri>.
- [21] "MALIM: Jurnal Pengajian Umum Asia Tenggara," vol. 7, pp. 41-52.
- [22] S. M. Mazan and C. A. Ladin, "Penggunaan Display Light Board (DLB) Dalam Meningkatkan Kemahiran Teknik Melukis Bentuk Geometri Secara 'Still Life'."
- [23] N. Md Noor, A. H. Husain, and S. H. Mohd Yusoff, "Ekspresi karya seni visual murid-murid di Sekolah Bimbingan Jalinan Kasih, Kuala Lumpur," JURNAL IPDA, vol. 26, no. 1, pp. 78-91, 2020.
- [24] H. Md Yusoff, M. I. Hamzah, and S. Surat, "Kesahan dan Kebolehpercayaan Instrumen Kraf Kerja," Jurnal Pendidikan Malaysia, vol. 44, no. 2, pp. 61-71, 2019.
- [25] C. S. Mei and A. A. Mydin, "Pengaruh Amalan Penyeliaan Terhadap Pengajaran Kreatif Guru," Jurnal Kepimpinan Pendidikan, vol. 9, no. 2.
- [26] M. M. Mohamad Said and N. Yunos, "Hubungan kreativiti dan ilmu pengetahuan."
- [27] M. A. Mohd Noh, M. F. Ilias, and K. Husain, "Inisiatif dan Usaha Guru dalam Meningkatkan Pengetahuan Semasa Penggunaan Bahan Bantu Mengajar," Journal of Social Science and Humanities, vol. 3, November 2016, pp. 134-144.
- [28] R. Mohd Nor, N. M. R. Nik Yusoff, and H. Haron, "Pengetahuan Pedagogi Ilmu Kandungan dalam Kalangan Guru Seni Visual Sekolah Menengah di Hulu Langat," Jurnal Pendidikan Malaysia, vol. 44, no. 1, pp. 137-150.
- [29] S. H. Mohd Yusoff and A. H. Husain, "Teknologi Maklumat Dan Komunikasi Dalam Pendidikan Seni Visual Ke Arah Pembelajaran Bermakna," Jurnal Ipda, vol. 26.
- [30] A. H. Musta'amal, N. Rosmin, N. Mohd Amin, and Y. Buntat, "Rekacipta: Ke Arah Pemupukan Budaya Kreatif dan Inovatif 2nd International Seminar on Quality and Affordable Education (ISQAE 2013)."
- [31] H. Husain, "Penggunaan perisian aplikasi teknologi maklumat dan komunikasi meningkatkan integrasi domain pembelajaran dalam karya murid belajar gaya visual," Jurnal Penyelidikan Dedikasi, vol. 18, no. 1, pp. 140-160, 2021.
- [32] R. M. Nor, N. M. R. B. N. Yusoff, and H. B. Haron, "Meneroka kaedah pengajaran guru cemerlang pendidikan seni visual Selangor (GCPSV): Satu Kajian Kes," Malaysian.
- [33] R. M. Nor, N. M. R. N. Yusoff, and H. Haron, "Pengetahuan pedagogi ilmu kandungan dalam kalangan guru seni visual sekolah menengah di Hulu Langat," Journal Pendidikan Malaysia, vol. 44, no. 1, pp. 137-150, 2019.
- [34] H. Halim, "Pergerakan Proses Lukisan Kanak-kanak dalam Lakaran Kasar Seni Visual: The Movement of the Child Drawing Process in Visual Art Rough Sketches," Jurnal Pendidikan Awal Kanak-kanak Kebangsaan, vol. 11, no. 1, pp. 24-39, 2022.
- [35] N. a. M. Rushdi, "Kreativiti Dalam Proses Pengajaran Dan Pembelajaran," Persidangan Antarabangsa Sains Sosial dan Kemanusiaan ke-5 (PASAK5 2020).
- [36] R. J. Sternberg, "Wisdom, intelligence, and creativity synthesized," Cambridge University Press, 2003.
- [37] A. R. Wahab and M. S. Saud, "Pembangunan Instrumen Karakter Kreatif Pelajar Pendidikan Teknikal Dan Latihan Vokasional (TVET)," Anp Journal Of Social Science And Humanities, vol. 2, no. 2, pp. 112-122.
- [38] A. Wazir, "Pengetahuan pedagogi isi kandungan guru Bahasa Arab sekolah rendah," Universiti Kebangsaan Malaysia, Malaysia, 2016.
- [39] L. H. Yeh, "Challenges faced by Visual Art Education with the Existence of Classroom Based Assessment in Primary School within District of Hilir Perak: Cabaran yang dihadapi Pendidikan Seni Visual dengan Pentaksiran Bilik Darjah di sekolah rendah daerah Hilir Perak," KUPAS SENI, vol. 9, no. 1, pp. 46-57.
- [40] N. A. M. Yusoff, "Improving drawing skills among year 6 SK Sri Layang visual arts students by using led trace method: Meningkatkan kemahiran melukis dalam kalangan murid seni visual tahun 6 Sk Sri Layang menggunakan kaedah surih led," Kupas Seni, vol. 10, pp. 23-29, 2022.
- [41] N. Zulkifli, M. I. Hamzah, and K. Abdul Razak, "Faktor Pendorong Kreativiti Dalam Kalangan Pelajar Politeknik," Asian People Journal, vol. 3, no. 2, pp. 77-85, 2020.

BIOGRAPHIES OF AUTHORS

	<p>Hakimi bin Halim holds the position of a lecturer within the Faculty of Applied and Creative Arts (FSGK) at Universiti Malaysia Sarawak (UNIMAS), specializing in the field of Fine Arts. In addition to his academic role, he actively participates as a Malaysian artist, periodically showcasing his work through exhibitions. Hakimi commenced his career in academia as a tutor at FSGK, specifically in the domain of fine art photography, in 2009. His dedication and contributions led to his promotion to the position of lecturer in 2010. Driven by a passion for education and a desire to expand his knowledge in the realm of visual studies, Hakimi embarked on an academic journey. In 2017, he pursued a Doctor of Philosophy (PhD) degree in Fine Arts Studies at Universiti Pendidikan Sultan Idris (UPSI) and was honored with the degree in 2022. Throughout his academic pursuits, Hakimi has demonstrated a keen interest in research related to various aspects of photography, fine arts, visual culture, and visual politics. Recognized for his expertise and proficiency in his field, Hakimi has been consistently invited by a reputable entity under the auspices of the Ministry of Education Malaysia to serve as an expert panelist for the Malaysian Certificate of Education (SPM) since 2010. This esteemed role reflects his ability to contribute to the evaluation and assessment of educational standards in the country. For further inquiries or professional engagement, Dr. Hakimi can be reached via email at hhakimi@unimas.my.</p>
	<p>Muhammad Khairullah Bin Muhammad Marzidi is an Education Service Officer, DG 41, and is currently a Masters student at Universiti Malaysia Sarawak. He was appointed as a teacher in 2015. He is passionate about improving the quality of teaching and learning for students, as well as their overall development in school and in formal and informal educational environments. His research interests include teacher education, arts education, creativity, 21st Century teaching and learning, school-based assessment, classroom research, and their practical applications in education. He can be contacted via e-mail at kayymarzidi2@gmail.com.</p>