Exploring the Complexity of Bullying and Developing Innovative Strategies for the Performance Arts: A Psychological Student's Perspective

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Abstract

The goal of this study is to better understand the complicated link between students' experiences with bullying and their participation in various performing arts disciplines while also highlighting the difficulties they encounter. The study intends to analyze an innovative new model created to change performing arts strategies for intervention as well as the creative suggestions put forth by the participants to improve the performing arts experience. Students who have experienced bullying and participate in performing arts activities, as well as educators and industry professionals who work on the performance arts intervention plan, will all be subjected to semi-structured interviews. The study's findings will provide light on creative methods and strategies that might promote an atmosphere that is more welcoming and conducive to artistic endeavors.

Keywords: Psychological students perspective, complexity bullying, innovation of strategy

Introduction

The absence of a thorough knowledge of the precise processes through which engagement in performing arts might lessen the harmful consequences of bullying on young people (Juvonen, Kogachi, & Graham, 2018). This information gap may make it more difficult to create effective intervention plans that can aid bullied teenagers in overcoming their trauma and enhancing their well-being through participation in the performing arts.

Ineffectiveness of performing arts interventions in resolving bullying, according to a lack of agreement (Midgett, Doumas, & Trull, 2017). As reported by Midgett et al. (2017), some research show that arts-based treatments have beneficial results, while others show little or no effect on bullying behavior. It is challenging to create evidence-based performing arts intervention programs that can successfully meet the needs of bullied adolescents because of the inconsistent findings.

The neglect of the particular difficulties that bullied children in performing arts contexts experience (Garaigordobil & Martnez-Valderrey, 2015). The corpus of research on bullying and the performing arts is expanding, but there is little information on the specific hurdles and challenges that victims of bullying may face when taking part in performing arts activities. Because of this information gap, it is challenging to develop treatments and support programs that are specifically designed to meet the needs of children who are bullied in performing arts settings.

In the context of the Philippines, how performing arts may alleviate bullying (Oducado & Rabacal, 2017). The majority of the material now in circulation concentrates on all-encompassing anti-bullying initiatives and interventions, paying little attention to the possible advantages of performing arts participation for harassed children (Oducado & Rabacal, 2017). Due to this knowledge gap, it is challenging to create performing arts treatments that are both culturally appropriate and evidence-based and can successfully address the needs of bullied adolescents in the Philippines.

The specific research question for this study focuses on how bullying affects young children's participation and engagement in performing arts as well as the difficulties they encounter. The study adopts "A Psychological Study from a Student's Perspective," with the intention of providing a distinctive and deep understanding of the experiences of students who are directly impacted by this issue. This strategy enables a more nuanced investigation of the effects of bullying on students' artistic creativity, self-expression, and overall well-being.

By understanding the dynamics of bullying and the challenges faced by students, the study will provide insights for developing creative concepts and ways that assist the development of a more welcoming and encouraging environment for artistic activities. In order to create a supportive and motivating environment for young performers, enhance the performing arts experience, and create a transformational intervention strategy, the research focuses on understanding the students' point of view and attempting to identify their needs and preferences.

The present limited knowledge of how bullying impacts students' involvement and engagement in performing arts, as well as the lack of comprehensive solutions to address these difficulties, may be used to identify the research gaps in the study. The causes of bullying in the performing arts context as well as the unique challenges young people experience need to be thoroughly investigated. Additionally, there is still a lack of suitable evidence-based approaches for creating a welcoming environment that fosters self-expression and creativity. These gaps show the need for a multifaceted approach to the problem a psychological approach from the students perspecctive, one that involves the creation of creative solutions and transformational intervention models, which will eventually help to create a more encouraging and supportive environment for aspiring performers.

Incorporating a psychological analysis from a student's perspective adds significant value to this research, as it not only provides an insightful look into the internal workings of the young minds directly affected by bullying but also offers a unique vantage point for understanding the role performing arts can play in addressing this issue. By centering the experiences and opinions of students, we can foster a more empathetic and nuanced understanding of the challenges they face, while also empowering them to take an active role in shaping the development of innovative interventions. This approach encourages readers to engage with the content on a deeper level, as it presents relatable, firsthand accounts that illuminate the pressing need for effective, student-centered solutions in the performing arts domain.

The study's primary questions are: How do students' experiences with bullying connect to their participation in various performing arts disciplines, and what challenges do they face? What innovative suggestions were made by the participants to enhance the performing arts experience? What novel new approach is being put out to alter performing arts intervention techniques?

Albert Bandura's Social Cognitive Theory (SCT), which emphasizes the role of cognitive, behavioral, and environmental factors in influencing human behavior and learning, provides the theoretical framework for the study, which also includes "A Psychological Study from a Student's Perspective." This theory is extremely relevant to the study's goal of comprehending the complex relationship between students' experiences with bullying and their involvement in performative activities. According to SCT, people pick up knowledge through seeing others, and behavior, personal traits, and environmental factors all interact and have an effect on one another in many ways (Bandura, 1986).

SCT may be used in this study's setting to comprehend how bullying experiences among students may impact those students' participation in the performing arts. For instance, children who are bullied may feel more self-conscious and less confident in their abilities, which may negatively affect their willingness to participate in performing arts activities. The performing arts, on the other hand, may provide kids a sense of strength and confidence that can help them deal with the damaging effects of bullying. SCT's guiding principles can also be used to inform the study's emphasis on novel ideas and a fresh framework for performing arts intervention strategies, including knowledge gained from "A Psychological Study from a Student's Perspective," as they provide a framework for understanding the complex interactions between personal, social, and behavioral factors that may affect students' experiences with the performing arts.

In terms of the research's objective, the following might be used to illustrate the importance of this study to various groups:

Students who have been bullied. The study attempts to comprehend the connection between bullying and participation in the performing arts from the a psychological study of a student's perspective. By giving them knowledge of how participating in performing arts activities may empower them, boost their confidence, and

improve their coping methods, it can aid bullied adolescents. This may result in a happier experience and lessen the damaging impacts of bullying.

Professors instructing in the appreciation of the arts: By comprehending the effects of bullying on students' participation in the performing arts, professors can create more inclusive and supportive learning environments by developing more effective teaching approaches and strategies that cater to the needs of these students.

Administrators at schools may find this study useful in understanding the difficulties bullied children encounter while trying to participate in performing arts programs. They may then put these policies, initiatives, and support systems into place to deal with these issues and make their schools more inclusive.

Local government organizations: This research can help local government organizations understand the value of funding performing arts initiatives as a way to combat bullying and support the growth of wholesome young people. They can then commit funds to help these projects and activities in their local areas.

Parents: Parents may better help their children who may experience bullying by recognizing the connection between participation in the performing arts and bullying. They may collaborate with schools to establish a supportive climate and encourage their kids to participate in performing arts activities.

Further researchers: This study, which examines the complicated connection between bullying and participation in the performing arts, might provide as a starting point for further research in the subject. Examining creative concepts and intervention techniques might motivate scholars to carry out more study and create fresh models and tactics to better serve bullying children in performing arts settings.

The precise focus of the research project "Exploring the Complexity of Bullying and Developing Innovative Strategies for the Performance Arts: A Psychological Student's Perspective" entails the following:

examining the experiences of students who have been bullied in relation to their participation in performing arts activities, with an emphasis on a psychological investigation of students' viewpoints.

Understanding how involvement in these activities may affect kids' experiences with bullying by conducting a psychological research of their viewpoints in order to analyze the role performing arts play in resolving the issue of bullying.

Focusing on a psychological examination of students' views throughout the research process, gathering and focusing the experiences and viewpoints of kids to develop a more sympathetic and nuanced understanding of the difficulties they confront in relation to bullying and performing arts.

A psychological research of students' views is used to identify potential novel treatments and techniques that may be created and put into practice in the performing arts sector to address the issue of bullying and enhance students' experiences.

Despite the emphasis on a psychological analysis of students' views, the study is based on a phenomenological research approach that depends on participants' self-reported experiences, leaving it susceptible to potential biases, errors, or misinterpretations.

The study's generalizability may be constrained since its conclusions are based on a particular group of students who participate in performing arts and psychological studies on their viewpoints, which may not be readily transferable to other situations or student groups.

Time and budget restrictions may have an influence on the research's scope and depth of inquiry into the psychological study of students' viewpoints and the creation of creative treatments.

Even though the proposed creative treatments are guided by a psychological research of students' views, their success may be constrained by a number of factors, including the implementation environment, stakeholder buy-in, and resources available for implementation.

Methodology

Phenomenological qualitative research approach, or psychological research from the viewpoint of the student, was used for this study. According to Creswell (2018), phenomenological research design concentrates on the real lived experiences of the participants in order to understand the essence of the phenomena being studied. A psychology study from a student's perspective is being conducted here on the relationship between bullying experiences among kids and their involvement in performing arts. The goal of this study is to learn more about this link and the experiences of the participants, especially from the perspective of a student, in order to pinpoint potential areas for improvement in performing arts intervention strategies. By using in-depth interviews and participant experience analysis, the study seeks to identify the essence of the phenomenon being studied and generate novel suggestions for potential solutions to the issues faced by performing arts students. The findings of this study, which were strengthened by the addition of a student's psychological viewpoint, may have important repercussions for academics, decision-makers, and other parties interested in boosting students' performing arts experiences.

Purposive sampling is the chosen sample approach for this investigation. In order to better understand the phenomena being examined, purposive sampling, according to Patton (2015), entails choosing participants based on specified criteria linked to the study objectives. Students who have been bullied and who are active in performing arts, as well as educators and other professionals who work in performing arts intervention tactics, will be the selection criterion in this case for participation. The purpose of this study is to obtain a deeper understanding of these people's viewpoints and experiences in order to spot possible areas where performing arts intervention tactics may be improved. In order to identify possible areas for development in performing arts intervention tactics, the study's objective is to get a greater knowledge of the experiences and viewpoints of these people. The study's goal is to gather detailed, comprehensive data that may be used to guide treatments that are suited to the requirements of this particular community by choosing participants who fit these particular criteria. The results of this study may have significant ramifications for academics, decision-makers, and other parties involved in enhancing the performing arts opportunities for bullied adolescents.

The study's participants were formally enrolled students at the Philippine Women's College of Davao who were taking the Humanities Art Appreciation course. Most of the participants were female, between the ages of 17 and 20, and enrolled in different BS degree programs. The 2016–2017 academic year, namely the first semester from June to September 2016, was the only time the study was restricted to these students. Out of the 39 students that were formally enrolled in the subject, at least 36 individuals—male and female—joined the study.

Semi-structured interviews are the method used to collect the data for this study. Semi-structured interviews, in line with Kvale's 2007 analysis, permit a flexible approach to data collecting while yet keeping the study topics in mind. Semi-structured interviews will be undertaken in this instance with kids who have experienced bullying and are participating in the performing arts, as well as with teachers and other professionals who work on performing arts intervention initiatives. In-depth comprehension of these people's viewpoints and experiences in connection to the main study issues is the aim of these interviews. While still keeping an eye on the research topics, the study's semi-structured methodology provides for freedom in investigating fresh concepts and insights that could surface throughout the interviews. For educators, legislators, and other stakeholders interested in enhancing the performing arts experiences of adolescents who have experienced bullying, the study's prospective findings may have significant ramifications.

The initial step in the data collection process was holding a workshop that mixed a plenary lecture with student engagement and focused on sociodemographics and art enjoyment among students. With instructions on the story's format, students were given the task of writing a brief autobiographical essay about the benefits and drawbacks of performing arts. In a subsequent session, the students divided into small groups to discuss their experiences, pinpoint the causes of and constraints on the narratives, and present their results to the class as a whole. There were set periods for sharing and summarizing each narrative. The next step was to submit all of the stories for in-depth examination and analysis. A matrix table was used to classify the stories based on the genres of art, qualitative codes, themes, and ending remarks.

Participants were asked to take a seat one chair apart, clean the armchair, and bring out a pen or pencil as well as extra paper for the second round of data collection. The facilitator gave each participant a copy of the qualitative data in matrix form, which was compiled from their own experiences in the performing arts. Participants were required to read and review theme stories, use a pen or pencil and clear bond paper, allot 15-20 minutes for the task, and submit the paper right away once finished. Participants were asked to write recommendations for each item to address the noted reasons and limitations. The evaluated recommendations were provided for validation in a later class by the facilitator during a lecture discussion. Participants carefully studied the output and validated the data by standing up and reiterating the accuracy and validity of the information.

In the third phase of data collection, a matrix form with six separate parts—activity, aim, techniques, indicator, accountable person, and duration or time frame—was used to develop a seven-activity intervention program. Participants were asked to produce a literary work, write lyrics, or create artwork based on their interests and the theme during their free time at home for the first activity, "Multi-disciplinary Arts Individual Homework," which had as its theme "No Fear-Fight Trauma: Caused by Bullying and Prejudices." The next day, they turned in their work, presenting it in class by organizing it on the whiteboard according to the art form.

The facilitator then went over the displayed pieces of art and questioned the audience members on the processes, media, components, and guiding principles of art. Participants took part in a gallery tour, looking at the artwork and responding to questions from the facilitator. During the plenary session, at least five individuals willingly presented their replies. After that, participants divided themselves into groups based on various artistic disciplines and worked on a group project to create a piece that linked to the topic while taking feedback and lessons from the gallery tour into consideration.

A plenary session was held along with a small group workshop and discussion utilizing paper and pencil as part of the final data collection procedure. At least five participants were chosen to present on their good experiences from the intervention program, which was promoted among the participants. They were asked to consider the positive experiences, insights gained, and realizations following the intervention, as well as their future intentions.

A symbolic prayer marked the end of the session. Standing at a 30-degree angle, participants formed a big circle and extended their right hands in front of them, fists facing left and thumbs pointing forward. The facilitator gave each participant the task of composing a private prayer that emphasized fortitude, force, and will. Participants expressed their prayers aloud one after the other after two minutes of quiet. To conclude the exercise, they placed their right thumbs in the middle of their hands in front of them.

This study's data analysis strategy is phenomenological. Creswell (2013) asserts that phenomenology aims to comprehend the core of an experience as it is expressed by the participants. The purpose of employing phenomenology in this study is to get a greater understanding of how bullying affects kids' participation in the performing arts. The study's goal is to examine the challenges faced by students who want to pursue performing arts as well as the innovative solutions put up by the participants to enhance this experience. The researchers can get insight into the new model for altering performing arts intervention tactics by employing phenomenology to discover the participants' subjective experiences. In the International Journal of Education, the study is published.

Findings and discussion

The students' experiences with bullying, A Psychological Study from a Student's Perspective, relate to their involvement in various forms of performing arts, and obstacles they encountered.

Matrix of Themes using Creswell's Phenomenological Analysis Approach:

Theme	Visual Artists	Performing Artists	Literature Writers	Music Artists	Dancers
Lack of	Shy and lack of	Afraid of criticism, lack	Shy	Shy and lack of confidence, afraid of	Shy, forgetting steps publicly,

Confidence	confidence	of confidence		teaching others	losing confidence
Criticism	Criticized by teacher, classmates	Mocked by audience, laughed at by classmates	Lowest score, avoiding leadership	Criticized for not being as good as mother, afraid of judgment, negative feedback from others	Criticized for dancing like Mr. Bean, mistakes in steps, criticized by instructor
Fear of Failure	Fear of not being appreciated, drawing seen as shameful	Fear of performing again, avoiding teacher's force	Quitting due to shyness	Fear of judgment, insecurity in singing	Fear of mistakes, left group, avoiding contests
Lack of Support	Family not supportive	Parents not supportive, lack of time			
Trauma & Embarrassment	Traumatized by teacher's response, fear of being criticized again	Stage play mocking, fear, loss of confidence		Criticized in church, laughed at by family members, embarrassed by mistakes	Bullied, laughed at, embarrassed by slipping on stage, made fun of by friends
Comparison	Comparing drawings to opponents	Comparing to Michael Jordan		Comparing to mother, siblings	
Frustration	Self-pity, feeling horrible about drawings	Frustration from unmet expectations, sadness, depression		Hopelessness, frustration with voice, feeling weak and low esteem	Feeling hurt, timid, and nervous

Discussions:

The common themes that appeared in the transcripts of authors, musicians, dancers, visual artists, and performers, A Psychological Study from a Student's Perspective, are presented in this matrix. Themes include insecurity, criticism, fear of failure, a lack of support, trauma and shame, comparison, and dissatisfaction. These themes depict the many difficulties and unpleasant situations that the participants in each sector have had to deal with.I have looked into some relevant results from other sources to substantiate the general themes seen in the transcripts.

The significance of self-efficacy, or a person's confidence in their capacity to perform in a specific scenario, is highlighted by a research by Bandura (1997). Low self-efficacy has been associated with low self-assurance and may impede performance in a variety of settings, including the arts.

Receiving negative comments or criticism can cause unpleasant feelings and demotivation, which can affect how well artists and other professions work, according to a research by Boud, Cohen, and Sampson (2001). The writers stress the value of providing constructive criticism to boost performance and keep motivation high.

A research on failure anxiety and its impact on performance in a variety of fields, including the arts, was done by Conroy (2001). According to the author, those who are afraid of failing would avoid taking risks in order to reduce their chances of failing, which can result in avoidance behaviors, procrastination, and poor performance.

According to Deci and Ryan's (2000) research, social support is crucial for boosting motivation and productivity. A person's capacity to achieve in their chosen area may be adversely affected by a lack of support from friends, family, or teachers, which can cause them to lose motivation.

In a 2004 research, Tugade and Fredrickson investigated the function of emotions in resilience and dealing with adversity. The authors contend that humiliation and painful events can result in unfavorable emotional states, which might affect one's ability to perform and persevere across a variety of fields, including the arts.

The social comparison hypothesis was put out in a research by Festinger (1954), which contends that people gauge their skills and viewpoints by contrasting them with those of others. Inadequacy or discontent caused by comparisons can affect motivation and performance in a variety of contexts, including the arts.

The influence of emotions on performance and academic attainment is examined in a research by Pekrun, Goetz, Titz, and Perry from 2002. According to the authors, irritation and other unpleasant feelings might lower motivation and effectiveness.

The common threads that emerged from the transcripts of authors, musicians, dancers, visual artists, and performers illustrate the participants' diverse challenges and unpleasant experiences in their respective areas. The work in this area highlights the significance of self-efficacy, helpful criticism, overcoming failure anxiety, social support, resilience, and the impact of emotions in performance and motivation. It is possible to encourage people in their endeavors and help them achieve by addressing these issues and creating a positive environment.

The exciting ideas, A Psychological Study from a Student's Perspective, put forward by the participants to improve the performing arts experience.

Theme	Supporting Statements
Being true to oneself	Being yourself and smiling is essential for success.
Perceptions and judgements	We should be proud of our performance, but not imitate those who are judgmental.
Doing one's best	Doing your best is the best option for success, even in second chances.
Practicing and improving	Practice daily to build up your skills and talents.
Facing challenges and fears	Face your fear and prove it to others.
Confidence and self-esteem	Practice, be involved in activities in school, and be confident to show your talent in public. Use negative feedback as motivation and fight your fears.
Dealing with criticism	Do what makes you happy, avoid hurtful friends, practice more, give punishment to those who criticize, accept and enhance your abilities, and don't let others criticize you. Keep trying and have more practice to show them what you've got.
Support and inspiration	Find a mentor, friends, and inspiration to build up talents.
Coping mechanisms	Positive thinking, controlling yourself, improving yourself, shaking hands.
Exploring other talents	Try to do things that make people smile and proud of you, share your experiences, accept and embrace failure, be a better person, be attentive to your surroundings, and discover a new talent.
Overcoming	Share knowledge of manner, be tough, think positive, and accept negative comments as

bullying	motivation to do better. Don't let them pull you down.
Self-help and motivation	Confidence and self-pity are essential for success, and even if you've been bullied or humiliated, don't give up and do what you've got, regardless of how it looks.
Expressing oneself	Don't be afraid to express yourself, art is an art, and being criticized is part of life. Focus on your rights and continue what you want to do, believing in yourself and exposing your talents in the crowd.
Focus and perseverance	Practice/study to boost self-confidence and teach others to develop their own.
Encouragement and support	We should eat healthy, seek support, explore, and be tough in any problems.
Overcoming setbacks	Face your fears, practice more, sing more, dance more, have confidence, do lots of things that make you active and proud of yourself, give your best, and accept failures.

Discussions:

Numerous topics like developing oneself, expressing oneself, and handling criticism, A psychological study from a student's perspective, are shown in the transcripts. The necessity of staying loyal to oneself, honing skills, overcoming obstacles, and addressing anxieties are essential repeating themes. Additionally, the transcripts stress the value of inspiration, motivation, and encouragement in conquering obstacles and handling criticism. Additionally, they promote self-help, motivation, and the exploration of new skills. The study emphasizes the significance of receiving support and encouragement from mentors, family, and friends, as well as the need of focusing and persevering in order to accomplish personal objectives. Numerous discoveries from respected publications that were relevant to the themes of self-expression, personal development, and handling criticism were found after study on these topics. These results provide credence to the themes identified by the transcript analysis.

Having transformational learning experiences can promote personal development and the emergence of self-expression, according to Taylor and Cranton's (2013) research. Examining one's views, values, and presumptions is the process of transformative learning, which may help people grow personally, become more self-aware, and generate fresh viewpoints.

According to Fergus' (2013) research, those who believe they are being ridiculed or rejected by others may suffer from cognitive and emotional problems. But individuals may effectively handle criticism by strengthening their resilience and adaptive coping mechanisms. Self-efficacy, or having faith in one's potential to succeed, is crucial for fostering self-assurance and resilience, according to Maddux (2002). An individual's self-efficacy can increase their probability of overcoming obstacles when they have supportive interactions with friends, family, and mentors.

The term "grit" was first used by Duckworth et al. (2007) and is characterized as a mix of enthusiasm and tenacity towards long-term objectives. Grit is linked to greater levels of performance and success, indicating that persistence and concentration are essential components in achieving individual objectives.

These studies provide evidence for the concepts mentioned in the transcripts, emphasizing the value of personal development, self-expression, handling criticism, confidence, encouragement, and tenacity in overcoming obstacles and realizing one's own objectives.

The new model proposed aims to revolutionize the way performing arts intervention strategies are implemented. By incorporating "A Psychological Study from a Student's Perspective" into the core framework.

A new model or framework for the study's intervention can be developed using the particular indicators listed below:

1. Encourage others to recognize and value their special talents and attributes in order to promote self-expression and personal development.

2. Develop people's abilities and skills by providing learning and practice opportunities, which will boost their self-assurance and resilience in the face of setbacks.

3. Teaching adaptive coping techniques, such as problem-solving, cognitive restructuring, and seeking assistance, can help people manage criticism and unpleasant events. These techniques are useful for dealing with criticism.

4. Foster a positive atmosphere by placing them in touch with family, friends, and mentors who can provide them moral support, advice, and emotional assistance.

5. Fighting the fear of failure: Encourage people to adopt a growth mindset, accepting obstacles and failure as opportunities for learning and development.

6. Resilience and emotional regulation: To assist people deal with traumatic situations and build resilience, teach people stress-reduction and mindfulness strategies.

7. Encourage people to develop attainable objectives for themselves so they may stay

8. motivated and focused on achieving their goals for themselves. Exploration and creativity: Encourage a culture that encourages people to explore their many skills and passions, fostering self-discovery and personal development.

The intervention can address the common themes of struggle and bad experiences among authors, musicians, dancers, visual artists, and performers by combining these indications into a new model or framework. The approach will put an emphasis on encouraging personal development, self-expression, and resilience, empowering people to overcome obstacles, take criticism, and realize their own objectives.

The development of a new model or framework for the study's intervention, supported by several relevant research from reliable sources that address the particular indicators listed above. These are a few of the relevant conclusions:

In their 2009 study, Kaufman and Beghetto stress the value of self-awareness and sincerity in artistic expression. The authors offer a Four C Model of Creativity, highlighting how important individual creativity is for promoting self-expression and personal development.

Deliberate practice's significance in acquiring competence in a variety of fields is examined by Ericsson et al. in 1993. In order for people to realize their full potential and overcome obstacles, the writers underline the importance of ongoing skill improvement.

Different coping mechanisms for handling stress and criticism are discussed by Lazarus and Folkman (1984). They emphasize the role that adaptive coping techniques, such as cognitive restructuring and problem-solving, have in fostering resilience and well-being.

In his approach of youth mentoring, Rhodes (2005) highlights the value of nurturing connections in promoting personal development. The author contends that social support and mentoring may considerably increase people's resilience and achievement.

Growth mindset is a notion that Dweck (2006) proposes, encouraging people to see failure as a chance for development and learning. People may overcome their fear of failure and learn to welcome obstacles by cultivating a development attitude.

The role that emotion management plays in fostering resilience and wellbeing is covered by Gross (2002). The author identifies many techniques for controlling emotions, including stress reduction and mindfulness, that can assist people in overcoming unpleasant events.

Summary:

A lack of confidence, criticism, fear of failure, a lack of support, trauma, shame, comparison, and dissatisfaction are some of the common themes that emerge from this study's examination of the lives of visual artists, performing artists, literature authors, musicians, and dancers. These topics highlight the difficulties and unfavorable encounters that participants in their respective disciplines had to deal with. The results also emphasize the value of personal development, self-expression, and handling criticism; they also stress the necessity of authenticity, ongoing progress, and overcoming obstacles and anxieties. The research also emphasizes the usefulness of support from friends, family, and mentors in accomplishing personal objectives as well as the necessity of confidence, inspiration, and support in overcoming obstacles and handling criticism.

According to these results, specific indicators for a new model or framework for the study's intervention include: 1) self-awareness and authenticity; 2) skill development and continuous improvement; 3) coping mechanisms for dealing with criticism; 4) social support and mentorship; 5) overcoming fear of failure; 6) emotional regulation and resilience; 7) self-motivation and goal-setting; and 8) exploration and creativity. By promoting personal development, resilience, and self-expression, this new model hopes to address the difficulties experienced by those working in the creative industries and eventually provide individuals with the tools they need to succeed and overcome obstacles.

Recommendations:

The following suggestions are given to different groups based on the study's findings and particular indicators for a new model or framework for the intervention:

1. Students were bullied. To help you cope with difficult situations and develop resilience, ask your friends, family, or counselors for assistance. Take part in activities that promote self-awareness and self-expression to encourage personal growth and recognize unique talents. Create coping mechanisms to handle feedback and conquer your fear of failing.

2. Professors who instruct on the appreciation of the arts. To boost kids' self-assurance and resiliency, include chances for skill development and ongoing improvement throughout the curriculum. To assist pupils in coping with criticism and unpleasant situations, teach them adaptive coping mechanisms and emotional regulation approaches like stress reduction and mindfulness. To foster self-discovery and personal development, encourage experimentation and creativity across the spectrum of the arts.

3. Administrators at the school. Create programs and surroundings that encourage social support and mentoring for students studying creative disciplines. Adopt measures to combat bullying and provide a secure learning environment for all kids. Teachers should have access to materials and training on resilient building, emotional control, and adaptive coping practices.

4. Agencies of the local government. Partner with educational institutions and community groups to advance arts education and to offer tools for skill-building, mentoring, and social support. Encourage programs that help young people in the community express their creativity and grow personally. Create initiatives to alleviate bullying and other problematic situations that kids in the arts confront.

5. Parents. Encourage your kids to be real, self-aware, and expressive while stressing the value of doing so. To assist the young chidren deal with criticism, failures, and unpleasant experiences, provide them emotional

support, direction, and encouragement. Encourage kids to have a growth mindset by telling them to see setbacks as opportunities to learn and to welcome challenges as possibilities for development.

6. Future researchers. Examine the efficacy of various interventions and approaches for encouraging resiliency, self-expression, and personal development in students studying the arts. Investigate the role that social support, mentoring, and emotional control have in overcoming obstacles and handling criticism. Investigate the effects of various curricula and teaching philosophies on how students develop adaptive coping mechanisms, self-motivation, and goal-setting.

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