JOURNAL FOR SOCIAL SCIENCE STUDIES
An International Peer-Reviewed Open Access Journal

ISSN (Online): 3006-2071 | ISSN (Print): 3006-2063
Volume 4 • Issue 6 • October 2026

EFFECTIVENESS OF ART EDUCATION IN PRIVATE SCHOOLS IN SOUTH PUNJAB

Saira Hameed

MPhil Scholar, Department of Education, Bahauddin Zakariya University, Multan, Pakistan

sagmartandcraft@gmail.com

DOI: https://doi.org/10.5281/zenodo.23341400

Keywords
Art Education; Private Schools; South Punjab; Creativity; Critical Thinking; Cultural Awareness; Student Development.

Article History
Received: *25 June 2026*
Accepted: *16 September 2026*
Published: *02 October 2026*

Copyright @Author
Corresponding Author: *
Saira Hameed

Abstract

Art education is an important dimension of schooling because it provides learners with opportunities to observe, imagine, create, communicate, collaborate, and reflect. The present study examined the effectiveness of art education in private schools in South Punjab from students' perspectives, with particular attention to curriculum and teaching methods, activities and evaluation, critical thinking and creativity, social and cultural awareness, and feedback and assessment. A quantitative descriptive survey design was used. The study reported a sample of 950 students drawn from 45 private schools at elementary and secondary levels. A self-structured questionnaire consisting of demographic information and 29 closed-ended statements was administered on a five-point Likert scale. Content validity was reviewed by the research supervisor and four experts, and the reported Cronbach's alpha was 0.787. Data were analyzed in SPSS through frequencies, percentages, means, standard deviations, and independent-samples t-tests at the .05 significance level. The reported overall mean of 4.39 indicates favourable student perceptions of art education. Dimension means were also positive, particularly for curriculum and teaching methods and social and cultural awareness. Students reported positive experiences with inquiry-based learning, teacher guidance, practical projects, teamwork, cultural understanding, and feedback. The reported analysis indicated no meaningful gender difference and a statistically significant difference between elementary and secondary students. The findings suggest that art education can support creative, cognitive, social, and cultural dimensions of learning when schools provide qualified teachers, appropriate resources, practical opportunities, and constructive assessment.

INTRODUCTION

Education is a multidimensional process that aims not only to transmit factual knowledge but also to develop learners' intellectual, emotional, social, cultural, and creative capacities. Within this broader conception of education, the arts provide distinctive forms of learning because students engage with ideas through observation, imagination, experimentation, representation, interpretation, and communication. Art

JOURNAL FOR SOCIAL SCIENCE STUDIES
An International Peer-Reviewed Open Access Journal

ISSN (Online): 3006-2071 | ISSN (Print): 3006-2063
Volume 4 • Issue 6 • October 2026

education includes activities such as drawing, painting, craft, design, visual composition, calligraphy, sculpture, photography, and other forms of creative expression. These activities can create learning situations in which students are required to make choices, revise ideas, solve problems, interpret visual information, and communicate meanings to others.

The educational value of the arts has been discussed from cognitive, cultural, social, and pedagogical perspectives. Eisner (2002) argued that arts learning develops forms of thinking that are not adequately represented by conventional academic tasks. Gardner (1993) similarly positioned artistic activity within a broader conception of human abilities. Hetland and Winner (2004) examined claims about arts and academic achievement and emphasized the importance of identifying the particular habits of mind that students may develop through arts learning. Bamford (2006) also highlighted the quality of arts education, noting that educational benefits depend on the nature of learning experiences rather than on the mere presence of an arts subject.

Contemporary educational priorities further strengthen the relevance of creative learning. Creativity, flexible thinking, communication, collaboration, problem solving, and innovation are increasingly discussed as important capabilities for learners. A systematic review by Samaniego et al. (2024) identified experiential learning, interdisciplinary approaches, STEAM activities, artistic practices, and digital tools among approaches associated with creative thinking in arts and design education. The review also emphasized the importance of developing creativity from an early age. Recent research on problem-solving pedagogy likewise reports a positive overall relationship between structured problem-solving approaches and students' creativity, although the strength of effects varies according to instructional and learner conditions (Zhan et al., 2024).

The Pakistani educational context gives art education an additional cultural significance. The country has diverse traditions of calligraphy, miniature painting, textile design, embroidery, pottery, architecture, truck art, folk crafts, and contemporary visual arts. When these traditions are introduced through meaningful classroom activities, art education can connect formal schooling with students' cultural environments. Such connections may encourage learners to value local heritage while also developing the ability to interpret and create contemporary forms of visual expression.

Despite these possibilities, art education may receive less attention than subjects directly associated with examinations. Schools can face shortages of trained art teachers, limited materials, insufficient classroom space, weak integration of art with other subjects, and assessment practices that privilege written responses over practical performance. These issues may be especially relevant in areas where educational resources are unevenly distributed. The present study therefore focuses on private schools in South Punjab and examines how students perceive the effectiveness of art education across several dimensions of teaching and learning.

The study is significant because it brings together students' perceptions of classroom practice, creativity, cultural awareness, practical activities, and feedback. Rather than treating art as a purely recreational activity, the study considers it as an educational experience that can contribute to broader student development. The findings can provide evidence for teachers, school administrators, curriculum planners, and education researchers who are interested in strengthening arts-based learning in private schools.

2. Statement of the Problem

Art education has the potential to support creativity, self-expression, communication, cultural understanding, and practical learning,

JOURNAL FOR SOCIAL SCIENCE STUDIES
An International Peer-Reviewed Open Access Journal

ISSN (Online): 3006-2071 | ISSN (Print): 3006-2063
Volume 4 • Issue 6 • October 2026

yet its educational role may be reduced when schools emphasize examination-oriented subjects and allocate limited time or resources to the arts. The problem is not necessarily the absence of art activities; rather, the concern is whether the activities offered to students are sufficiently meaningful, practical, inclusive, and connected with educational objectives.Private schools may have different levels of access to qualified teachers, art materials, learning spaces, exhibitions, competitions, workshops, and digital resources. Students may therefore experience art education differently from one school to another. In addition, the effectiveness of art education cannot be understood only from curriculum documents. Students' experiences of teaching methods, practical activities, assessment, teamwork, creativity, and cultural learning are also important.

The present study examines students' perceptions of the effectiveness of art education in selected private schools in South Punjab. In line with the study objectives, it considers overall effectiveness, differences between male and female students, differences between elementary and secondary students, problems indicated by the reported results, and practical suggestions for improvement. Locality-based comparison is not treated as a study objective and is therefore excluded from the research questions and the objective-focused analysis.

3. Objectives of the Study

1. To investigate effectiveness of Art Education at private schools.
2. To compare the male and female arts students' opinions about the effectiveness of art education in private schools.
3. To compare the effectiveness of art education activities by elementary and secondary school levels.
4. To identify problems related to Art Education at the school level.
5. To give suggestions for improving art education at private schools.

4. Research Questions

1. How do students perceive the overall effectiveness of art education in private schools in South Punjab?\n2. What are students' perceptions of curriculum and teaching methods, activities and evaluation, critical thinking and creativity, social and cultural awareness, and feedback and assessment?\n3. Is there a significant difference between male and female students' perceptions of the effectiveness of art education?\n4. Is there a significant difference between elementary and secondary students' perceptions?\n5. What problems or weaker areas are indicated by the study findings?\n6. What measures may strengthen the quality and effectiveness of art education in private schools?

5. Review of Related Literature

Art education can be understood as a field in which learning occurs through making, viewing, interpreting, discussing, and reflecting on artistic work. This definition moves beyond the narrow idea that art education is simply the acquisition of drawing skills. Eisner (2002) described the arts as important sites for developing flexible forms of thought, judgement, attention, and representation. Artistic activity often requires students to deal with ambiguity because a visual problem may have several acceptable solutions. This can encourage learners to compare alternatives and make reasoned decisions rather than simply reproduce one predetermined answer.

Gardner's (1993) theory of multiple intelligences also contributed to educational discussions about the place of artistic abilities. Although the theory has been debated and should not be treated as a direct instructional prescription, it helped broaden educational conversations about human capabilities beyond traditional linguistic and mathematical measures. In practical school

JOURNAL FOR SOCIAL SCIENCE STUDIES
An International Peer-Reviewed Open Access Journal

ISSN (Online): 3006-2071 | ISSN (Print): 3006-2063
Volume 4 • Issue 6 • October 2026

settings, this broader perspective can encourage teachers to recognize that students may demonstrate understanding through visual, spatial, bodily, musical, interpersonal, and other forms of expression.

Hetland and Winner (2004) reviewed evidence concerning relationships between arts education and academic achievement. Their discussion is useful because it cautions against assuming that participation in the arts automatically produces gains in every academic subject. Instead, the educational contribution of arts learning should be considered in relation to specific habits and processes, such as observing carefully, envisioning possibilities, persisting through revision, expressing ideas, and reflecting on work. This distinction is important for the present study because the questionnaire examines students' experiences within art education rather than claiming that art alone causes improvements in unrelated academic outcomes.

Bamford (2006) emphasized that the quality of arts education matters. High-quality provision tends to include active participation, competent teaching, opportunities for creation and performance, and meaningful connections with culture and community. This perspective is directly relevant to private schools, where the availability of resources may not by itself guarantee effective instruction. A school can possess materials and still provide limited learning if activities are highly repetitive or disconnected from students' experiences.

Project-based and inquiry-oriented approaches are particularly relevant to art education. Students working on an extended art project may need to identify a theme, explore materials, generate alternatives, select an approach, produce an initial version, receive feedback, and revise the final work. These stages resemble broader processes of inquiry and problem solving. Lubart and Getz (2003) discussed the relationship between creativity training and creative problem solving, supporting the view that creativity can be encouraged through appropriate educational environments rather than treated solely as a fixed personal trait.

Interdisciplinary learning provides another pathway through which art education can contribute to schooling. Parsons (2001) discussed interdisciplinary teaching with the arts, while more recent research has continued to explore the value of integrating artistic practices with other fields. Samaniego et al. (2024) identified interdisciplinary projects and STEAM approaches as prominent methods in research on creative thinking. When students use visual representation to communicate a scientific concept, create historical or cultural artwork, design a model, or develop a visual presentation, art becomes a medium through which knowledge from different domains can be connected.

Social learning is also relevant. Group art projects require students to communicate, divide responsibilities, share materials, negotiate decisions, and respond to peers' ideas. Such experiences can create opportunities for collaboration that are different from individual written assignments. Hickey (2003) discussed the potential of art education as a context for social transformation and participation. The present study therefore includes social and cultural awareness as one of its major dimensions.

Cultural learning through art can be especially meaningful in South Punjab. Students encounter cultural forms through architecture, crafts, textiles, calligraphy, folk traditions, festivals, local symbols, and community practices. A culturally responsive art classroom can allow students to investigate these forms while also considering how traditions change over time. Such learning can support appreciation without requiring students to treat culture as static. It can also create opportunities for students to compare local forms with national and international artistic practices.

Assessment is another important component of effective art education. Traditional examinations

JOURNAL FOR SOCIAL SCIENCE STUDIES
An International Peer-Reviewed Open Access Journal

ISSN (Online): 3006-2071 | ISSN (Print): 3006-2063
Volume 4 • Issue 6 • October 2026

can capture some forms of knowledge but may not adequately represent the process of artistic development. Portfolios, practical demonstrations, project work, exhibitions, presentations, peer feedback, and reflective statements can provide evidence of planning, experimentation, technique, revision, and communication. Constructive feedback is particularly important because artistic work is often developed through repeated attempts. A classroom in which mistakes are treated as part of learning may encourage students to experiment more freely.Recent research supports the continued relevance of creative and arts-based learning while also showing that context matters. Samaniego et al. (2024) found that experiential and interdisciplinary approaches are prominent in research on creative thinking in arts and design education. Serna-Mendiburu and Guerra-Tamez (2024) examined virtual reality in art and design learning and reported that usability and spatial ability were related to learning satisfaction and perceived learning among university art and design students. Although their participants were older than those in the present study, the work illustrates how digital tools are becoming part of contemporary creative education.

Other recent studies highlight the relationship between artistic learning and wider student development. Dong and Zhang (2024) examined fine arts education in relation to creativity and self-efficacy among gifted students and reported relationships among fine arts education, creativity, and resilience-related outcomes. Research on public art education has also explored social and psychological dimensions of arts participation (2024). These studies should not be interpreted as direct evidence for the present population because their samples and contexts differ, but they reinforce the broader research interest in the developmental dimensions of arts learning.

The literature therefore suggests several principles relevant to the present study: art education is most meaningful when students actively create and interpret; creativity benefits from environments that permit exploration and revision; interdisciplinary and project-based learning can connect art with other subjects; cultural content can strengthen students' awareness of heritage and diversity; and assessment should recognize both process and product. The present study contributes a South Punjab private-school perspective by examining these dimensions through students' reported experiences.

6. Conceptual Orientation

The conceptual orientation of the study treats the effectiveness of art education as a multidimensional educational construct. Five dimensions were examined: curriculum and teaching methods; activities and evaluation; critical thinking and creativity; social and cultural awareness; and feedback and assessment. These dimensions reflect the idea that an effective art programme is not defined only by the number of art periods or the quantity of artwork produced. It also depends on how teachers teach, what students are asked to do, how learning is assessed, and whether the learning environment supports creativity and cultural understanding.

Curriculum and teaching methods represent the instructional foundation. Students need clear learning objectives, suitable demonstrations, opportunities for practice, and guidance that encourages experimentation. Activities and evaluation represent the practical side of learning, including projects, group activities, and ways of judging student work. Critical thinking and creativity represent cognitive outcomes associated with generating ideas, considering alternatives, solving problems, and producing original responses. Social and cultural awareness represents learning through cooperation and engagement with cultural forms. Feedback and assessment represent the mechanisms through which students understand their strengths,

JOURNAL FOR SOCIAL SCIENCE STUDIES
An International Peer-Reviewed Open Access Journal

ISSN (Online): 3006-2071 | ISSN (Print): 3006-2063
Volume 4 • Issue 6 • October 2026

identify areas for improvement, and develop confidence in their work.

The conceptual model therefore assumes that these dimensions are related rather than isolated. For example, a practical project may simultaneously develop creativity, teamwork, cultural awareness, and assessment skills. A teacher's feedback may influence students' willingness to revise their work. Similarly, curriculum design can determine whether interdisciplinary and culturally relevant projects are possible. The present study measures these dimensions through students' perceptions rather than experimentally testing causal relationships.

7. Research Methodology

The study employed a quantitative approach using a descriptive survey design. The design was considered appropriate because the purpose was to describe students' perceptions of art education and compare reported perceptions across selected demographic groups. The study did not use an experimental intervention; therefore, its findings are interpreted as perceptions and associations rather than proof of causal effects.

The population consisted of students enrolled in private schools at elementary and secondary levels in the selected area of South Punjab. The reported study sample comprised 950 students from 45 private schools. The schools and respondents were approached on the basis of accessibility, and the study used convenience sampling. Students from both elementary and secondary levels and from urban and rural settings were represented in the reported dataset.

The research instrument was a self-structured questionnaire consisting of demographic information and 29 closed-ended statements related to the effectiveness of art education. Responses were recorded on a five-point Likert scale ranging from strongly disagree to strongly agree. The instrument was reviewed by the research supervisor and four experts in education for content validity. The reported Cronbach's alpha coefficient was 0.787, indicating acceptable internal consistency for the instrument as reported in the study.

Data were analyzed using SPSS. Frequencies and percentages summarized demographic characteristics and response patterns. Means and standard deviations summarized perceptions across the five dimensions. Independent-samples t-tests were used to compare male and female students and elementary and secondary students, with the significance level set at .05. A locality comparison is not included in the objective-aligned analysis because locality is not stated in the study objectives.

For ethical practice, participation was treated as voluntary, respondents were informed about the purpose of the study, and confidentiality of responses was maintained. The study was conducted in school settings with the cooperation of participating institutions. The research was intended to report aggregated findings rather than identify individual students or schools.

8. Results

Results are presented in the same order as the study objectives. For Objective 1, the reported overall mean for effectiveness of art education was 4.39 (SD = 1.044), indicating favourable student perceptions. Dimension means were: curriculum and teaching methods, 4.3175 (SD = 0.79); activities and evaluation, 4.130 (SD = 0.85); critical thinking and creativity, 4.098 (SD = 0.98); social and cultural awareness, 4.283 (SD = 0.82); and feedback and assessment, 4.272 (SD = 1.78). The reported dimension-level figures are summarized in Table 1.

Item-level responses were also generally positive. Approximately 88.9% of students agreed that they explored art concepts and techniques through inquiry-based learning (reported mean = 4.52). Teacher and mentor guidance received a reported mean of 4.75, with approximately 87% indicating positive experiences. These findings support the conclusion that students generally

JOURNAL FOR SOCIAL SCIENCE STUDIES
An International Peer-Reviewed Open Access Journal

ISSN (Online): 3006-2071 | ISSN (Print): 3006-2063
Volume 4 • Issue 6 • October 2026

viewed classroom instruction and guidance favourably.

For practical activities, approximately 92% of students agreed that extended art projects helped sharpen their skills and deepen their understanding. Group activities were also described positively in relation to teamwork and communication. About 81.5% agreed that school art classes had a positive impact on critical thinking. Approximately 86.9% agreed that art education promoted cultural understanding and appreciation of diversity; the relevant item had a reported mean of 4.25.

For feedback and assessment, approximately 91.4% agreed that assessment feedback helped them establish goals for improvement. Taken together, these item-level results show strengths in teacher guidance, practical project work, cultural understanding, and feedback. However, the reported results do not provide a separate frequency table identifying specific institutional problems such as shortages of materials or qualified teachers; such problems should not be presented as measured findings unless the original questionnaire data confirm them.

For Objective 2, the reported gender comparison included male students (n = 452, M = 4.00, SD = 0.35) and female students (n = 497, M = 4.06, SD = 0.35). The paper reports t = 1.90 and p = .803 and interprets the difference as not statistically significant. These statistics should be checked against the original SPSS output before submission: the group counts total 949 rather than the stated sample of 950, and the reported t and p values may not be internally consistent.

For Objective 3, elementary students were reported as n = 598, M = 4.80, SD = 0.36, while secondary students were reported as n = 352, M = 4.70, SD = 0.33. The reported test was t = 3.80, p = .001, indicating a statistically significant difference as reported. The elementary group had the higher reported mean. The group statistics and test output should nevertheless be checked against the original SPSS files before publication.

For Objective 4, the dimension means indicate a relative area for improvement: critical thinking and creativity had the lowest mean (4.098), followed by activities and evaluation (4.130). These scores remain positive on the reported scale, so they indicate comparatively less strongly rated dimensions rather than evidence that students rated them negatively. The available summary does not directly quantify specific school-level barriers, such as teacher shortages, insufficient materials, or limited lesson time. Those issues can be discussed as possible concerns from the literature, but they should be reported as study findings only if supported by the questionnaire data.

For Objective 5, the findings support recommendations to provide more structured opportunities for creative problem-solving, strengthen practical activities and evaluation, maintain constructive feedback, and review the accuracy of group-comparison statistics before drawing firm conclusions. These recommendations are tied to the comparatively lower dimension means and the positive item-level responses reported above.

Table 1 Reported Dimension-Level Results

Dimension	Mean	SD
Curriculum and Teaching Method	4.3175	0.79
Activities and Evaluation	4.130	0.85
Critical Thinking and Creativity	4.098	0.98
Social and Cultural Awareness	4.283	0.82
Feedback and Assessment	4.272	1.78

JOURNAL FOR SOCIAL SCIENCE STUDIES
An International Peer-Reviewed Open Access Journal

ISSN (Online): 3006-2071 | ISSN (Print): 3006-2063
Volume 4 • Issue 6 • October 2026

Overall	4.390	1.044

Table 2 Objective-Aligned Group Comparisons (Reported Statistics; Verify Before Submission)

Comparison	Group	n	Mean	SD	Reported result
Gender	Male	452	4.00	0.35	t = 1.90, p = .803
Gender	Female	497	4.06	0.35	
Educational level	Elementary	598	4.80	0.36	t = 3.80, p = .001
Educational level	Secondary	352	4.70	0.33	

9. Discussion

The overall mean of 4.39 suggests that students in the surveyed private schools generally viewed art education favourably. This finding is important because it indicates that students did not necessarily perceive art as an activity with value only outside academic learning. Instead, the pattern of responses links art education with teaching methods, inquiry, practical projects, creativity, cultural understanding, and feedback. The result is consistent with the broader literature that conceptualizes arts learning as a process of making meaning rather than simply producing attractive objects.

The relatively positive score for curriculum and teaching methods indicates the importance of classroom pedagogy. Art learning depends heavily on how teachers structure experiences. Demonstration followed by guided practice can help students acquire techniques, while open-ended tasks can create space for individual interpretation. If teachers provide only copying exercises, students may have limited opportunities to develop decision-making and originality. The reported positive perception of teacher guidance therefore suggests that the teacher remains central even in activity-oriented art classrooms.

The strong response to inquiry-based learning is also noteworthy. Inquiry requires students to explore rather than simply receive a finished answer. In art, students may investigate how different materials behave, how colour changes visual meaning, how composition affects attention, or how cultural symbols can be represented. Such questions can encourage observation and reflection. Recent systematic research similarly identifies experiential learning and interdisciplinary approaches as important in creative-thinking education (Samaniego et al., 2024).

The positive perception of practical projects and teamwork further supports the value of active learning. Extended projects can give students time to plan, make, revise, and present work. This process differs from short classroom exercises because students must sustain attention and respond to difficulties. Team projects also create social demands: students need to communicate, distribute tasks, resolve disagreements, and respect different ideas. These processes may explain why the study found positive perceptions in social and cultural awareness alongside practical learning.

The critical thinking and creativity dimension had the lowest of the five dimension means (4.098), followed by activities and evaluation (4.130), although both means were positive. In relation to Objective 4, these are the clearest areas for improvement supported by the reported summary. Lessons could more explicitly ask students to generate alternatives, explain artistic decisions, solve open-ended problems, and reflect on their work. The results do not establish that

JOURNAL FOR SOCIAL SCIENCE STUDIES
An International Peer-Reviewed Open Access Journal

ISSN (Online): 3006-2071 | ISSN (Print): 3006-2063
Volume 4 • Issue 6 • October 2026

these activities are absent; they indicate that these dimensions received comparatively lower ratings.

The finding related to social and cultural awareness is consistent with the nature of art as a cultural practice. Students learn not only techniques but also meanings, symbols, histories, and community identities. In South Punjab, local cultural forms can become learning resources. Students can study local crafts, patterns, architecture, textiles, calligraphic traditions, and visual symbols and then reinterpret them through contemporary media. Such activities can connect classroom learning with community knowledge while encouraging students to distinguish appreciation from simple imitation.

Feedback and assessment also emerged as an important area. The positive response to feedback suggests that students value guidance that tells them how to improve. In art education, assessment can be particularly useful when it focuses on criteria such as originality, craftsmanship, composition, use of materials, communication of ideas, process, and reflection. Portfolios can document growth over time. Rubrics can clarify expectations. Peer critique can help students learn to describe and interpret artistic decisions. These approaches can make assessment part of learning rather than an event that occurs only at the end of a unit.

The reported difference between elementary and secondary students is relevant to Objective 3. Elementary students had the higher reported mean, but the survey design cannot establish why the groups differed. Possible explanations, such as differences in curriculum time, examination pressure, teacher specialization, or access to practical work, would require additional data and should be treated as hypotheses rather than conclusions.

The reported gender comparison was interpreted as showing no statistically significant difference. This result should be presented cautiously until the original SPSS output is checked, because the reported gender counts do not sum to the stated sample and the test statistics require verification. If confirmed, it would suggest that perceptions were broadly similar across gender groups in this sample.

The findings also have implications for digital art education. Contemporary creative learning increasingly includes graphic design, digital drawing, photography, animation, and other technology-supported forms. Recent research on virtual reality in art and design education illustrates how digital environments can influence satisfaction and perceived learning when usability and spatial interaction are appropriately designed (Serna-Mendiburu & Guerra-Tamez, 2024). For school-level education, digital integration does not require expensive technology in every classroom; even accessible tools can be used for visual composition, presentation, documentation, and experimentation where resources permit.

Overall, the results support a view of art education as a multidimensional learning experience. The strongest educational implication is not that every student must become an artist, but that every student can benefit from opportunities to create, interpret, collaborate, revise, and communicate. The role of schools is therefore to provide a learning environment in which these processes are valued and appropriately guided.

10. Educational Implications

The study has implications for teachers. Art teachers should plan lessons that balance skill instruction with open-ended exploration. Demonstrations are useful for introducing techniques, but students should also be given opportunities to make independent choices. Teachers can use questioning strategies such as asking students why they selected a particular colour, material, composition, or symbol. Such questions can turn an art activity into a reflective learning experience.

JOURNAL FOR SOCIAL SCIENCE STUDIES
An International Peer-Reviewed Open Access Journal

ISSN (Online): 3006-2071 | ISSN (Print): 3006-2063
Volume 4 • Issue 6 • October 2026

For school administrators, the findings imply that investment in art education should include more than purchasing materials. Schools need qualified or appropriately trained teachers, suitable workspaces, storage facilities, opportunities for display, and time for project-based activities. Teacher professional development can focus on contemporary pedagogy, assessment, interdisciplinary projects, digital tools, and culturally responsive teaching.

For curriculum planners, art can be connected with science, history, literature, technology, and social studies without losing its disciplinary identity. Interdisciplinary projects should be designed so that art contributes genuine disciplinary knowledge rather than becoming decoration for another subject. For example, students can study visual communication while presenting scientific findings, analyze historical artworks as primary cultural sources, or explore mathematical patterns through design.

For assessment, schools can supplement written examinations with portfolios, practical tasks, exhibitions, project presentations, process journals, and structured rubrics. Such methods can make student growth more visible and provide teachers with richer evidence of learning. Assessment should be aligned with stated objectives and should recognize effort, revision, craftsmanship, communication, and creative thinking where these are part of the learning outcomes.

11. Challenges in Art Education

The descriptive results directly support two improvement priorities: strengthening critical-thinking and creativity activities, and reviewing activities and evaluation, which received the two lowest dimension means. The questionnaire summary provided for this paper does not directly establish the prevalence of other institutional barriers. Limited materials, shortages of specialist teachers, examination pressure, and restricted access to technology are plausible challenges discussed in the literature, but they should be identified as contextual concerns rather than findings from this dataset unless item-level evidence is available.

Access to digital art tools may also vary between schools, but the present reported results do not quantify that variation. Schools can consider accessible digital activities where equipment and teacher preparation permit, while ensuring that students can participate through low-cost materials and traditional techniques.

Assessment is another area for school-level review. Since activities and evaluation received a relatively lower dimension mean than the other dimensions, schools could examine whether students have sufficient opportunities to experiment, revise work, and receive clear criteria and constructive feedback. This is a recommendation based on the reported pattern, not proof that a particular assessment practice is absent.

12. Recommendations

1. Private schools should provide regular and meaningful opportunities for art education rather than treating art as an occasional recreational activity.
2. Qualified art teachers should be appointed where possible, and existing teachers should receive professional development in contemporary art pedagogy.
3. Schools should provide adequate basic materials and safe, appropriate spaces for practical work.
4. Art lessons should include inquiry, experimentation, project work, and opportunities for revision.
5. Teachers should use group projects to develop communication, collaboration, and peer learning.
6. Local cultural traditions of South Punjab should be incorporated into lessons through respectful investigation, documentation, and creative reinterpretation.

JOURNAL FOR SOCIAL SCIENCE STUDIES
An International Peer-Reviewed Open Access Journal

ISSN (Online): 3006-2071 | ISSN (Print): 3006-2063
Volume 4 • Issue 6 • October 2026

7. Schools should connect art with science, history, literature, technology, and other subjects through carefully designed interdisciplinary projects.
8. Assessment should include portfolios, practical tasks, projects, presentations, exhibitions, and constructive feedback in addition to written tests where appropriate.
9. Schools should introduce accessible digital art and design activities where resources and teacher preparation permit.
10. Special attention should be given to maintaining equitable opportunities for students in rural and underserved areas.
11. School administrators should monitor the availability of art periods, materials, teacher qualifications, and student participation.
12. Parents and communities should be encouraged to support creative activities and local cultural learning.
13. Future researchers should use larger and more diverse samples and include public as well as private schools.
14. Future studies should combine student surveys with teacher interviews, classroom observations, and document analysis.
15. Longitudinal or intervention studies should be conducted to examine how sustained art education relates to creativity, engagement, collaboration, and other student outcomes over time.

13. Conclusion

The present study examined the effectiveness of art education in selected private schools in South Punjab from students' perspectives. The reported overall mean was 4.39, reflecting generally favourable perceptions. Positive responses were reported for curriculum and teaching methods, activities and evaluation, critical thinking and creativity, social and cultural awareness, and feedback and assessment. Students particularly endorsed teacher guidance, inquiry-based learning, practical projects, cultural understanding, and feedback.

The objective-aligned analysis identifies critical thinking and creativity, followed by activities and evaluation, as the comparatively lower-rated dimensions and therefore useful priorities for improvement. The reported analysis also indicates no statistically significant gender difference and a statistically significant difference between elementary and secondary students; these group comparisons require verification against the original SPSS output. The study supports practical, student-centred art education, while the survey design does not establish causal effects or independently verify specific resource-related barriers.

The findings should be interpreted within the limits of convenience sampling and student self-reports. The gender counts total 949 despite the stated sample of 950, and reported group-comparison statistics require verification. The locality comparison has been excluded from the objective-focused results because locality is not included in the stated objectives. These checks should be completed before journal submission.

14. Limitations of the Study

The study involved selected private schools and should not automatically be generalized to all schools in Pakistan. Convenience sampling may introduce selection bias, and students' self-reported perceptions may differ from classroom observations or objective learning measures. The cross-sectional design cannot establish causality. The reported gender frequencies total 949 while the stated sample is 950, and group-comparison statistics should be verified against the original SPSS output. The available summary also does not provide direct quantitative evidence for each possible institutional problem; item-level data should be reviewed before claiming specific barriers as findings.

ISSN (Online): 3006-2071 | ISSN (Print): 3006-2063
Volume 4 • Issue 6 • October 2026

15. References

Allen, L., & Calhoun, E. F. (1998). Schoolwide action research: Findings
from six years of study. Phi Delta Kappan, 79(9), 706–710.
American Anthropological Association. (1998). Code of ethics of the
American Anthropological Association. Arlington, VA: Author.
American Educational Research Association. (1999). American Educational
Research Association 2000 Annual Meeting call for proposals.
Educational Research, 28, 33.
American Educational Research Association, American Psychological
Association, National Council on Measurement in Education. (1999).
Standards for educational and psychological testing. Washington, DC:
American Educational Research Association.
Bamford, A. (2006). The wow factor: Global research compendium on the impact of the arts in education. Waxmann.
Catterall, J. S. (1998). Involvement in the arts and success in secondary school. Americans for the Arts.
Carter, K. (1993). The place of a story in the study of teaching and teacher
education. Educational Researcher, 22(1), 5–12, 18.
Casey, K. (1995/1996). The new narrative research in education. Review of
Research in Education, 21, 211–253.
Ceprano, M. A., & Garan, E. M. (1998). Emerging voices in a university
pen-pal project: Layers of discovery in action research. Reading
Research and Instruction, 38(1), 31–56.
Chan, E. (2010). Living in the space between participant and researcher as
a narrative inquirer: Examining ethnic identity of Chinese Canadian
students as conflicting stories to live by. Journal of Educational
Research, 103, 113–122.
Charmaz, K. (1990). "Discovering" chronic illness: Using grounded theory.
Social Science Medicine, 30, 1161–1172.
Creswell, J. W., & Miller, D. M. (2000). Determining validity in qualitative
inquiry. Theory into Practice, XXXIX(3), 124–130.
Creswell, J. W., & Plano Clark, V. L. (2011). Designing and conducting
mixed methods research (2nd ed.). Thousand Oaks, CA: Sage.
Creswell, J. W., Tashakkori, A., Jensen, K., & Shapley, K. (2003). Teaching
mixed methods research: Practice, dilemmas and challenges. In
A. Tashakkori & C. Teddlie (Eds.), Handbook of mixed methods in the
behavioral and social sciences. Thousand Oaks, CA: Sage.
Deasy, R. J. (Ed.). (2002). Critical links: Learning in the arts and student academic and social development. Arts Education Partnership.
Dong, Z., & Zhang, Y. (2024). Unveiling the potential of fine arts education in enhancing resilience among Chinese gifted students. Frontiers in Psychology, 15. https://doi.org/10.3389/fpsyg.2024.1402725
Eisner, E. W. (2002). The arts and the creation of mind. Yale University Press.
Educational Resources Information Center (U.S.). (1966–). Resources in
education. Washington, DC: Author.
Educational Resources Information Center (U.S.). (1969–). Current index to
journals in education. New York: Macmillan.
Educational Resources Information Center (U.S.). (1991). ERIC directory of
education-related information centers. Washington, DC: Author.

ISSN (Online): 3006-2071 | ISSN (Print): 3006-2063
Volume 4 • Issue 6 • October 2026

Ehrlich, E., Flexner, S. B., Carruth, G., & Hawkins, J. M. (1980). Oxford
American dictionary. New York and Oxford: Oxford University
Press.
Gardner, H. (1993). Frames of mind: The theory of multiple intelligences. Basic Books.
Harrison, A. (2007). Relationship-building in an undergraduate leadership
program in teacher education. Unpublished doctoral dissertation,
University of Nebraska–Lincoln.
Hetland, L., & Winner, E. (2004). The arts and academic achievement: What the evidence shows. The Journal of Aesthetic Education, 38(4), 18–33. https://doi.org/10.2307/3333647
Hickey, M. (2003). Art education as social transformation: A framework for learning in the arts. Studies in Art Education, 44(4), 307–324. https://doi.org/10.1080/00393541.2003.11654769
Jensen, E. (2001). Arts with the brain in mind. Association for Supervision and Curriculum Development.
Lubart, T. I., & Getz, I. (2003). The impact of creativity training on creativity and problem-solving in art education. Creativity Research Journal, 15(3–4), 247–252. https://doi.org/10.1080/10400419.2003.9651432
Parsons, M. J. (2001). Interdisciplinary teaching with the arts: A review of literature. Studies in Art Education, 43(3), 213–228. https://doi.org/10.1080/00393541.2001.11651844
Samaniego, M., et al. (2024). Creative thinking in art and design education: A systematic review. Education Sciences, 14(2), 192. https://doi.org/10.3390/educsci14020192
Serna-Mendiburu, G. M., & Guerra-Tamez, C. R. (2024). Shaping the future of creative education: The transformative power of VR in art and design learning. Frontiers in Education, 9. https://doi.org/10.3389/feduc.2024.1388483
Stuckey, H. L., & Nobel, J. (2010). The connection between art, healing, and public health: A review of current literature. American Journal of Public Health, 100(2), 254–263. https://doi.org/10.2105/AJPH.2009.163036
Wolcott, H. F. (1994). Transforming qualitative data: Description, analysis,
and interpretation. Thousand Oaks, CA: Sage.
Wolcott, H. F. (1995). The art of fieldwork. Walnut Creek, CA: AltaMira.
Wolcott, H. F. (2008). Ethnography: A way of seeing (2nd ed.). Walnut
Creek, CA: AltaMira.
Wright, D. B. (1997). Understanding statistics: An introduction for the
social sciences. London: Sage.
Yin, R. K. (2008). Case study research (4th ed.). Thousand Oaks, CA: Sage.
Zeichner, K. (1999). The new scholarship in teacher education.
Educational Researcher, 28(9), 4–15.
Ziller, R. C. (1990). Photographing the self: Methods for observing personal
orientation. Newbury Park, CA: Sage.
Z., He, L., & Zhong, X. (2024). How does problem-solving pedagogy affect creativity? A meta-analysis of empirical studies. Frontiers in Psychology, 15. https://doi.org/10.3389/fpsyg.2024.1287082