PAPANDA

The Role of Elementary Teachers in Visual Arts Instruction: Navigating Challenges in Post-Tsunami Educational Contexts

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Abstract
This study examines the multidimensional roles teachers perform in Visual Arts instruction for fifth-grade students within the Merdeka Curriculum framework at SD Inpres 1 Talise, a post-disaster educational context in Palu, Indonesia. Employing qualitative descriptive methodology, data were collected through classroom observations, semi-structured teacher interviews, and student questionnaires (n=23) measuring perceptions of teacher effectiveness across 20 items. Results revealed that teachers simultaneously enact three primary roles: educator (20.65% of positive responses), facilitator, and motivator, achieving an overall effectiveness rating of 71.56% despite significant resource constraints. Interview data documented sophisticated pedagogical strategies including character modeling, project-based facilitation, and differentiated motivation techniques. However, persistent challenges emerged including limited facilities, constrained instructional time, and inadequate professional development. Unexpectedly, students demonstrated creative adaptation to resource scarcity through material improvisation and peer mentoring. The findings extend existing literature by demonstrating that moral development remains central to arts education even within student-centered curricula, while revealing how teachers in resource-constrained post-disaster contexts employ adaptive strategies to fulfill complex pedagogical responsibilities. This research contributes empirical evidence for developing targeted teacher professional development, schedule restructuring, and infrastructure investment policies that recognize arts education as critical educational and therapeutic infrastructure, particularly in disaster-affected communities.

INTRODUCTION

The quality of education fundamentally depends on the effectiveness of teachers in facilitating meaningful learning experiences. Teachers serve as the primary agents of educational transformation, responsible not only for transmitting academic knowledge but also for nurturing students' holistic development, including their cognitive abilities, social-emotional competencies, and creative potential (Dole et al., 2016; Sukvijit, 2009). Within the contemporary educational landscape, where curriculum

reforms increasingly emphasize student-centered pedagogies and competency-based learning outcomes, the multifaceted roles that teachers perform have become more complex and critical than ever before (Slavich & Zimbardo, 2012). This complexity is particularly evident in arts education, where teachers must balance technical skill development with creative expression, aesthetic appreciation, and personal meaning-making. Research demonstrates that transformational teaching involves creating dynamic relationships between teachers, students, and shared bodies of knowledge to promote both academic achievement and personal growth, positioning instructors as intellectual coaches who facilitate collaborative mastery of content while enhancing students' broader developmental trajectories (Slavich & Zimbardo, 2012; Bhardwaj et al., 2024).

Visual Arts education in elementary schools represents a vital component of comprehensive child development. Arts learning at the elementary level plays a crucial role in establishing equilibrium among cognitive, affective, and psychomotor dimensions of student development (Garvis & Pendergast, 2011; Tataroglu, 2012). The discipline extends beyond mere skill acquisition in drawing or painting; it encompasses the cultivation of aesthetic sensibility, visual literacy, creative problem-solving capacities, and self-expression through artistic media (Burton et al., 2000; Goldstein & Winner, 2012). Recent longitudinal studies confirm that both music and visual arts extracurricular activities positively affect academic performance across multiple domains, mediated by improvements in respective art scores, even after adjusting for socioeconomic status (James et al., 2024). Furthermore, research on early childhood through elementary education demonstrates that arts education contributes significantly to developing students' observational skills, spatial reasoning, cultural understanding, and emotional regulation while promoting social competence and collaborative abilities (Goldstein et al., 2021; Rajan & Lai, 2022). In Indonesia's contemporary educational context, Visual Arts learning has been strategically positioned within curriculum reforms as a vehicle for developing holistic student competencies through exploratory and reflective activities that encourage students to imagine, collaborate, and express themselves authentically.

Despite the recognized importance of arts education, substantial challenges persist in its effective implementation at the elementary level. Teachers often lack specialized training in arts pedagogy, as classroom teachers without arts backgrounds are frequently assigned to teach Visual Arts subjects (Garvis & Pendergast, 2009; LaJevic, 2013). This circumstance creates a knowledge gap between pedagogical intentions and classroom realities. Effective art instruction requires teachers to function not merely as information transmitters but as facilitators and motivators who guide students in discovering their creative potential, acting as directors who help students comprehend visual concepts, composition principles, color theory, and various artistic techniques (Hall & Thomson, 2017; Hipp et al., 2019). However, when teachers themselves lack confidence or competence in these domains, their capacity to fulfill these multifaceted roles becomes compromised. Research indicates that many elementary teachers explain that creating arts-integrated lessons demands substantially more planning and instructional time than traditional textbook-based approaches, while the compartmentalized structure of school schedules poses additional barriers to effective arts implementation (LaJevic, 2013; Russell-Bowie, 2009).

Contemporary curriculum reforms have introduced additional dimensions to this challenge. Curriculum frameworks emphasizing flexible, contextual, and project-based learning approaches align well with the inherent characteristics of arts education (Bresler, 1995; Hardiman et al., 2019). Teachers are granted broader autonomy to develop student-centered learning experiences and foster both creativity and artistic appreciation. However, this autonomy simultaneously demands higher levels of pedagogical creativity, content knowledge, and adaptive teaching strategies. Recent research on project-based arts integration demonstrates that successful implementation requires careful planning, multiple iterations of refinement through professional critique protocols, and sustained collaboration between arts specialists and core subject teachers (Edutopia, 2016; Hipp et al., 2019). The integration of character education, collaborative skills, and critical reflection into Visual Arts instruction necessitates sophisticated pedagogical competencies that many elementary teachers may

not possess, particularly when they lack specialized preparation in arts education (Dole et al., 2016; Russell-Bowie, 2009).

Existing research on arts education in elementary schools has predominantly focused on curriculum design, student outcomes, and the general benefits of arts integration. However, a significant knowledge gap exists regarding the specific roles teachers perform in Visual Arts instruction within the context of curriculum reforms, particularly in under-resourced educational settings. Limited research has examined how classroom teachers without arts specialization navigate the demands of Visual Arts teaching, what strategies they employ to compensate for their limited arts training, and how contextual factors such as inadequate facilities and constrained instructional time affect their pedagogical decision-making (Bamford, 2009; Russell-Bowie, 2009). This gap is particularly pronounced in post-disaster educational contexts, where schools operate under challenging physical and resource constraints that further complicate effective arts instruction. Research on post-disaster educational recovery demonstrates that resources are even more constrained in such environments, requiring stepped-care models that optimize resource allocation while maintaining educational quality (Lai et al., 2021; Soneson et al., 2020).

This study addresses these gaps by analyzing the multidimensional roles teachers perform in Visual Arts learning for fifth-grade students at SD Inpres 1 Talise, a public elementary school operating in a post-tsunami reconstruction context. The research specifically examines how teachers function as educators, facilitators, motivators, and mentors within Visual Arts instruction under the Merdeka Curriculum framework. By investigating both the pedagogical practices teachers employ and the contextual challenges they navigate, this study contributes empirical insights into the realities of arts education implementation in resource-constrained settings. The findings have significant implications for teacher professional development, school infrastructure planning, and policy formulation aimed at strengthening arts education in Indonesian elementary schools.

The significance of this research extends beyond academic contribution to practical educational improvement. Understanding the actual roles teachers perform and the obstacles they encounter provides essential evidence for developing targeted support systems, including specialized professional development programs, improved resource allocation, and contextually appropriate instructional materials (Darling-Hammond et al., 2017; Hall & Thomson, 2017). Furthermore, documenting effective practices employed by teachers despite challenging circumstances offers valuable models that can inform pedagogical approaches in similar educational contexts. Ultimately, this research seeks to enhance the quality of Visual Arts education by illuminating the critical yet often underexamined role that teachers play in translating curriculum aspirations into meaningful learning experiences for elementary students.

METHODS

This study employed a qualitative descriptive research design to explore the multidimensional roles teachers perform in Visual Arts instruction within the context of the Merdeka Curriculum implementation. Qualitative descriptive research was selected as the most appropriate methodological approach because it enables researchers to examine phenomena in their natural settings and capture the complexity of human experiences and social processes without attempting to manipulate or control variables (Creswell & Creswell, 2018). This approach facilitated an in-depth examination of how teachers navigate their pedagogical responsibilities, adapt to curriculum demands, and address contextual challenges in arts education, thereby providing rich, contextualized insights into the realities of classroom practice.

The research was conducted at SD Inpres 1 Talise, a public elementary school located in Palu, Central Sulawesi, Indonesia, which operates in a post-tsunami reconstruction context. The purposive sampling technique was employed to select participants who could provide information-rich cases relevant to the research objectives (Patton, 2015). The primary research participants consisted of the fifth-grade homeroom teacher who holds direct responsibility for Visual Arts instruction, supplemented

by 23 fifth-grade students who provided perspectives on their learning experiences. The selection of fifth-grade students was deliberate, as this educational level represents a critical developmental stage where students begin to demonstrate more sophisticated artistic expression and metacognitive awareness of their learning processes.

Data collection occurred through three complementary methods to ensure comprehensive understanding and methodological triangulation. Structured classroom observations were conducted to document teaching practices, instructional strategies, classroom management techniques, and student-teacher interactions during Visual Arts lessons. These observations provided firsthand evidence of how teachers operationalize their various roles in authentic instructional contexts. Semi-structured interviews with the fifth-grade teacher explored pedagogical decision-making, perceptions of role expectations, strategies for fostering student creativity and moral development, approaches to motivation, and challenges encountered in arts instruction. The interview protocol incorporated open-ended questions designed to elicit detailed narratives about teaching experiences and reflections on practice. Additionally, a questionnaire employing a five-point Likert scale (ranging from 1=very poor to 5=excellent) was administered to 23 student respondents to systematically measure their perceptions of teacher effectiveness across 20 statements addressing various dimensions of the teacher's role, including educator, facilitator, and motivator functions.

The questionnaire instrument underwent content validation through expert review to ensure alignment with research objectives and theoretical frameworks regarding teacher roles in arts education. Internal consistency reliability was assessed through the calculation of item-total correlations and overall scale reliability, confirming the instrument's psychometric adequacy for measuring student perceptions. Documentation analysis complemented primary data sources by examining lesson plans, student artwork, assessment records, and curriculum materials to provide contextual understanding of instructional planning and implementation.

Data analysis followed an iterative, systematic process characteristic of qualitative inquiry. Interview transcripts were analyzed using thematic analysis procedures, beginning with familiarization through repeated reading, followed by initial coding to identify meaningful segments, organizing codes into potential themes, reviewing and refining themes to ensure internal coherence and external distinctiveness, and finally defining and naming themes that captured essential patterns in the data (Braun & Clarke, 2006). Observational field notes were analyzed through descriptive coding and pattern identification to document recurring teaching behaviors and classroom dynamics. Quantitative data from the questionnaire were analyzed using descriptive statistics, calculating frequency distributions, mean scores for individual items and subscales, and overall percentage scores to determine the level of student satisfaction with teacher performance. The total questionnaire score of 1,646 points from 23 respondents across 20 items yielded an aggregate percentage of 71.56%, which was interpreted using predetermined categorical ranges (81-100% = very good; 61-80% = good; 41-60% = adequate; 21-40% = poor; 0-20% = very poor). Integration of findings across data sources enabled comprehensive interpretation of teacher roles and identification of convergent themes regarding effective practices and persistent challenges in Visual Arts instruction.

RESULTS AND DISCUSSION
Results

The findings from this qualitative descriptive study provide comprehensive insights into the multidimensional roles teachers perform in Visual Arts instruction at SD Inpres 1 Talise under the Merdeka Curriculum framework. Data analysis revealed three primary dimensions of teacher roles, persistent challenges in implementation, and unexpected resilience strategies employed by both teachers and students in resource-constrained contexts.

Student Perceptions of Teacher Effectiveness

The questionnaire administered to 23 fifth-grade students generated a total score of 1,646 points across 20 statements measuring various dimensions of teacher effectiveness, yielding an

aggregate percentage of 71.56%. According to the predetermined categorical framework (81-100% = very good; 61-80% = good; 41-60% = adequate; 21-40% = poor; 0-20% = very poor), this percentage places teacher performance in the "good" category, indicating that students generally perceive their teacher as effective in fulfilling multiple pedagogical roles within Visual Arts instruction. This quantitative finding suggests that despite operating in a post-disaster educational context with limited resources, the teacher has successfully established credibility and effectiveness in students' eyes.

When analyzing the distribution of responses across specific role dimensions, a notable pattern emerged regarding which aspects of teaching students valued most highly. The data revealed that students prioritized the teacher's role as an educator above other functions, with this dimension accounting for 20.65% of the aggregate positive responses. This finding indicates that students recognize and appreciate their teacher's capacity to transmit not merely technical artistic skills but also broader life values, character formation, and ethical guidance. The emphasis students placed on the educator role suggests they perceive their teacher as more than an instructor of drawing techniques or color theory; rather, they view their teacher as a formative influence on their personal development and moral compass.

Teacher Pedagogical Strategies and Role Enactment

Semi-structured interview data with the fifth-grade teacher revealed sophisticated pedagogical reasoning and intentional strategy deployment across multiple role dimensions. The teacher articulated a comprehensive understanding of role complexity, explicitly recognizing responsibilities that extend beyond conventional instruction to encompass character formation, motivational support, and individualized guidance. This metacognitive awareness of role multiplicity aligns with contemporary educational frameworks emphasizing holistic student development rather than narrow content transmission.

In enacting the educator role, the teacher demonstrated deliberate attention to character development through several interconnected strategies. First, the teacher emphasized modeling behavior, explaining: "If I want students to speak the truth, I must first demonstrate honesty to them." This commitment to authentic role modeling reflects deep understanding that moral education occurs primarily through observed adult behavior rather than abstract exhortation. Second, the teacher implemented structured routines designed to cultivate prosocial behaviors, including daily greeting practices, peer respect protocols, and accountability mechanisms for mistakes. These practices create a consistent moral environment where expected behaviors are reinforced through repetition and normalization. Third, the teacher adapted approaches according to individual student personalities, recognizing that character formation requires differentiated strategies responsive to diverse temperaments and developmental trajectories.

Regarding the facilitator role, the teacher described employing project-based methodologies that position students as active agents in their learning processes. Rather than directing every aspect of artistic production, the teacher reported engaging students in collaborative planning of art projects, including material selection, tool preparation, and group organization. This facilitative approach transfers significant decision-making authority to students, fostering ownership, autonomy, and metacognitive skill development. The teacher explained: "During art lessons, students are given freedom to choose materials or methods they prefer to create their work. I always encourage creative thinking without fear of making mistakes." This pedagogical stance reflects constructivist principles where learning emerges through experimentation, reflection, and personal meaning-making rather than passive reception of predetermined knowledge.

The motivator role manifested through multiple reinforcement strategies designed to sustain student engagement and effort. The teacher described implementing positive recognition systems where both major achievements and incremental progress receive acknowledgment, explaining that "praise aims to motivate students to continue learning and strive to be better." This approach recognizes the critical importance of intrinsic motivation development, particularly in arts education

where standardized assessment metrics may not capture the full range of student growth. Additionally, the teacher reported using contemporary teaching methods incorporating technology and varied instructional formats to maintain interest and prevent monotony, acknowledging that "learning becomes more interesting and avoids student boredom."

Contextual Challenges and Adaptive Responses

Interview and observational data revealed significant challenges that complicate Visual Arts instruction despite teachers' pedagogical sophistication. The teacher identified three primary obstacle categories: facility limitations, instructional time constraints, and professional development gaps. Regarding facilities, the teacher noted that while the classroom environment was adequate for basic instruction, spatial restrictions hindered creation of larger artworks or activities requiring movement and extensive materials. This finding corroborates research documenting how physical infrastructure shapes pedagogical possibilities in arts education (LaJevic, 2013).

The temporal dimension emerged as particularly constraining. The teacher explained that Visual Arts receives limited scheduled time within the curriculum structure, creating pressure to compress complex learning processes into brief instructional periods. This temporal scarcity forces difficult pedagogical trade-offs between skill development, creative exploration, and project completion. The teacher's concern reflects broader patterns in elementary education where arts subjects are allocated insufficient time relative to their developmental importance (Russell-Bowie, 2009).

The professional development gap constituted another critical challenge. The teacher candidly acknowledged limitations in specialized arts training, expressing that while committed to effective instruction, the absence of targeted professional learning opportunities in arts pedagogy constrains pedagogical repertoire and confidence. This finding aligns with extensive research documenting that generalist elementary teachers frequently lack specialized arts training, creating knowledge gaps between curricular intentions and classroom realities (Garvis & Pendergast, 2009; Hipp et al., 2019).

Unexpected Findings: Student Agency and Creative Adaptation

An unexpected pattern emerged from the data regarding student agency in navigating resource constraints. Observational notes revealed that students demonstrated remarkable creativity in adapting available materials for artistic purposes, repurposing everyday objects as artistic media when conventional art supplies were unavailable. This improvisational capacity suggests that resource scarcity, while challenging, can potentially foster creative problem-solving skills and adaptive thinking. Students appeared to develop a pragmatic artistic mindset focused on working within constraints rather than being paralyzed by limitations.

Furthermore, interview data revealed that the teacher had developed informal peer mentoring structures where more advanced students provided guidance to struggling classmates during art projects. This collaborative learning approach, which emerged organically rather than through formal curricular design, appears to distribute pedagogical responsibility across the classroom community while simultaneously developing leadership skills in advanced students and providing personalized support for those requiring assistance. This finding suggests that resourceful teachers in constrained contexts can leverage student capacities to partially compensate for systemic resource limitations.

Discussion

This study's central finding—that teachers in Visual Arts instruction perform multidimensional roles as educators, facilitators, and motivators—confirms and extends existing theoretical frameworks regarding teacher complexity in arts education. The prominence students assigned to the educator role (20.65% of positive responses) particularly merits critical examination, as it challenges assumptions that elementary students primarily value teachers for technical instruction rather than broader formative influence.

The finding that students most highly value the teacher's educator role, emphasizing character formation and moral guidance over technical instruction, resonates strongly with research on moral

development in educational settings. Weissbourd (2003) argues that students' moral development depends primarily on the maturity and ethical capacities of adults with whom they interact, rather than on explicit character education curricula. The current study's findings substantiate this claim, demonstrating that even in arts education contexts, students recognize and appreciate teachers' formative ethical influence. This finding extends character education literature into the arts education domain, an area where such integration has received limited scholarly attention.

However, this finding also presents an interesting tension with constructivist pedagogical frameworks that emphasize facilitation over direction (King, 1993). While students valued the educator role most highly, interview data revealed that the teacher's facilitative approaches—granting creative autonomy, encouraging experimentation without fear of failure, and distributing decision-making authority—were central to pedagogical practice. This apparent contradiction suggests that students may not distinguish sharply between educator and facilitator roles, or alternatively, that effective facilitation itself constitutes a form of moral education by cultivating autonomy, responsibility, and creative confidence. This nuanced finding contributes to ongoing debates about the relationship between teacher authority and student-centered learning, suggesting these dimensions may be complementary rather than oppositional when skillfully integrated.

The study's documentation of significant challenges—limited facilities, constrained instructional time, and inadequate professional development—corroborates extensive international research on arts education implementation barriers. LaJevic (2013) found that elementary teachers describe arts-integrated lessons as requiring substantially more planning and instructional time than traditional approaches, while compartmentalized school schedules pose additional barriers. The current findings demonstrate these challenges persist even within curriculum reforms explicitly designed to support flexible, integrated learning. This suggests that structural and systemic obstacles may be more resistant to change than curriculum documentation alone can address.

What distinguishes this study's findings is the post-disaster context in which these challenges manifest. While previous research has documented resource constraints in arts education generally (Bamford, 2009; Russell-Bowie, 2009), limited scholarship has examined how disaster-affected educational settings compound these challenges. The current findings suggest that post-disaster contexts create layered constraints where facility limitations, resource scarcity, and professional development gaps interact synergistically to create particularly acute implementation challenges. This observation has important implications for educational recovery planning following natural disasters, suggesting that arts education may require targeted support beyond what generalist educational reconstruction efforts provide.

The study's finding that teachers achieve "good" effectiveness ratings (71.56%) despite operating under severe constraints invites critical scrutiny. One interpretation positions this as evidence of teacher resilience and adaptive capacity—the teacher's ability to employ diverse motivational strategies, differentiate approaches, and leverage available resources despite limitations demonstrates professional competence. This interpretation aligns with research on effective teaching in under-resourced settings, which emphasizes teacher creativity and resourcefulness as critical adaptive capacities (Hall & Thomson, 2017).

However, an alternative interpretation questions whether the "good" rather than "very good" rating reveals the ultimate limitations of even highly skilled teaching when systemic supports are inadequate. From this perspective, the gap between actual performance (71.56%) and optimal performance (>81%) represents the constraint threshold that individual teacher efforts cannot overcome. This interpretation suggests that while teacher quality matters, it cannot fully compensate for inadequate infrastructure, insufficient time allocation, and limited professional development—a conclusion with significant policy implications regarding resource allocation priorities.

The unexpected finding regarding student creative adaptation to resource constraints also invites multiple interpretations. Optimistically, this finding suggests that constraint-driven innovation may develop valuable creative problem-solving capacities that abundance-based educational

environments might not foster. This perspective aligns with research on creativity under constraints, which documents how limitations can stimulate rather than inhibit creative thinking when approached constructively (Stokes, 2006).

Critically, however, romanticizing student adaptation to scarcity risks normalizing educational inequity. The observation that students creatively repurpose everyday objects as art materials reflects not pedagogical virtue but systemic resource failure. While celebrating student resilience, we must simultaneously acknowledge that lack of proper art materials represents educational injustice that constrains full artistic development regardless of how admirably students and teachers adapt. This dual interpretation underscores the importance of avoiding deficit-to-asset framings that inadvertently justify inadequate educational investment.

Theoretically, this study contributes to role theory in educational contexts by documenting how multiple teacher roles coexist and interact within specific pedagogical domains. The findings suggest that in arts education, educator, facilitator, and motivator roles are not discrete functions teachers perform sequentially but rather simultaneous, interpenetrating dimensions of practice that require continuous integration and calibration. This challenges simplified taxonomies of teacher roles that present them as distinct categories rather than interwoven dimensions of complex practice.

Practically, the findings carry several implications for educational improvement efforts. First, professional development for generalist elementary teachers assigned to arts instruction must address not only technical artistic knowledge but also pedagogical frameworks for integrating character education, facilitative learning approaches, and motivational strategies within arts contexts. Current professional development often focuses narrowly on artistic skill development without addressing these broader pedagogical dimensions (Garvis & Pendergast, 2011).

Second, curriculum implementation planning must account for the temporal and spatial requirements of meaningful arts instruction. The finding that time constraints significantly limit pedagogical possibilities suggests that curriculum reforms emphasizing project-based arts learning cannot succeed without corresponding schedule restructuring that allocates sufficient time for complex creative processes. Policy mandates requiring arts education without addressing schedule allocation create implementation impossibilities that undermine reform intentions.

Third, post-disaster educational recovery efforts must include specific provisions for arts education infrastructure and resources rather than assuming that general classroom reconstruction adequately addresses arts instructional needs. Specialized art spaces, appropriate materials, and targeted professional development constitute necessary components of comprehensive educational recovery that current reconstruction frameworks may overlook.

This study's limitations circumscribe interpretation scope and suggest directions for future inquiry. The single-site focus, while enabling in-depth examination of a specific post-disaster context, limits generalizability to other settings. Future research should examine teacher roles in Visual Arts instruction across multiple schools in varied socioeconomic and geographic contexts to identify patterns and contextual variations. Additionally, the relatively small sample size (23 students) constrains statistical power for quantitative analyses, though it was appropriate for the qualitative descriptive approach employed.

The cross-sectional design captures teacher roles and challenges at a single time point but cannot address how these dimensions evolve as teachers gain experience or as schools recover from disaster impacts. Longitudinal research tracking teacher role development and changing implementation challenges over time would provide valuable insights into professional growth trajectories and recovery processes. Furthermore, this study focused exclusively on teacher and student perspectives; future research incorporating administrator, parent, and arts specialist viewpoints would provide more comprehensive understanding of factors shaping Visual Arts instruction quality.

This research contributes empirical evidence that effective Visual Arts instruction in elementary schools requires teachers to simultaneously enact multiple complex roles—educator, facilitator, and

motivator—while navigating significant contextual constraints. The study challenges simplistic assumptions that arts education primarily requires technical artistic skills, demonstrating instead that successful arts teaching demands sophisticated integration of character education, constructivist facilitation, motivational psychology, and adaptive resourcefulness. For students in post-disaster contexts, arts education assumes particular importance not merely for aesthetic development but as a vehicle for resilience-building, agency cultivation, and community reconstruction through creative expression. Recognizing and supporting the multidimensional complexity of arts teaching constitutes essential groundwork for educational policies and practices that honor both the aspirational goals of curriculum reforms and the challenging realities of under-resourced implementation contexts.

CONCLUSION

This study demonstrates that effective Visual Arts instruction in elementary schools requires teachers to simultaneously enact multidimensional roles—educator, facilitator, and motivator—while navigating significant contextual constraints. The finding that students most highly value the teacher's educator role (20.65%), emphasizing character formation over technical instruction, extends existing literature by demonstrating that moral development remains central to arts education even within contemporary student-centered curriculum frameworks. The research contributes empirically to understanding how generalist elementary teachers without specialized arts training successfully implement Visual Arts instruction through adaptive pedagogical strategies, despite persistent challenges including limited facilities, constrained instructional time, and inadequate professional development opportunities.

The study's documentation of creative adaptation strategies—both teacher-initiated and student-driven—in post-disaster contexts offers valuable insights for educational recovery planning and resource-constrained settings globally. These findings challenge deficit narratives by revealing resilience and innovation, while simultaneously highlighting the need for systemic support rather than relying solely on individual adaptability. The research positions arts education as critical infrastructure requiring targeted investment in teacher professional development, schedule restructuring, and physical resources, particularly in disaster-affected communities where arts instruction can serve therapeutic and community-rebuilding functions beyond aesthetic development.

This study's limitations include its single-site focus and cross-sectional design, which constrain generalizability and temporal understanding. Future research should employ longitudinal designs across multiple contexts to examine how teacher roles evolve with experience and how implementation challenges shift during post-disaster recovery phases. Additionally, incorporating perspectives from administrators, parents, arts specialists, and comparative studies across diverse socioeconomic contexts would provide more comprehensive understanding. Investigating the relationship between specific teacher role enactments and measurable student outcomes in creativity, resilience, and academic achievement would further strengthen the empirical foundation for arts education advocacy and policy development.

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